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In This Issue: "The Showman Section"

# Motion Picture NEWS

Reg U S Patent Office


# M-G-M KNOWS ITS BUSINESS!

**Wait till you see John Gilbert in "Way For A Sailor."**

**The Coast is raving about it now. You will soon join the chorus of cheers!**

"John Gilbert comes through with flying colors"—*Hollywood Reporter*
"Comedy and action galore. To Gilbert goes the credit"—*M. P. News*


OCTOBER 1, 1930

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VOLUME XLII
NUMBER 14

Los Angeles New York Chicago

W. RAY JOHNSTON
*Presents*

# "The LONESOME TRAIL"

A GEORGE DURLAM PRODUCTION
*WITH*
CHARLES DELANEY
AND
VIRGINIA BROWNE FAIRE
*SUPPORTED BY*
YAKIMA CANNUTT
BOB REEVES
GEORGE HACKATHORNE
ART MIX
JIMMY AUBREY
DIRECTED BY BRUCE MITCHELL
SUPERVISION TREM CARR




A
PICTURESQUE TALKING
& SINGING PICTURE -
A WESTERN THRILLER
OF THE FIRST ORDER
ACTION GALORE !!

A SYNDICATE TALKING PICTURE
SOUND ON FILM & DISC

723 - 7th Avenue SYNDICATE PICTURES CORP. New York City



# HAROLD LLOYD

## ANNOUNCES

his latest all-talking comedy production

# "FEET FIRST"

Produced by the Harold Lloyd Corp.

A Paramount Release

# 5 REASONS WHY HAROLD LLOYD in "FEET FIRST" WILL ROLL UP RECORD GROSSES!

●

**1.** A brand new Harold Lloyd production is the Big Event of any show season. "Feet First" is Lloyd's first in twelve months. They're ripe for it!

**2.** "Feet First", which has been finished and previewed, contains more laughs than the funniest Lloyd picture you can remember.

**3.** "Feet First" is packed with even more breath-taking thrills than was the famous "Safety Last"!

**4.** It takes real big pictures today, more than ever, to smash records. Lloyd is the biggest comedy attraction on the screen.

**5.** You triple your normal drawing power when you book Harold Lloyd. You get all your regulars. Plus the crowds that come to see only the screen's best. Plus the kids.

●

**A TIP:** "Feet First" is being bought and booked faster and wider than any Harold Lloyd picture ever released. The smart showman will get in touch with Paramount immediately and arrange his play dates.



*Fun!*



*Romance!*



*Thrills!*



*A Treat for the Whole Family!*

# PROSPERITY WEEK!

## OCTOBER 5th to 11th



*A Nation-wide Celebration to Help Stimulate Business in General and Picture Theatre Box Office Grosses in Particular*

•

### CASH IN WITH THESE PARAMOUNT AIDS:

1. Special 14-page PROSPERITY WEEK press sheet packed with ads, press stories and sane, practical, inexpensive stunts.

2. Special full-page color ad on PROSPERITY WEEK in the Saturday Evening Post issue of October 4th.

3. Special PROSPERITY WEEK window cards, tie-up cards and other exhibitor ad sales items. Available at PARAMOUNT exchanges.

4. Special PROSPERITY WEEK trailers, starring Charles Rogers. Available at cost at National Screen Service offices.

5. Most important—an army of BIG PARAMOUNT PRODUCT concentrated at this season: "ANIMAL CRACKERS," "ANYBODY'S WOMAN," "MONTE CARLO," "THE SPOILERS," "FOLLOW THRU," "MANSLAUGHTER," "LET'S GO NATIVE" and other money-getters.

# *Paramount Pictures for Prosperity*



WARNER BROS. *Present*

# The

Thousands are now storming the Winter Garden in the biggest box-office rush ever known at that theatre of hits!

Every Winter Garden record smashed--including "The Singing Fool." New records too at the Downtown in Los Angeles, the Earle in Washington, the Ambassador in St. Louis and scores of other big first runs!

coming
"VIENNESE NIGHTS"
The Greatest Love Story Ever Told

# AVAILABLE TO YOU DAY-AND-DATE WITH BROADWAY . . . .

# OFFICE WIFE

"DARLING, I'LL HAVE TO STAY LATE AT THE OFFICE"

## DOROTHY MACKAILL
## LEWIS STONE

BASED ON THE NOVEL BY FAITH BALDWIN
SCREEN PLAY BY CHARLES KENYON
DIRECTED BY LLOYD BACON



A WARNER BROS. & VITAPHONE REG. TRADE MARK TALKING PICTURE

# WE'RE IN THE MONEY NOW!



HIGH HAT? By Jove, yaws! We're drawing them in heavily, y'know. Rakin' in the shekels, haw-haw! The bally critics dote on us, really. Exhibitors cry for us—they're begging with tears in their eyes, as it were. The Loew, Warner and Publix circuits have—aw—apprehended us with avidity. We've our glad rags on, gentlemen, and O! I say—we're jolly well in the money now!

**THE BLIMP MYSTERY • THE LITTLE COVERED WAGON • THE LITTLE BIG HOUSE • THE LITTLE DIVORCEE CHASING AROUND • SWEET PATOOTIE**

from "VARIETY"

Very funny in a novel, almost weird way. Scenes are remarkable . . . Spontaneous drollery that can't miss.

from Ex. D. REVIEW

If Tiffany doesn't register 100% profit then this reviewer has spent 15 years in the movie game in vain.

from FILM DAILY

Amazing . . . A novelty that will bring in grown-ups. A natural for kids . . . Welcome to any screen

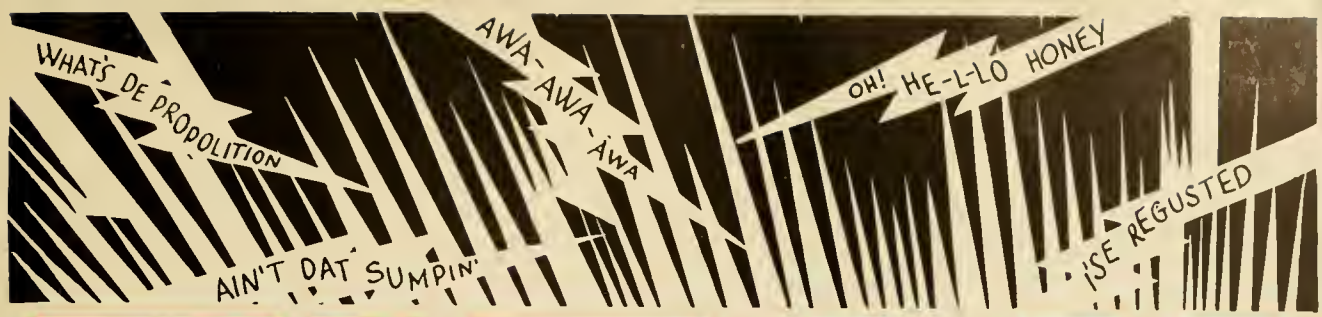
from Mot. Pic. NEWS

Sensationally clever. Every theatre in the land should book the group . . . Height of perfection in comedy.

from Pittsburgh PRESS

It's better than nine-tenths of the movie houses' stage shows as a companion to the screen headliner.

# TIFFANY TALKING CHIMPS




# TITAN PAINTS SHOW WORLD RED












# MIRACLE STARS OF MIR

# FOR WORLD'S MIGHTIE

**Air Meteors Stop Show World Dead in Its Tracks as Stupendous Pre-view Reaction Roars Across the Nation . . . Amos 'N' Andy Land the Box-office Smash of All Show Ages! . . . Unmatched! Fantastic! . . . Compared With Them All Other Attractions Are Feeble and Futile!**




# AMOS 'N' AN

# ACLE CENTURY PRIMED

# ST EXHIBITION SWEEP



## IN ALL TRUTH . . .
## IN ALL SINCERITY
## THE TITAN'S ANSWER TO THE SHOWMAN'S PRAYER . . . . .

**From out their empire of the sky . . . come these twin gods of the air . . . born of the wizardry of radio and genius of the talking screen!**

**Show history records nothing like them . . . certainly nothing to match their world-sweeping popularity . . . now to be registered in terrific volume at the box-offices of the nation.**

# DY

## "CHECK AND DOUBLE CHECK"

**IRENE RICH · SUE CAROL**

MEL BROWN PRODUCTION

STORY BY HARRY RUBY AND BERT KALMAR




# IT'S IN! RINGS THE DRAMATIC VERDICT AS COMETS HIT BULLS-EYE!

## Hard-Hitting Coast Critics Rave in Frenzy of Acclaim..Big Show Clicks at Pre-view For Stupendous Audience Reaction!

**Motion Picture News . . .**

**"An Amos 'n' Andy knockout that will pack them in for years and years . . . an audience and box-office WOW in capital letters. The answer to exhibitor's prayers. One swell comedy that will roll 'em in the aisles . . . It can't miss!"**

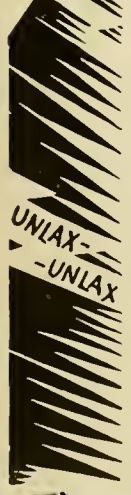
**Bill Wilkerson, Hollywood Reporter . . .**

**"A box-office smash!... Amos 'n' Andy panicked them! No exhibitor will be regusted for booking this talker . . . it's real entertainment. When Amos 'n' Andy are on screen the laughs overlap. Their name is box-office value plus."**

**ROARING EMPIRE OF COMMERCE GEARED TO FIGHTING PITCH FOR SHOW WORLD'S GREATEST DEMONSTRATION OF CO-OPERATIVE PROMOTION.**

**WATCH FOR CAMPAIGN DETAILS**



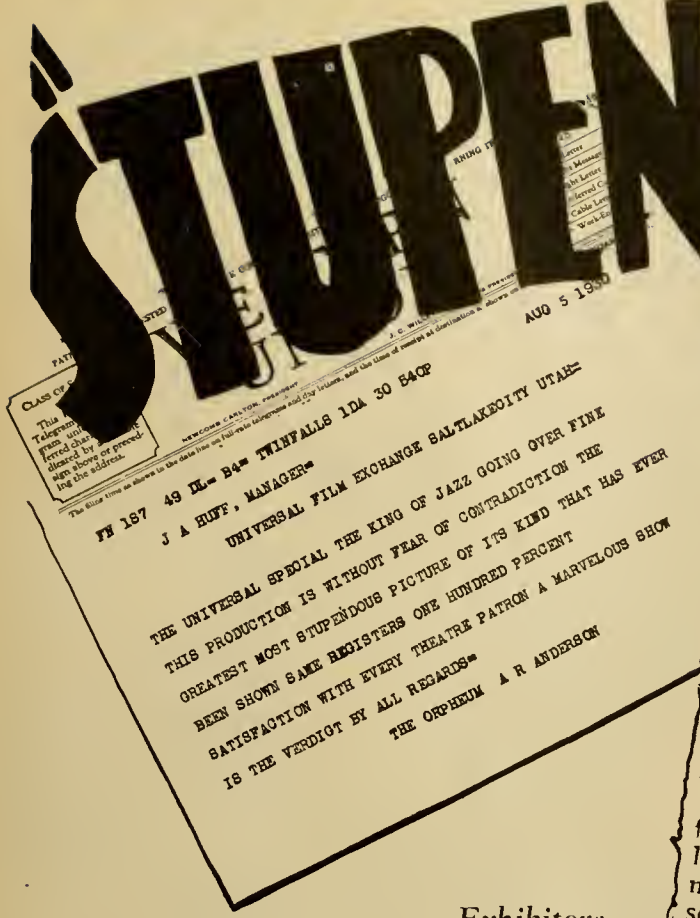









# STUPENDOUS!



AUG 5 1930

FN 187 49 IL= B4= TWINFALLS IDA 30 54CP

UNIVERSAL FILM EXCHANGE SALTLAKECITY UTAH=

J A HUFF, MANAGER=

THE UNIVERSAL SPECIAL THE KING OF JAZZ GOING OVER FINE
THIS PRODUCTION IS WITHOUT FEAR OF CONTRADICTION THE
GREATEST MOST STUPENDOUS PICTURE OF ITS KIND THAT HAS EVER
BEEN SHOWN SAME REGISTERS ONE HUNDRED PERCENT
SATISFACTION WITH EVERY THEATRE PATRON A MARVELOUS SHOW
IS THE VERDICT BY ALL REGARDS=
THE ORPHEUM A R ANDERSON

*Exhibitors Herald World*

... (U). This is the papa of the musical review Technicolor pictures. I feel sure anyone will appreciate this as it shows class everywhere. It is box office, too. I ran it one day longer than any other show I have ever used and the gross was not great because of the weather but the fourth day—Tuesday—did more than any two Tuesdays have done for me this summer on such pictures. It looks as if more money had been used in its making than any other picture I have ever seen. John Boles is class. The technicolor is the best yet and it has some dandy comedy.
CHARLES LEE HYDE, Grand theatre, Pierre,

# KING of JAZZ

**"I consider "KING OF JAZZ" one of the finest pictures I have ever shown at this theatre. It pleased one hundred percent."**

*Wire from Margaret Day, Mgr. Dome Theatre, Lawton, Okla.*

**"*Thousands turned away* in New Arkansas Theatre. Opening "KING OF JAZZ" biggest in history of Arkansas theatricals."**

*Wire from Eugene T. Oliver, Arkansas Theatre, Little Rock, Ark.*

**UNIVERSAL**

FIRST IN FEATURES !
FIRST IN SHORTS !
FIRST IN FIRST RUNS EVERYWHERE


Every eye in the industry is set on this GIRL
BY DIRECT WIRE FROM
WESTERN UNION
1930 SEPT 16 PM 11 36
NL - WC LOSANGELES CALIF 16
FIRST NATIONAL PICTURES
321 WEST 44 ST NEWYORK
GIRL OF THE GOLDEN WEST TREMENDOUS SUCCESS HOLDING
PICTURE OVER FOR ANOTHER WEEK ANN HARDING SENSATIONAL
STOP PREVIEWED HOT HEIRESS LAST NIGHT AUDIENCE REACTION
GREAT ANOTHER SIRE FIRE BIT FOR YOUR COMPANY
MOE SILVER
(Gen'l Mgr. Warner Bros. West Coast Theatres)
First National Pictures
FIRST NATIONAL

You'll break every record *with*

# Ann Harding

as

# The GIRL OF THE GOLDEN WEST

with

JAMES RENNIE
HARRY BANNISTER
J. Farrell MacDonald · Bert Roach

Based on the play by David Belasco

A John Francis Dillon Production




"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

HAS THE EDGE ON THE INDUSTRY!

# A NEW AD STUNT BY A LIVE SHOWMAN

Guy A. Kenimer, manager of the Palace Theatre, Jacksonville, Fla., wanted to pack the house at every performance of "The Florodora Girl."

An important part of his campaign was a specially made trailer containing the reviews of the picture published in MOTION PICTURE NEWS and Life.

One more of many proofs that MOTION PICTURE NEWS is the most widely read and most frequently quoted film trade paper.



# Stars



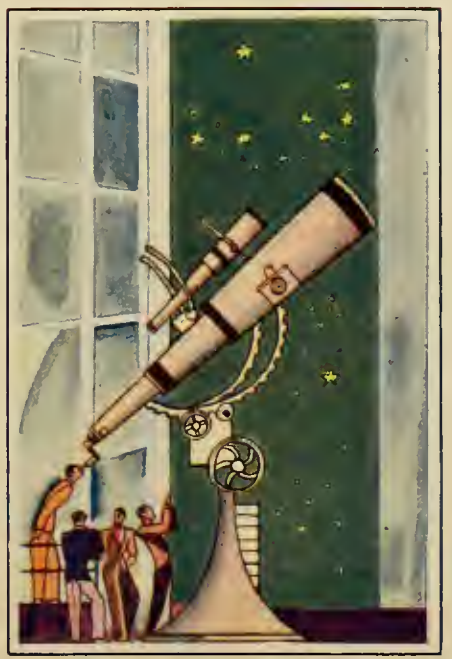
Pathé

The finest stars in the new art of talking pictures—an art demanding far greater talent than the silent drama—are grouped under the sterling, time-honored Pathé trade mark.

ANN HARDING stands out in a glorious blaze of popularity. Her melodious voice, winsome personality and exquisite beauty have captivated the nation. Her current dramatic triumph in "HOLIDAY" stands supreme.

CONSTANCE BENNETT has taken the country by storm. Her subtle dramatic artistry, enchanting personality, and liquid diction have established her name as a box office attraction of unsurpassed value.

HELEN TWELVETREES has registered a great dramatic achievement in the newest Pathé production, "HER MAN", now ready for a sensational premiere.



BILL BOYD an established star before the advent of sound, passed the acid test of talking picture technique with flying colors and remains a stellar light of splendid brilliance.

EDDIE QUILLAN is without a peer in the realm of feature comedies. His exhilarating youth is contagious. His manner of speaking humorous lines and his style in comedy situations are irresistible.

HARRY BANNISTER, ROBERT ARMSTRONG, and JAMES GLEASON are brilliant personalities from the speaking stage whose names have graced the lights of America's finest theatres. Their distinguished performances have thrilled countless thousands who now follow them in Pathé's feature productions. Then there is FRED SCOTT and RUSSEL GLEASON; both artists of magnetic prowess.

# The Greater Love



*Ann Harding*

*By the Dean of American Playwrights*

EUGENE WALTER

The enthralling lines of a brilliant dramatist, spoken with perfect cadence by superb dramatic artists to enchant the mind and flood the heart with a tide of surging emotions.



CLIVE BROOK





HARRY BANNISTER

Pathé

ANN HARDING—reigning idol of the talking screen, is even more perfectly cast in "THE GREATER LOVE", with CLIVE BROOK and HARRY BANNISTER—than she was in her current triumph, "HOLIDAY."

A greater triumph—a more magnificent success—will follow her portrayal of the complicated emotions of an alluring woman clinging to the dream of a vanishing passion, yet longing for the happiness of a new love.

*Produced by*
E. B. DERR

*Directed by*
ROLLO LLOYD

*Four splendid* ANN HARDING *plays will be presented this season:*

"HOLIDAY"
"THE GREATER LOVE"
"REBOUND"
"ROMANCE HARBOR"



Constance Bennett

# Sin Takes a Holiday

*Starring*

## Constance Bennett

with KENNETH MacKENNA and BASIL RATHBONE

HORACE JACKSON who wrote the brilliant adaptation of "HOLIDAY" prepared this screen vehicle from the story by Robert Milton and Dorothy Cairns

*Directed by*
PAUL STEIN

*Produced by*
E. B. DERR

The sparkling champagne conversation and artful actions of a sophisticated smart set. An audacious play that listens in on the amazing dialogue of social adventurers in counterfeit love.

The novel role of o secretory who marries to oblige her employer and pretends indifference in the deol, is admirably suited to the consummate artistry of Constance Bennett —*Star of Stars.*

During the current seoson CONSTANCE BENNETT will be presented in a series of four *chic* attractions:

"SIN TAKES A HOLIDAY"
"IN DEEP" and
"ADAM & EVE".



Pathé

# Her MAN



*with* Helen Twelvetrees

PHILLIPS HOLMES • JAMES GLEASON
RICARDO CORTEZ • MARJORIE RAMBEAU

PRODUCED BY E. B. DERR • DIRECTED BY TAY GARNET

## Simply marvelous entertainment

*Nothing bigger or better could be ordered written or produced*

PATHÉ

# Frisco Top Goes To "Birth" on a $31,000 Intake

San Francisco—Theatres generally did not do as well as expected.

The weather was very pleasant and not too warm. "Birth of a Nation" did high business of the week with a $31,000 gross and a rating of 150%. "Animal Crackers," shown at the California for a second week, rated but 80% with a gross of $8,000. "Man Trouble," at the Fox, rated 125% and grossed $30,500.

"The Office Wife," shown at the Embassy, rated 100% and grossed $10,000 and "Our Blushing Brides," at Loew's Warfield, grossed $15,100 and rated 100%. "High Treason," at the Davies, rated 100% and grossed $8,000, considered well for these theatres.

Three more miniature golf links were opened during the week near the larger theatres, but it is not thought they will injure house receipts.

Estimated takings:

**"BIRTH OF A NATION" (Triangle)**
GEARY—(1,500), nights 50c-$1.50, matinees 25c-$1, 7 days. **Other attractions:** Prologue and symphony orchestra. **Gross:** $20,000. **Rating:** 150%.

**TRIANGLE FILM CORPORATION**
**7046 Hollywood Boulevard**
**HOLLYWOOD, CALIFORNIA**



Motion Picture News

Vol. XLII NEW YORK CITY, OCTOBER 4, 1930 No. 14

# SWITCHING THE MOTOR AND THE GAS TANK

TIME was when a director of advertising in this industry would launch his campaign on a picture as soon as the Coast had dispatched reams of hooey that it fondly considered publicity, fit for all purposes, and a bunch of stills. Playdates were pressing and he had to rush the job. With this material to work with, he got busy and often had completed the task and forgotten it before he saw the picture. Then he would emit a series of yowls. If he had known that such and such a thing were in the production it would have given him great ammunition and altered his entire plans.

The heavy brains in the production end had not given him a thought. Their job was to turn out pictures; they had no time to bother with the advertising man's pleas for cooperation. But how they would raise hell with him if their names didn't get the proper percentage in billings!

THE time changes to the present and the scene to the RKO home office. Because of the tremendous drawing power of Amos 'n' Andy the powers-that-be decided to star the radio team in a picture. It was a brilliant idea; a natural. But the nut would be terrific and in consequence the conferences held to discuss the matter of a vehicle and kindred problems were serious ones. The plans had to be air-tight and fool-proof.

Behind the scenes, however, a young man was devoting 24 hours a day to the problem. He wore out typewriter ribbons and pencils; the furrows on his brow threatened to become permanent.

BECAUSE he was a merchandising expert, he knew the value of the names he had to sell, and began to pound home that message to the business. Misgivings concerning the venture upon which the company had embarked were turned into enthusiasm by this copy. The studio's job now was to make a picture which would live up to the advance notices. A realization of this gave the entire production unit a mark to shoot at.

The spontaneity of the studio's enthusiasm was contagious, permeating the entire force not only on the Coast but throughout the whole organization, a good deal of whose future hung on the outcome.

AND now the tension has lifted, and the industry has seen a picture's course moulded by the merchandising treatment to which it was subjected—in advance of production. How many others not now doing so could benefit by the use of the available merchandising brains of their advertising force in incorporating real selling angles into pictures before and while they are being made.

Give a hand to Hy Daab!

AN intimate check-up reveals a state of chaos regarding re-entry of the American industry into the foreign fields which were lost to a considerable extent with the innovation of talkers.

It develops that nearly every big company is nursing a pet plan of its own, with the majority differing to such a radical extent as to create an extremely unhealthy condition for the industry as a whole. A comparative few are proceeding along more or less intelligent lines. Some are at a standstill, while still others refuse to accept seriously the possibilities of building up business in non-English speaking countries.

Before talkers, foreign grosses represented a nice portion of the annual sales intake of most distributors. Now that the technical aspect of sound and foreign versions has clarified itself, some distributors once again are turning to lands across the Atlantic where they expect to stabilize business.

PROCEEDING on the theory that "injury to one is the concern of all," it strikes us as being sensible for all companies to organize their foreign managers into a round-table confab where intelligent discussion of the entire foreign problem will eventually establish the proper modus operandi. With this solution obtained, and a definite policy for re-entry adopted, the old shillalahs could again be lifted in the battle of competitive sales arguments.

This added revenue derived from markets which have been more or less dormant for two years would aid materially to boost earnings, spreading grosses over a wider area, thereby offering possibilities of slightly lower rentals all around. And the burdens of producer, distributor and exhibitor unquestionably would be lightened greatly.

KANN

# Whitewash Charges Spur Department Of Justice to Push Film Prosecutions

***Talker "Covered Wagon"***

**Hollywood—There's big dough in "The Big Trail." Practically all of the Fox production ingenuity was thrown behind the picture, but the results warrant the effort in time and money. Epic in sweep and concerning itself with the blaze-trailing that led to the settlement of Oregon, the picture has been built on a showmanship formula that can't miss.**

**You get majestic panoramas of covered wagons set in a mountain background, physical thrills, spectacle, comedy, love, villainy, hokum, and even an Indian attack on the wagon train. Grown-ups and children will go for it no end.**

**John Wayne, a newcomer, plays the lead. He has plenty to learn about acting, but has appearance, looks and physique. A lot of women are going to have a new crush after they see him.**

**KANN**

## Bar Poster Copy On 'Madam Satan'; Use Papers Only

Hollywood—Copy for billboard advertising on "Madam Satan" prepared by Fox West Coast has been rejected by posting companies, so the chain will concentrate on newspaper advertising. The results will be considered in the nature of a test and may cause a change of policy by the circuit. Fox Theatres some time ago abandoned billboard copy in the East.

When poster copy for "Madam Satan" was submitted request was made that it be modified. However, Frank Whitbeck, advertising and publicity director of the circuit, took the position that if the 24-sheet was wrong, then his whole campaign was all wet. Accordingly, he decided to use newspaper copy only to sell the picture.

## Herr Hugenberg Takes A Licking at the Polls

Berlin—Speculation exists over possible influence of the Hugenberg defeat in the general election, in so far as Ufa is concerned. Hugenberg—the Adolph Zukor of Germany's film industry—owns the most powerful newspaper group in the country and is closely interested in the picture business through his Ufa company. Hugenberg's party—the National party—is said to have been "ruined" by loss of control in the Reichstag.

## Dismissal of C. S. Harris Puzzle to Film Colony

Los Angeles—After 23 years of service to the RKO Orpheum theatres, C. S. Harris, manager of the RKO theatre here, has been let out. This sudden dismissal came as a surprise to both Harris and theatre people here and the reason is unaccounted for. RKO officials here would not make any statement regarding the change. R. Zeller, of Springfield, Ill., has taken over the management of the RKO.

## Teeatres in Dis Town Play Up to Da Kids Pahlenty

Providence—It pays to be a kid in this town where youngsters can get in to see the best pictures for 10 cents. That price prevails in every show house in the downtown belt from 10 A. M. until 1 o'clock. Afternoons and evenings the price for children is 15 cents.

Exhibitors say they find the price cut effective in checking the growing tendency of kiddies to turn thumbs down on talkers. Dialogue seems to bore children under 14 who still retain their desire to see the western heroes shoot 'em up rather than talk about love under a soft spot on the sagebrush.

## Discharged Usher Killed While Seeking Revenge

Chicago—Walter Bruchman, 17 years old, a former usher in the Fox Sheridan Theatre here, was shot and killed by Chicago police when he drew a revolver from his pocket when the officers stopped him for questioning. Before losing consciousness, Bruchman explained that he "had wanted to shoot Frank Riley, manager of the theatre." Riley discharged the youth several days ago.

### Theatres and Equipment

**Exhibitor members of the MANAGERS' ROUND TABLE CLUB this week discuss innumerable phases of theatre equipment and its relationship to successful operation of showhouses, as part of THE SHOWMAN section for Octoher, heginning on page 117, this issue.**

**In the current SHOWMAN, which starts on page 61, is also presented an unusually interesting array of feature material covering the entire theatre equipment field.**

## Congressional Inquiries and Independents' Squawks Bring Action

Washington—Vigorous prosecution of the pending cases against film distributors is planned by the Department of Justice. Spurred by threats of congressional investigations and the squawks of a number of independent exhibitors who charge that the various government actions have been whitewashed or are not being properly prosecuted, the department will concentrate on film cases, it is asserted.

No intimation of the new program is given in the official report of the department just made public. Four film cases brought by the government are in the courts and three others are awaiting trial. The report, covering the fiscal year which closed June 30, merely notes the names of the various cases and their status at the close of the year.

The so-called Paramount case, involving arbitration, which resulted in the Thacher decree, and the so-called First National case, involving the credit system which Thacher upheld, are awaiting argument before the Supreme Court, which is to hear the cases late this month.

The suits against Fox, involving the acquisition of Loew's, and the action against Warners, which followed purchase of First National, are pending in the New York Federal Court.

Two suits against Fox West Coast and one against Balaban & Katz are awaiting trial.

## Injuns Make Hoopee, But's No Use, Western Agonizes

Providence — The RKO publicity boys here put over a neat tie-up with "The Santa Fe Trail" when they coaxed a real, live Indian tribe to exhibit the marriage ceremonies, war dance and peace pipe smoke marathon on the stage of the Albee. As an added gesture of good will and showmanship, the braves took Mayor James E. Dunne into the council, gave him a headdress and dubbed him "Big Elk." Stories and pictures cracked all the dailies with big plays.

Following the heavy newspaper breaks, the money takers at Albee's settled down to await the riot for ducats. It failed to materialize and the picture was turned out at the end of the week with a meagre $8,000 intake, rating 15% less than par.

## Illness Causes Lapse of Del Rio's U. A. Contract

Hollywood—Due to her prolonged illness, Dolores Del Rio has been let out at United Artists. The star has passed the crisis in the serious illness which has kept her bedridden for the last six weeks. She will need another month, at least, for convalescence. It is probable that she will be signed again when work is resumed on "The Dove."

# The Insiders' Outlook

ONE of the favorite sports of the film business is due for an unceremonious bump one of these days, judging by the frowns with which bankers have greeted check-ups on the amount of time certain big shots do not spend in the office.

Too many, some bankers feel, are absent from their desks for unwarranted periods. The national malady of last fall, known as following the ticker, put a crimp into many deals. Some of the executives were so busy playing the market that they couldn't find time to sell or show film. And the old bankroll told a glaring story.

The craze has subsided somewhat, but in the opinion of some financial moguls there is too much of the several hours for lunch, golf and take-a-day off tendency for the business' good. And they are prepared to put their foot down on the various practices complained of.

The Wall Street crash took a lot of energy that should have been put into the picture business, and it may be depended upon that safeguards will be sought to prevent a recurrence.

### *Beau Geste*

It was a nice gesture that S. L. (Roxy) Rothafel made to his old-time friend, Carl Laemmle, just before Roxy sailed for Europe. Roxy, it is said, is not returning to the big Broadway theatre which he sponsored. Roxy had bought "A Lady Surrenders," but bookings made it impossible for him to date it before November. Universal wanted to get the picture out in general release as soon as possible, for it's one of the first salvos in the company"s promised big gun program for the year. Paramount wanted the picture, so Roxy consented to a substitution. Incidentally, it's the first Universal picture to play the Paramount, New York, in four years.

### *Those Hens Know Home*

You probably know him, big executive that he used to be, who this week sat in the outer office of a second string distributing company, hoping that a $16-a-week office boy would carry his message to Garcia, the big sales boss inside.

Only a few short weeks back this job seeker was sitting on top o' the world with a big company. Now he can be seen almost daily running from door to door, literally begging for a place to hang his hat.

When he was in the dough he tried to be ritzy and to establish a rep for being hard-boiled—and the chickens have come home to roost.

### *Back to Its Last*

Universal has started the season off auspiciously with "All Quiet on the Western Front" and "A Lady Surrenders." The pictures are the result of the company's changed policy and a credit and tribute to Carl Laemmle, Jr.

It's more than coincidence that the company is hitting its stride on the heels of its decision to withdraw gradually from the business of exhibition. Perhaps the dividing of energies during its theatre acquisition spree accounts for some of the red ink the company has been using. Now with the firm determined to concentrate on the business of picture making, the results should be gratifying.

### *Chiseling*

About a dozen years ago a leading producer made a hit picture. Someone had a good memory on the story, for when an independent company a couple of years ago made one of its outstanding pictures certain episodes were so similar that a plagiarism suit was threatened.

Before suit could be instituted, however, the independent company purchased all film and talker rights to the original story for a few thousand dollars. The attorney in the matter did not realize the value of the story, which was one of a group on which he was commissioned to realize quick turnover at the best possible price.

With talkers clicking, the independent studio finds itself with a valuable property, easily worth ten times the amount paid for it to prevent the plagiarism suit.

### *Stymied*

The publicity director of downtown theatres complained to a studio chief that the studio publicity man wasn't cooperating with him. Both were called in at the same time. The studio chief demanded specific charges. Downtown publicity man made three.

To the first two the chief said: "It is contrary to our policy to go into such nonsense and we don't care what other studios do."

The third charge was that the photographs of the studio were not as good as another studios, to which the studio chief replied: "I personally have seen all of the stills that leave the studio and I take off my hat to them. If our photographs are not as good as the other studios, why is it your boss selected our studio to have his own personal photographs taken here?"

### *Swinging the Axe*

These are tough times for the minor employes of film concerns. Every company is giving them the gate—for the sole purpose of clipping off a few dollars here and there to meet a serious situation caused by bonehead decisions on the part of the higher-ups.

The stenographers and clerks are responsible for the junk turned out in Hollywood or the failure of the swelled heads in the sales departments—judging from the manner in which their heads are chopped off as soon as the receipts fall below normal. Meanwhile, the bigheads keep on parking their feet on their desks, dreaming of wine, women, song, golf or football.

And the guys who run the works forget the fact that if it were not for the privates in the ranks they would not be entitled to the job of general.

THE INSIDERS.

### *You Tell Us—*

**What production executive now in the East is very much upset over conditions at his company's studios.**

**What big shot tries to make pictures from a golf course, causing plenty of friction because he wants to run things without putting in more than an hour or two a day at the studio.**

**What prominent Chicago theatre man had to dig deep for the customs agents when he got hooked at the border returning from Canada recently.**

**What person, whom it places in a compromising position, bought the distribution rights to "Her Unborn Child" from Dave Dubin recently.**

**What companies still are reported having plenty of headaches over financial affairs.**

**And what others have been warned by bankers to proceed with the utmost caution on any proposed expansions.**

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# "Tentative" Protection Plan in Force In Illinois, Despite Plenty of Squawks

### *Figures in Chicago Rezoning Conferences*



Gabriel L. Hess



C. C. Pettijahn



Jack Miller



Aaron Saperstein

## *Independents' Veto Goes Into Waste Basket; Publix Dominates Meetings*

Chicago—Plan of release and protection for the metropolitan area and downstate Illinois evolved by a committee of Chicago exchange managers and submitted last week brings distributor and exhibitor groups nearer to agreement than they have been at any time during three months of attempts to re-zone the territory. This, despite the fact that one organization, the Illinois Independent Theatre Owners' Association, and an individual, E. E. Alger, unofficial representative of down-state theatre owners, have rejected the proposal. A dozen individuals, representing all major local exchanges, circuits, chains and buying combines, "initialed" the plan to signify "tentative approval."

Despite the vetoes of the independent association and Alger, and disregarding the tactics employed to obtain the initialed approvals, against which criticism was early voiced, the plan submitted is destined to stand in all major considerations as the system of release and protection in the city and the state.

### Independents' Objections

The objections of the independents are centered mainly on two minor clauses of the proposal—the regulation of double-featuring and the restriction of give-aways. A further objection is made by the independents to the proposed membership of the continuing zoning committee, provided for in the plan. This committee, to be composed of eight members, names four "affiliated" and four "unaffiliated" representatives. The independents contend that, whereas the "unaffiliated" individuals may be so theoretically one, and possibly two, of them are by experience and inclination of "affiliated" sympathies. This fact, they state, reduces their representation in practice to a 6-2 ratio, or at best one of 5-3.

On the basis of these objections, and also because he is restricted from taking action without the authority of a governing board, Aaron Saperstein, president of the Illinois independents' association, refused to initial the proposal when it was submitted. The board of directors of the association subsequently met and rejected the proposal.

What course the Film Board of Trade will now pursue in the matter is problematical. It is entirely likely that compromises will be made on the points of objection made

(Continued on Page 36)

## Synthetic Sport Promoters Hold Hallelujah Meet

Chicago—The big moguls who finance the little golf courses throughout the country gathered here this week for their first convention. There appeared to be a scarcity of trade problems. No mention was made, even, of any decline in the popularity of the game, so the moguls contented themselves with stories of success that would easily outdo any told at a gathering of the Isaak Walton League of America on the conclusion of a sensational angling season of the kind in which fifteen-pound trout are taken from road-side ditches with bent pins.

New York and Los Angeles delegates reported that the new miniature gold mine has theatre interests either trembling at their work or diverting huge sums from theatre working capital to get in on the new El Dorado.

"Three huge chains of theatres are buying courses for the lobbies of their theatres to combat the competition that Tom Thumb golf gives their entertainment," said a New York delegate.

"The moving picture magnates are scared," was a report brought all the way from Los Angeles. "They know the game is taking thousands from their regular income every day. There are 3,200 courses in Los Angeles county. One course in the city cost $500,000. Mary Pickford has just put in a course costing $50,000, and Dick Barthelmess has one costing $35,000. A movie thriller is about to be released with a miniature course for its background."

### Box Car Figures

Statistics purporting to show that courses now established represent investments of anywhere from $18,000,000 to $125,000,000 and employ 160,000 people on 35,000 courses

(Continued on Page 28)

## Cleveland Sees Protection Now Closed Subject

Cleveland—Protection looks as though it has been settled in this territory, with the proposed schedules now in New York for ratification. They were adopted by the Ohio exhibitor unit committee, of which Martin Smith of Toledo is chairman, as submitted to the distributor committee, of which Al Merz is chairman.

Objections on clearance were rejected by Fred Desberg and W. J. Finney, representing Loew's; J. E. Firkness, representing RKO and by Publix.

## *Peas Pleads With Fish to Hook Serge*

(Continued from Page 23)

tain terms that Eisenstein, now in Hollywood to make a picture for Paramount, should not have been granted a visa because he headed in Russia a school to disseminate Red propaganda through films. And his American film would undoubtedly develop along the same lines.

Finishing his vehement denunciation of Serge, Peas rolled over to his other pet aversion, "All Quiet on the Western Front," and told the sons of Uncle Sam that "All Quiet" was a perfect specimen of pacifist propaganda and should be tabooed from screens of the country, or something to that effect.

Representative Fish and his colleagues listened attentively to the Eisenstein knock, not knowing the latter, but when Peas laced into "All Quiet" they sat on him and heavily. Chairman Fish objected to the citation of this picture, saying he had enjoyed both the book and the film more than any other works in that field.

And, after that, Peas picked up his knife and went back to Hollywood.

### *Philanthropic*

**Chicago — Overheard at the local zoning meeting:**

**"You can't say that about Publix. Why, in this protection plan they're the only ones giving anything away."**

**"Sure," grunted a listener. "Who else had anything to give away?"**

# "Clara, Behave," Is Studio Advice

Hollywood—Clara Bow must keep her red head out of mischief hereafter and her name off the front pages—unless it's planted there by a bona fide press agent. This was the ultimatum delivered to Miss It by the Paramount studio chieftains as a result of her latest escapade in which she gave $13,900 in checks to cover losses at gambling and then stopped payment on them. It was admitted at the studio that Clara had been given some "friendly advice," but how hot a point was reached in the lecture was not learned. But she's got to "watch her step."

It was learned that her contract with Paramount, renewed Aug. 20, runs only to Oct. 11, 1931, and a year passes quickly. The star's attitude in the matter was demonstrated by her continued refusals to see reporters who would like to get some more hot copy from her.

## *Synthetic Sport Promoters Hold Hallelujah Meet*

(*Continued from Page 27*)

were greeted with yawns from the delegates. A fair start, they admitted, but only a start.

Business discussions were confined to appropriate city ordinances to govern operation of the minnow courses. Delegates agreed there should be a license fee of approximately $50 annually, that 8 A. M. to 1 A. M. were reasonable operating hours and that children unaccompanied by parents should not be admitted to play after 10 P. M. The question of zoning courses against residential district invasion was sidetracked.

A southern delegate reported that he has just had published a book on how to be an expert at the game, a book which also includes all the rules and regulations of miniature golf so far approved. He anticipates a sale of several million copies and urged the brothers to get in on the ground floor.

Tales of prosperity were numerous and unrestrained. Miniature golf, the impression of an outsider is, has made more overnight millionaires than the war, the market of 1928-29 and prohibition combined. As one delegate put it: "It's simply a matter of putt and take."

## *And Now Mary Garden As Sound Film Recruit*

Paris—Mary Garden will become a talker star if screen tests to be made on her return to New York prove successful, she said upon her arrival here from the Riviera. Her decision followed a reputed $1,000 trans-Atlantic telephone conversation. The offer involves a record-breaking salary, she says. She doesn't know in which operatic vehicle she will make her talker debut if the tests are successful. Sound films, she said, have reached such a state of perfection that they cannot be disregarded.

## *Bender and Frost to Coast*

Robert Bender, manager of the Fox Brooklyn, is to take over management of one of the largest houses of the Fox West Coast chain and Robert C. Frost, manager of the Fox Terminal, Newark, is to be given a Coast assignment.

### *Service Plus!*

**Reviews on 23 new feature pictures appear in the reviewing section of this issue, beginning on page 52. Majority of these productions have only just been completed at Hollywood studios and are reviewed for the first time.**

**Pictures included in the current group are: "Big Money," "Check and Double Check," "Steel Highway," "Barber John's Boy," "Hot Heiress," "Soul Kiss," "The Dancers," "Office Wife," "Renegades," "River's End," "Adios," "For the Love o' Lil," "Scotland Yard," "Sit Tight," "Divorce Among Friends," "Father's Son," "Sinner's Holiday," "Virtuous Sin," "Gorilla," "Boudoir Diplomat," "Convict's Code," "Land of Missing Men" and "Young Woodley."**

# Goldstone Not Out, Says Cook; Launches System

Hollywood—Phil Goldstone still is with Tiffany, Grant L. Cook, executive vice-president of the company, declared on his arrival here. Cook's trip to the Coast revived the report that Goldstone is to leave the company.



*Grant L. Cook*

Cook is here to launch the unit system of production calling for distribution of production activities among several executives. The company's program for the new year calls for ten pictures designed as specials, 16 other features and two series of westerns starring Rex Lease and Bob Steele.

Short subjects planned include six Chimp comedies, six H. C. Witwer Classics in Slang, 26 Voice of Hollywood subjects, six one reel Color Symphonies, six one reel Jubilee Singers, six Musical Fantasies and six Multicolor subjects.

## *Glucksman Resigns as Supervisor for Publix-B-K*

Chicago—E. M. Glucksman, district theatre supervisor for Publix-Balaban & Katz, has resigned that position and leaves shortly for a prolonged vacation in central Europe. Glucksman was supervisory manager of the Uptown and Paradise theatres and the Publix string of Greater Talkie theatres. Les Dally, supervisor of Loop theatres, takes over Glucksman's duties in addition to his own.

John Balaban, general manager of Publix-B. & K. and Publix-Kunsky Theatres, leaves for New York within the next week or two where, in the future, he will direct Publix Chicago and Detroit interests from the home office.

## *Buys Foreign Rights*

Distribution rights for Spain and Portugal on 12 synchronized Artclass comedies have been acquired by Hoffberg, Cornfield Co., New York.

# Myers Trade Meet Conduct Slammed

Niagara Falls, Ont.—Conduct of the Trade Practice Conference held in New York in 1927, with the then Federal Trade Commissioner Abram F. Myers presiding, was attacked in a speech made at the Congress of Industries here by Frank J. Rembusch, Indianapolis exhibitor. Myers was a speaker at the sessions.

## *Constance Cummings Cast by Columbia*

Hollywood—Constance Cummings, who came west to play opposite Ronald Colman and was dropped when Sam Goldwyn decided a new leading lady was needed to play the type he wanted, has been signed by Columbia for the feminine lead in "Criminal Code." Phillips Holmes has been borrowed from Paramount for the male lead, after Paramount refuses to allow Richard Arlen to play the role.

## *Cantor Booking Cut From Week to a Day*

Cleveland—Eddie Cantor appeared at Loew's Stillman this week, giving only four performances in connection with his picture, "Whoopee." This decision came as a surprise, as former announcement had been made that Cantor would appear at the RKO Palace during the entire week of Oct. 11.

## *Omaha Chain Opens Its Tenth Suburban*

Omaha—Nebraska Theatres Corp., local neighborhood chain, has opened its tenth house, the Omar. All are wired.

William Bergmann, former manager of the Fremont (Publix), at Fremont, Neb., has been named press agent for the chain.

## *American, British Units Bid for Broadhead Circuit*

London—Offers reaching as high as $1,250,000 from British and American chains are said to have been refused by Alderman W. H. Broadhead for his chain of 15 suburban theatres. An offer is understood to have been made by Sam Katz in behalf of Publix.

## *Mathews New Secretary Of Northwest Exhib Unit*

Portland — G. E. Mathews, manager of the Granada and Columbia at the Dalles, has been apointed secretary of the Allied Exhibitors of the Northwest. Ninety-two theatres, with a combined seating capacity of 60,000, are included in membership of the association.

## *Expansion Continued by Omaha Suburban Firm*

Omaha—Popular Amusement Co. has opened its fourth neighborhood house here, the Lothrop. A fifth theater will be opened soon, according to plans.

## *Foster to Be Featured*

Norman Foster is to return to New York about Oct. 15 to start work with Paramount as a featured player. He is now abroad.

# Sound Equipment Costs to be Lowered Due to Economies, Otterson Promises

### *"Just Imagine"*

**San Diego—Fox's "Just Imagine," previewed here, met with great approval. The novel theme of the talker gained much favorable comment. The performance of El Brendel is great, and the De Sylva, Brown Henderson song numbers most pleasing.**

**CROUCH**

## Met. Studios and Christies Form New Corporation

Hollywood—To fortify the financial standing of both, Christie Film Co. has been merged with Metropolitan Sound Studios into a $10,000,000 corporation called Metropolitan Christie Pictures Corp.

Charles H. Christie is president and William S. Holam general manager of the new firm, which will make features and comedies. The merger will not change the policy of Metropolitan studios.

### *Famous Adds 3 More Houses in Canada*

Toronto—Three more Toronto theatres have been added to the group owned or controlled by Famous Players. Premier Theatres, Ltd., affiliated with the latter, has acquired the Rogers Road, Major-St. Clair and Mount Dennis theatres and Western Electric installations have been made. Programs are changed every two days. There are now 29 suburban houses in Toronto owned or operated by Famous Players-Publix and affiliated companies.

### *New British Color System Makes Its London Debut*

London—Initial demonstration of the new Raycol color process reveals technical workings of a system which requires only an ordinary camera with special lens and filters, said to cost no more than $60. The process consists of taking two images, one above the other, on each frame. Each image is photographed through a color filter, and is then projected through the special lens.

### *3-Year Operator Pact At Oklahoma City*

Oklahoma City—Both Publix and Warner theatres have signed contracts with the operators granting $5 per week increase in wages to be spread over a period of three years. Negotiations are progressing with the stagehands and other employees.

### *M-G-M Borrows Le Roy*

Hollywood—Mervyn Le Roy has been loaned to M-G-M by First National to direct "Two Little Girls Together," a story by Mildred Cram.

### *ERPI President Hits "Bootleg" Equipments; 5,000 U. S. Installations*

Electrical Research Products is operating on a controlled profit basis and economies effected in manufacture of sound reproducing equipment have been and will continue to be passed on to exhibitors.

This was the promise made Wednesday by John E. Otterson, president of Electrical Research, at an informal luncheon to members of the trade press. The company set a maximum profit of 20 per cent when it started in the theatre equipment business. At no time has its margin of profit exceeded that figure, and usually has been considerably less, the ERPI chief said. However, as rapidly as the cost of manufacture of equipment is lowered the price to theatres will be dropped proportionately, Otterson declared.

#### Hits "Bootleg" Equipment

Otterson hit "bootleg" equipments and said that one-half of the company's business now is in replacing unsatisfactory equipments. The company has nearly 5,000 installations out of the nation's possibilities, which he said total but 14,000. Credit to the extent of $20,000,000 has been extended to exhibitors, Otterson declared.

The ERPI president paid tribute to the speed with which producers and exhibitors "changed their business over night" to meet the demands of sound.

### *"Erpi" Expanding Acoustics Service*

Expansion of its theatre acoustics department to meet demands for its services outside the theatre field has been completed by Electrical Research Products, with Sidney K. Wolf, head of the theatre acoustics department, as director.

### *Promises Savings*



*JOHN E. OTTERSON*

### *The Armistice*

**Fighting hombres in the theatre field this week laid down the cudgels in the never-ending battle against daylight saving, and neatly tucked them away in moth balls until next spring, when the tilt is expected to continue. The lost hour, in most spots, was regained early in the week.**

## Hunter Invents Magnachrome for Wide Pictures

Hollywood—Magnachrome, wide film effect, which puts two images on one frame of standard film, giving a ratio of two to one, has been developed by C. Roy Hunter, Universal technical expert. The film has two instead of four sprocket holes on the frame. The shutter speed is increased from 90 to 180 feet per minute.

When the image is projected through the special lens it is twice as wide as it is high. Special film evidently is used as the grain is not apparent.

### *Stallman Named District Manager at Wilmington*

Wilmington—J. L. Stallman of Philadelphia has succeeded B. D. Cockrill as district manager of Warner theatres here. The latter has gone to York, Pa., where he will direct affairs of the Nathan Appell chain which Warners recently acquired. Stallman has charge of the Queen, Arcadia, Savoy, Aldine, Garrick and Grand Opera House. Stallman has been with the Stanley firm for ten years.

### *Cabanne to Direct Buck Jones Film for Columbia*

Hollywood—Buck Jones' next outdoor talker will be directed by Christy Cabanne, Columbia having just placed the latter under contract for the one picture, "Dawn Trail." Another assignment on the Columbia lot gives direction of Barbara Stanwyck's new film to Lionel Barrymore.

### *Three to Be Starred for Work in "Just Imagine"*

Hollywood—Three Fox players are to achieve stardom as a result of their work in "Just Imagine." They are El Brendel, John Garrick and Maureen O'Sullivan.

### *Lonergan a Paramount Director*

Hollywood—Lester Lonergan, whose experience in the theatre covers about thirty-five years in directing, acting and writing capacities, has been added to the directorial staff at Paramount.

# Musicians End Montreal Strike; Wages Boosted

Montreal—Strike of musicians here has been settled and the orchestra and vaudeville will be resumed Sunday at Loew's. The musicians have obtained a year's contract without a cancellation clause.

Orchestra of the Capitol also will return, to be augmented by 20 pieces, with stage shows to make their appearance Oct. 11. The agreement with the Capitol includes a cancellation clause with four weeks' notice. The Imperial is continuing without an orchestra and stage shows have been dropped permanently.

Wage scale of the Capitol provides for an increase, the new rate being $70 weekly. The strike dates back to Aug. 31 when the Capitol musicians refused to consider a new contract which included a cancellation clause with two weeks' notice. The other orchestras walked out in sympathy Oct. 11.

## *Renew Negotiations of Chicago Union Demands*

Chicago—Consultations between Jack Miller, president of the Exhibitors' Association of Chicago, and Tom Maloy, business manager of the Chicago Operators' Union, on modification of the union's demand for two men in the sound booth were resumed here this week. Chicago exhibitors contend that only one man in the booth is required, and are seeking an adjustment with the union which will validate the reduction.

The consultations began in mid-summer, but were interrupted by Maloy's trip to London as one of the American delegates to the International Trades Unions' conference there.

## *Police Gathering More Evidence in Labor Fight*

Hamilton, Ont.—As police are collecting additional evidence, W. P. Covert, third international vice-president of the stagehands' and operators' union, has been further remanded. He is charged with intimidation by Anthony Patzalek, proprietor of the Playhouse, following bombing of the Queen's theatre here.

### *No Strike Parleys*

Montreal—Strike of the musicians at the Imperial anticipated the dropping of vaudeville there by only three weeks, it is intimated by Manager Howard Conover. Therefore the "strike" is permanent and no negotiations for the return of the orchestra are being made.

### *"Billy, the Kid"*

**Hollywood—Previewed for the first time on wide film, M-G-M's "Billy, the Kid" had the audience wild over the scenic effects and the depth of the images. The long scenic shots show increased depth over standard-size film. The picture has been cut greatly and a new ending added, making the story much better and more complete.**

**CROUCH**

### *Renews with Fox*



*Pat J. Flaherty has renewed his contract as Vice-president and general manager of Red Star Music Co., Fox music publishing subsidiary.*

*Coincident with this announcement comes word of an immediate expansion program calling for the augmenting of the Red Star branches in Boston, Detroit and Chicago, toward which end Pat Flaherty leaves shortly for these national centers.*

# Musicians Face Seattle Blowup

Seattle—Whether the symphony orchestra here was to have its season contract cancelled and be disbanded was being awaited following ultimatum to the musicians that they must abandon their position in refusing to rehearse because Conductor Carl Krueger employed a first 'celloist from another city.

The majority of the symphony musicians are employed regularly in local theatre orchestras and are attempting to invoke a rule that applies in all theatres, namely that out-of-town musicians cannot be employed while local musicians are available.

# Sympathy Strike Looms in St. Louis

St. Louis—With threats heard of a sympathy strike of stagehands and operators, conferences are being held in an effort to break the deadlock in the musicians' strike here. All orchestras in the city are out, following argument over the number of men to be employed in the pits of the St. Louis and Fox. Following this jam, the Skouras Ambassador and Missouri and the St. Louis Amusement Co. dropped musicians.

## *Ultimatum to Operators Issued at Tacoma, Wash.*

Tacoma, Wash.—Exhibitors here have issued an ultimatum, expiring Saturday, demanding a one-man-in-the-booth policy. If the union refuses, non-union operators will be employed.

## *Chevalier to Lunnon in Nov.*

London—Maurice Chevalier is due here Nov. 28 to appear on a vaude bill at the Dominion, which opens Dec. 1.

# Office Workers' Union Launches Drive in N. Y.

Organization of office workers in the film industry, together with those similarly employed in other lines, is being undertaken by the Office Workers' Union, New York, following wholesale slashes of office personnel by various home offices.

An appeal directed to office workers of United Artists was being circulated this week following retrenchment moves by that company, which resulted in the gate for some office workers. The union is urging office workers to battle against overtime without pay, demanding shorter hours and time and one-half for extra work. Unemployment insurance also is provided for under the union's plan.

## *Terre Haute Gets Tough With Miniature Courses*

Terre Haute, Ind.—Miniature golf courses here were taken under the jurisdiction of the city council and an ordinance was passed fixing a license fee, closing the links at midnight.

The ordinance places an annual fee of $75 on the courses and was passed by unanimous vote of the council. The courses shall open no earlier than 5 o'clock in the morning and close at midnight. It is required that order must be maintained at all times and that no radio may be operated on the courses after 11 at night. For violation of the ordinance the operator may be fined from $25 to $250.

## *Tom Thumb Golf Hits Skids at Tampa, Fla.*

Tampa, Fla.—That "tiny putter" golf is on the toboggan in this city is evident by the yelp of protest against a $50 a year license fee which was handed 'em by the city council last week, while theatres have to pass over five hundred berries each year to satisfy the state, county and city.

Further evidence of the way the straws are blowing showed up in the advertising of "The Hub," a neighborhood course which has been taken over by two girls, and who are operating the course FREE of charge to the public for the remaining ten days of the month.

### *Hurt Building Iota Course*

Two workmen were injured in constructing an indoor miniature golf course at the old Lenox theatre, Lenox Ave. and 11th St., New York, when the theatre ceiling fell.

### *Status Quo for Fox*

**Hollywood—"There is not going to be any reorganization in manpower of Fox West Coast Theatres," declares Oscar Oldknow, executive vice-president, who is here in personal charge of the circuit. Policy changes, if necessary, will be made, he declares.**

# Fox Expected to Get $4,000,000 Uihlein House

Milwaukee—The city and the Henry Uihlein Realty Co. have reached an agreement in the matter of property on the corner of Sixth St. and Wisconsin Ave. and the realty concern will erect a $4,000,000 theatre and office building on the corner.

Who the occupants of the theatre will be has not been announced, although it is believed that it will be either Fox or Paramount, with the former the most likely lessee because no further effort has been made by that circuit to erect its new house here, announced over a year ago.

The site is an ideal one with RKO's Palace-Orpheum directly across the street and Fox's Wisconsin, Milwaukee's largest theatre, diagonally across the street. George Uihlein, president of the realty company, has left for New York to close the deal with the eastern theatrical concern which will occupy the building.

# No Scientifically Trained Operators

Neither Western Electric nor Electrical Research Products have at any time considered the replacement of projectionists with "highly trained operators with a scientific education," nor is any such plan under consideration, H. M. Wilcox, operating manager of Erpi, told Motion Picture News. Selection of projectionists, he pointed out, "is a matter for the theatre management and entirely outside of our jurisdiction."

## *Victoria at Rochester Sold After Litigation*

Rochester, N. Y.—Long in litigation as the aftermath of foreclosure proceedings, the Victoria, downtown house, last week passed into the hands of Morris Kuhn of Rochester by purchase for $100,000. The sale, made from the Monroe County Court House steps, ended all legal procedure.

Although Kuhn has not yet made his plans known, it is reported he either intends to remodel or lease the house. The theatre is unwired.

## *Pathe Camera Silencer Developed on Coast*

Hollywood—The new camera silencer of Pathe's, which won first award of the Academy of Arts and Sciences, will be developed for use on all company talkers. The apparatus removes from sound production the cumbersome and immobile sound booths.

## *German Plays to Warners*

"Shooting Gallery," by Alice Stein-Landesmann and Carl Meinhard, and "Green Cat," by A. M. Willner and E. Rubricius, both German plays, were purchased by Warners, the former as a Dorothy Mackaill vehicle.

## *Completes First*



*James Cruze, who has completed his first picture for Tiffony, "She Got What She Wanted." The veteran independent is to supply a series af pictures for the new Tiffany pragram.*

# Funeral Services For Dennis Harris

Pittsburgh—Funeral services are to be held at Harris Terrace Saturday for Dennis Harris, veteran chain operator, who died following an appendicitis operation. The pioneer showman was 54 years old. He is survived by a wife and brother. The latter is Senator Frank J. Harris.

Dennis Harris has been the operating head of the Davis-Harris circuit of theatres in Pennsylvania, Ohio and Michigan which recently was sold to Warners. The circuit was founded by his brother, John Harris, whose venture at Philadelphia is said to have been the first picture house in the United States.

## *Austrian Censorship Regulations Changed*

Vienna—Following severe criticism for permitting importation of films questionable for child audiences, the government's censorship board has ruled that hereafter all films not bearing the new inscription, "for general exhibition," are deemed unfit for minors.

## *Lots of Secrecy*

**Billie Dove returned Wednesday on the Europa from a vacation abroad, the vessel also bringing to these shores Howard Hughes. The *New York World*, after duly informing its readers that Hughes spent $4,000,000 in making "Hell's Angels" and that h's daily income is between $15,000 and $20,000, added:**

**"His trip abroad, for some vague reason, was an enormous secret, and he traveled aboard the Europa under an elaborately assumed name."**

**When a reporter naively inquired if she had married Hughes, Billie retorted in the Hollywood manner: "Be yourself!"**

# Head of Censors In Massachusetts Faces Job Jam

Boston—Major General Alfred F. Foote, in charge of censorship of films for Massachusetts, may be called upon to resign either as head of the Massachusetts department of public safety or as commanding officer of the Massachusetts National Guard, as a result of the ruling by the U. S. Comptroller General of the military bureau at Washington.

General Foote is one of many officials affected by the ruling which would prohibit an officer drawing active or retirement pay from holding salaried office in another branch of the public service.

General Foote is commander of the 26th Division, Massachusetts National Guard, is head of the Massachusetts state police force and is head of the department of public safety under which censorship of all films, including those passed for Sunday showing, comes.

If it is necessary for him to give up one position or another, it is said he will resign his military position. He was in conference with Governor Allen for some time Monday on the matter, but declined to make any statement after the conference.

# Meyer Appoints Committee Aids

Milwaukee—Fred S. Meyer, newly appointed president of the M.P.T.O. of Wisconsin, has announced the following committee appointments: president's advisory committee, Henry Goldenberg, chairman; Jack Keegan, George Fischer, A. C. Gutenberg, all of Milwaukee, and George Huebner, Oconomowoc.

Legislative committee, F. J. McWilliams, Madison, chairman; William Wiske, Red Granite; J. P. Adler, Marshfield; Jack Hickey, New London; and James J. Boden, South Milwaukee; Al Kvool, Henry Goldenberg, Charles Trampe and Jack Keegan, all of Milwaukee.

George Huebner, Oconomowoc, is chairman of the membership committee, assisted by August Berkholtz, West Bend; George Fischer, Milwaukee; W. L. Ainsworth, Fond du Lac; Frank Welter, Wausau; Percy Palmer, Edgerton, and Al Roser, Baraboo.

The finance committee is headed by Etta Wiesner and includes Ernest Langemack, Al Kvool, August Berkholtz, Bert Fischer, W. L. Ainsworth and F. J. McWilliams. A. C. Gutenberg heads the committee on Milwaukee affairs assisted by Etta Wiesner, Harry Billings, Bert Fischer, L. K. Brin, J. H. Silliman, Edward F. Maertz, Jack Keegan and A. Kvool.

## *Paramount Stockholders Increased; Total 18,200*

Paramount Publix Corporation stockholders numbered 18,200 on September 5, 1930, as compared with 16,486 on June 6, 1930, and 13,731 on March 7, 1930. The present number of stockholders is the largest number that the corporation has had to date.

# "Blue" Ordinance Splits Theatre

Orange, N. J.—Half of the Palace theatre is situated in Orange and the other half in East Orange. Orange is about to legalize Sunday shows; East Orange remains simon-pure "blue."

But Manager D. P. Shepherd is not dismayed. Hereafter he will rope off half of the 2,200 seats in his house, and his patrons can enjoy the picture while sitting in Orange. Across the deadline the seats will be vacant.

Orange's new ordinance permitting Sunday shows raises the license fee from $150 a year to $100 a week. It comes up for final action Oct. 14, and its passage is expected.

## *Sono Art to Release "Charge of Light Brigade"*

Sono Art-World Wide has acquired the American distributing rights to "The Charge of the Light Brigade," a Gainsborough production based on the poem by Alfred Lord Tennyson. The picture was made under the supervision of the British War Office.

## *Censors Upheld*

Chicago—Circuit Judge Thomas Taylor, Jr., indicated Wednesday that he would refuse the petition of Greiver Pictures for a writ of mandamus to compel the Chicago censor board to issue a permit for "The Primrose Path," a Willis Kent production which the censor board has had under consideration for the past two months. Greiver holds the local distribution rights of the picture.

## *Hear Fire Cases*

Chicago—Charges of violations of fire prevention ordinances growing out of the use of acoustical insulating materials condemned by the Fire Prevention Bureau were heard against 26 theatres here Wednesday. After the admission of brief testimony the cases were continued to Oct. 22 at the request of attorneys representing the theatre interests.

## *Branson at Home Office*

Walter Branson has been promoted to the Pathe home office sales department by E. J. O'Leary, general sales manager. Branson started in the picture business at the Des Moines branch. He soon won promotion to branch manager there and later was transferred to St. Louis. C. R. Lundgren replaced him at St. Louis.

## *Joins Montreal Board*

Montreal—Mrs. Clare Sullivan has been appointed secretary of the Film Board here succeeding Miss Helen Channing. Mrs. Sullivan has had considerable experience in the work. As Miss Foley, she was formerly secretary at Omaha, Nebr., and more recently secretary of the Buffalo Film Board of Trade.

## *Two Stars' Wills Filed*

Hollywood—Lon Chaney left an estate of $550,000, the bulk of which goes to his widow. Milton Sills' estate of $100,000 is to go to his widow.

## *Paramount British News in March*

**London—British Paramount Sound News is to make its debut in March. The special edition for the United Kingdom will be developed at the Olympic Kinematograph Laboratories, Ltd., which is installing new apparatus for the purpose. A machine capable of turning out eight sound prints simultaneously is a feature of the equipment. The reel will be published under the supervision of Emanuel Cohen, head of Paramount's newsreel organization, who recently visited England in connection with the proposed new reel.**



*Emanuel Cohen*

# "U" Negotiating $3,000,000 Deal In Sales Spurt

Continuing the sensational spurt launched at the start of the current season, Universal now is completing negotiations with one of the major circuits for a 10-year franchise for its product. The deal involves $3,000,000 annually.

The new deal follows closing of a practically 100 per cent booking arrangement for the 800 theatres of the Warner chain. This involves a reputed $3,500,000 for Carl Lammle's organization. Negotiations now are under way by Phil Reisman, general sales manager for bookings over the Publix circuit.



*Phil Reisman*

Earlier this season, a virtual blanket deal was closed for the RKO chain, involving an estimated $2,000,000. The Roxy deal and the booking of "A Lady Surrenders" into the Paramount, New York, were other sales achievements.

This contrasts with last year, when a deficit was reported. This season the company has adopted a new production policy of "specials only."

## *New Trial for Alexander Pantages Won on Appeal*

Los Angeles—Prejudicial error on the part of the district attorney and his deputy and error of the court in refusing to permit defense counsel to examine a prosecution witness, regarding whether a criminal charge had been brought in Texas against the witness, won a new trial for Alexander Pantages, from his conviction and prison sentence for alleged assault. He has been at liberty under $100,000 bail.

# Omaha Speculates On Allied Entry

Omaha—Whether Allied States Association will attempt invasion of this territory next Tuesday is a subject of speculation. The western Iowa and Nebraska exhibitor unit is to hold its semi-annual meeting Tuesday and Wednesday and there is a possibility that the St. Louis invasion will be duplicated. C. E. Williams is president of the local zone unit, which is affiliated with the M. P. T. O. A.

## *Butterfield Circuit to Build Indoor Courses*

Detroit—The Butterfield Circuit is considering converting one or two of its closed houses into miniature golf courses for the winter, believing that the vogue will continue into the cold season.

## *Gregg Coming Over the Pond*

London—E. S. Gregg, head of Western Electric operations in England, is en route to New York on a combined business-pleasure trip during which he will confer with John Otterson, ERPI chief, regarding future developments of company sound devices.

## *Warners Opening Another*

The Warner theatre, West Chester, Pa., is nearing completion, and will in all probability be operated during the last of October or the first of the ensuing month. It will seat 1,646. Rapp & Rapp are the architects.

## *Howard Directs Tibbetts*

Hollywood—Feeling a vacation necessary, King Vidor asked for a three months leave of absence from M-G-M and as a result William K. Howard will direct Lawrence Tibbetts in "The Southerner." Vidor was slated to direct Tibbetts.

## *Rogers on Sales Jaunt*

Budd Rogers, director of sales for Sono Art-World Wide, is on his semi-annual visit to the company's exchanges, where he will confer with branch managers and district supervisors on the sales' plan for the company's new product.

## *Sherman in N. Y. with First*

Harry Sherman, president of Majestic Pictures, Ltd., is in New York with the company's first picture, "Today." Majestic is distributing through its own franchise holders with J. D. Trop as general sales manager.

## *Harris with Columbia*

Hollywood—Robert Harris, formerly head of the M-G-M-scenario department, has been engaged by Columbia Pictures as associate producer on a long term contract.

## *Reichenbach M. C.*

Harry Reichenbach is to be toastmaster at the testimonial dinner Oct. 11 for Harry Hershfield at the Hotel Commodore, New York.

# Public Reaction to "Big Trail" Seen As Governing Future of Western Cycle

### An Alternative

**Hollywood—Wesley Ruggles, who has tested nearly every actress in Hollywood for the part opposite Richard Dix in "Cimarron" with no favorable results, has about resigned himself to one of two alternatives. He says he is either going to wait for Mitzi Green to grow up or will sign Julian Eltinge. —*Los Angeles Herald.***

## Tess Heraty Is Feted in Chicago

Chicago—Eighty representatives of Chicago film and theatre units gathered at a testimonial dinner at the Congress Hotel here this week in honor of "Tess" Heraty, secretary of the Exhibitors' Association of Chicago for the past eight years, and associated with motion picture interests here for several years prior to that. Miss Heraty becomes the bride of Edward Vincent Brady of Chicago on Oct. 18.

"Tess," as Miss Heraty is known throughout the motion picture industry here, is one of the most widely known and best informed figures in Chicago film business. Jack Miller, president of the Exhibitors' Association, says of her: "Tess preceded my administration in the Exhibitors' organization. When I came in, I fired her, but it didn't take long to learn that she knew more about the association than I did, so I was obliged to take her back again." Miss Heraty's first position in the film industry was with the Chicago office of Motion Picture News.

Ludwig Siegel, Chicago exhibitor, was in charge of arrangements for the testimonial dinner in honor of Miss Heraty.

### Maxwell Gets Oregon Division Managership

Portland—Floyd J. Maxwell, who has been associated with Fox West Coast Theatres during the past four years and recently as city director for the Fox Broadway and Fox Hollywood theatres, has been advanced to Oregon division manager with headquarters in Portland.

Maxwell takes the position formerly held by E. Port Major, who has been advanced to the position of assistant buyer and booker of the Fox theatres. Major is leaving for a tour of the western theatres operated under Fox direction, after which he will return to Los Angeles.

### Fox Seeks Radio Station For Location Communiques

Washington—Saul Rogers of Fox has made application for a short wave length station at Hollywood, which would enable studio officials to communicate by radio with units on remote locations.

### Fox $2,000,000 Picture May Lead Way; Kid Clientele Chief Objective

Hollywood—Future of westerns may revolve around the way the public reacts to "The Big Trail," which opened at Grauman's Chinese Thursday night.

A number of production heads are known to have evidenced considerable interest in the Walsh picture, which, according to Fox studio officials, cost close to $2,000,000. Practically all of the major studios have diverted part of their schedules to westerns to meet the insistent demand of exhibitors and sales managers for talkers that will appeal and perhaps revive interest of children in pictures.

Just what trend "The Big Trail" may bring about depends on box-office figures. Some Hollywood dopesters incline to the belief that if the picture lands with a bang, it will close the door to others made along same lines and of equal magnitude. Others predict that "The Big Trail," if it does what the entire Fox lot believes it will do at the nation's theatres, will bring on big outdoor pictures built along road show lines from every major studio on the coast.

Westerns have been coming into popular favor ever since Fox clicked with "The Lone Star Ranger." That picture started a vogue of outdoor films, producers making the then startling discovery that sound photographed out of doors was superior to sound filmed in the studio. The demand of the public for action was met by westerns, with every major company scheduling a number of them on their 1930-31 line-ups. The kid angle is another feature in the return of westerns to popular favor.

If "The Big Trail" justifies its lavish expenditure, westerns will have passed their biggest test and this type of program will continue in the ascendancy during the new season.

### Rupp Succeeds Desormeaux

Madison, Wis.—J. H. Rupp has been named manager of the Eastwood theatre here, succeeding A. P. Desormeaux, resigned. He has been assistant manager of the house since April, before which he was manager of the Strand at Mt. Horeb. The Eastwood is operated by the Atwood Theatre Corp. and has been playing a combined stock company and picture policy at popular prices for the past number of weeks with considerable success. Rupp stated that this policy would continue.

### Still Flying

**Hollywood—Vic Shapiro, who formerly drove a Ford and thereby gave blase Hollywood a thrill such as it never enjoyed before, has graduated into the Buick class.**

**He still takes some corners on two wheels, shaves buildings in transit, and chews cigars.**

### Shhhh!

**Paramount-Publix theatre executives in New York are carefully guarding the secrecy of plans for a sensational, and what is understood will be unusual, campaign to usher in Nancy Carroll's "Laughter" into the Times Square Rivoli upon expiration of the current "Whoopee" run.**

## M-G-M to Make Talkers Abroad?

M-G-M will change its policy and make foreign-language pictures abroad, it is indicated by trip to Europe of Albert Lewin, associate producer, who will inquire into advisability of building a studio, probably in Paris. Heretofore the company has expressed the belief that foreign-language talkers could be made more expediently on the Coast. Paramount now has a studio at Joinville, near Paris, and Fox is completing plans for European production.

### Franco-German Accord Shelved on U. S. Squawk

Paris—Protest of American distributors against the Franco-German accord, which is partial to imported German talkers, has caused shelving of the plan. Hearings will begin soon to hear the Americans' side of the case. Meanwhile, the Franco-American accord has been extended until Oct., 1931.

### Stebbins to Coast on Group Insurance Deal

Arthur W. Stebbins is leaving Friday for California. Others entraining are Joseph Schenck, Al Jolson and Joseph P. Kennedy. Stebbins' objective is the closing of additional group insurance contracts similar to those recently placed with the Loew enterprises for $50,000,000, covering employes of that concern. Stebbins, Letterman & Gates were the acting agents in the matter.

### "Her Man" Opening Runs In 25 RKO Key Houses

With its premiere set for Friday at the Globe, New York, Pathe's "Her Man" is starting off immediate engagements in RKO houses in 25 key cities of the country.

### Gets Shorts for Antipodes

Fox has acquired distribution in Australia and New Zealand of the series of 24 Traveltalk subjects made by FitzPatrick Pictures, New York.

### Buys "Farewell to Arms"

Paramount is to film Ernest Hemingway's "A Farewell to Arms."

# Censors in Ohio Yield to Clamor; O.K. "Big House"

Cincinnati—The millennium for Ohio has finally arrived. Weeping, wailing and gnashing of teeth, which heretofore existed throughout Ohio in general and the industry in particular, have given way to rejoicing unrestrained. The Ohio Board of Censors at Columbus, which, less than two weeks ago, handed down what appeared to be a final decision that "The Big House" would not be passed for showing in Ohio, has undergone a change of heart, and the picture was released over the official signature of John L. Clifton, chief of the board, due, as Clifton expresses himself, to the extreme pressure which has been brought to bear from various sources, particularly the press.

The decision, however, is tempered with doubt as to the actual merits of the film, he said, and the board has definitely indicated that it acted under protest and contrary to its better judgment, but was influenced by insistent demand and the action of other states.

In lifting the ban, Clifton let it be known that the reversal of opinion was purely the result of what appeared to be a state-wide demand for the picture, although the board still entertained doubt in the matter.

Visions of packed houses at increased prices, due to advertising which the picture has received on account of the board's refusal to pass it, now fills the minds of Ohio exhibitors, who base their prediction on precedent, and who now hope to retrieve some of the losses which they have sustained during the ban.

### Was Political Issue

The barring of the picture and its subsequent release brings back to memory "The Birth of a Nation," which was prohibited in Ohio several years ago by the late Governor Frank B. Willis, who subsequently released it with the result that capacity business at advanced prices continued to be the rule for many months. In that case, however, the action of the State authorities was not the basis of a serious political issue, as it has been in this instance.

In announcing the decision of the board, Director Clifton issued the following statement:

"'The Big House' was presented to the Ohio Board of Censors some months ago for censoring. The picture was held up at that time on account of a doubt in the minds of the board members as to the merits of the picture.

"Although that still exists to some extent, the board has come to the conclusion that, on account of what seems to be a state-wide demand for this picture which has arisen, it should take into consideration the will of the people and release the picture for showing in Ohio. This is in keeping with the action in other states.

"Therefore, the Board of Censors has reconsidered its action and has today approved 'The Big House.'"

The announcement of the lifting of the ban was greeted by prolonged cheering when made known at the Democratic rally at Marietta. Orators did not hesitate to announce promptly that they expected to comment plenty on the attempted suppression of the picture and its subsequent release under pressure.

### *Paramount Profits*

**While some companies are squawking about hard times, Paramount rental grosses are running ahead of last year, the company says. For the quarter ended Sept. 27 rentals in the United States and Canada were three per cent ahead of last year.**

## *Fox 39-Week Earnings Show Large Increase*

Gross revenue of Fox Film for the 39 weeks ended Sept. 27 reached $34,496,124, compared with $28,553,607 for the corresponding period of 1929, according to a statement of tentative earnings submitted to stockholders this week by President Harley L. Clarke. The net before interest and Federal taxes is $12,295,160, compared with $9,149,104 for last year.

After deductions for income tax reserve and interest charges, balance for common stock dividends was $10,104,194, against $8,337,196, an increase of $1,766,998, or 21 per cent. The amortization of inventory of films, including participations, increased $3,710,360. If the same rate of amortization of film cost as used in 1929 had been maintained, the net earnings would have been $2,890,692 greater.

## *Technicolor Net Profit $942,590 for 8 Months*

Technicolor, Inc., and subsidiaries for the eight months ended August 31, report net profit of $942,590 after operations, amortization and Federal and state taxes. Gross profit before amortization, etc., was $1,849,019. Current assets totaled $1,397,396, of which cash comprised $289,387 and accounts receivable $570,880. Current liabilities aggregated $589,364, accounts payable totaling $320,861 and surplus $1,891,217. Total resources of the company are $7,790,071.

## *Net of $3,186,267 Shown By M-G-M for 12 Weeks*

Net profit of $3,186,267, before taxes, is shown in the M-G-M income account for the 12 weeks ended June 6. The gross was $4,753,433 for the period.

### *Paramount Bonds Listed*

Paramount's issue of $15,000,000 in 5½ per cent bonds has been admitted to listing on the New York Stock Exchange. The purpose of the issue was to finance the Comerford purchase and to reimburse the company for previous expansion.

### *Marks Passes Dividend*

Chicago—Directors of Marks Bros. Theatres voted to pass the annual dividend of $2 on the preferred stock of the company due at this time.

# One Combination House Only Left In East Canada

Toronto—After 16 years of operation as a combination film and vaudeville house, Loew's Friday will drop vaudeville permanently and will play first runs of M-G-M and United Artists' productions with M-G-M shorts. Manager Jules Bernstein, who has had charge of the house since its start, announced that programs would start Fridays instead of on Mondays and that the admission scale of 25-75c would remain as before, despite the dropping of the five vaudeville acts.

There is now only one vaudeville house in eastern Canada, this being Shea's Hippodrome, Toronto, playing RKO Varieties. Manager Jackson dropped vaudeville from Loew's Theatre, London, Ontario, early in September, while vaudeville was discontinued at Loew's, Montreal, when the orchestra went on strike in sympathy with the musicians formerly at the Montreal Capitol.

## *Rubin's Projection Ideas To Be Introduced Abroad*

Harry Rubin, director of projection for Publix, sails Friday for Europe for a trip of two or three months. He recently completed a survey of projection and the use of effects at company theatres. Rubin has devised a number of projection effects, which are being made standard in company theatres, and will extend this work to European houses operated by Publix. He was guest of his staff and friends at a get-together Tuesday.

## *New Sennett Series to Introduce Color Process*

Sennett Color is to be introduced in "The Bluffer," first of the series of Mack Sennett Brevities, new one-reel subjects to be released by Educational. Shots taken by Sennett's new submarine comedy also will feature this subject.

## *RKO's Mayfair in N. Y. To Be Opened Nov. 1*

Nov. 1 is to be opening date of the Mayfair, 47th St. and Broadway, which is being built by RKO on the site of the former Columbia, burlesque house. Thomas W Lamb is the architect.

### *"Third Alarm" Lead Injured*

Hollywood—As the result of an explosion of a smoke pot, while making Tiffany's "The Third Alarm," Anita Louise, leading lady, and Georgie Billings, featured player, were slightly burned. The accident occurred while shooting the final scenes of the production.

### *Chimp Series Booked*

Tiffany's series of talking chimp comedies has been booked for the entire New York Loew circuit, as well as the Loew Houses at Cleveland, Washington and other points.

# Aleograph Court Battle Against ERPI Starts Nov. 3; $20,000,000 Involved

***Chains Licked On Tax***

**Raleigh, N. C.—The U. S. Supreme Court will be asked to rule on the constitutionality of the state chain store tax, legality of which has just been upheld in a ruling handed down by North Carolina Supreme Court.**

**The fight to higher courts will be brought by the A. & P. grocery chain, which sought to establish unconstitutionality of the $50 a year tax on all stores under the same management. Theatre chains are included in the tax law.**

## Demand Federal Film Supervision At W.C.T.U. Meet

Delavan, Wis.—A petition was signed here by members of the W.C.T.U. in session at its fifty-seventh annual state convention, addressed to the House of Representatives and the United States Senate, requesting the enactment of a law for Federal supervision of motion pictures so as to establish higher moral standards of production.

It was stated in the petition that efforts to improve the morals of pictures through co-operation with the motion picture industry have failed, and the petition charges the producer with being mostly responsible for all "unwholesome and immorality in films." It calls attention to the fact that the hands of local exhibitors are tied because pictures are sold to them in "blocks," thus making personal selection almost impossible.

The petition further sets forth the stipulation that the Federal motion picture commission be safeguarded as far as possible from the danger of corruption through pressure from the industry and political sources.

### *Industry to Aid in Jewish Charity Drive*

Fifty-three members of the theatrical and picture industry have enlisted in the volunteer army of the Federation for the Support of Jewish Philanthropic Societies and will visit about 530 persons in the name of the 91 charities affiliated with the Federation when its 1930 campaign formally opens on October 19, it was announced by Eugene J. Zukor, Maurice Goodman, Al Lichtman and David Bernstein, division heads of the theatrical and picture industry of the Business Men's Council of Federation. The objective of this year's campaign is the erasure of a $2,221,000 deficit remaining on a budget of $5,499,000.

### *Rogers Going Abroad*

Buddy Rogers sails from New York Oct. 10 for a trip abroad. He now is making a series of personal appearances.

## Gov't in Canada Is Readying for Industry Probe

Ottawa—A. C. Heighington, K. C. of Toronto, will be counsel for the government in the investigation of the picture industry in Canada, under the Combines Act. No date has as yet been set for the hearings. Peter White, K. C. of Toronto, will be commissioner in charge of the hearings.

The government plans to investigate sale of the Famous Players Canadian chain to Paramount, as well as complaints of independents that a monopoly exists in the Dominion.

### *Selected List Out for Annual Book Week Shows*

Twelfth Annual Book Week is to be celebrated Nov. 16 to 22. The week, sponsored by the National Association of Book Publishers, has become a permanent institution, securing each year the attention and support of interested groups in all parts of the country. Book films are shown by exhibitors during this week from a selected list supplied by the National Board of Review.

### *Michigan Exhibitors to Open Meetings Monday*

Grand Rapids, Mich.—With percentage bookings and the proposed new contract to be major topics of discussion, Michigan exhibitors will get under way here Monday. A number of leaders of Allied States Association are slated to attend.

### *Offers New Service*

Kendell & Dasseville, New York, now is offering an engineering service to exhibitors, embodied in the Kendell method of acoustical correction. It is confined to three factors, focalization, vocalization and synchronization.

### *Fox Releases Werker*

Hollywood—Alfred Werker, who has been directing westerns for Fox, has been released. Further plans have not been announced by Werker as yet.

### *San Antonio Company Charges Infringements of Disc Patent Rights*

Legal seconds of Electrical Research Products and the Aleograph Company launched this week an extensive "training" campaign preparatory to a stiff battle over disc method of making and exhibiting talkers. The fight is all set for Nov. 3 at San Antonio, when ERPI will defend its disc title in a Federal Court suit which began in Texas some time ago. Western Electric filed an answer denying infringements of Aleograph patents, and the case was ordered to trial.

Further complicating the sound patents tangle, Aleograph seeks an injunction against further alleged infringements and asks for an accounting of profits derived by ERPI.

If the Aleograph Co. wins its suit, Motion Picture News learns, legal action will be brought in Canada, Germany, Australia and other countries where sound manufacturers use disc.

Martin J. Arnold, San Antonio attorney, assisted by Frank Steinle, heads the Aleograph legal battalion, while ERPI is represented by Brooks, Templeton & Matthews, San Antonio. The name of a prominent New York firm is linked with Aleograph, jumping into the case near the trial date.

In 1920, Allen Stowers, now living in New York, and Leo De Hymel invented the disc film which the Aleograph company claims is being infringed. A patent on this are interested in this company.
film was secured in 1924. Later on Stowers and De Hymel assigned their patents to Aleograph, receiving a certain amount of stock in return. Nearly 400 San Antonians

The Aleograph Company takes its name from the first names of the two inventors, Allen Stowers and Leo De Hymel. When they first tried out their idea, they used the crowing of a rooster as their subject. This achievement was the result of years of inventive effort on the part of the two San Antonio men.

Other officials of Aleograph are: John L. Pridgen, president; F. L. Toepperwein, second vice-president; James Knapp, treasurer, and the following directors: Nathan K. Tracey, Dr. W. D. Hicks and Dr. C. J. Boes.

De Hymel long ago disposed of his share in the company, but Stowers retains some of his stock.

It has been learned that the Aleograph Company hopes to recover approximately $20,000,000 from ERPI and about 40 other concerns alleged to be infringing on the patent.

### *Seek Bobby Jones*

Warners and Paramount are reported to be dickering for picture services of Bobby Jones, golf star.

# "Tentative" Protection Plan in Force In Illinois, Despite Plenty of Squawks

## *Independents' Veto Goes Into Waste Basket; Publix Dominates Meetings*

(Continued from page 27)

by the independents, in as much as the re-zoning ambitions of the Hays' organization, not only here but throughout the country, were impelled by the necessity for equalizing the position of the independent. The Chicago Film Board, as was to be expected, approved the plan at a meeting held early this week. However, officials of the Hays unit refused to commit themselves on what probable action would be taken before the plan becomes effective. Opinion, however, indicated that no attempt would be made to railroad the plan over the veto of the independents. Compromise, partial or complete, on the points of independent objection will follow, it appears.

In the meantime, Paramount, M-G-M and Warner exchanges are already selling on the basis of the new plan. Their contracts, however, include a clause which states that later revisions of the release and protection schedules under which the contract was drawn will prevail over those incorporated in the contract. The same clause has been included in the contracts of all Hays' member exchanges here since selling was resumed after the first attempts at re-zoning.

Those who gave "tentative approval" to the plan by affixing their initials to the copy supplied them were: Max Balaban, James Coston, Emil Stern, Lou Reinheimer, Floyd Brockell, Bill Saul, Clyde Eckhardt, Norman Moray, Felix Mendelssohn, Roy Alexander and J. O. Kent.

### Hit Pettijohn Stand

Among this group were several who later criticised the manner in which their signatures were obtained and the subsequent conduct of C. C. Pettijohn on his return to New York. The disgruntled ones, after reading trade paper accounts giving Pettijohn as their authority for stating that the plan had been definitely approved and settled, recalled that when their initials on the plan had been requested it was definitely stated that their signature was to indicate only "tentative approval" of the plan and was to be regarded in no way as a definite commitment. As has been stated, all representatives signed in this manner with the exception of Saperstein and Alger. Immediately the initials were on paper, Pettijohn gathered up the copies and departed with them for New York, while the meeting here continued. Then emanated from New York trade paper accounts of the "agreement" and "approval" of the plan.

As in the plan itself, so at the meeting, Publix was the dominant factor. Headed by Attorney Austin Keough, the Publix entry included Leo Spitz, Alex Halperin, Bill Saul, Max Balaban, Floyd Brockell, J. O. Kent (Paramount) and Emil Stern (Essaness). The Hays organization, too, was well represented. In addition to C. C. Pettijohn and Gabriel Hess, there was a bevy of Film Board secretaries from all over the country in attendance. Though the two ruling delegations were in accord on most matters, there were frequent occasions when the formidable Publix legal talent hurriedly and somewhat nervously shushed the Hays attorneys when they were about to speak their minds.

The essence of the plan is the principles which have dictated release and protection in the city and state for many years. Adjustments, naturally, have been made in cancerous situations downstate and wherever deemed advisable within the metropolitan area. These are of local significance only. So-called Publix "concessions" include the admittance of the RKO Loop theatres—Woods, State-Lake and Palace—to a hypothetical parity with the Balaban & Katz Loop houses; and the same elevation of Warners' Capitol and Avalon theatres to equality with the B. & K. southside neighborhood "pre-release 'A' theatres." Similar adjustments are made in the "pre-release 'B'" classifications. These revisions, however, are without importance, meaning only that in the event B. & K. theatres do not want a picture the others may have it at the time it would have played the B. & K. houses.

### Two Weeks' Protection in Loop

Release schedules remain the same, with two weeks' protection for the Loop, three weeks for the pre-release "A" theatres, two for the pre-release "B," one for pre-release "C," and general release in the ninth week. Downstate schedules in all key centers likewise remain the same. Thus, B. & K. in the metropolitan area and Publix in the state retain their now historic autocracy.

Innovations in the plan include the regulation of double-featuring, restrictions on give-aways and the creation of a continuing zoning committee. Double-featuring has been permissible here in the first week of general release. It is now forbidden until the eighth week of general release. Give-aways, which include any means of procuring bargain admissions, will henceforth bring about an adjustment in the classification of the theatre sponsoring them.

The principles which have governed release and protection in the metropolitan area and the state have never existed in writing. This plan, when and if finally adopted, will constitute the first legal document of its kind in existence here.

### *Seek 25% Cut*

**Pittsburgh—Saving of 25 per cent. on insurance will be effected by the western Pennsylvania and West Virginia exhibitor unit if a deal now under way is closed. The proposal is to be outlined in detail at the annual convention here Oct. 20 and 21.**

**The convention also is to take up the matter of zoning, percentage bookings and the proposed new form of contract, according to Fred. J. Herrington, secretary.**

## *Plan Submitted May Stand as New System of Protection and Release in State*

The complete text of the new plan of picture releasing, and theatre protection as adopted for the Chicago territory and downstate Illinois by a committee of Chicago exchange managers appears below:

**CHICAGO—ORIENTAL, ROOSEVELT, McVICKERS, UNITED ARTISTS, WOODS, STATE-LAKE AND PALACE**

NO theatre in the State of Illinois, north of Springfield, excepting Waukegan, nor in the State of Indiana in the Counties of Starke, Pulaski, Porter, Jasper, Lake, La Porte and Newton, are to play prior to or during the engagement in these theatres. No theatres in Lake, Du Page or Cook County, Illinois, or in Lake County, Indiana, to play until fourth week after last day of exhibition in these theatres, except Uptown, Riviera, Granada, Marbro, Paradise, Tivoli, Tower, Capitol and Avalon, which may play in the third week after last day of exhibition in the Loop. Also, second run in the Loop may play in the same week with these pre-release "A" theatres if the second run in the Loop charges the same admission price as these pre-release "A" theatres, or week and week with the Harding Theatre.

**BASIS FOR RELEASING PICTURES**

THE BASIS FOR RELEASING PICTURES IN THE CITY OF CHICAGO will be in accordance with the two following schedules, which refer particularly to the NORTH SIDE and the SOUTH SIDE, on the principle that, with the exception of certain possible variations, all pictures become available for first run of General Release theatres in the ninth week on the NORTH AND SOUTH SIDES after the close of the particular engagement of the respective pictures in the Chicago Loop theatres, and one week later on the WEST SIDE.

**NORTH SIDE PROTECTION**

First and second week—LOOP PROTECTION.
Third week—UPTOWN, RIVIERA, GRANADA, in third week—16 days.
Fourth week—UPTOWN, RIVIERA, GRANADA, in fourth week—9 days.
Fifth week—UPTOWN, RIVIERA, GRANADA, in fifth week—9 days.
Sixth and seventh week—"B"—SHERIDAN, CENTURY, NORSHORE and PANTHEON—Sunday opening.
Eighth week—"C."
Ninth week—GENERAL RELEASE.

**SOUTH SIDE PROTECTION**

First and second weeks—LOOP PROTECTION.
Third week—Pictures playing TIVOLI or CAPITOL alone in third or fourth week—12 days' protection on "B."
Fourth and fifth weeks—Pictures playing TIVOLI or CAPITOL alone in fifth week—9 days' protection on "B."
Pictures playing TOWER and CAPITOL alone in fifth week—9 days' protection on "B."
Pictures playing TOWER and CAPITOL day and date or AVALON in third, fourth or fifth weeks—7 days' protection on "B."
Any picture playing CAPITOL repeat on TIVOLI may play immediately following termination of run.
Sixth week—"B."
Seventh week—MARYLAND. Any picture playing STRATFORD, MARYLAND, may play immediately thereafter.
Eighth week—"C."
Ninth week—GENERAL RELEASE.
The foregoing schedule is based upon the STRATFORD making no more than two changes in program per week.
Eighth week of GENERAL RELEASE—All theatres showing double features.
In determining any classification or run of any theatre by the price charged for admission thereto, the admission price charged adults for a majority of the seats of such theatre at evening performances upon week days shall be deemed to be the price charged for admission to such theatres. The sale of coupon or thrift books containing tickets of admission to any theatre shall not be deemed to affect the price charged adults for admission thereto at evening performances on week days provided not more than

a reduction of 20% from the face value of each of such coupons or thrift tickets is given.

Al. attempts to evade the classification of any theatre based upon the price charged for admission thereto by any plan or device whatsoever permitting the admission of persons at less than the established price of admission, shall, upon proof thereof made before the Continuing Zoning Committee, authorize such committee to re-classify such theatre under this uniform zoning plan based upon the actual value of such admission thereto.

For all purposes of this uniform zoning plan the initial exhibition of a motion picture in a city or town shall be deemed a first run thereof regardless of the character or location of the theatre, or the price charged for admission thereto. "A road showing" of any motion picture shall not be deemed a first run thereof, and any exhibition of a motion picture for more than one show week shall be deemed an extended run.

If any of the provisions of this Zoning Plan concerning admission prices, the order of availability of pictures or notice of availability thereof, are in contradiction of or modify any of the provisions of any of the numbered articles of any Standard License Agreement hereafter adopted and generally used in the industry, the provisions of said numbered articles of such Standard License Agreement shall be controlling and all such provisions of this Zoning Plan deemed of no effect.

IT IS AGREED that all situations known as KEY CITIES in the Chicago territory other than mentioned elsewhere herein, shall play their pictures within forty-two days after availability or forfeit the protection on subsequent runs accorded them in this schedule.

IT IS ALSO AGREED that the cities of SPRINGFIELD and SOUTH BEND are not to be governed by the foregoing arrangement, but may play their pictures on or immediately after national release date without regard to the Chicago first-run showing. It is understood, however, that if the cities of Springfield and South Bend do not play their pictures within forty-two days after the close of the Chicago first-run showing, they forfeit the protection accorded them in this schedule.

A CONTINUING ZONING COMMITTEE to hear existing and future complaints with reference to any individual situation is hereby constituted as follows:

Circuit affiliated theatres: Messrs. Max Balaban and James Coston.

Circuit unaffiliated theatres: Messrs. Floyd Brockell and E. E. Alger.

Unaffiliated exhibitors: Messrs. Jack Miller and Aaron Superstein.

Distributors: Messrs. Clyde Eckhardt and Norman Moray.

Miss Edna Pfister designated as secretary of the committee.

The Continuing Zoning Committee shall be at all times representative of distributors, unaffiliated exhibitors and affiliated exhibitors and is authorized to recommend the classification of theatres such as that contained in this Uniform Zoning Plan and such other reasonable classification as may hereafter from time to time be used in the motion picture industry; and to recommend the zoning of theatres and the clearance and protection of motion pictures as between theatres, including clearances and protection according to runs and / or prices of admission. The Continuing Zoning Committee also is authorized to recommend the classification of and protection and clearance for any theatre not herein provided for.

The Continuing Zoning Committee shall be convened upon the call of the chairman or a majority of the members thereof.

The Continuing Zoning Committee shall hear the complaint of any exhibitor or distributor concerning any of the provisions of this Uniform Zoning Plan and to recommend in each such case a fair disposition thereof. Any such complaint shall be in writing and delivered to the chairman or secretary of the Continuing Zoning Committee, who shall notify the complainant and all others concerned or interested, of the time and place fixed for a hearing thereon.

The authority of the Continuing Zoning Committee shall be limited by the provisions hereof.

No change or modification of this Zoning Plan after its adoption shall be recommended by any Continuing Zoning Committee which increases or reduces the length and / or area of protection herein specified for any one or more of a group or classification of theatres unless such increase or reduction shall be made to apply to all theatres of such group or classification.

# PROTECTION

## *Illinois*

| Exhibitor's Location | Extended Protection | No. of Days |
|---|---|---|
| **AURORA** | Naperville | 14 |
| Sixty days' protection on subsequent runs. | Batavia | 14 |
| | Plano | 14 |
| | Yorkville | 14 |
| | Sandwich | 14 |
| | West Chicago | 14 |
| | Hinckley | 14 |
| | Elburn | 14 |
| | Geneva | 14 |
| **BLOOMINGTON** | Clinton | 14 |
| | Heyworth | 14 |
| Thirty days' protection on subsequent runs. | Le Roy | 14 |
| | Saybrook | 14 |
| | Colfax | 14 |
| Irving Theatre—Sixty days' protection on subsequent runs. | Lexington | 14 |
| | El Paso | 14 |
| | Farmer City | 14 |
| | Chenoa | 14 |
| | Gridley | 14 |
| **BLUE ISLAND** | Dolton | 14 |
| Sixty days' protection on subsequent runs. | | |
| **CHAMPAIGN** | Urbana | 60 |
| Sixty days' protection on subsequent runs. | | |
| **CHICAGO HEIGHTS** | Steger | 14 |
| Sixty days' protection on subsequent runs. | Homewood | 14 |
| **DANVILLE** | Catlin | 14 |
| Thirty days' protection on subsequent runs. | Westville | 14 |
| | Fairmount | 14 |
| | Sidell | 14 |
| | Ridge Farm | 14 |
| Fischer Theatre—Sixty days' protection on subsequent runs. | Georgetown | 14 |
| | Rossville | 14 |
| | Chrisman | 14 |
| | Homer | 14 |
| | Hoopeston | 14 |
| | St. Joseph | 14 |
| | Rankin | 14 |
| | Newport, Ind. | 14 |
| | Covington, Ind. | 14 |
| **DECATUR** | Maroa | 14 |
| Thirty days' protection on subsequent runs. | Monticello | 14 |
| | Bement | 14 |
| | Cerro Gordo | 14 |
| Lincoln Square Theatre —Sixty days' protection on subsequent runs. | Illiopolis | 14 |
| | Warrensburg | 14 |
| | Blue Mound | 14 |
| | Macon | 14 |
| | Lovington | 14 |
| | Sullivan | * |
| | Moweaqua | 14 |
| | Taylorville | * |
| | Pana | * |
| **ELGIN** | Barrington | 14 |
| Sixty days' protection on subsequent runs. | Crystal Lake | 14 |
| | Palatine | 14 |
| | Arlington Heights | 14 |
| | Hampshire | 14 |
| | Dundee | 14 |
| | Huntley | 14 |
| | Algonquin | 14 |
| | Fox River Grove | 14 |
| | Genoa | 14 |
| **FREEPORT** | Stockton | 14 |
| | Pecatonica | 14 |
| Sixty days' protection on subsequent runs. | Forreston | 14 |
| | Elizabeth | 14 |
| | Hanover | 14 |
| **GALESBURG** | Monmouth | 14 |
| Sixty days' protection on subsequent runs. | Abingdon | 14 |
| | Knoxville | 30 |
| | Oneida | 14 |
| | Alexis | 14 |
| **HARVEY** | Dolton | 14 |
| Sixty days' protection on subsequent runs. | | |
| **JOLIET** | Lemont | 14 |
| Thirty days' protection on subsequent runs. | Lockport | 14 |
| | Morris | 14 |
| | Rockdale | 14 |
| Rialto Theatre — Sixty days' protection on subsequent runs. | Plainfield | 14 |
| | Wilmington | 14 |
| | Manhattan | 30 |
| | Coal City | 14 |
| | Braidwood | 14 |
| | Argo | 14 |
| **KANKAKEE** | Peotone | 14 |
| Thirty days' protection on subsequent runs. | Momence | 14 |
| | Bradley | 14 |
| | Manteno | 14 |
| Majestic Theatre—Sixty days' protection on subsequent runs. | St. Anne | 14 |
| | Chebanse | 14 |
| | Clifton | 14 |
| | Gilman | 14 |
| | Bourbonnais | 14 |
| | Watseka | * |
| **KEWANEE** | Buda | 14 |
| Sixty days' protection on subsequent runs. | Tulon | 14 |
| | Galva | 14 |
| | Woodhull | 14 |
| | Cambridge | 14 |
| | Sheffield | 14 |
| | Neponset | 14 |
| | Atkinson | 14 |
| | Genesee | 14 |
| | Wyoming | 14 |
| | Annawan | 14 |
| **LA SALLE** | Peru | 30 |
| Sixty days' protection on subsequent runs. | (Peru shall play 30 days after Majestic and 14 days after La Salle.) | |
| Majestic Theatre—Sixty days' protection on subsequent runs. | Oglesby | 14 |
| | Spring Valley | 14 |
| La Salle Theatre—Thirty days' protection on subsequent runs. | Ladd | 14 |
| | DePue | 14 |
| | Henry | 14 |
| | Bureau | 14 |
| | Mendota | * |
| | Wayanet | 14 |
| | Tiskilwa | 14 |
| | Seatonville | 14 |
| | Hennepin | 14 |
| | Granville | 14 |
| | Standard | 14 |
| | Lamoille | 14 |
| | Princeton | * |
| **PEORIA** | Lacon | 14 |
| Thirty days' protection on subsequent runs. | Chillicothe | 14 |
| | East Peoria | 30 |
| | Washburn | 14 |
| Madison Theatre—Sixty days' protection on subsequent runs. | Metamore | 14 |
| | Washington | 14 |
| | Eureka | 14 |
| | Morton | 14 |
| | Pekin | 14 |
| | Tremont | 14 |
| | Manito | 14 |
| | Farmington | 14 |
| | Fairview | 14 |
| | Elmwood | 14 |
| | Brimfield | 14 |
| | Princeville | 14 |
| | Canton | 14 |

*Immediately after.

| | | |
|---|---|---|
| **ROCKFORD** | Belvidere | 7 |
| Thirty days' protection on subsequent runs. | Marengo | 14 |
| | Kirkland | 14 |
| | Rochelle | 14 |
| Coronado Theatre—Sixty days' protection on subsequent runs. | Woodstock | 7 |
| | Harvard | 7 |
| | Capron | 14 |
| | Byron | 14 |
| | Mt. Morris | 14 |
| | Forreston | 14 |
| | Pecatonica | 14 |
| | Rockton | 14 |
| | Durand | 14 |
| | Winnebago | 14 |
| | Oregon | 14 |
| **SPRINGFIELD** | Petersburg | * |
| Thirty days' protection on subsequent runs. | Athens | * |
| | Pawnee | 14 |
| | Riverton | 14 |
| | Waverly | 14 |
| | Dawson | 14 |
| | Buffalo | 14 |
| | Edinburg | 14 |
| | Chatam | 14 |
| | Lincoln | * |
| | Taulula | * |
| **SPRING VALLEY** | Bureau | 14 |
| Thirty days' protection on subsequent runs. | Ladd | 14 |
| | Cherry | 14 |
| | Standard | 14 |
| **STERLING** | Rock Falls | 30 |
| Sixty days' protection on subsequent runs. | Morriston | 14 |
| | Prophetstown | 14 |
| | Tampico | 14 |
| | Milledgeville | 14 |
| | Fulton | 14 |
| | Walnut | 14 |
| | Polo | 14 |
| **STREATOR** | Kangley | 14 |
| Sixty days' protection on subsequent runs. | Wenona | 14 |
| | Rutland | 14 |
| | Toluca | 14 |
| | Odell | 14 |
| | Dwight | 7 |
| | Long Point | 14 |
| | Minonk | 14 |
| | Lostant | 14 |
| | Pontiac | 7 |
| **WAUKEGAN** | North Chicago | 14 |
| Sixty days' protection on subsequent runs. | Libertyville | 14 |
| | Great Lakes | 14 |
| | Gray's Lake | 14 |
| | Antioch | 14 |
| | Lake Bluff | 14 |

*Immediately after.

## *Indiana*

| | | |
|---|---|---|
| **GARY** | Valparaiso | 7 |
| Thirty days' protection. First run. | Crown Point | 14 |
| | Hobart | 14 |
| | Bebron | 14 |
| **HAMMOND** | Indiana Harbor, Day & date (If the Indiana Theatre charges the same evening adult admission price as first run theatres in Hammond it shall play day and date with Hammond. If the Indiana Theatre charges a lesser admission than Hammond it shall play one week later than Hammond. | |
| Sixty days over all houses. | East Chicago | 7 |
| | Lowell | 14 |
| | Whiting | 7 |
| **MICHIGAN CITY** | Chesterton | 14 |
| Tivoli Theatre — Sixty days' protection on subsequent runs. | New Buffalo | 14 |
| | Porter | 14 |
| Starland Theatre—Thirty days' protection on subsequent runs. | | |
| **SOUTH BEND** | Walkerton | 14 |
| Thirty days' protection on subsequent runs. | Mishawaka | 30 |
| | Elkhart | 14 |
| | Goshen | 14 |
| | Plymouth | 14 |
| | New Carlisle | 14 |
| | Niles, Mich. | 14 |
| | Nappanee | 14 |

*Immediately after.

# Paramount Opens Philly Outlet to Standup Trade

Philadelphia—Keith's theatre opened Friday as the flagship of the Paramount invasion of Philadelphia and scored standup business for its first two days. The first picture development east of Broad Street in six years, its early success indicates that considerable business still exists in this section in spite of the westward trend, started by the Stanley theatre some ten years ago.

Anticipating the completion of the Pennsylvania Railroad station, at the present West Philadelphia station at 32nd Street, just 18 blocks west of Broad, and the erection of a new Federal and Post Office Building in the same neighborhood, various enterprises, headed by the theatrical interests, have started to expand westwardly. The Stanley at 19th and Market streets, the Boyd and the Aldine, at 19th and Chestnut streets, the Mastbaum, at 20th and Market, and the Erlanger (now back to the legit field after a season as RKO headquarters), have established a Rialto many blocks westward of the shopping district. None of these theatres has opportunity to cater to much "drop-in" trade, but by their concentration within a few blocks, they have proved to be a magnet for movie business.

Considerable interest is now aroused as to whether or not Keith's will recall this business back to the former center of theatrical activity. Located on Chestnut St., between 12th and 13th streets, Keith's shares with the Earle the position of being the only first-run movie house east of Broad street. In view of the fact that every department store, Wanamaker's, Snellenburg's, Lit's, Strawbridge & Clothier's and Gimbel's, are east of Broad street, and each is within two blocks of the theatre, good matinee business, at least, seems almost an assured thing. The estimated taking of the theatre for the first two days, with a scale from 35c to 75c, is $7,000. The opening film is "Animal Crackers," with a program of Paramount news and shorts on the bill.

The Moon Amusement Co., an A. R. Boyd enterprise, which has taken the lease for Paramount, but not materially altered the theatre. It was necessary, of course, to wire the house, with the Western Electric system being used. The lobby was repainted and the front of the house sandblasted. The interior had been refurnished by the Shuberts two years before and was in excellent condition so far as carpets and seats were concerned. A new screen was put in and the stage and various parts of the house were draped to aid the acoustics, which, for the purpose of vaudeville and stage shows, were always excellent.

When Keith's was first built, shortly after the turn of the century, it enjoyed the distinction of being the first "million dollar theatre" in the city. It enjoyed a prosperous career as the headquarters for Keith's two-a-day vaudeville up to about four years ago, when vaudeville in Philadelphia went into decline, with the competition of the talkers and the presentation bills in the first-run movie houses. The Shuberts acquired the theatre and for two seasons tried it as a legitimate theatre with indifferent success.

## *Stop Us If We're Wrong*

"NEXT Thursday being World Series day and Yom Kippur, there will be no meeting," bulletined Ed Finney, secretary of the AMPA. . . . Herr Finney is a baseball fan. . . . Ned Stevenson, who conducts the affairs of Visuagraphic Pictures over on New York's snooty Pawk Avenoo, has made the ritzy influence felt even in his office boys. One walked into the NEWS office this week minus coat and sans collar and tie—BUT sporting white cotton gloves.

* * *

*Didja hear about the exhibitor who tried to promote a tie-up with a Turkish bath for "Call of the Flesh?" . . . Tom Geraghty says his ambition in life is to be a caddy on a Simple Simon golf course—carrying the pencil. . . . Sam Warshawsky remarks that there are no he-men in publicity work any more. . . . What! From a Titan!*

* * *

**Car cards carrying Jesse Crawford's testimonial on Barbasol credit him with being the man who "put the pipe organ into the movies." How old is the maestro, anyway? . . . Carl Laemmle's granddaughter has been named Carol Laemmle Bergerman . . . Frank Rembusch, of Indianapolis, and Messrs. Flanagan and Stiehl, who operate houses in Kent and Ravena, O., visited the Big City.**

* * *

AL SHERMAN, the *N. Y. Telegraph's* picture ed, seen leading a battalion of porters down the main stem, bound for the Dixie Hotel, where Al now is "at home." . . . Tom Betting writes from Lunnon as "Hon. Publicity Director" for the LePrince Memorial. . . . "T. B." in 1913 managed "Bill" Johnston's M. P. NEWS newshounds and old-timers remember him as one tough hombre. . . . He is now press agenting the British move to erect a memorial for A. A. LePrince, pioneer picture inventor. . . . Merritt Crawford, who knows all about such things, sez the cause is "okay."

* * *

*Just as we were considering the establishment of a poetry department in this conglomeration of fact, fancy and folly, the AMPA comes to our assistance by sending us its Alma Mater song, to-wit:*

*Oh, there ain't no flies on Mike!*
*There ain't no flies on Mike!*
*There may be flies on a lot of youse guys,*
*But there ain't no flies on Mike.*

*We don't know the identity of the brilliant lyricist, but he's a great one-syllable guy. He belongs on Tin Pan Alley.*

* * *

**The Warner Club News resumed publication this week, under the editorship of Alfred N. Zimbalist and Sidney H. Rechetn'k . . . Warren Nolan says that the rumor that Gloria Swanson's "What a Widow" will open at the Rialto is official and can be printed, including the report that she wears 26 different gowns in it.**

* * *

Phil Reisman is all pepped up these days over the manner in which first runs are booking his serial, "The Indians Are Coming." . . .

Phil put a real feather in the Universal cap when he sold "A Lady Surrenders" to the Paramount, New York. . . . Cunnel Cole of Texas has been sojourning in the Big Town during the week. . . . He says he gets a big kick out of the *Empey News*.

# "Blue" Statutes In Philadelphia Under Hot Fire

Philadelphia—Councilman W. W. Roper's long-promised investigation of the "Blue Laws" situation as it affected Philadelphia landed first-page prominence.

Connie Mack, manager of the world champion Philadelphia Athletics, was on hand with a plea for Sunday baseball, while Philadelphia hotel men were loud in their plaints that the closed Sunday was bringing them face to face with ruin.

Maurice Lichtman, representing the Philadelphia Hotel Association and the Philadelphia Apartment Owners' Association, the West Philadelphia Progress Association and other business groups, asserted that "if Philadelphia doesn't make a week-end stay-over attractive, visitors in increasing numbers will be driven out and the hotels will have to close. Each year over a period of five years the patronage in Philadelphia hotels has been steadily decreasing, and in April, Philadelphia hotels had the loewst proportionate occupancy of any city in the United States."

The anomaly of building a $5,235,000 convention hall to attract thousands of visitors here with "closed Sunday" conditions was remarked by Councilman Roper in inaugurating the meeting.

Connie Mack urged that a referendum be placed before the people on the subject of Sunday baseball. Leo Schwartz, assistant corporation counsel to the police department of Boston, and W. S. Shelby, acting superintendent of police in Washington, were on hand to testify to open-Sunday conditions in their cities, and were loud in praise of the systems of open movies and open ball games in these two cities. They declared that the cause of prosperity was materially aided and that disorderly conduct had not in the least been manifested at the Sunday performances. Boston censors some pictures for Sunday showings and in Washington amusements are restricted in operation to the hours between 2 and 11 P. M.

## *Jay Dundas Joins Former Competitor in Far West*

Rose City, Ore.—Jay Dundas, former Sioux Falls, S. D., showman, has purchased a half interest in the Roseway from his former Sioux Falls competitor, H. J. Updegraff, who has operated the house for several years. Dundas will manage the theatre, while Updegraff will devote his time to the projection room and miniature golf course operated by the theatre.

## *Butterfield Meeting*

Detroit—The October meeting of W. S. Butterfield Theatres, Inc., and Butterfield Michigan Theatres Co., will be held in New York on Oct. 13. The new theatre being constructed in Ionia by the corporation will open about Jan. 15 and the old Orpheum at Bay City will reopen Oct. 9 as the Bay. It has been completely remodeled and now seats 1,200.

# "Leathernecking" Low in Balto on A $6,600 Intake

Baltimore—Hot, sticky weather during the first five days of the week hurt business here considerably but patrons came out in force Saturday with the change to cool clear weather.

Loew's Parkway was the only house which did normal 100% business. "Follow Thru" was the attraction, with those Baltimore favorites, Nancy Carroll and Charles Buddy Rogers. The gross was figured at $4,400.

The highest gross for the week was done at Loew's Century with "Bright Lights" pulling in $16,650 which made this house rate 90%, while at Loew's Stanley, "The Bad Man," held up very well with the next high gross, figured at $15,000, giving this house a rating of 86%.

"Song O' My Heart," dropped heavily during its second week at the New Theatre, only doing 75%, or $7,500.

Even though the top admission at the Auditorium was $1, for the engagement of "Old English," the reported rating for the week was only 74%, giving this house a gross of about $4,884.

Of interest is the struggle to get and hold the family trade by the Hippodrome and the Palace where tabloid stock shows, with chorus and orchestra are on the program with talking pictures.

The Hippodrome reported a gross of $8,000, rating 80%, while the Palace was figured at $5,850, a rating of 65%.

Estimated takings:

**"BRIGHT LIGHTS" (F. N.)**
LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Gems of M-G-M Revue," "Monkey Melody," (cartoon); "College Hounds," (Dog comedy). **Gross:** $16,650. **Rating:** 90%.

**"BAD MAN" (F. N.)**
LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** Metrotone news,, M-G-M news, "Glories at Nikko," (Burtoo Holmes traveltalk); "Swing Ye Sinners," (Paramount talkatoon); "Girl Shock," (Charles Chase M-G-M comedy). **Gross:** $15,000. **Rating:** 86%.

**"WAY OF ALL MEN" (F. N.)**
LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Other attractions:** Metrotone news, M-G-M "Colortone Kiddie Revue" "School's Out," (Our Gang M-G-M comedy). **Gross:** $3,150. **Rating:** 90%.

**"FOLLOW THRU" (Para.)**
(Second run after one week at the Century downtowo)
LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** Metrotone news, "Monkey Melody," (cartoon); "Dollar Dizzy," (Charley Chase M-G-M comedy). **Gross:** $4,400. **Rating:** 100%.

**"MAN TROUBLE" (Fox)**
WARNER'S METROPOLITAN—(1,300), 15c-50c, 6 days starting Saturday. **Other attractions:** Universal news, "The Substitute" and "Dining Out," (Vitaphone Varieties). **Gross:** $3,900. **Rating:** 65%.

**"LEATHERNECKING" (Radio)**
KEITH'S—(2,500), 25c-50c, 6 days, starting Friday. **Other attractions:** Pathe news, "A Peep in the Deep," (Clark and McCullough Radio comedy). **Gross:** $6,600. **Rating:** 62%.

**"SONG O' MY HEART" (Fox)**
NEW—(1,600), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Grandma's Girl," (Educational Sennett comedy). **Gross:** $7,500. **Rating:** 75%.

**"OLD ENGLISH" (Warners)**
AUDITORIUM—(1,600), 50c-$1, 6 days. **Other attractions:** Universal news, "The Legacy," (Vitaphone comedy). **Gross:** $4,884. **Rating:** 74%.

**"OLD AND NEW" (Sovkino)**
LITTLE—(267), 35c-50c, 6 days. **Other attractions:** Dudley Murphy's "Black and Tan"; Laurel and Hardy in "Night Owls," (M-G-M comedy). **Gross:** $750. **Rating:** 75%.

**"THE THOROUGHBRED" (Tiff.)**
PALACE—(2,046), 25c-60c, 6 days. **Other attractions:** Bert Smith revue, "Up In Mabel's Room," with acts, chorus, orchestra; "The Voice of Hollywood," cartoon; "Vacation Lovers," (Sennett Educational comedy). **Gross:** $5,850. **Rating:** 65%.

**"SWEETHEARTS ON PARADE" (Col.)**
RIVOLI—(1,982), 25c-50c, 6 days starting Saturday. **Other attractions:** "The Freshman's Goat," (comedy); "Sky-Hi Frolic," (Grantland Rice Sportlight); "The Chain Gang," (Mickey Mouse cartoon); Pathe news. **Gross:** $7,200. **Rating:** 90%.

**"WHAT MEN WANT" (Univ.)**
HIPPODROME—(2,250), 20c-60c, 6 days starting Saturday. **Other attractions:** Pathe news, "All for Mabel," (Pathe comedy); Harvey Players in "Scrambled Wives"; acts, chorus, orchestra. **Gross:** $8,000. **Rating:** 80%.

### *Playing Safe*

**Hollywood—Clem Peoples, Los Angeles County jailer and noted student of crime, will serve as technical advisor on "Within the Law," Joan Crawford's next for M-G-M. It is reported that Peoples is meeting with a good reception from members of the cast, as they figure any calls they might make on him in the future will be bettered by a pleasant acquaintanceship.**

# Mpls. Femmes Go K-a-a-razy Over "Buddy"

Minneapolis—"Buddy" Rogers, the boy whose early music lessons paid him golden dividends when the talkies burst on the picture world, disrupted the theatre business here during the week with his personal appearance at the Minnesota. The youthful-faced six-footer set fire to the town's flappers and took them away from everything, including Rudy Vallee's radio program.

High school football was to open on Friday of the week and there would have been a woeful lack of feminine attendance if rain hadn't caused postponement of all the games. Girls dripped rivers of rain around the stage door hoping for a glimpse of the idol. High school papers sent delegations of from three to six breathless girl reporters for interviews and came near suffering casualties when the Rogers management cut down the delegations to one interviewer apiece.

Opening of the Minnesota University football season tore into the gate to some extent on Saturday but not enough to cost the 4,000-seated Minnesota any worries.

A near heat-wave, one good rain, some windstorms and an early frost featured the weather of the week which is typical of the struggle in which the elements ordinarily engage at this time of the year before going into the long, golden autumn that makes show business prosperous well up toward the holidays here.

Estimated takings:

**"TOP SPEED" (F. N.)**
MINNESOTA—(4,025), 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Charles "Buddy" Rogers in person, Publix stage show, overture preseotation, newsreel. **Gross:** $30,000. **Rating:** 95%.

**"LEATHERNECKING" (RKO)**
ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Joe Marks "Then the Fun Began," heading five act vaude bill. **Gross:** $14,000. **Rating:** 50%.

**"THE DAWN PATROL" (F. N.)**
CENTURY—(1,640), 50c-75c, 7 days, 6 shows daily. **Other attractions:** Newsreel. **Gross:** $7,500. **Rating:** 75%.

**"THE SEA WOLF" (F. N.)**
STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Newsreel. **Gross:** $5,000. **Rating:** 50%.

**"GRUMPY" (Para.)**
LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $2,000. **Rating:** 70%.

**"IN THE NEXT ROOM" (F. N.)**
ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $1,500. **Rating:** 65%.

# "Jazz" Breaks Record at K. C.; Grosses $10,200

Kansas City—With the exception of the Uptown, a suburban first run theatre, Kansas City houses did not fare so well. "King of Jazz" broke all house records at the Uptown, shooting the rating up to 170% and taking in $10,200. Local patrons can't understand why the Paul Whiteman opus didn't get a downtown run. However, it didn't make much difference where it played for there were lines at the ticket window all week.

The Newman, which has been leading the parade of grosses for several weeks, took second place with "Let's Go Native," gathering in $14,800, rating 118%. "What a Widow" at the Midland did a little better than average, grossing $15,950, or 110%. Business at the Mainstreet was just so-so, making it an average week or $15,000 with "Danger Lights."

"Last of the Duanes" failed to give the Royal more than 100% on $5,000 for the week. The Pantages had the poorest week in many moons with "Once a Gentleman" and a good Fanchon & Marco stage show, "Cadets." But when the smoke cleared away, the coffers showed only $6,200, which means a rating of 62%.

Estimated takings:

**"THE KING OF JAZZ" (Univ.)**
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Universal news. **Gross:** $10,200. **Rating:** 170%.

**"LET'S GO NATIVE" (Para.)**
NEWMAN—(2,000), 35c-60c, 7 days. **Other attractions:** Knute Rockne and his Notre Dame Players in "Flying Feet"; Tom Howard in "Go Ahead and Sing"; Paramount pictorial, Paramount news. **Gross:** $14,800. **Rating:** 118%.

**"WHAT A WIDOW" (U. A.)**
MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Hal Roach's "Bigger and Better," Metrotone news. **Gross:** $15,950. **Rating:** 110%.

**"DANGER LIGHTS" (RKO)**
MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news, four acts vaude headlining Bob Murphy, "Prince of Humor." **Gross:** $15,000. **Rating:** 100%.

**"THE LAST OF THE DUANES" (Fox)**
ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Chester Conklin in "Cleaning Up," Paramount news. **Gross:** $5,000. **Rating:** 100%.

**"ONCE A GENTLEMAN" (Sono-Art)**
PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** Pathe news, Fanchon and Marco "Cadets" Idea. **Gross:** $6,200. **Rating:** 62%.

## *Movietone News Edition For Central Europe, Plan*

Fox is planning a Central European edition of Fox Movietone News, along the lines of the British, French and Australian issues. Truman H. Tally, director of the Movietone organization, now is in Germany in connection with the proposed edition.

## *Tiffany Buys Story*

Hollywood—"Leftover Ladies" is the latest Ursula Parrott story to be purchased for the screen. Phil Goldstone of Tiffany has purchased the story and will make it in talker form.

## *Vin Moore Assigned*

Hollywood—Vin Moore will direct the Universal talker, "Cohens and Kellys in Africa," which has Charlie Murray and George Sidney in the featured spots. The story is by William K. Wells.

# "Lil" Drops to $16,000 as Chi Business Jumps

Chicago—In a week of generally improved business, Loop's smallest houses, playing straight picture programs, were the sensations. The Castle with the German talker, "Melody of the Heart," took $2,380 (247%) in two days of midweek. The Punch and Judy, newly opened, played to near capacity in its first week with "Abraham Lincoln" getting $9,300 (155%). The Woods with "Africa Speaks" took $19,700 (176%).

Other houses which showed improvement included the Chicago which, with Jack Oakie on the stage and "Love in the Rough" on the screen, closed the week with a neat $57,600 (120%). United Artists with "What a Widow" was a bright spot with its $26,400 (120%). Columbia's "Love o' Lil" hit low of the week, rating only 70%.

"Moby Dick," at McVickers, was off to a good start in midweek, getting $28,000 (110%) in six days. "Journey's End," despite a good gross which might have improved over the week-end, was moved out of the Roosevelt by B. & K. in mid-week after only seven days at pop prices. The picture had only three weeks here as a road show last spring. "Monte Carlo" replaced at the Roosevelt and made a nice start, taking $18,500 (115%) in five days.

Weather was fair with a few hot days.

Estimated takings:

**"MELODY OF THE HEART" (UFA)**

CASTLE—(300), 60c, 2 days. **Other attractions:** Newsreel. Large German population of the city is going for this one to holdout volume all day. **Gross:** $2,300. **Rating:** 247%. "Bride of the Regiment" (F. N.), 5 days of fourth and final week to "adults only." **Gross:** $3,400. **Rating:** 148%.

**"LOVE IN THE ROUGH" (M-G-M)**

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show headed by Jack Oakie, orchestra, newsreel, comedy, novelty short. **Gross:** $57,600. **Rating:** 120%.

**"MOBY DICK" (W. B.)**

McVICKERS—(2,284), 35c-85c, 6 days. **Other attractions:** Comedy, newsreel, musical short. **Gross:** $28,000. **Rating:** 120%. ("The Spoilers"), (Para.) final 3 days of two weeks engagement: **Gross:** $5,900. **Rating:** 71%.

**"COMMON CLAY" (Fox)**

(2nd time in Loop)

MONROE—(962), 25c-40c, 7 days. **Other attractions:** Thirty minutes of newsreel, comedy. **Gross:** $5,700. **Rating:** 95%.

**"THE SEA GOD" (Para.)**

ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, cartoon, newsreel, novelty short. **Gross:** $37,800. **Rating:** 90%.

**"MANSLAUGHTER" (Para.)**

(2nd time in Loop)

ORPHEUM—(762), 35c-50c, 7 days. **Other attractions:** 3 Vitaphone acts, newsreel. **Gross:** $6,000. **Rating:** 80%.

**"FOR THE LOVE O' LIL" (Col.)**

PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** 5 acts RKO vaude, newsreel, comedy, novelty short. **Gross:** $16,800. **Rating:** 70%.

**"ABRAHAM LINCOLN" (U. A.)**

PUNCH & JUDY—(390), $1-$2.50, first week. **Other attractions:** Comedy, novelty short. House switched from two to three shows a day in first week after opening. Playing near capacity with tickets selling four weeks in advance. **Gross:** (exclusive of opening night) $9,300. **Rating:** 155%.

**"MONTE CARLO" (Para.)**

ROOSEVELT—(1,591), 35c-85c, first 5 days. **Other attractions:** Newsreel, cartoon, novelty short. **Gross:** $18,500. **Rating:** 105%. ("Journey's End") (Tif.) out in midweek after one week: **Gross:** (last 2 days) $5,700. **Rating:** 97%.

**"LAST OF THE DUANES" (Fox)**

STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** 5 acts RKO vaude, newsreel, cartoon. Plans for making this house into a straight picture spot, vaude out, have been postponed by RKO, but still in work. **Gross:** $18,400. **Rating:** 72%.

**"WHAT A WIDOW" (U. A.)**

UNITED ARTISTS—(1,700), 35c-85c, first week. **Other attractions:** Newsreel, musical short, cartoon. **Gross:** $26,400. **Rating:** 120%.

**"AFRICA SPEAKS" (Col.)**

WOODS—(1,166), 35c-75c, first week. **Other attractions:** Comedy, newsreel. Picture doing swell business. Moves to State-Lake at end of 2nd week. **Gross:** $19,700. **Rating:** 176%.

### *Tariff Too High*

**Hollywood—Because, it is said, the salary he demanded was too high, Pathe has not renewed its option on services of James Gleason, who now is free lancing.**

# "Eyes of World" Leads Portland On 145% Rating

Portland, Ore.—The book lovers, who seemed to be legion, and many others turned their eyes toward the Fox Broadway and gathered in numbers to see Wright's "Eyes of the World" and witness the good work of Una Merkel. With the accompanying stage show, Fanchon & Marco's "Modes of Hollywood" which tied in with the local department store of Lipman, Wolfe & Co., the feminine members of the cast paraded at the big store displaying the latest modes in suits and dresses, and bringing back to the box-office many of their feminine admirers. All of which was sufficiently attractive to build up another gross of $14,900 and at rating of 145%.

at a rating of 145%.

**"EYES OF THE WORLD" (U. A.)**

FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Hollywood Modes" Idea with Haline Frances, a mistress of ceremonies with plenty of comedy; Danny Jones, eccentric dancing; Sylvia Moore and Helen Shore in graceful steps; Harry Smirl, tumbler and 12 unison steppers; Jim Taft and Broadway band; Henri LeBel at Wurlitzer; Fox Movietone and "Silly Symphony" cartoon. **Gross:** $14,900. **Rating:** 145%.

**"AFRICA SPEAKS" (Col.)**

RKO ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Count Berni Vici and Symphonic girls, Carlton & Ballew in "Laughing Thru Life," Dezso Retter, "The Man Who Wrestles with Himself"; RKOlians and Frank Potter, Pathe news, unusual African scenes impelled crowds to build box office. **Gross:** $14,000. **Rating:** 135%.

**"FOLLOW THRU" (Para.)**

PORTLAND PARAMOUNT — (3,068), 25c-50c, 7 days. **Other attractions:** "Varietric" with Phil Lampkin and Paramounteers, Cliff Crane, Skeeter & Ray, Norma Shiller; Con Maffie at the Wurlitzer, tie-up with golf courses proved popular; Para. news. **Gross:** $13,600. **Rating:** 130%.

**"WHAT A WIDOW" (U. A.)**

FOX UNITED ARTISTS—(945), 25c-60c, 7 days. **Other attractions:** Hollywood Varieties, Fox Movietone news, feminine appeal. **Gross:** $12,450. **Rating:** 125%.

**"TOP SPEED" (F. N.)**

RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** Para. news, Para. shorts; Broadcast over K.X.L. by Maurie Harris. **Gross:** $10,000. **Rating:** 100%.

**"MAYBE IT'S LOVE" (W. B.)**

HAMRICK'S "MUSIC BOX"—(1,835), 25c-50c, 7 days. **Other attractions:** Vitaphone acts, Universal news, strong tie-ups with local football teams; comedy of Jos. Brown pulled heavy. **Gross:** $10,500. **Rating:** 105%.

### *Attack Sunday Shows*

Gonzales, Tex.—Texas' blue laws, nearly 100 years old, have been invoked in this city. Sheriff Neighbors has filed an action against the management of the Crystal for operating on Sundays. The case will come up for trial at the November term of court. County Attorney Ellison threatens to file complaints for every Sunday the theatre is open.

# Paul Whiteman And "Flesh"-Oh, What a 'Combo'

Cincinnati—Business, although not quite as heavy in some of the individual houses, nevertheless held up remarkably well, especially considering the opposition offered by the opening of one of the big legitimate houses, and also the opening of a dramatic stock company, both in the heart of the downtown theatre district.

The Albee, vaudefilm, as usual, led the field, turning in a gross of $28,000, which means a 127% rating. Paul Whiteman, playing an extended engagement with his band at one of the leading hotels here, appeared at the Albee Thursday evening to conduct the Curtiss-Wright Flying band, headline act, with result that the house was packed to the limit.

Ruth Chatterton in "Anybody's Woman," at the Palace, was high among the straight picture houses, the final count showing an intake of $20,100, or 144%.

The Lyric, with "Monte Carlo," got about an even break with the week previous, when "Song o' My Heart" was the attraction, the returns amounting to an even $13,000, or 109%.

"Leathernecking," at the Capitol, chalked up $13,000 for a 100% rating. The Strand, with "Flirting Widow," came through for $5,190, rating 148%. "Animal Crackers," after a two weeks' run at the Palace, moved to the Family for the first four days, where it was good for $2,400 (123%). Last half gate at this house with "Women Everywhere," amounted to $1,800, a 170% rating.

Estimated takings:

**"CALL OF THE FLESH" (M-G-M)**

ALBEE—(3,300), 30c-50c-65c-75c, 7 days. **Other attractions:** Vaudeville, headed by Curtiss-Wright Flying band; others: Teck Murdock, Sybil Vane, Harry Fox, Four Ortons; newsreel, "Satan's Fury," (Pathe Vagabond series.) **Gross:** $28,000. **Rating:** 127%.

**"MONTE CARLO" (Para.)**

LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** Paramount news, "Stein Song," (Paramount); "The Naggers," (Vitaphone Varieties.) **Gross:** $13,000. **Rating:** 109%.

**"ANYBODY'S WOMAN" (Para.)**

PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** Newsreel, "Poor Little Butterfly," (Technicolor). **Gross:** $20,100. **Rating:** 144%.

**"LEATHERNECKING" (RKO)**

CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** Newsreel, "Virginia Judge," (Paramount); "Everything Happens To Me," (Vitapbone Varieties). **Gross:** $13,000. **Rating:** 100%.

**"FLIRTING WIDOW" (F. N.)**

STRAND—(1,350), 25c-40c, 7 days. **Other attractions:** Newsreel, "Fresbman's Goat," (Educational comedy). **Gross:** $5,190. **Rating:** 148%.

**"ANIMAL CRACKERS" (Para.)**

FAMILY—(1,140), 20c-25c-35c, 4 days. **Other attractions:** Newsreel. **Gross:** $2,400. **Rating:** 123%.

**"WOMAN EVERYWHERE" (Fox)**

FAMILY—(1,140), 20c-25c-35c, 3 days. **Other attractions:** Curiosities No. 1 (Columbia); newsreel. **Gross:** $1,800. **Rating:** 170%.

### *$4,510 Bid for Theatre*

Cincinnati—The Ohio, Marion, which failed to make the grade and went into hands of receiver, was offered at public auction. J. J. Huebner, Cincinnati, and Edwin C. Dee, Bucyrus, were the highest bidders, submitting an offer of $4,510. Although this figure is said to represent only a fraction of the real value of the property, present indications point to it being accepted, subject to confirmation by the court, which is expected in a few days.

# "Whoopee" Opens At Montreal and Grosses $12,000

Montreal—With no sign of the return of the orchestras or vaudeville to the various main stem theatres, the musicians' strike situation locally steadied down during the week, patrons taking it for granted that a regular film fare would be served at the respective houses. The Princess had a strong drawing card in "Whoopee," which bagged $12,000, representing 105%.

The Capitol was busy with "For the Defense," takings being $12,500, or 100%. "Our Blushing Brides" also made good at the Palace, rating 95% for $14,000. Manager Howard Conover is running split weeks at the Imperial and scored nicely with "On Your Back" for the last half. The weather was varied.

Estimated takings:

**"WHOOPEE" (United Artists)**
PRINCESS—(2,272), 25c-75c, 7 days. **Other attractions:** Hearst Metrotone news, Universal Topics, comedy. **Gross:** $12,000. **Rating:** 105%.

**"FOR THE DEFENSE" (Paramount)**
CAPITOL—(2,670), 25c-75c, 7 days. **Other attractions:** Fox Movietone news, special sport short, "The Last Yard"; cartoon, comedy. **Gross:** $12,500. **Rating:** 100%.

**"OUR BLUSHING BRIDES" (M-G-M)**
PALACE—(2,600), 25c-75c, 7 days. **Other attractions:** Fox Movietone news, comedy, musical novelty. **Gross:** $14,000. **Rating:** 95%.

**"GRUMPY" (Paramount)**
LOEW'S—(2,982), 25c-50c, 7 days. **Other attractions:** Fox news, George Beatty in "A Sailor's Luck," Dogville comedy, "Who Killed Rover?" **Gross:** $11,500. **Rating:** 95%.

**"SONG O' MY HEART" (Fox)**
IMPERIAL—(1,650), 25c-50c, 3 days. **Other attractions:** Paramount news, Metrotone news, comedy. **Gross:** $3,800. **Rating:** 85%. (Repeat run.)

**"ON YOUR BACK" (Fox)**
IMPERIAL—(1,650), 25c-50c, 4 days. **Other attractions:** Universal news, cartoon comedy. **Gross:** $3,600. **Rating:** 85%.

**"THE RUNAWAY BRIDE" (RKO)**
STRAND—(750), 15c-50c, 7 days. **Other attractions:** Pathe news, added feature, Warner Bros.' "The Man Hunter." **Gross:** $3,800. **Rating:** 80%.

## *Bandit Suspect Arraigned*

Boston—As a result of the capture of Percy Allen, 23, of Dorchester, at the Humboldt, in Roxbury, police recovered a strong box containing $287 which had been removed from a hiding place in the theatre. The capture was made by Patrolman William L. O'Brien, who heard a noise in the theatre in the early morning and crept inside. Allen's arrest followed. He was held for the grand jury when arraigned in District Court.

## *Durkee Chain Changes*

Baltimore—Changes in Durkee Theatrical Enterprises recently include Earl Tyson, manager of the Belnord, resigned; William E. Stumpf, former manager of the Fulton, transferred to the Red Wing as manager, succeeding Roy Miller, appointed manager of the newly opened Patterson; John Smearman succeeds William Brieman as manager of the Grand, Highlandtown, as Brieman will manage the newly opened Edgewood.

## *Gambrill at Racine*

Racine, Wis.—George W. Gambrill is manager of RKO's newly remodeled Main Street theatre here. Mathew Fox, formerly booker at Tiffany's exchange in Milwaukee, has been named assistant to Gambrill.

## *Life of the Party*

Chicago—A theatre manager, assigned by his chain to a house in the south side "black belt," was visited by a minor executive of the organization. The latter considered the visit to be something of a slumming trip, as was evidenced by his comments on the audience, the program and other incidentals. He wanted to rub pickaninnies' heads for good luck; engage comical negroes in conversation and, when a hot colored jazz band finally came on the stage he asked permission to take an instrument and play along with them, explaining that he, himself, had once been a musician.

The manager, naturally, dissuaded him.

"Well," commented the discouraged one, about to depart, "you've certainly got a queer looking audience here. I suppose they're plenty hard to handle sometimes."

"On the contrary," smiled the manager sadly, "our colored guests give us no trouble whatever."

# Comedy Week at Ottawa with Four Marxmen on Top

Ottawa—It was largely a comedy week at Ottawa theatres, with "Animal Crackers" playing both the Regent and Imperial theatres; "Forward March," at Keith's; "Top Speed" at the Centre and "So This Is London" at the Avalon for three days.

Marx Brothers were an unknown quantity in the Canadian capital until "Cocoanuts" was presented, but the people quickly flocked to "Crackers" on the strength of their first film success. The Regent took in $4,900, or 100%, as a result. Keith's soared to $3,500, or 90%, with Buster Keaton's "Forward March." The McLarnin-Singer fight pictures helped "Top Speed" at the Centre to $2,900, which represented 90%. Showers occurred during the week.

Estimated takings:

**"ANIMAL CRACKERS" (Paramount)**
REGENT—(1,225), 25c-75c, 6 days. **Other attractions:** Paramount news, Mickey Mouse in "Galloping Gaucho," orchestra. **Gross:** $4,900. **Rating:** 100%.

**"FORWARD MARCH" (M-G-M)**
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Pathe news, "Kiddies' Colortone Revue," "Screen Snapshots." **Gross:** $3,500. **Rating:** 90%.

**"TOP SPEED" (First National)**
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** "Voice of Hollywood," McLarnin-Singer fight pictures. **Gross:** $2,900. **Rating:** 90%.

**"ANIMAL CRACKERS" (Paramount)**
IMPERIAL—(1,200), 25c-75c, 6 days. **Other attractions:** Fox Movietone news, Mickey Mouse in "Galloping Gaucho," comedy. **Gross:** $2,900. **Rating:** 88%.

**"THE SINGER OF SEVILLE" (M-G-M)**
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Universal news, George O'Brien in "A Sailor's Luck," Mickey Mouse cartoon. **Gross:** $3,600. **Rating:** 90%.

**"SO THIS IS LONDON" (Fox)**
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, Our Gang comedy, cartoon. **Gross:** $1,200. **Rating:** 95%.

**"HOLIDAY" (Pathe)**
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, "Voice of Hollywood," comedy. **Gross:** $1,350. **Rating:** 100%.

## *William Morris on Screen*

Hollywood—William Morris, stage actor and author and father of Chester Morris, will make his screen debut in "Brothers," Columbia film.

# Mitzi Green Aids "Spoilers" Click at $22,000

Toronto—The combination of Mitzi Green, juvenile screen star, in personal appearances, "The Spoilers" as the screen attraction, a fine stage show and the Jewish New Year observance brought a record-breaking week to the Imperial theatre. Gross was $22,000, equal to 140%—greater than the opening week under the new policy at the Imperial a few weeks back.

"Dawn Patrol" rated 90% at the Tivoli, or $12,000, the people showing an attitude of indifference toward air features. Business was good at Loew's for "Eyes of the World" with receipts of $14,000, or 90%, but regular patrons flocked to get their last glimpse of vaudeville which goes into the discard Oct. 3. The weather was rainy in spots.

Estimated takings:

**"THE SPOILERS" (Paramount)**
IMPERIAL—(3,600), 25c-75c, 6 days. **Other attractions:** Paramount news, cartoon comedy, "The Bandmaster"; Mitzi Green in person; orchestra, stage presentation, "Revue Moderne"; stage band. **Gross:** $22,000. **Rating:** 140%.

**"DAWN PATROL" (First National)**
TIVOLI—(1,600), 25c-75c, 6 days. **Other attractions:** Fox Movietone news, "Freshman's Goat" (comedy); "Tivoli Talking Reporter." **Gross:** $12,000. **Rating:** 90%.

**"EYES OF THE WORLD" (United Artists)**
LOEW'S—(2,200), 25o-75c, 6 days. **Other attractions:** Metrotone news, Our Gang comedy, five vaudeville acts, orchestra. **Gross:** $14,000. **Rating:** 90%.

**"SWEETHEARTS AND WIVES" (First Nat.)**
SHEA'S HIPPODROME—(2,600), 30c-75c, 6 days. **Other attractions:** Universal news, "Si, Si, Senor" (comedy); five vaudeville acts. **Gross:** $13,000. **Rating:** 85%.

**"WAY OUT WEST" (M-G-M)**
UPTOWN—(3,000), 15c-50c, 3 days. **Other attractions:** Paramount news, scenic, "Colortone Follies," "Hot Air Merchant" (comedy). **Gross:** $5,500. **Rating:** 85%.

**"LET US BE GAY" (M-G-M)**
UPTOWN—(3,000), 15c-50c, 3 days. **Other attractions:** Paramount news, "Some Baby," (comedy); cartoon, "Barnacle Bill"; "Sing, You Dancers." **Gross:** $6,000. **Rating:** 95%.

## *Plan Amusement Park Theatre*

San Antonio—A $1,000,000 amusement park, which eventually will include a picture theatre, is being planned for this city. The park will be known as Longhorn Amusement Park. Construction of the first unit, which will be an enclosed stadium seating 7,000 and which will be given over to all sorts of athletic events, will begin at once. All sorts of amusement devices will be constructed later.

## *Mishawaka House Dark*

Mishawaka, Ind.—Operation of the Temple has been suspended for remodeling and other improvements following the purchase of a lease on the building for 50 years by the B. C. & L. Theatre Corp. Opening under the new management will take place in a couple of weeks. Heading the firm which leased the theatre are Max Brown, L. P. Cocheweti and Harry Louenstein.

## *Gullia Returns to Old Grounds*

Wellington, O.—J. Gullia, who operated a theatre in Akron several years ago and who sold out to go into the theatre business in New York, is back in this territory, having leased the Lo-Net theatre from W. J. Powell.

# Sills Picture On Cleveland Top with 105%

Cleveland — Business was not so good downtown during the week just ended, and the neighborhood houses report that there was almost no business at all. Diagnosticians are about at the end of their rope trying to explain why a good week is followed by a couple of bad weeks. One of the surprises of the week was the better-than-average business at the Allen theatre with Milton Sills' last picture, "The Sea Wolf."

"Animal Crackers" didn't click during its second week at the Stillman, and other first-runs failed to stir up much interest. The one exception to this condition was "Common Clay," which played a second-run engagement at Loew's Park to the biggest matinee business in eight months. The weather was uncertain, with rains alternating with excessive humidity.

Estimated takings:

**"ANIMAL CRACKERS" (Paramount)**
STILLMAN—(1,900), 40c-75c. 7 days, second week. **Other attractions:** "Naked Man Against Beast," (Talking Picture Epic); Fox news. **Gross:** $12,000. **Rating:** 80%.

**"THE SEA WOLF" (Fox)**
ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Teacher's Pet," (M-G-M); Hearst Metrotone news (M-G-M). **Gross:** $19,000. **Rating:** 105%.

**"ANYBODY'S WAR" (Paramount)**
STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Shindig," (Columbia); "Tapping Toes," (Fischer); Paramount news, "Under Ballet" (stage presentation); Belle Baker in person. **Gross:** $18,000. **Rating:** 90%.

**"THE LITTLE ACCIDENT" (Universal)**
RKO PALACE—(3,600), 25c-75c, 7 days. **Other attractions:** Pathe news, Pathe Review, Irene Bordoni headed vaudeville. **Gross:** $22,500. **Rating:** 92%.

**"LEATHERNECKING" (RKO)**
RKO HIPPODROME—(4,500), 25c-75c, 7 days. **Other attractions:** "Grandma's Girl" (Educational); Terry-toon cartoon, Fox Movietone news. **Gross:** $14,500. **Rating:** 73%.

# 'Raffles' Jimmies $10,400 Out of Des Moines Fans

Des Moines—With weather a little cool for outdoor golf and every one back in town from the vacation tours, business at all theatres in Des Moines was good with no picture making an outstanding lead over the others. Colman, playing at the Des Moines in "Raffles," was the high spot of the week with 130%.

Estimated takings:

**"LOVE IN THE ROUGH" (Paramount)**
PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** Paramount news, four acts of stage vaude, organ solo. **Gross:** $5,300. **Rating:** 100%.

**"BIG BOY" (Warners)**
PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** "U." news, Al Morey stage show and an organ special. **Gross:** $6,625. **Rating:** 125%.

**"RAFFLES" (Paramount)**
DES MOINES—(1,600), 25c-35c-50c. **Other attractions:** Paramount news, stage act. **Gross:** $10,400. **Rating:** 130%.

**"SHE'S MY WEAKNESS" (RKO)**
ORPHEUM—(2,000), 4 days. **Other attractions:** Pathe news, Pathe Revue, four acts vaude. **Gross:** $4,380. **Rating:** 100%.

**"DANGER LIGHTS" (RKO)**
ORPHEUM—(2,000), 3 days. **Other attractions:** Pathe news, RKO vaude. **Gross:** $4,818. **Rating:** 110%.

**"EYES OF THE WORLD" (Universal)**
STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** Paramount news. **Gross:** $2,250. **Rating:** 115%.

**"MEN OF THE NORTH" (Metro)**
STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** "U." news. **Gross:** $2,744. **Rating:** 98%.

## *Snaring Hubbies*

**Chicago—J. B. Smerlker, manager of B. & K.'s Covent Garden, convinced himself that neighborhood husbands were not doing the right thing by their wives. In consequence, he got the Midtown North Business Men's Association to back his plan for improving things. The plan, which is doing pretty well by itself, the theatre and the wives, was to get the neighborhood husband to bring his wife to the Covent Garden, buy one ticket and be admitted free himself.**

# "Love in Rough" Clicks Heavily Taking $20,000

Providence—Despite the hot spell, several country fairs and a George M. Cohan opening, exhibitors here did fine business for the week, attractions of exceptional calibre proving that fans will go to the movies when they are offered something they want to see.

Loew's State cracked $20,000 with "Love in the Rough," although comedy value of "Laurel-Hardy Murder Case" did plenty to pull 'em in as a side-show. "The Dawn Patrol," Paramount, likewise clicked into heavy dough with $15,000 for the week, while "Moby Dick," at the Majestic, was another over 100%, grossing better than $14,000.

What amazed exhibitors was the unusual success of "Africa Speaks," a Columbia product, which grossed $10,500 at the RKO-Victory. Dr. Paul L. Hoeffler, explorer who shot the film, made a personal appearance. The RKO Albee was down to $8,500 with "The Santa Fe Trail," despite fine publicity tie-ups.

Estimated takings:

**"MOBY DICK" (WB)**
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "The Yacht Club Boys," Traveltalk, Paramount news. **Gross:** $14,000. **Rating:** 110%.

**"THE DAWN PATROL" (FN)**
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** Joe Alexander, organist, Paramount news. **Gross:** $15,000. **Rating:** 110%.

**"LOVE IN THE ROUGH" (M-G-M)**
LOEW'S STATE—(2,500), 10c-50c, 7 days. **Other attractions:** "The Laurel Hardy Murder Case," Hearst Metrotone news, Maurice at the organ. **Gross:** $20,000. **Rating:** 105%.

**"AFRICA SPEAKS" (Columbia)**
RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** "The New Waiter," "Hamburger and Horseradish," "Bandmaster," Krazy Kat, Pathe news. **Gross:** $10,500. **Rating:** 105%.

**"THE SANTA FE TRAIL" (Paramount)**
RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** "Society Goes Spaghetti," Pathe news, Pathe Audio Review. **Gross:** $8,000. **Rating:** 85%.

## *Smith Recuperating*

Alliance, O.—Lemotto Smith, president of the Smith Amusement Co., operating houses in Alliance, Warren and Huntington, W. Va., is reported recuperating from an illness which has kept him confined to his home since last August.

## *Silvey with Wagnon Chain*

San Francisco—J. P. Silvey, veteran picture house manager, has been named advertising director of the W. B. Wagnon houses in this district. He replaces W. Hicks, who suffered a nervous breakdown.

# McCormack, in 3d Week at 'Frisco Clicks $22,000

San Francisco—Business eased off considerably during the past week, although not at all houses. One reason for its not being so prosperous was because of Jewish holidays.

Another reason was due to cloudy days and miniature golf clubs. The people, however, always enjoy good pictures, and while the latter all did good business, those with poorer films were hurt.

Loew's Warfield did remarkable business for its third week with "Song of My Heart." Its gross was $22,000 and the rating 130%. Another good run was that of the "Sea Wolf," grossing $41,000 and rating 110%. Five other houses did 100% or over, and only three did less than 100%.

Estimated takings:

**"SONG O' MY HEART" (Fox)**
LOEW'S WARFIELD—(2,700), 50c-65c-90c, third week. **Other attractions:** Fox news, Vagaboud Director, Charlie Chase comedy, Jan Rubini and his violin. **Gross:** $22,000. **Rating:** 130%.

**"SEA WOLF" (Fox)**
FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** "Hermit King," concert, guest conductor; Fox news, Pat West, Fanchoo & Marco's "Gobs of Joy." **Gross:** $41,000. **Rating:** 110%.

**"MOBY DICK" (Warners)**
EMBASSY—(1,400), 50c-65c-90c, second week. **Other attractions:** Newsreel, comedy, short subjects, Liborious Hauptmann and his "Melody Artists." **Gross:** $22,000. **Rating:** 80%.

**"WHAT A WIDOW" (U. A.)**
PARAMOUNT—(2,700), 35c-50c-65c-$1. 7 days. **Other attractions:** Harry Gourfaiu's "Varieties"; Paramount news, Eddie Magill, "Crooning King"; at the console, Tim Crawford. **Gross:** $15,000. **Rating:** 108%.

**"MONTE CARLO" (Paramount)**
CALIFORNIA—(2,200), 35c-50c-65c-90c, 7 days. **Other attractions:** Short novelties, comedy, California orchestra. **Gross:** $12,000. **Rating:** 98%.

**"EYES OF THE WORLD" (U. A.)**
ST. FRANCIS—(1,400), 35c-50c-90c, 2d week. **Other attractions:** Paramount comedy, "Sailor's Luck," Paramount news, Larie de Pries' band. **Gross:** $10,-200. **Rating:** 100%.

**"LEATHERNECKING" (Radio)**
ORPHEUM—(2,270), 30c-40c-50c, 7 days. **Other attractions:** Comedy, "Spaghetti"; Pathe news, "Buss" McCleliand in an organ novelty; Jack Sprigg and RKOliaos in "Ring Football." **Gross:** $8,000. **Rating:** 100%.

**"SHE'S MY WEAKNESS" (Radio)**
GOLDEN GATE—(2,500), 30c-40c-50c, 7 days. **Other attractions:** Pathe news, RKO comedy, RKO vaudeville, RKOlians. **Gross:** $15,000. **Rating:** 100%.

**"THE GREEN GODDESS" (Warners)**
CASINO—(1,150), 35c-50c, 7 days. **Other attractions:** On the same program, "The Girl from Havana," feature; Fox news, music. **Gross:** $10,000. **Rating:** 100%.

**"BORROWED WIVES" (Tiffany)**
DAVIES—(1,150), 35c-50c, 7 days. **Other attractions:** News, "Spooks," Rabbit cartoon; "Freshman's Goat," Educational comedy. **Gross:** $8,000. **Rating:** 80%.

## *Improving New Haven House*

New Haven, Conn.—With the signing of final papers by the Fox New England Theatres for a 21-year lease of a business block adjoining the Hyperion for $262,500, plans have been divulged for using part of the street floor of this building, the Maher block, for a new entrance for the Hyperion. The theatre has recently been extensively remodeled and its seating capacity increased to 2,500.

## *"Queen's Husband" Next*

Hollywood—"The Queen's Husband" will be Lowell Sherman's next talker for RKO. As in the past, Sherman will direct and play the lead in the picture. Robert E. Sherwood wrote the comedy, which was purchased by William LeBaron on his recent trip to New York.

# Grosses Go Up While Mercury Sinks in Philly

Philadelphia—The advent of cool weather toward the end of the week, after a particularly torrid summer, sent the grosses climbing in Philadelphia in spite of the lack of presentation bills owing to the musicians' strike. The strike threatens to grow into more serious proportions if not settled by Oct. 7, for the International Alliance of Theatre Employees has threatened to call out all operators and stage hands on that date.

Keith's opened its career as a Paramount house on Friday with "Animal Crackers" and grossed $7,000, or capacity business for its first two days. Saturday was patricularly big with the lobby crowded all day.

The Mastbaum reached another top notch gross with $48,000 for the week. Joe E. Brown, a Philadelphia favorite from his stage days, made a personal appearance, working without an orchestra. He appeared in a small play from over the orchestra pit, passing out gags and stories which the audience relished. With Gene Morgan as "straight man," he presented a hilarious "lunatic" skit. The picture was "Little Accident," exploited all over town for its spice angle and, like "The Office Wife" of two weeks ago, the sexy element dragged in a lot of extra trade.

"Girl of the Golden West" ran up $27,000 at the Boyd, a high mark which is directly traceable to Ann Harding's popularity after "Holiday." With Milton Sills' last picture, "The Sea Wolf," the Fox clicked along to $27,000, or 100% business. While the cause is hard to find, the Karlton took a new high for the summer season with $7,000 for "On Your Back." Picture received good notices, but hardly enough to account for jump of $2,000 over the average gross. House has a lot of "drop-in" trade and plentiful exploitation of a Laurel-Hardy comedy in the front may have helped things.

Estimated takings:

**"LITTLE ACCIDENT" (First National)**

MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Joe E. Brown, assisted by Gene Morgan, in person on stage, Vitaphone variety, newsreel. **Gross:** $48,000. **Rating:** 120%.

**"THE SEA WOLF" (Fox)**

FOX—(3,000), 40c-50c-75c, 6 days. **Other attractions:** Movietone news, "Little Covered Wagon" (Tiffany-Chimp talkie), cartoon comedy. **Gross:** $27,000. **Rating:** 100%.

**"GIRL OF THE GOLDEN WEST" (F. N.)**

BOYD—(2,400), 35c-50c-75c, 6 days. **Other attractions:** Fitz-Patrick Travelogue, Vitaphone Variety, newsreel. **Gross:** $27,000. **Rating:** 150%.

**"OH, SAILOR, BEHAVE" (Warners)**

EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Our Gang comedy, "Teacher's Pet"; Vitaphone comedy, Universal newsreel. **Gross:** $18,000. **Rating:** 100%.

**"DIXIANA" (RKO)**

STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** W. C. Fields short, Ruth Etting Vitaphone variety. **Gross** (second week): $12,000. **Rating:** 66 2-3%.

**"CAPTAIN OF THE GUARD" (Universal)**

STANTON—(1,700), 25c-65c, 6 days. **Other attractions:** Newsreel, Vitaphone variety. **Gross:** $9,000. **Rating:** 90%.

**"ON YOUR BACK" (Fox)**

KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** Newsreel, Laurel-Hardy comedy ("The Laurel Hardy Murder Mystery"). **Gross:** $7,000. **Rating:** 140%.

**"THE SILENT ENEMY" (Paramount)**

ARCADIA—(450)—50c, 6 days. **Other attractions:** Newsreel, travelogue. W. C. Fields in "The Golf Specialist." **Gross:** $4,000. **Rating:** 80%.

### *Wrong Target*

They shoot too many pictures out in Hollywood and not enough actors, says *Judge*. And, in our opinion, some would-be humorists who write for the "funny" papers ought to face the firing line, also.

# $120,000 For "Quiet," Bway's Big Sensation

Cooler weather worked wonders on much abused box-offices along New York's big-theatre row, with business generally showing marked improvement over past few months and revealing indications that summer effects have ended.

The big thing was a $120,000 performance by "All Quiet on the Western Front," which, following a long run at $2, returned to the street for a popular price booking at the Roxy.

Estimated takings:

**"THE BIG HOUSE" (M-G-M)**

ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 14th week. **Other attractions:** Comedy, "College Hounds"; newsreel. **Gross:** $19,378; plenty healthy.

**"DOUGH BOYS" (M-G-M)**

CAPITOL—(4,700), 35c-50c-75c-$1.60, 7 days. **Other** attractions: Overture, Hearst Metrotone news, Capitol presentation, "Royal Revels." **Gross:** $62,887; not good.

**"ABRAHAM LINCOLN" (U. A.)**

CENTRAL—(1,490), $1-$2, 7 days, 5th week. **Other attractions:** Comedy, "Dollar Dizzy"; overture, "Zampa." **Gross:** $18,325; a wow week.

**"HELL'S ANGELS" (Caddo-U. A.)**
**(Playing simultaneously at the Criterion and Gaiety)**

CRITERION—(850), $1-$2-$2.50, 7 days, 6th week. **Other attractions:** None. **Gross:** $17,560; great.

**EMBASSY (All Newsreel)**

EMBASSY—(598), 25c, 7 days. Straight newsreel show, running continuously. **Gross:** $8 745; very good.

**"HELL'S ANGELS" (Caddo-U. A.)**

GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 6th week. **Other attractions:** None. **Gross:** $14,245; okay.

**"AFRICA SPEAKS" (Columbia)**

GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** Shorts, comedy, "Broken Wedding Bells"; cartoon, "Frolicking Fishes"; Creatore and his band in "Fire-Worshippers." **Gross:** $23 900, another wow!

**"OUTWARD BOUND" (Warners)**

HOLLYWOOD—(1,600), 60c-75c-$1-$1.50, 1st week. **Other attractions:** Shorts, "Looney Tunes," "Helen Broderick," "Martinelli." **Gross:** $23,421.

**"THE SPOILERS" (Paramount)**

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** None. **Gross:** $75,000; good.

**"ANIMAL CRACKERS" (Paramount)**

RIALTO—(1,904), 65c-85c, 7 days, 4th week. **Other attractions:** "Many Moons." **Gross:** $30,500; fair.

**"MONTE CARLO" (Paramount)**

RIVOLI—(1,103), 35c-50c-85c, 7 days, 4th week. **Other attractions:** Shorts, "Stein Song" and "Sure Cure." **Gross:** $34,900; keen interest building here.

**"ALL QUIET ON THE WESTERN FRONT" (U.)**

ROXY (6,200), 50c-75c-$1, 7 days. **Other attractions:** Stage show, newsreel. **Gross:** $119,591; one of season's best weeks.

**"WAY OF ALL MEN" (First National)**

STRAND—(3,000), 35c-50c-65c-85c, 7 days. **Other attractions:** Shorts, "The Substitute," "Yacht Club Boys," "Congo Jazz." **Gross:** $35,926; not bad.

**"OLD ENGLISH" (F. N.)**

WARNERS—(1,490), $1-$1.50, 7 days, 5th week. **Other attractions:** Shorts, "The Legacy" and "Believe It or Not." **Gross:** $18,816; pretty good for 5th week.

**"OFFICE WIFE" (Warners)**

WINTER GARDEN—(1,493), 35c-50c-65c-$1, 2 days. **Other attractions:** Shorts, "Eddie Foy," "Mark Hellinger," "Walter Winchell"; newsreel. **Gross:** $14,-[illegible]; good for 2 days.

## *Bodil Rosing on Stage*

Hollywood—Following a featured role in "Stolen Thunder" for Fox, Bodil Rosing will return to the stage in a play by Olga Printzlau, "The Ostrich." This will play at the Theatre Mart, later going to New York as a Sam Harris production.

# "Hell's Angels" Leading Boston; Grosses $16,200

Boston—Maintaining a rating of 150% establishes a new record for a road show in Boston, but that is what happened to "Hell's Angels" at the Tremont when it again crossed the $16,000 mark with a six days' showing. $65,000 in four weeks is traveling on all eight and the crowds appear to be in no danger of diminishing for some weeks to come.

George Arliss in "Old English" pushed up the Metropolitan gross to $42,000 for a rating of 130%, which is a gain of five per cent over the preceding week. "Madam Satan," at Loew's State, was good for $24,000, with a rating of 120%. "The Spoilers," at the Uptown, hit 125% with a gross of $15,000, plus $16,500 for 110% more at the Olympia.

Both Keith houses did good business with "He Knew Women," taking in $22,000, and "Africa Speaks" grossing $25,500. "Let's Go Native" brought in $16,500 at the Scollay Square.

Apparently the theatre season is going full blast just about two weeks ahead of schedule.

Estimated takings:

**"OLD ENGLISH" (Warners)**

METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Revue, "Jewels"; comedy, Paramount news. **Gross:** $42,000. **Rating:** 130%.

**"HE KNEW WOMEN" (RKO)**

KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, RKOlians, Pathe news. **Gross:** $22,000. **Rating:** 115%.

**"AFRICA SPEAKS" (Columbia)**

KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Sportlight, Pathe news. **Gross:** $25,500. **Rating:** 110%.

**"MADAM SATAN" (M-G-M)**

LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, Hearst Metrotone news. **Gross:** $24,000. **Rating:** 120%.

**"GOOD NEWS" (M-G-M)**

LOEW'S ORPHEUM—(2,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Hearst Metrotone news. **Gross:** $22,500. **Rating:** 115%.

**"HELL'S ANGELS" (United Artists)**

TREMONT—(1,800), 50c-$2, 6 days. **Other attractions:** None. **Gross:** $16,200. **Rating:** 150%.

**"LET'S GO NATIVE" (Paramount)**

SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Paramount news. **Gross:** $16,500. **Rating:** 120%.

**"THE SPOILERS" (Paramount)**
**(Playing simultaneously at Uptown)**

OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $16,500. **Rating:** 110%.

**"THE SPOILERS" (Paramount)**
**(Playing simultaneously at Olympia)**

UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, Pathe news. **Gross:** $15,000. **Rating:** 125%.

## *Callaghan Returns*

Hollywood—Following a series of business conferences with Dr. Herbert T. Kalmus, president, and other executives of Technicolor, Andrew Callaghan, business manager of the Hollywood division, returned to Hollywood this week. Callaghan made a survey of both New York and Boston headquarters of Technicolor while away.

## *Bans Dog Racing*

Fort Wayne, Ind.—Following the request of the prosecutor and sheriff here, the management of the Fort Wayne Speedway has consented to bring dog racing there to a close. Complaints received by the county officials concerning the attendant betting in connection with the races prompted the move.

### *Back to Adam*

Broadway is getting an eyeful of old-time "hoke" showmanship in the painted footprints stenciled on the main street to plug Al Jolsnn's personal appearance at the Capitol. The "dogs" point the way to the theatre. It is reported that the press agent did his dirty work early in the morning, at about the time when half of Broadway was going to hed and the other half was thinking about it.

# Billboards Out, But "Mme. Satan" Sins to 192% Tune

Los Angeles—Fox West Coast, giving billboards the go-by after the film's copy had been turned down by the billboard company, concentrated on newspaper copy to send "Madame Satan" over big at the Criterion. The house grabbed $19,200 for a rating of 192% on the first week of Cecil B. De Mille's new picture.

"The Office Wife" and "The Dawn Patrol" clicked in a big way for Warners' Downtown and Hollywood, while "Monte Carlo" at the Paramount proved to customers' liking. "Animal Crackers," "Half Shot at Sunrise" and "Call of the Flesh" were other attractions which meant good grosses, while "Holiday" held up well in its eighth week. The weather was cool.

Estimated takings:

**"HOLIDAY" (Pathe)**
FOX CARTHAY CIRCLE—(1,650), 8th week, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, talker comedy, Movietone news. **Gross:** $11,500. **Rating:** 90%.

**"MADAME SATAN" (M-G-M)**
FOX CRITERION—(1,652), 7 days, 35c to 65c. **Other attractions:** Movietone news, talker comedy. **Gross:** $19,200. **Rating:** 192%

**"THE SEA WOLF" (Fox)**
LOEW'S STATE—(2,418), 7 days, 35c to 65c. **Other attractions:** Talker comedy, Metrotone and Movietone news, Fanchon and Marco's "Fountain of Youth" Idea with Rube Wolf. **Gross:** $25,200. **Rating:** 93%.

**"MONTE CARLO" (Para.)**
PARAMOUNT—(3,596), 7 days, 35c to 65c. **Other atractions:** Paramount stage show, talker comedy, Paramount news, Oliver Wallace organ concert. **Gross:** $27,000. **Rating:** 108%.

**"OFFICE WIFE" (Warners)**
WARNERS DOWNTOWN—(2,400), 2nd week, 7 days, 35c to 65c. **Other attractions:** Vitaphone varieties, sound news. **Gross:** $20,000. **Rating:** 133%.

**"WHAT A WIDOW" (U. A.)**
UNITED ARTISTS—(2,100), 3rd week, 7 days, 35c to 65c. **Other attractions:** Talker comedy, sound news, Gaylord Carter, organ concert. **Gross:** $8,000, for 5 days.

**"OUTSIDE THE LAW" (Univ.)**
RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, sound news. **Gross:** $11,500. **Rating:** 72%.

**"HALF SHOT AT SUNRISE" (RKO)**
ORPHEUM—(2,750), 7 days, 35c to 65c. **Other attractions:** Talker comedy, sound news. **Gross:** $20,000. **Rating:** 125%.

**"UN HOMBRE DEL SUERTE" (Para.)**
CALIFORNIA INTERNATIONAL—(2,000), 25c to 50c. **Other attractions:** Spanish shorts. **Gross:** $6,000. **Rating:** 80%.

**"BIRTH OF A NATION" (Triangle)**
PRESIDENT—(1,800), 25c to 65c, 7 days, 2nd week. **Other attractions:** Talker comedy and sound news. **Gross:** $3,400. **Rating:** 85%.

**"ANIMAL CRACKERS" (Para.)**
GRAUMAN'S EGYPTIAN—(1,800), 7 days, 35c to 65c. **Other attractions:** Talker comedy and sound news. **Gross:** $8,700. **Rating:** 110%.

**"DAWN PATROL" (F. N.)**
WARNERS HOLLYWOOD—(3,000), 7 days, 35c to 65c. **Other attractions:** Vitaphone varieties, sound news. **Gross:** $19,000. **Rating:** 131%.

**"CALL OF THE FLESH" (M-G-M)**
PANTAGES HOLLYWOOD—(3,000), 7 days, 40c to 65c. **Other attractions:** Fanchon and Marco's "New Yorker" Idea, talker comedy, sound news. **Gross:** $16,000. **Rating:** 108%.

# Para.'s 'Native' Gets High Spot On $15,000 Take

Seattle—Publix's Paramount kept up its winning streak for the seven days just concluded, topping all other local houses with a gross of $15,000 on "Let's Go Native," aided by the second week's appearances of George Dewey Washington as a stage attraction.

Second in the running came the Fox Fifth Avenue, with "Love in the Rough" clicking off $13,000 (100%) for a normal week. The only other winner of the week was "Moby Dick" at Hamrick's Music Box, which took in the neighborhood of $8,500 (130%) for its first week, and top others in rating.

"Song o' My Heart" in its second week at the Fox fell to $7,850, or about 80%. "Eyes of the World," at the Blue Mouse, failed to make much of an impression on local showgoers and took around $5,500 for the run. At the Coliseum, where an extended policy was inaugurated a few weeks ago with good business resulting, "Women Everywhere" was spotted in as a first-run attraction and took only about $2,000 for a rating of 65%. Consequently, "Song o' My Heart" goes in as an extended run attraction this week. The closing of Publix's Metropolitan apparently failed to receive any notice from film runs.

Estimated takings:

**"EYES OF THE WORLD" (U. A.)**
BLUE MOUSE—(950), 25c-50c-75c, 7 days. **Other attractions:** Grantland Rice Sportlight, Vitaphone Varieties, Fox Movietone news. **Gross:** $5,500. **Rating:** 95%.

**"WOMEN EVERYWHERE" (Fox)**
COLISEUM—(1,650), 25c-35c-50c, 7 days. **Other attractions:** Mickey Mouse cartoon, Lloyd Hamilton comedy, organ solo, Alice Darstein, "Singing Usherette." **Gross:** $2,000. **Rating:** 65%.

**"SONG O' MY HEART" (Fox)**
FOX—(2,450), 25c-35c-50c-60c-75c, 7 days, 2nd week. **Other attractions:** Pathe comedy, Fox Movietone news, Owen Sweeten and band. **Gross:** $7,850. **Rating:** 80%.

**"LOVE IN THE ROUGH" (M-G-M)**
FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Fashion revue, Fox Movietone news, Fanchon-Marco stage revue. **Gross:** $13,000. **Rating:** 100%.

**"MOBY DICK" (Warners)**
MUSIC BOX—(950), 25c-50c-75c, 7 days. **Other attractions:** Leather Pushers, Universal newsreel. **Gross:** $8,500. **Rating:** 130%.

**"LET'S GO NATIVE" (Paramount)**
PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** Paramount comedy, Paramount news, George Dewey Washington in person (second week), Publix stage show with Milt Franklyn and hand. **Gross:** $15,000. **Rating:** 125%.

## *Santell to Make "Squadrons"*

Hollywood—Alfred Santell's next directorial effort for Fox will be "Squadrons," a war story of the air, by Elliott White Springs, which was published under the title of "Big Eyes and Little Mouth." A romantic love story features the talker, which is being prepared for the screen by Jules Furthman.

## *Sunday School to Show Films*

Tarpon Springs, Fla.—With the closing of the Royal here for the summer, this city is without a picture show, so the Greek community Sunday school decided to buy a machine and give the children a picture program each Sunday afternoon. No admission charge is made; but the parents are asked to contribute toward the film rentals.

### *Garbo Stuff*

Chicago—While attending a Loop picture show one year ago, Emily Hay and her boy friend, Morris Dixton, boasted to friends that they could surpass in real life the amorous behavior of one Greta Garbo, to whose acting they were witnesses. The boast accepted, they found that marriage was necessary to carry on. Now, Emily, suing for divorce, charges that Morris's early warmth has changed to cruelty, and she wants "nut"?

# "Song o' Heart" Takes Nosedive In Omaha Run

Omaha—Spotted to get big play from the sixth national Eucharistic congress in session here, John McCormack's "Song o' My Heart" (Fox) turned out to be the worst flop the Paramount has had in several months. When the smoke cleared away the house had only $5,950 in the sock, and that's a 70% week.

Money of the town went to "Three Faces East" (M-G-M), which netted the World $13,200, which is 20% over average. "Man Trouble" (W. B.) brought the State $2,873 for the last four days; 115% for the run. "Dough Boys" (M-G-M), first half, was good for a normal three days, getting $2,250.

Orpheum slipped to 95% with "Leathernecking" (Radio), grossing $15,200.

Estimated takings:

**"THREE FACES EAST" (M-G-M)**
WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Five Publix acts, Billy Meyers' band, Paramount news and shorts. **Gross:** $13,200. **Rating:** 120%.

**"LEATHERNECKING" (Radio)**
ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** "Chinese Showboat" unit, Pathe news, shorts. **Gross:** $15,200. **Rating:** 95%.

**"MAN TROUBLE" (W. B.)**
STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news and shorts. **Gross:** $2,873. **Rating:** 115%.

**"DOUGH BOYS" (M-G-M)**
STATE—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news and shorts. **Gross:** $2,250. **Rating:** 100%.

**"SONG O' MY HEART" (Fox)**
PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** Paramount and Universal news, organ, shorts. **Gross:** $5,950. **Rating:** 70%.

## *Frankl at Beaver Dam*

Beaver Dam, Wis.—M. H. Frankl has been named manager of Fox Midwesco's recently acquired Odeon here. He formerly was assistant to Stanley Gross, manager of the Fox Gateway in Kenosha. He is succeeded there by C. H. Heiderman, formerly assistant at the circuit's Orpheum, Kenosha.

## *Lazarus Expands Chain*

Long Beach, Cal.—Strand theatre is the newest link in the chain of independent houses operated by Lazarus-Vinnicoff, who have just installed sound and a film-vaude policy.

## *Madison Grand Reopens*

Madison, Ind.—Having been closed for the past several weeks, the Grand Opera House here has reopened as the Madison. With the transfer of the city's two theatres to H. H. Johnson, the Grand was closed for remodeling.

## Before the "Mike" In N. Y. Studios

PRODUCTION on "The Royal Family," under the co-direction of Cyril Gardiner and George Cukor, which includes in the cast Fredric March, Ina Claire, Mary Brian, Henrietta Crossman and Charles Starrett, is making rapid strides. Meanwhile several other full-length features are being prepared.

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*The Paramount scenario department has moved into its new quarters on the third floor of the main building. The rooms have been renovated and redecoroted with a futuristic design finished in a sky-blue motif. Larry Kent's forces will occupy a section on the second floor.*

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Austin Parker, Paramount writer, and his wife, Miriam Hopkins, who has recently completed the female lead in "The Best People," under Fred Newmeyer's direction, have left for a two-weeks' vacation in Bermuda.

* * *

*Frank Tours, musical director at the Paramount New York studios, has returned to his duties at Astoria after having been loaned by Paramount to supervise the musical synchronization of the Evelyn Laye picture for Sam Goldwyn.*

* * *

In the past week Ray Cozine directed the shooting of two stars in short subjects at Paramount. He made one entitled "Clinching the Sale" in which Harry Richman employs his famous voice in selling brooms to the housewife, and a novelty called "The Happiness Remedy," featuring the "blues chaser," Ted Lewis, and his band.

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*Bill Laidlaw, Jr., Paramount staff writer, has completed a play which will soon be produced on Broadway. Laidlaw adapted "Skippy," which will be made under the direction of Victor Schertzinger.*

* * *

With producers crying "Bring the children back to the theatres," Murray Roth, director-in-chief at eastern Vitaphone studios, is planning a series of Vitaphones with special appeal to children. He is also concentrating on a series of hokum comedies including slapstick.

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*After a ten-day vacation at the "city of conventions," Atlantic City, Arthur Hurley, Vitaphone's ace drama director, is back on the job in Flatbush. Hurley's latest effort was "Madame of the Jury," with Judith Anderson playing the lead.*

* * *

The combination of Sam Sax and Casey Robinson is again in effect. Robinson, who wrote feature stories for Gotham Pictures when Sax was production chief, is now writing varieties at the Warner Vitaphone studio, where his old boss is his new boss.

* * *

*Alf Goulding has recently rented a large home in Flatbush, and is awaiting the arrival of Mrs. Goulding and the three little Gouldings. Alf has already completed direction of six Vitaphones, the latest being "The Darling Brute," a slapstick comedy featuring Jack Hazzard.*

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*Don Costello, one of the principals in "The Last Mile," current Broadway hit, visited the Warner Flatbush studio and was instantly recognized by Robert Berry, sound engineer. It seems that Costello's fine performances as leading man in a stock company at Louisville, Ky., six years ago, left more than a favorable impression.*

THE STUDIO SLEUTH.

# Book Sills Film In N. W.; "Unholy Three" a Success

Seattle—Decision to run Fox's "The Sea Wolf," starring Milton Sills, despite that star's recent death, in all first-run bookings throughout the Pacific Northwest territory was reached here this week. Fox West Coast Theatre officials conferred regarding the advisability of showing the film according to original schedules this month, or holding it over for a number of weeks until Sills' death had been forgotten to a greater extent.

It was decided that it would be run as originally booked in the Fox Fifth Avenue late in September, and then in other cities throughout the territory immediately. The decision was influenced to a great extent by the big business now being done in this territory on "The Unholy Three." That film, starring Lon Chaney, has been piling up big grosses at all second-run houses in this city, and in first runs throughout the territory, despite Chaney's passing some weeks ago.

## Sound Company, Theatre Units Are Incorporated

Formation of Sound Projectors to market equipment, heads the newest batch of corporate activities in Eastern states. Mo-Mar Amusement Co., of East Rockaway, Queens, is another new one, as are Adirondack Amusement Co., Boonville and Van Brawl Amusement Co., Syracuse.

In Delaware, Shubert Players Co. and International Film Service, Inc., were formed. In New Jersey, charters were granted to Maple-Gor Theatre Corp., Newark and B. & H. Amusement Co.

## "Screen Mirror" Extended To Fox Eastern Houses

Nationalizing of "Screen Mirror," fan magazine launched by Fox West Coast Theatres, is under way, the eastern expansion being undertaken by Eddie Eckels, who is in New York from the Coast. The October issue will consist of 265,000 copies, Eckels says. The chief outlet is theatres of the Fox circuit.

## Wunder Plans Tour

Hollywood—Clinton Wunder, executive manager of the Academy of M. P. Arts and Sciences, is planning a tour through the middle-west in November and December. Wunder will speak of the achievements of the screen as pertaining to art and science. He will take with him a talking picture specially prepared for the tour and dealing with the subjects on which he will speak. The tour will be of the good-will variety.

## Distribute Tone-O-Graph

Cleveland—C. R. Reitz and E. C. Reitz have been named Tone-O-Graph distributors for the state of Ohio with headquarters at 1709 East 21st St. C. S. Adler, who has been in charge of the office, has returned to the company's home office in New York

## High and Low On Music Row

NOW that the new season has rolled around with a promise of setting a faster sheet music selling pace, music publishers throughout the city have augmented their catalogues with new numbers. Songs like "Little White Lies," "So Beats My Heart for You," "You Brought a New Kind of Love" and "If I Had a Girl Like You" are of the type wanted, sales indicate. As we said before, with many of the publishers possessing many real good songs this year things sure do look a whole lot brighter.

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Donaldson, Douglas & Gumble believe they have a fine running mate to "Little White Lies" in "Sweet Jennie Lee," also written by Walter Donaldson. "Love's Melody" is another tune sponsored by this house.

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Sammy Wigler of DeSylva, Brown & Henderson is pepped up over the fact that a music store in southern California has made a window display of "Don't Tell Her What's Happened to Me" and has included the photographs of Buddy DeSylva, Lew Brown and Hay Henderson, the writers, and Danny Winkler, general manager of the firm. Meanwhile, a new song, written by Clarence Gaskill, "Still I Love Her," is making its bow.

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Jack Robbins of Robbins Music Corp. is going across the big pond and will be accompanied by one of his writers, Jimmy McHugh. While abroad they are expected to make a tie-up with a European publisher.

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Shapiro-Bernstein is publishing the entire score of "Leslie's Blackbirds of 1930," Will Morrissey's "Hot Rythm" and a list of tunes which include "Ro-Ro-Rollin' Along," "Moonlight on the Colorado," "Singin' Your Love Songs to Somebody Else," "Shadows in the Moonlight," "By All the Stars Above You" and "Too Bad." Jack Glogau showed us a letter from the firm's Los Angeles office wherein it stated that "Shadows in the Moonlight" is one of the most popular numbers on the Coast.

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Harry Bloom, who in the short time as a publisher has had one hit in "My Heart Belongs to the Girl Who Belongs to Somebody Else," has taken a number, "Bad Girl" (You're Good Enough for Me), which several firms turned down as being "too daring." Harry Richman is doing it and the song looks like it will click.

* * *

Word reaches us from Red Star that Fox is pepped up over "Song of the Big Trail," theme song of the Fox production, "The Big Trail." The number is by Jimmy Hanley and Joseph McCarthy. "I'm in the Market for You" also is a brainchild of this team as is "Where Can You Be?" sung by Arthur Lake in "Cheer Up and Smile."

* * *

"The Stein Song" is ending, but the malady lingers on. It brought to the fore such songs as "I'd Like to Find the Guy Who Wrote the Stein Song," "The Mug Song," "To the Steins" and here is another entitled "Drink, Drink, Come, Brother, Drink," a German waltz which Edward B. Marks has imported to our prohibitioned shores. Well, maybe it will help.

PINCUS.




WILL HAYS having made the cinema safe from the bogey-man, what the same said cinema now needs is a social *regisseur* along the lines of the last of the mad McAllisters. Cinematic social events, at the moment, are not exactly pretty.

The particular functions which need attention very badly are the openings of important theatres, the openings of important films in two-a-day theatres and the entertainment of visiting stars.

True, each of the important film companies has on its staff one or two young men sufficiently well versed in the amenities of polite intercourse to know which knife to cut their peas with, but they lack the true spirit, the gay audacity of the authentic social bell-wether who should lead the shiny shirts and decollete of the photoplay to better and more enjoyable if not bigger and noisier things.

The opening of a new cinema shrine is necessarily a matter for extensive and loud trumpeting. Our plea is that the trumpeting should be a little less extensive and a little nearer the right pitch. If Old Hi-Ho-Humbug is not deceived, the invitation list at one of these monster galas contains the name of everybody in the telephone directory who is reputed to have a clean shirt. The house is so packed with well-washed nonentities that a celebrity of even the fourth magnitude stands out like a cauliflower nose.

There is usually a lot of clap-trap vaudeville in the lobby, the kind that would go very badly at a railway men's reunion. The ushers, the cunning things, are dressed to impersonate American marines or German spies or something equally provocative. The costumes, it need not be added, do not affect the wearers' adroitness in placing patrons in the wrong seats with a minimum of ceremony and delay.

Now comes the time to play "Guess Who's Here," or "Don't Look Now." In this interlude Otto H. Kahn is pointed out as Lewis Stone, Jesse L. Lasky as Leon Errol, and a mortgage broker named, oddly enough, Buchsbaum, as Harry Richman.

The speakers, usually chosen for their utter ignorance of the world of celluloid and tinsel, go into Chautauqua ecstasies about a lot of people who are merely names to them, names to be read off the pieces of paper they coyly cup in the palms of their hands for reference.

Now comes the big show. The star of the picture models a dress across the stage, her upper lip curled in memory of Barbara La Marr. She is so happy to be here, and hopes everybody will like the picture.

Then comes the lead, the character man, the comedy relief, the second assistant menace and the guy whose part was cut to a bit. They are so happy to be here.

At this point the attention-caller steps forth, pointing out that the proscenium in the New Sodom Theatre is the archest proscenium ever connived. He has a lot more uninteresting prose to declaim, after which the national anthem, the state anthem, the city anthem and the producer's anthem are played by a mammoth orchestra composed of paid-up union members.

The opening program begins. Everybody murmurs "Ah" and sinks into the pseudoplush. The picture is good or bad, according to luck. At any rate, two hours later, the members of the audience race through the cluttered lobby to their respective homes, sandwich grottoes and speakeasies. Another theatre has opened, another gag has been pulled.

The whole routine is listless and perfunctory. Practically none of the attendants writes in his dairy upon retiring "This has been a *great*, a historical evening."

Yet think what Ward McAllister could have done with, say, 3,000 people, a new theatre, unlimited money and three hours! Think, we say, and then write to somebody you think can do something quick and aggressive about it?—*Cinema, New York.*

### *The Hollywood Manner*

**Hollywood—Beatrice Lillie tells this one with gestures. it seems Bee attended three separate and distinct parties in three separate and distinct Hollywood homes.**

**Each time the door was opened by the same butler, a tall, majestic being with a lordly manner, says *Photoplay Magazine.* Each time he bowed low and in the same suave tones murmured, "Good evening, Lady Peel." The third time it happened Bee decided she was being haunted. Nervously she approached the host and asked him how long his butler had been with him.**

**"About two hours!" was the calm answer. "We rent him by the evening on special occasions!"**

BUDDY ROGERS . . . never curves and blushes easily. . . . Doesn't like to dance and seldom does. . . . Has been to Europe. . . . He went to Spain as chambermaid to a shipload of 800 mules. . . . His motto is: "There are just two things in life to watch: Your morals and your health. . . . Brushes his teeth as often as six times a day. Uses three brushes at each cleaning. . . . He would rather spend his last dollar for a new suit than for food. . . . He is always a gentleman. Won't do anything on the screen that he won't do in real life. He never smokes in a picture. In a scene in one picture he was supposed to grab Nancy Carroll's arm to keep her from leaving the room. He refused to do so, explaining that no gentleman would act so roughly toward a lady. . . . Red is his favorite color. Always wore red neckties until he arrived in Hollywood. There he learned better. . . . Is always careful of the way he stands or sits in public. He is pigeon-tied. —*Skolsky in N. Y. News.*

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**A good talker or a good semi-silent will make big receipts. Voice or silence does not matter. The entertainment value of the picture counts.**

**The only real lesson to be learned from comparison is that a good talker does not have to talk all the time to be good.—*The Exhibitor, Philadelphia.***

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*Whatever the future may hold against Jack Oakie, it will always credit him with having superseded William Haines. That is no small feat, for in a good-natured way he has driven the screen's freshest comic into virtual obscurity, and the rise of his own star has marked the fall of Haines.'*

*To many who were irked no end by the eternal flipponcies of Mr. Haines—his idea of humor was to parade pantless in a tail-coat—the rise of Oakie has been one of the screen's reassuring phenomena.* —Baltimore Sun.

WITH a parting shot Conway Tearle has shaken the dust of Hollywood from his feet.

Two or three years ago he was in steady demand and reputedly the highest paid leading man. Then, of a sudden, he seemed to cross the line that separated youth from maturity in the eyes of the movie makers.

Still virile and in the prime of life, he found employment harder to get each day. Now he's going back to his native England.

"I'm going back to a place," he said, "where age and experience are respected and one of my years isn't expected to lean on a cane.

"It's a detriment to have experience in Hollywood; they count youth of more value than skill in acting. If you learn your lines quickly and play with competent grasp they rush you through and pay you off.

"If you are lacking in training, but have youth, you stay on and on while they are rehearsing you. So we have the situation of the unskilled earning more than the skilled. On the stage it can't be so."—*Syracuse, N. Y., Herald.*

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*Mrs. Jesse Lasky once went to the hospital and her chauffeur, coming to her room, was gazing in bewildered delight at the many baskets of flowers which had been sent to her. "Oh, Mrs. Lasky," he exclaimed, "think what you'd a had if you was dead!"*—Script, Beverly Hills, Cal.

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The grapevine tickers the news that Louis B. Mayer is showing signs of interest in that long projected talkie featuring Aimee Semple McPherson. Mayer is one of the solid ramparts of impeccable respectability among the producing ranks. He is a pal of Herbert Hoover and while his daughters were growing up he refused to let them associate with actors. —*New York News.*

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**There is nothing in the world which will so quickly humble an individual as a custard pie properly placed.—*Mack Sennett in Life.***

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*Misleading advance publicity on pictures has been, and still is, the greatest scourge of the motion picture game.*

*Any step to protect the interests of the persons responsible for the success of the motion picture industry is one in the proper direction.*—Williamsport, Pa., Sun.

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*Styles in cinema heroes certainly have changed. The types that were applauded in the days of the silent screen are now as passe as Ascot ties. When the motion pictures found their voice they sent out an SOS for leading men who could make a noise. Much of the resultont babble sounds like static, or a bad B battery, or a couple of weak tubes.*—Baltimore Sun.

# that — Quips Lifted and Sifted



THE axe is falling!

After persistent defiance of repeated warnings about using Castillian dialects, and other angles of foreign version to which Mexican and South American countries have objected strenuously, public reaction is beginning against American-Spanish versions with a vengeance in Mexico City and other Spanish speaking centers.

Film-goers in the southern capital aren't going for the Spanish versions with Castilian dialects despite heavy propaganda and press-agenting.—*Inside Facts, Los Angeles.*

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**According to newspaper publicity, and Lord knows there has been enough, there is a fellow named Will Hays who is supposed to look over films and smooth over the rough spots for the moral benefit of nice people and impressionable children. Of all the stupid, asinine farces, this censorship is the worst.—*Life.***

* * *

Stop Obscene Films! Revelations have been made of a new sort of racket, that which panders to a taste for filth in the making and projecting of obscene motion pictures.

From time to time references to this practice have been made. For a long time it has been generally known that such films existed and were shown. Parties of certain types often succeeded in getting them. The so-called "sophisticates" of New York took them to their penthouses and apartments and invited guests to witness the degrading photography.

But not until recently was it suspected that the making of these films had been organized to the point where it might be called a "racket." Now police . . . find stores of the objectionable celluloid. Arrests are made and the indications are that a comprehensive organization controls the making and distribution of this obscenity.

No argument is needed to prove the harmfulness of these films. The police are to be complimented upon their work in finding and seizing some of them.

It remains now for the prosecuting forces to *make certain that justice is meted out* and that further adventures into this damaging field of enterprise are heartily discouraged.—*N. Y. Graphic.*

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Although I strive for perfection, there is no one in the world who realizes better than I that I still have much to attain. I do want to warn the young singer to beware of the charlatans who, perhaps in a degree sincere, yet none the less dangerous, ruin many promising voices with their theories.

If the dire effects of these theories were not so seriously disastrous to the voice, they would really be most decidedly humorous.

I have heard of a singing teacher who makes a pupil balance a glass of water on the top of her head, telling the pupil the tone is not perfect until not a drop of water spills and the tumbler remains motionless! Another teacher is said to make his pupils bend the body forward in order to take a high tone. If your teacher's ideas about singing do not appeal to your logic, I advise you to drop that instructor immediately.—*Jeanette MacDonald in Screenland.*

## *Discuss Fire Problems*

**Ottawa—Nitro-cellulose film can be kept for 25 years when properly stored in unheated and ventilated vaults, Col. John A. Cooper, president of the M. P. Distributors of Canada, told the annual convention of the Dominion Fire Prevention Association. He urged standardization of rules covering film hazards and the application of exchange and theatre regulations to all places where pictures are shown.**

**A. S. Dickinson, fire prevention officer of the Hays organization; Eugene Crystal of Eastman Kodak; E. H. Woodsworth, Canadian Kodak Co., and Dr. A. E. McIntyre, chief chemist of the explosives branch of the department of mines, Ottawa, also took a leading part in the discussion of films.**

GREAT questions confront us. They scream at us from headlines. They intrude on our lighter moments. They are always with us. Great burning questions. Disarmament. Prohibition. Foreign Relations Unemployment. The Stock Market. Television. Garbo.

But especially it's the real estate problem in Hollywood. The vacancy problem. The thrones for rent, titles for sale, crowns thrown in. Great, glittering thrones pushed into corners, covered with cobwebs. Scepters getting tarnished, gilt peeling off.

It's all the fault of the talkies. Old favorites are gone, new favorites unlabeled. In the old days of silence the fans knew where they were. They had a row of gilded thrones and occupants for each with nice clean faces and neatly brushed hair. And there it was and there we were and every one could sit back with a sigh and enjoy it all.

But now where are we? Ninety in the shade and getting hotter, if you must know. The talkies came along like any other great revolution and upset the old order and now we need a whole new set of candidates for the thrones. Pitched battles are still being fought and previewed over who shall be the "Great Lover" with the balance of power being threatened toward the diamonds in the rough. Our Orchid Lady has left and we need a new one of those. So it goes.

But the thing that is really agitating, making us hard to live with, is the Queen of Comedy question. Who shall be Queen Merry? No. Not who shall be Queen of the May—but Queen of the laughs, the chortles, the guffaws. —*Screenland.*

* * *

**Hollywood wages war! Gnaded on by the stinging spur of rigid contracts, even the slimmest of movieland's celebrated stars are constantly trying to overcome the dreaded adversary of added pounds and comfortable, though unromantic, figures.—*Talking Screen.***

THE whole of the trouble which has brought a rather unfortunate spirit into trade discussion during the past few months can be traced to one source—an appreciation on the part of the exhibitors that their revenue is not increasing in anything like a fair ratio to their expenditure.

Great jumps in both directions were registered when we first started wiring our houses; then, when more and more installations were completed, and the scarcity value and the novelty value faded together, it began to be obvious that things were not quite so well balanced as in the old days.

To a considerable extent, of course, the exhibitor who knew how to book kept his box-office receipts and his cheque to the renters in something like harmonious proportion, but there were a good many who were not too business-like in the way they let themselves in for big prices, and these were the first to feel the pressure.

Others waited and waited before they had sound equipment brought in, and refused to read the writing on the wall. When they did move, they found they were merely followers in a procession, the leaders of which had certainly secured the reward of their enterprise, exhausting the attractions of novelty as they advanced.

It is not unnatural, therefore, that there is a certain rather sharp flavor in the remarks of those exhibitors who are beginning to feel that their function is to collect the public's money and pass on all too big a proportion of it.

And it would be stranger still if they did not begin to question the wisdom which had led them to the hiring of expensive equipment and the acceptance of the present system of maintenance charges.

Their voices are beginning to be heard from different quarters, and the subject of their plaint has now crystallized into a definite feeling of dissatisfaction with the terms of their installation agreement.

It is obvious that, with more and more houses equipped, and more and more experience on the part of the operators who are responsible for running them, the original rate of payment for maintenance begins to show itself as no light burden.

Every week one hears of bad times, of inequitable terms, of hard deals. And, except for the natural vagaries of the entertainment profession, the subject-matter of every complaint seems to be the working out of agreements into which both sides presumably entered with open eyes. We cannot believe people sign contracts without first trying to weigh up their commitments.—*Kinematograph Weekly, London.*

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**The humble opinion of a high school girl revealed in her sincere fan letter is more valuable than the criticisms of all the experts put together.—*Carl Laemmle, Jr., in Life.***

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*I really haven't got it in for Paramount at Long Island, but I never seem able to praise their stuff. "Desperate Sam" is one of their short comedies, enacted by Bert Green (Sol Greenbaum?). Mr. Green is one of those little flat-chested smart crackers, wearing a self-conscious sneer of utter sophistication—the kind that killed vaudeville. He is a type of comic peculiarly offensive to me.*—Wagner in Script, Beverly Hills, Cal.

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The most temperamental player in Hollywood is not Jetta Goudal.

According to his producers, Jimmy Hall has a couple of idiosyncrasies that have been too long overlooked.

Jimmy has a gift for breaking appointments —showing up on the set late—not showing up on the set at all—and running up the heaviest charge accounts in Hollywood.

In spite of it all, Jimmy is a good guy. He always ends by promising the offense will never happen again—and it doesn't—until the next time.—*Motion Picture Classic.*




# Chicago Theatre Grosses Hit By Color Problem

Chicago — Chicago's "color" problem which in years past has caused plenty of consternation to south side theatre owners is rearing its head in new neighborhoods with the invasion of the near southwest and west sides by colored population.

First to feel its influence has been the Broadway Strand, in whose neighborhood the colored population has been on the increase for several years. In the past, the gentlemen of color—and their ladies—have been despatched to the balcony in this theatre. Recently, however, the climax which was threatened for some time was precipitated by the arrival in the neighborhood of colored families of means. These insisted on obtaining main floor seats, and when advised that they "would have to wait for them" one disgruntled personage wrote to Congressman Oscar De Priest, colored stormy petrel in the House of Representatives from the First Congressional District of Illinois. De Priest wrote Essaness Theatres, operators of the Broadway Strand, that further evidences of discrimination against colored patronage would result in investigations and possible law suits.

Since that time colored persons who wished were admitted to the main floor of the theatre, with the result that white patronage has been threatened. The problem presented in this instance is that the neighborhood, being only partly populated by colored persons, cannot support a house that is obliged to depend entirely on colored patronage, so a change-over of this nature is out of the question. Aggravating the situation is the possibility that, if enough of the colored patronage insist on main floor seating, the whites will eventually abandon the house entirely.

The Broadway Strand is situated on Roosevelt Road near Paulina St., the near southwest side. This neighborhood has been witnessing a colored invasion for the past several years. At present it has attained formidable proportions. The same is true of the near west side neighborhoods in the section bounded by Lake St. and Grand Ave., from Morgan west to Leavitt.

In consequence, the same problem with which the Broadway Strand is faced exists in greater or less degree for every theatre in the city's two new colored sections. These theatres include the Irving, Paulina, Madlin, Vista, Orpheus, Model and Hub.

### Old Situation All Over Again

The same situation confronted south side theatre owners in years past when the colored population overflowed the hypothetical boundary at Thirty-ninth Street and moved southward, pressing the whites before it. The colored "boundary line" has now advanced to Fifty-fifth Street along South Parkway and Indiana Ave., and the intermediate territory. As this trend developed, managers were obliged eventually to convert houses lying in the path of the negro emigration into all-colored theatres, but not without temporary loss of important revenue and permanent loss of property value. Ultimately, in this densely-populated colored section, negro patronage was in sufficient volume to make the theatres pay, but during the period of the transformation of patronage it was not. Ascher Bros. were the greatest sufferers from south side colored expansion.

Today, owners of theatres in the path of the new colored migration are face to face with the same hazards.

### *Booming*

**Chicago—The Chicago offices of National Screen Service has been doubled in scope during recent months. All departments of the office have been appreciably enlarged to care for the accounts from some twenty-odd branches which are now concentrated here. Directing the vastly increased activities of the company here is Hal Young, known from coast to coast as one of the best hosts in the Chicago film business. And with reason.**



*Hal Young*

### *Sweet Thing*

**Chicago—The first night the manager noticed him he was rushing from the theatre with a bloody nose. It seems the gentleman seated next him had jabbed an elbow into his face. The second night, highly outraged, he rushed up to the manager complaining that a woman had made advances to him during the performance.**

**"I would advise," said the manager, stroking the wronged one's hand, "that you attend our Saturday children's matinees."**

# Unemployment to Be Aided by W. E. Construction Plan

Chicago—C. L. Rice, vice-president in charge of the Western Electric Hawthorne plant, announces that if conditions prove favorable he will authorize construction of a new building for which the company has no use at this time in order to aid local prosperity and alleviate the unemployment situation.

Rice's statement is modified only by the executive's statement that "numerous reports have been received of prevailing low cost of building construction," and his admission that, although the company may not require the extra space at the moment, future needs will make it a necessity.

"The order for construction," says Rice, "will depend upon the cost of building now, as indicated by the bids submitted, as compared with the cost of construction at a later date when building conditions may be more nearly normal."

### *Sid Myers Resigns*

Chicago—Sid Myers, general manager of the Fox Chicago theatres for the past several years, leaves that post this week. Executive direction of these theatres is now under H. J. Fitzgerald, division general manager of Fox Midwesco with headquarters at Milwaukee. Roy McMullen, former manager of the Fox Sheridan Theatre, Chicago, becomes Chicago office manager.

### *Grace Gets Chicago Branch*

Chicago—Elmer Grace is new manager of the Tiffany Exchange here following resignation of Henri Ellman, who was district manager as well as head of the local branch. The district now is in charge of Joe Merrick, former sales manager of Educational.

### *What a Break!*

**Chicago—The Avon, closed for the summer, had been advertising a reopening date for many weeks. A few days prior to the date set, Essaness closed its Embassy theatre in the same neighborhood.**

**"Swell," smiled Elmer Benesch, owner of the Avon. "A break at last."**

**But on the day the Avon opened Essaness, with much fanfare, reopened the Embassy.**

# Sartorial Amos And Andy Refuse To Taxicab Home

Chicago—Not that Freeman Gosden or Charlie Correll left here in a state of shabby disarray, with stark hunger staring out of their eyes and a few loose and lonesome pieces of small change jingling in their pockets, or anything like that, but, somehow or other, they did seem vastly changed when they turned up here after a three months' Hollywood interlude.

The executive heads of the Fresh Air Taxi Co. alighted from their train looking like a couple of undergraduates from an investment broker's office. Light tan hats with that Prince-of-Wales brim, darker tan suits of Wilshire Boulevard cut and tan camel's hair top coats blended with tan faces and shoes to complete an ensemble that left any one unaccustomed to the street garb of the West Coast professional with a decidedly dark brown taste in his mental mouth.

Behind Amos came Mrs. Gosden with the five-months-old Virginia Marie, and behind her trailed Freeman, Jr. With Andy was Mrs. Correll.

The gist of the intelligence borne by the party was that they would remain in Chicago for a while before proceeding to New York to discuss the terms for a second Radio picture.

Both Amos and Andy demurred when some one suggested they taxi home. "Check and Double Check," their picture, they explained, has sated them with taxis for many a day to come.

"Why, a taxi cab," said Andy, "is the plot of that picture. It's also the development, denouement and the conclusion. Let's walk!"

# "My Public too Rough," Says Jack

Chicago—Jack Oakie, spending a week at the Chicago Theatre, related that while he is grateful to his fans for the interest they have shown in him, he is just a trifle shy of personal contacts with them.

"One of 'em," the actor explained, "once soaked me on the top of the head with everything he had. While I was staggering around the fellow just smiled and said, 'I only wanted to see if you could take it'."

So, while Jack pleasantly and informally received interviewers backstage at the Chicago, his local admirers were balked at the stage door where they piled up three deep.

Jack said he preferred making pictures in the east because it's "more fun working in New York than on the Coast."

### *Silence Pays*

**Chicago—The Front Street Theatre, oldest house in Bloomington, Ill., is still running as a silent. And at a profit. The house is independently owned.**

**Publix owns two in the same town, both equipped with sound. One of them is closed.**

## *Wabash Ave.—South*

TOM MALOY, operators' union chieftain, back from the European sojourn as an American delegate to the International Trades Union's conference at London, readying himself to forestall exhibitors' moves to obtain a reduction of one man in the booth.

* * *

*Art Steagall, former manager of the Woods, sent to Rockford as assistant manager of the Palace. W. A. Graham replaces at the Woods.*

* * *

Bill Brumberg, formerly here with Universal, Columbia and, more recently, with Sono Art-World Wide, replaced William "Bennie" Benjamin as manager of the RKO exchange here this week.

* * *

*Al Lyons, former manager of the Peoples theatre, well known here, shaking hands with old pals along the Row during the Week.*

* * *

Morrie Salkin will operate the Adams, in the Loop, in addition to his other duties; with re-opening set for the middle of the month.

* * *

*Warner's Orpheum, closed to give the decorators a break, will reopen next week.*

* * *

Eddie Brichetto on the Pathe sales force here, replacing Charlie Lundgren, now Pathe branch manager at St. Louis.

* * *

*Leo Smith out at RKO. Herb Costello is now office manager.*

* * *

Gene Couer would like to chuck it and turn author.

* * *

*Alderman Charles B. Fullerton of Evanston blames anti-Sunday show demonstrators in the suburb for the recent decimation of his home, accomplished with antique eggs, tomatoes and the like.*

* * *

RKO wouldn't play "Swing High" (Pathe) after booking it for the Palace because Pathe sold the balance of the product to Publix in the New York deal.

* * *

*Sol Best re-opened the Grandale this week.*

* * *

Educational got a comedy, "Freshman's Goat," into McVickers on the first of its "new season" bills. B. & K. were afraid to take it during the hot season.

* * *

*In order to get a ticket on that $50 "bike" the Devon is giving away, patrons have to make a purchase at the neighborhood sweet shop which figures in the tie-up. It's getting so a merchant in on a hook-up is actually expecting a break from the theatre.*

* * *

The old Midway theatre, dark for the past year, is now permanently doomed by remodeling plans which will make a store and office building of the structure in which it is located.

* * *

*South Shore Country club installing sound equipment in the ball room to augment club entertainments.*

* * *

E. W. Hammons, Educational president, through town en route to the Coast for consultations on production matters.

* * *

*Harry Rose, m. c. at the Oriental during the summer, gives way to Charlie Crafts, former Federal Theatres' m. c.*

* * *

Essaness turned the Pantheon and Lakeside back to Publix—B. & K., which reduces the chain's houses to sixteen.

* * *

*Mattie Mattison, producer, train-changing en route to the Five Boroughs.*

* * *

Schoenstadt's Harper Theatre showing World's Series games on Playograph at regular admission scale. House turned into a "sportsmen's club" for the period of the series, with smoking and spitting on the floor not considered out of bounds. Regular programs go on for evening performances.

KANE.

# Putt and Fake Links in Windy City Skidding

Chicago—The minnow golf courses are beginning either to fold or take to cover, particularly in the outlying neighborhoods and suburbs where frost upon the pumpkin is first evidenced, boding chap for the hand that wields the putter. Twelve suburban courses went dark this week, while the night play everywhere is rapidly dropping off so far as the outdoor courses are concerned.

Indoor courses, however, are getting a healthy play, particularly those pretentious and bizarre affairs that have usurped ritzy Loop locations. Invasion of the neighborhoods by the indoor courses is slow and cautious, with the trend to locations where overhead is at a minimum. Vacant store space is housing most of them, but in total the number of indoor neighborhood courses is only about one-fifth the number of outdoor courses which were in operation at the summer's peak.

The new threat in the suburbs is the tendency to operate the courses under the same roof with a dance hall or "recreation" parlor, which is taken to indicate that their operators are wary of relying upon the winter revenue of the courses alone.

## *Delay "Danger Lights" Booking at State-Lake*

Chicago—RKO has postponed indefinitely the play date of "Danger Lights" (Radio), the feature which will eventually play the State-Lake, employing Spoor-Berggren 70 mm. film and projection machines. Change in the house policy from vaude-film to a straight picture house also delayed, as the Radio picture has been chosen to inaugurate the new policy. The date for the opening with the Spoor equipment was originally set for Sept. 28.

RKO has also postponed the termination of its lease on the Woods, originally set for Oct. 1.

### *Ever Hear This One?*

**Chicago—Frank Ishmael, M-G-M salesman, deaf in one ear for the past 12 years, recently pronounced himself a "cure." The ear oil people naturally were interested. They wrote him, soliciting a testimonial.**

**"Deaf for 12 years," wrote Frank; "I recently took two bottles of your lotion. The following morning I heard from my brother in Nebraska."**

## Manager Gets Rap for Gianinni Bank Fraud

San Francisco—Despite his attorney's plea that he be given a sanity test, William J. Casey, manager of a picture theatre, was sentenced to eight years in Federal prison by U. S. Judge Harold Louderback.

Casey pleaded guilty to defrauding the Daly City branch of the Bank of Italy of $14,000. With the help of two youthful bank employees, Garrett L. Callopy and George P. Marsh, Casey accumulated overdrafts to that amount, it was revealed.

The theatre manager promised the two boys to help them get stage jobs, it was said. Callopy was given a four-year prison term and Marsh two years' probation. William Klein, Casey's attorney, claimed the defendant was mentally irresponsible about money matters.

## Pinchot To Be Speaker At Pittsburgh Oct. 20

Pittsburgh—Former Governor Gifford Pinchot, who is the Republican gubernatorial nominee, will be a speaker at the annual convention here Oct. 20 and 21 of the western Pennsylvania and West Virginia exhibitor unit.

## Selling Jungle Film on Percentage Basis Only

"Africa Speaks," jungle picture produced by Paul L. Hoefler, explorer, and Walter Futter, will be sold individually by Columbia on straight percentage. A number of other pictures on the new program are being sold similarly.

## Thar's Gold in Them Pockets

**Hollywood—And now that Howard Hughes has purchased Multicolor process, this town expects him to buy up a half dozen producing companies to secure successful development of his latest enterprise.**

## Ontario Exhibitors Plan Fight for Lower Taxation

Pembroke, Ont.—E. A. Dunlop, prominent business man of Pembroke, has been appointed Ontario provincial treasurer in succession to J. D. Monteith. The change is of importance to exhibitors in as much as his department has complete jurisdiction over theatres and censorship. Ontario independents are preparing to present a petition to Dunlop in October to ask for further reduction in amusement tax, specific request being for the abolishment of the tax on tickets up to 50c.

## Porter Quits Publix in Salt Lake City Shake-up

Salt Lake City—Harry Hardy has been appointed city manager for Publix here, transferred from the Tennessee division. His appointment follows the local shake-up which resulted in resignation of Carl A. Porter and Eugene Kalin, managers of the Paramount and Victory. Porter was an executive of the Marcus circuit, which Publix bought last year.

## Another Frisco House For Golden State Chain

San Francisco—Golden State Circuit has added another link to its chain of more than 50 theatres throughout northern California, with acquisition of the Haight at Haight and Cole Sts.

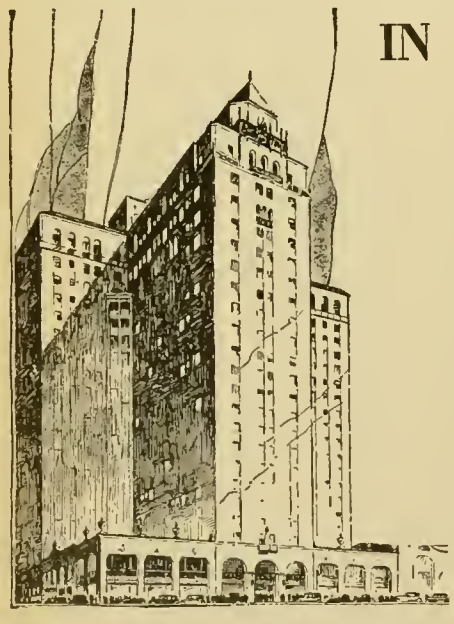
The Haight, one of San Francisco's principal neighborhood houses, has been owned and operated for many years by W. S. Godfrey and Harry Sack. There will be no change in its present personnel, it was announced by Robert A. McNeil, vice-president and general manager of Golden State. Plans are being made for improvements and enlargement.

## Exhibiting Firm Broke, Bankruptcy Writ Charges

Portland, Ind.—Appointment of a receiver for the Community Educational Amusement Co. of Dunkirk is asked in a complaint filed with the county clerk here by a stockholder owning 44 shares of stock. He claims the company is insolvent. The defendant operates a picture theatre which recently was closed because of lack of business.

## Warner Deal Off; Town Still Minus a Theatre

Neenah, Wis.—Reported deal for purchase of the Embassy by Warners has fallen through, it is stated here. L. K. Brin closed the theatre several months ago and the town, which has a population of about 10,000, is without a house.

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FRANK CUMMINGS, Jr. Manager

# Showmen Sponsor New Operators' Union in 'Casey'

Kansas City—To combat demands of the regular operators' union, a new union of operators has been organized here, and a charter has been issued to the organization by the state. Sound Projectionists' Association is the name of the new group. It is composed of non-union operators and is not affiliated with the American Federation of Labor, but is maintained along similar lines, having a president, secretary, vice-president and business agent. It is supported by dues from its members.

The new association was formed to combat demands of the local union for what is asserted to be excessive wages and two men in the booth of sound houses, according to Denny Costello, owner of the Admiral, who helped to establish the new association.

The small theatre owner could not afford the union scale and requirements, it is asserted, and the new association was formed to furnish a way out, Costello told Motion Picture News.

The union demands two men in the booth, the first to get $55 a week and the second, $48. The new association rule calls for one man in the booth at $40 a week. If a second man is wanted, he will be hired as an apprentice at $22.50 per week.

Every independent theatre in the city is expected to hire members of the new association by Nov. 1, Costello says. Following are houses which have employed organization members: Westport, Baltis, Circle, Admiral, Palace, Lyric, World-In-Motion and Maple.

When firmly established, the new association will expand to include the entire Kansas City trade zone, according to Costello. Officers of the association are E. J. Lime, president; G. C. Blackman, vice-president; Charles Stein, secretary; Ed Costello, business agent.

## *Canada Sponsors Films Made Outside of U. S.*

Ottawa—Major Fred J. Ney, M. C., Winnipeg, secretary of the National Council of Education, has announced at Ottawa that a series of "film weeks" has been organized for various Canadian cities as a boost for pictures other than those made in the United States. Theatres have been leased by the society and pictures made in Germany, England, Canada and India have been booked, he stated. British, German and French film producers were making considerable headway, asserted Major Ney.

## *Higler Back in Fold*

Milwaukee—James A. Higler, pioneer Milwaukee theatre man and for several months retired, has been named manager of the Davidson, local legitimate and picture house. Higler was for nine years manager of the Alhambra, and after that manager of Keith-Orpheum's Majestic and Palace-Orpheum. The Davidson was acquired in May by the Klein Corp from Sherman Brown and has been dark for the greater part of the summer.

### *Ain't dat Sumpin?*

Hollywood—They're telling a yarn about a disgruntled bit player who was complaining to a writer on the M-G-M lot. "Tell me one thing that Jack Gilbert's got that I haven't," he insisted.

The writer grinned. "That's easy. A contract with M-G-M."

# General Strike Threat of Bands In Quaker City

Philadelphia—After two weeks of quiet on both fronts the musicians' strike in Philadelphia picture houses took a drastic step with the announcement from John Colaprete, president of Musicians' Local No. 77, that unless the strike was settled by Oct. 7, a general walkout of stagehands and operators would be called.

Notice to this effect has been served on the managers of Stanley-Warner and Fox theatres and a meeting was held Saturday when the managers submitted a plan of arbitration which embodied very few concessions over their original stand. A stormy meeting of the musicians was held at their headquarters later, with more than 500 men present. After a dozen ballots were needed to reach a decision, the musicians rejected all compromise proposals and announced that 200 stage hands and operators would be ready to walk out on Oct. 7. The sympathy strike has been ordered, the musicians claim, by an order from the International Alliance of Theatre Stage Employees.

The stagehands have been maintained on the payroll of the various theatres since the strike started, though they have been idle owing to the lack of stage shows. The operators have heretofore manifested very little interest in the squabble, and whether or not they will join the sympathy movement, in spite of the pressure from the International association, is problematical.

If the strike becomes general, there seems to be the general opinion that the legitimate theatres will be affected. Last year, the legit theatres and the musicians went into battle and the theatres remained dark until November, losing at least 10 weeks of the normal season. The picture houses at that time settled amicably with the musicians.

## *Lynch in Charge of All Warner Houses in Ohio*

Cleveland—George Lynch, formerly with Schines, is new chief of Warner theatres in Ohio. The firm has houses in about 25 cities of the state.

## *Columbia Busy on Casts*

Hollywood—Casting on four productions is under way at Columbia, with leads for "Tol'able David" going to Henry Walthall, Helen Ware, Noah Beery, Richard Cromwell, Joan Peers, Edmund Breese and George Duryea.

Carmel Myers and Mirian Seegar were assigned to "Lion and the Lamb," Walter Huston to "Criminal Code" and Claire McDowell and Francis McDonald to "Brothers."

# Claim Picket Ban Hurts Musicians' Case With Public

San Francisco—Superior Judge Percy V. King had under submission a petition seeking modification of the injunction recently granted to Nasser Brothers, theatre operators, against the musicians' union and others.

The defendants asserted in arguments presented by their attorneys that under the injunction they have no means of acquainting the public with their alleged grievances against the Nasser theatres, having been enjoined from picketing the theatres, displaying papers charging the theatres are "unfriendly" to organized labor, and the like.

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# Opinions on Pictures

## Check and Double Check

(*RKO*)

***"Dis Am Sumpin'"***

(*Reviewed by Bill Crouch*)

WITH draw names like Amos 'n' Andy, plus fine entertainment qualities, "Check and Double Check" should do big business in any theatre. The performance given by the blackface pair is exceptional in this, their initial film venture, which proves that the boys are capable of becoming screen favorites as well as radio idols.

This one is geared for all kinds of runs. It should prove especially attractive in the smaller cities and neighborhood houses. The talker offers unlimited exploitation angles and, with the daily radio plug adding to the name, should line them up at the box-office wherever it plays.

RKO, in making this picture, has closely watched the racial situation and is well protected against injuring the feeling of either blacks or whites. In only one scene are the two classes shown together, and then with no familiarity. Southern cities, where racial feeling may be pronounced, will find nothing in the picture to cause objection.

From a production standpoint, the picture is not above average. No lavish sets are used as these would undoubtedly not be in keeping with the story. A number of process shots are used and these are very well done.

The story deals with Amos 'n' Andy and the Fresh Air Taxicab Co., Incorpulated. The boys contract with Kingfish to haul Duke Ellington and his band to the Blair mansion. Here the lads met Charles Morton, son of their former employer. Morton is in love with Sue Carol, and were it not that he is unable to find the deed to some property, giving him his share of the family fortune, he would marry Sue. Morton believes the lost deed is in the old and deserted family home. He decides to search for it. Ralf Harolde hears of the plan and, being a suitor of Miss Carol's, decides it would be to his advantage to search for the deed first.

On the night of the search by Harolde, Amos 'n' Andy are delegated by the "Knights of the Mystic Sea" to visit the old house and find a paper marked "Check and Double Check." The boys enter the house after Harolde and his companion. They find the paper marked "Check and Double Check" and also the deed. When confronted by Harolde, they are asked to give up "the" paper and they give the "Check and Double Check" paper to him. Harolde, thinking he has the deed, leaves, as do the boys, who are very much frightened. The next day Morton searches the house, but fails to find the deed. Discouraged, he is all ready to leave by train when Amos 'n' Andy show up with the document.

Morton then marries Miss Carol and sends part of the wedding cake to the boys, who, on their way to visit Madam Queen and Ruby Taylor, fall and drop the cake—and the story ends.

This story, while rather slight, gives the lads a fine background for their comedy. They do not force any of the gags, and the laughs come naturally—and often. One noticeable thing about the acting is that none of the players tries to "steal" any scene. When one player is speaking the others give him his chance, and it is this attitude that helps the picture considerably.

The acting of both Amos 'n' Andy is at a par. Neither one outdoes the other, and the honors are even. Their voices are very good and the dialogue is clear—when the audience stops laughing long enough to hear it.

Kingfish is well portrayed by Russell Powell and he makes the character most interesting. The remainder of the cast, which includes Sue Carol, Charles Morton, Ralf Harolde, Irene Rich, Rita LaRoy and Edwin Martindel, is most satisfactory. Duke Ellington and his orchestra provide some tepid musical numbers and in great fashion. One song, "Three Little Words," is a potential hit.

Mel Brown's direction shows his ability at bringing out the natural humor supplied by Amos 'n' Andy, and he keeps the talker moving swiftly.

*Cartoons and semi-serious shorts will fit here.*

Produced and distributed by RKO. Directed by Melville Brown. Story, music and lyrics by Bert Kalmar and Harry Ruby. Associate producer, Bertram Millhauser. Adapted by J. Walter Ruben. Cameraman, Wm. Marshall. Length and release date not set.

THE CAST

Amos ..... Freeman F. Gosden
Andy ..... Charles F. Correll
Jean Blair ..... Sue Carol
Richard Williams ..... Charles Morton
Ralph Crawford ..... Ralf Harolde
John Blair ..... Edward Martindel
Mrs. Blair ..... Irene Rich
Elinor Crawford ..... Rita La Roy
Kingfish ..... Russell Powell

## Father's Son

(*First National*)

***Intensely Human***

(*Reviewed by Jack Grant*)

HERE is a saga of boyhood that stands as one of the finest things of its kind since the talking era began. It is a real story of a real boy—so humanly told it almost hurts.

Seven years ago William Beaudine turned out a classic in Booth Tarkington's "Penrod and Sam." The following year, he repeated the trick with "Boy of Mine" by the same author and featuring the same youngster. Both were memorable successes.

In "Father's Son," Beaudine faced another similar assignment. The original story, "Old Fathers and Young Sons," came from Booth Tarkington's pen. Ben Alexander, since grown up, was replaced by Leon Janney, who will be remembered as the boy in "Courage."

Like all of Tarkington's kid stories, "Father's Son" is much of the Penrod formula. Containing very little plot construction, it is mainly a series of episodes. There is, however, a bit of propaganda concerning the possibility of misunderstandings arising when the father is old and the boy is young.

Lewis Stone believes his mere word should be law to his son, Leon Janney. Just a regular feller, Leon is heedless of corrections without meaning to be. His father punishes him by ordering him to stay in his own yard. But when the kid sees a tire drop off a passing junk dealer's wagon, he forgets the restriction to run out and return it. At the invitation to ride—and better yet to drive the horse—all memory of his father's orders vanish from mind.

The subsequent punishment is even more severe. Leon decides to run away. The neighborhood doctor finds him wandering in the woods and after discussing the matter "man to man," drives the sleepy kid home. Seeing that the father is contemplating stricter discipline, Leon's mother, Irene Rich, delivers her ultimatum. Either the boy's escapade is overlooked or they will both leave. The father is adamant.

Loneliness changes his viewpoint. He begins to realize the necessity of understanding his son's problems and ruling him with comradeship. Then the circus comes to town and Leon carries water for the elephants to earn a pass to take his friend, the doctor. It is the final straw. The father acknowledges his mistake and the last scene shows father, son and the doctor fishing together.

If the father in the story had known as much about real boys as Tarkington and Beaudine apparently do, there would have been a different yarn. Beaudine was just the man for the job of directing. With simplicity and finesse, he pictured this American family with a great humanness and appeal that cannot be denied.

In only two points can exception be taken to reality, though both may be possibly charged to dramatic license. Nevertheless, I do not believe any doctor would take a small boy into a patient's sick room or that any mother would not stop her son from juggling dinner plates. Minor criticism, but standing out like sore teeth in what otherwise would be near perfection of detail.

Irene Rich and Lewis Stone contribute their usual smooth performances and John Haliday is noteworthy as the doctor. But the laurels are usurped by the boy Leon Janney. He has none of the offensive mannerisms of the usual child actor and reads his lines like an old trouper.

Take note also of the litle colored boy, Robert Dandridge, playing Vestibule, a character reminiscent of Herman and Verman in the Penrod stories. Mickey Bennett likewise deserves mention.

"Father's Son" is not the best box office title in the world, but the picture will please everyone in the audience who has not forgotten their own childhood. For both kids and their parents it is a natural.

*No particular recommendation in shorts.*

Produced and distributed by First National. Directed by William Beaudine. From "Old Fathers and Young Sons" by Booth Tarkington. Adaptation and dialogue by Hope Loring. Release date and length not set.

THE CAST

Bill Emory ..... Leon Janney
Wm. Emory ..... Lewis Stone
Ruth Emory ..... Irene Rich
Dr. Franklin ..... John Halliday
Junior Pettis ..... Mickey Bennett
Vestibule Thompson ..... Robert Dandridge
His Father ..... George Reed
Dinah ..... Gertrude Howard
Mrs. Stewart ..... Bertha Mann
Chauffeur ..... Grover Liggon

## Scotland Yard

(*Fox*)

***Good Audience Thriller***

(*Reviewed by Bill Crouch*)

A CROOK melodrama in which Edmund Lowe plays a dual role, with the war, plastic surgery and plenty of love interest thrown in for good measure. That's the formula for "Scotland Yard."

This talker rises above the ordinary by dint of intelligent handling and playing. Whatever holes in plausibility appear in its plot are glossed over by the elements of mystery and suspense. It's audience stuff.

Dakin Barrolles (Edmund Lowe) in attempting to elude Scotland Yard detectives swims to the houseboat of Sir John Lasher (also Lowe). Sir John and his bride, Xandra (Joan Bennett), are forced at the point of a gun to shield the fugitive thief.

Barrolles is attracted by Xandra and when he leaves the following morning he takes a locket containing her picture. His safety from Scotland Yard is shortlived, however. Traced to his hiding place, he is forced to join the army in order to escape.

In France, Barrolles is badly wounded. He is taken to the hospital and there a plastic surgeon undertakes to restore his mutilated features. As a model, the doctor takes the photograph of Sir John Lasher contained in the locket with Xandra's picture.

Sir John has been reported missing in action. The presence in the hospital of Barrolles with the rebuilt face of Lasher brings the dead back to life. Xandra is notified and in the presence of Scotland Yard men who are still searching Barrolles, she is reunited with the man she believes her husband.

Hoping for an opportunity to escape, Barrolles returns to England with his "wife."

# Opinions on Pictures

There he plans with his former partner (Donald Crisp) the robbery of the Lasher bank. But his growing love for Xandra makes the job distasteful. How he attempts to warn his confederate and finally gives himself up to Scotland Yard brings the story to a close with Xandra promising to wait for him.

Edmund Lowe gives a finished performance in his dual assignment. Joan Bennett is attractive as Xandra and the others are all capable. The direction of William K. Howard is notable.

*Broad comedy, musical shorts and cartoons will fit here.*

Produced and distributed by Fox. Directed by William K. Howard. From the play by the same name by Dennison Clift. Adaptation and dialogue by Garrett Fort. Edited by Jack Murray. Photographed by George Schneiderman. Length, 6,865 feet. Running time, 70 minutes. Release date, Dec. 7.

THE CAST

Sir Jobo Lasher .....Edmund Lowe
Dakin Barrolles .....Edmund Lowe
Lady Xandra Lasher .....Joan Bennett
Charles Fox .....Donald Crisp
Sir Clive Heatbcote .....Lumsden Hare
Captain Graves .....David Torrence

## Sinners' Holiday

*(Warners)*

***Good Carnival Picture***

*(Reviewed by Sherwin A. Kane)*

THE ingredients which have gone into the making of "Sinners' Holiday" are an old theme, a fairly modern application, and an able cast. The result is a good picture of the love and law affairs of those not too elegant personages who comprise the fast-disappearing world of the American carnival. The picture owes its tense and pathetic moments to a cast which renders convincing performances throughout, not a little of the credit for which is due to nicely balanced direction. Good individual performances are numerous, and they are particularly important to the picture as a whole, due to the fact that the gestures and "lingo" of types must carry conviction in this, or the picture is nothing.

"Ma" Delano and her family—Mary, Joe and Harry—conduct a penny arcade on an amusement pier over which "Mitch," a bootlegger doubling as a sideshow operator, wields an influential hand. "Angie," a barker for Mitch's sideshow, incurs the ill will of his employer when he intercepts a flirtation with Mary Delano. Angie's intentions toward Mary are both serious and honorable.

Harry Delano, "baby" of the family and his mother's particular favorite, becomes involved in Mitch's illicit liquor trade. When Mitch is picked up on suspicion by the police, Harry chisels in on his superior's operations, in the belief that the latter will be gone for a long time. Mitch, however, is released and, returning unexpectedly, discovers his subaltern's perfidy, with the result that Harry is "put on the spot." Mitch decides to do the job himself and accosts young Delano as he leaves his home on the amusement pier after it has closed down for the night. Already armed with a gun which he has taken from "Angie's" valise, Delano kills Mitch during their encounter.

Delano's sister Mary witnesses the killing from her bedroom window. Later, when the police investigation is in full swing, young Delano confesses to his mother and, cringing, asks her to help him. Mother love for her "haby" rules, and Ma Delano replaces the gun with which Mitch was shot in Angie's valise. Suspicion falls on Angie, whose own past has not been too clear, with the discovery of the gun. Angie is being led away by police when Mary, torn between love of her brother and love of her sweetheart, breaks down. She describes the murder and accuses her brother, who confesses.

All roles are capably and convincingly handled, with the portrayals of carnival types done with an accuracy and naturalness that is often missing in pictures of this kind. Discrimination and good judgment in casting are responsible. Grant Withers as Angie and Evelyn Knapp as Mary Delano click well together in this one.

"Sinners' Holiday" is better than average program fare, and should interest most audiences.

*Cartoons and newsreels will fit this.*

Produced and distributed by Warners. Directed by John Adolfi. Story from the play, "Penny Arcade," by Marie Baumer. Length, 5,536 feet. Running time, 61 minutes. Release date, Oct. 11.

THE CAST

Angel Harrigan .....Grant Withers
Jennie .....Evelyn Knapp
Harry .....James Cagney
Happy .....Hank Mann
Joe .....Ray Gallagher
Ma Delano .....Lucille La Verne
Sykes .....Purnell B. Pratt

## For the Love of Lil

*(Columbia)*

***Pleasant***

*(Reviewed by Jack Grant)*

BETTER than average program material, this little domestic comedy should please any audience. There is nothing heavy-weight about its treatment nor does it purport to carry any preachment. Designed only as entertainment, it achieves its purpose pleasantly.

Based upon the Leslie Thrasher magazine covers for *Liberty*, "For the Love of Lil" concerns the attempts of Sandy and Lil to stay happily married despite the kibitzing of their best friend, Wyn Huntley. A perpetual "Mr. Fixit," Wyn insists upon arranging their affairs to his personal satisfaction. He spends their wedding night with them, chooses and furnishes their apartment and invites a lot of his friends to the housewarming.

It is at this party that Sandy kicks over the traces. Under the impetus of a heavy and plentfully mixed drink, he breaks up housekeeping and Lil goes home to her mother. Wyn nearly kibitzes the pair into divorce and Sandy is just about to furnish grounds when Lil effects the reconciliation.

Trite as the story is in outline, it is breezily told and contains some genuinely amusing dialogue. James Tingling, in his direction, keeps things moving at light comedy tempo. Neat camera work aids in stimulating action.

There is every indication the picture was shot from a tight script, lap dissolves and fadeouts being more numerous than in the majority of recent releases. Two camera tricks in particular deserve mention. In one sequence we see Sandy and Lil walking toward the hotel room door. The camera starts a panorama shot of the action, speeds up for a few feet of indistinct movement and the couple are picked up strolling out on the sidewalk. The suggestion of descending by elevator to the street is there without wasted footage.

The other bit of tricky work that makes for fast tempo is when, after Sandy has smashed up things in his apartment, he stands viewing the wreckage saying, "Oh, dear—oh, dear." The voice is carried through the fadeout and in and Sandy is discovered, head in hands, sitting at his desk the following morning. The repetition of his words fit the hangover head he is nursing and the lapse of time is symbolized with no story interruptions.

As Sandy, Elliott Nugent delivers perhaps his best screen performance. He is perfectly at home in the sheep-like husband role and proves it. Jack Mulhall also gives good account of himself as the interfering friend. It is the most workmanlike job he has done in talkers.

Sally Starr garners as much from Lil as could be expected of the assignment and Margaret Livingston does the inevitable other woman with her usual charm.

In its tie-up with the well-known cover illustrations, "For the Love of Lil" offers moderate draw for the family neighborhood houses. While it may not please sophisticated patronage, it is pleasant in its unimportance.

*Practically any musical or novelty comedy shorts will fill the bill.*

Produced and distributed by Columbia. Directed by James Tingling. Based on the story by Leslie Thrasher. Adaptation by Bella Cohen. Dialogue by Robert Buckner. Photographed by Teddy Tetzlaff. Length, 7,000 feet. Running time, 72 minutes. Release date, Oct. 5.

THE CAST

Wyn Huntley .....Jack Mulhall
Sandy Jenkins .....Elliott Nugent
Lil Jenkins .....Sally Starr
Elinor Cartwright.....Margaret Livingston
Mr. Walker .....Charles Sellon

## Adios

*(First National)*

***For the Ladies***

*(Reviewed by Jack Grant)*

MOVING slowly, as befits its old California locale, this is not the sort of thing we have come to expect of Richard Barthelmess. He gives a sincere enough portrayal, but the limitations of his material will be apparent even to the lay mind.

Lacking pace, "Adios" should have had considerably more comedy. There are only a few mild chuckles in its entire footage. Depicting Los Angeles as the mushroom village of the days of the Dons brought a giggle or two from the local preview audience. These laughs will not be repeated elsewhere in the country.

Another disappointment is the failnre to catch the real beauty of old Spanish backgrounds and costumes. Spectacle might have relieved much of the languor of the story. Only in the final chase of the bandit and in the cattle drive is the photography noteworthy.

The subtitle introduction dates the tale as 1850, the time of California's admission to the Union. Barthelmess as a young Don, heir to a vast Spanish land grant, returns to his estate after his education in Mexico City. He finds himself classed as a "greaser" by American invaders of his native land. The reins of law and order are in alien hands, so Barthelmess turns bandit that he may even his score.

Donating the proceeds of his hold-ups to the missions, La Puma, the bandit, is in a fair way to become a Robin Hood. He forsakes his own love for Mary Astor to continue raiding the oppressers of his country. But when his sister, Marian Nixon, falls in love with the American, James Rennie, La Puma disperses his band to ride into Mexico. For a double happy ending, his sweetheart joins him.

Barthelmess has no particular climax to achieve and he suffers accordingly. Nor have Mary Astor and Marian Nixon anything to do but look their usual lovely selves. It is a thankless task being noble heroines in this.

The acting parts—such as they are—fall to Arthur Stone, Fred Kohler, Robert Edeson and Erville Alderson. They acquit themselves capitally.

"Adios" will probably be severely criticized in some quarters for its mixing of the Spanish "gracios, Senior" type of expression with distinctly American colloquialisms.

Whatever success "Adios" may attain at the box-office will be accomplished through feminine patronage. Play it with the women's angle in mind.

*Go in as heavy as possible for comedy in shorts.*

Produced and distributed by First National. Directed by Frank Lloyd. Based on the novel by the same name by Lanier Bartlett and Virginia Stivers Bartlett. Adaptation and dialogue by Bradley King. Photographed by Ernest Heller. Length undetermioed. Release date, oot set.

THE CAST

Pancho Delfino .....Richard Barthelmess
Dona Rosita Garcia .....Mary Astor
Peter Harkness .....Fred Kohler
Dona Dolores Delfino .....Marian Nixon
David Howard .....James Rennie
Don Marino Delfino .....Robert Edeson

# Opinions On Pictures

## The Dancers

*(Fox)*

***Pleasing***

*(Reviewed by Don Ashbough)*

FOX has turned out a program picture in "The Dancers." It will satisfy the seeker of ordinary entertainment, but both Lois Moran and Phillips Holmes are too intelligent young players for such hackneyed material.

"I'll marry Irwin. I'd like to do him a dirty trick," reflects Miss Moran in this and somebody certainly did her a mean one when they cast her for the 'steenth time as a dance-mad hey-hey girl who consumes gallons and gallons of champagne in an effort to forget her unfaithfulness to a childhood sweetheart. Some day she may be given a chance to show the talent that glimmers through her performance.

Holmes as the lover, Tony, does his best bit when he becomes intoxicated at a night club and gets into a brawl. This situation comes about because once upon a time he and Diana, played by Miss Moran, promised that there would be no one else in their lives. He has remained true, resisting the advances of Maxine, a dance hall girl in the lumber camp where he works.

Back in Canada, Tony receives word that he is to enter the peerage through the death of an uncle and wires Diana to meet him upon his arrival in England. She refuses to answer because she has broken the vow, but a scheming relative cables and accepts for her.

After Diana's attempted avoidance, Tony gets drunk in the same club where Maxine, who has followed him, is doing an act. It is through Maxine that Diana and Tony are finally reconciled, Diana revealing that it is the latter's sudden wealth that caused her to turn him down. The final fadeout is in France where she has been teaching school, for no apparent reason.

The story is jerky and jumps back and forth between England and Canada with a speed that dazzles. The motivation is not always entirely clear.

Mae Clark does some good emoting in her role of Maxine. She is pursued throughout the picture by Tyrell Davis, playing the regulation silly-ass Englishman. Mrs. Patrick Campbell is well cast as the aunt. Walter Byron is the sleek Irwin who has designs on Diana and with whom Tony has his fight in the night club. He gives a smooth impersonation, the character being summed up in a remark by Diana, "I'd have been disappointed in you if you hadn't been somewhat of a cad." The audience felt the same way.

*The picture needs strong comedy shorts to balance it.*

Produced and distributed by Fox. Directed by Chandler Sprague. Adaptation and dialogue by Edwin Burke. From the play, "The Dancers," by Gerald Du Maurier and Viola Tree. Edited by Alexander Troffey. Photographed by Arthur Todd. Length not set. Release date, Nov. 9.

THE CAST

| | |
|---|---|
| Diana | Lois Moran |
| Tony | Phillips Holmes |
| Berwin | Walter Byron |
| Maxine | Mae Clarke |
| Archie | Tyrell Davis |
| Aunt Emily | Mrs. Patrick Campbell |

## Office Wife

*(Warners)*

***Great Box-Office***

*(Reviewed by Bill Crouch)*

HERE'S a talker that has plenty of what's needed to bring customers to the theatre. In the larger cities this should do splendid business, and smaller theatres will find the picture has plenty of pull for them also. Good for popular priced week run spots and subsequent bookings. The title has plenty of drawing power and the picture warrants heavy exploitation.

Dorothy Mackaill, as the attractive office wife, does very good work, and Lewis Stone as the employer is excellent. To those who have read the novel the picture may not prove entirely satisfying as a number of changes have been made. The film story, however, is very well handled.

The whole thing concerns a business man whose secertary becomes a more important factor in his life than his wife. Lewis Stone, when he had an unattractive secretary—Dale Fuller—found his love interests outside his office, but when Dorothy Mackaill becomes his secretary he neglects the wife, Natalie Moorhead, who has her own lover and doesn't care anyway, and becomes vitally interested in Miss Mackaill, who returns the affection. Things are finally settled when Miss Moorhead seeks a Paris divorce and Stone and Mackaill plan to marry. Miss Mackaill makes one request—that she be allowed to choose the new secretary.

The picture is rather short in footage and many of the incidents that could have been enlarged upon are of necessity very brief. Lloyd Bacon has told the story in a straightforward fashion, and it has plenty of punch. Clever comedy scenes are injected throughout.

Joan Blondell, as the sister of Miss Mackaill, is outstanding and is due for bigger and better roles. Blanche Frederici plays an eccentric role well and Dale Fuller and Walter Merrill are ably cast.

*Long comedy shorts and musicals will balance here.*

Produced and distributed by Warners. Directed by Lloyd Bacon. Based on the novel by Faith Baldwin. Adaptation and dialogue by Charles Kenyon. Edited by Georgie Marks. Photographed by Wm. Rees. Length, 5,220 feet. Running time, 58 minutes. Release date, Aug. 23.

THE CAST

| | |
|---|---|
| Anne | Dorothy Mackaill |
| Fellowes | Lewis Stone |
| McGowan | Hobart Bosworth |
| Mrs. Fellowes | Natalie Moorhead |
| Katherine | Joan Blondell |
| Authoress | Blanche Frederici |
| Jamison | Brooks Benedict |
| Secretary Andrews | Dale Fuller |
| Ted | Walter Merrill |

### *Service!*

**Reviews of the majority of features reaching Broadway's screens appear in MOTION PICTURE NEWS many weeks before their initial appearance on New York's main stem.**

**Theatre owners keeping a close touch on new product, particularly New York premiers, will find the chart below an aid in ascertaining dates of issues in which THE NEWS reviewed productions in the group of current openings:**

| PRODUCTION | REVIEW DATE |
|---|---|
| Africa Speaks | Sept. 27 |
| Bad Man | Aug. 3 |
| Her Man | Sept. 13 |
| Her Wedding Night | Sept. 27 |
| Lady Surrenders | Sept. 27 |
| Liliom | Sept. 13 |
| Love in the Rough | Aug. 16 |
| Madam Satan | Aug. 30 |
| Office Wife | This issue |
| Once a Gentleman | June 21 |
| What a Widow | Sept. 20 |
| Whoopee | July 12 |
| Young Woodley | This issue |

***Consult the Release Chart, last section in this issue, for complete list of features released in current months, together with MOTION PICTURE NEWS review dates and other important data.***

## The Boudoir Diplomat

*(Universal)*

***Just Fair***

*(Reviewed by Bill Crouch)*

"THE BOUDOIR DIPLOMAT" is a story of intrigues in the imaginary kingdom of Luvaria, by which the various leaders get what they want politically. The wives have a good deal of influence with department heads, ambassadors and ministers, so the wives are the center point of all diplomatic struggles.

Lawrence Grant, playing the ambassador, orders Ian Keith, his attache, to win the interest of Mary Duncan, the wife of the war minister, Lionel Belmore, who opposes a treaty Lawrence Grant very much wants signed. Ian Keith has done this sort of diplomatic work under orders before and complications arise due to the fact that Betty Compson is extremely jealous of every woman he meets. Betty, as the wife of Lawrence Grant, is responsible for getting Ian his appointment as attache. Ian is very much in love with and engaged to Jeanette Loff, who won't marry him until he proves worthy of her trust. Many narrow escapes from exposure and discovery of the personal intrigues are averted with a few humorous incidents. Keith does win Mary Duncan's interest and she persuades Lionel Belmore to agree to the signing of the treaty. For his work, Keith is given an appointment as ambassador to Peru and wins Jeanette as his wife.

The best performance of the cast was given by Andre Beranger, who plays the secretary to the attache. A little overdrawn possibly, but at least well played. Lawrence Grant also gave a good performance, but the rest of the cast were not up to their individual work. The film is not the type to interest the smaller houses and is not up to standard for the larger ones. As a screen story, "The Boudoir Diplomat" falls rather flat. The few moments that are amusing are lost in the many dull stretches.

*Use strong name shorts with this talker.*

Produced and distributed by Universal. Directed by Mal St. Clair. Authors, Rudolf Lothar and Fritz Gottwald. Adaptation and dialogue by Benjamin Glazer. Edited by Maurice Pivar. Length and release date not set.

THE CAST

| | |
|---|---|
| Helene | Betty Compson |
| Mooa | Mary Duncan |
| Baron Belmar | Ian Keith |
| Ambassador | Lawrence Grant |
| War Minister | Lionel Belmore |
| Greta | Jeanette Loff |
| Potz | Andre Beranger |

## Renegades

*(Fox)*

***Strong Stuff; Tragic Ending***

*(Reviewed by Dick Crenshaw)*

AS a picture of war, hate and suffering, this film stands out and in setting and theme strongly suggests "Beau Geste."

Warner Baxter is seen in a new role, that of the soldier, in "Renegades" and gives a good performance. The picture was well received in preview form and looks like good box-office.

The story is laid in Morocco and centers about a French fort commanded by the Foreign Legion. The type of fighting men that belong to the Legion and their intense patriotism form the theme of the story. Some fair battle sequences are to be seen in the picture, which features action and adventure.

As the loved and hated spy, Myrna Loy supplies the only feminine touch to the film, the story dealing mostly with hard living men who have come to the desert post to escape punishment in other countries. Her self-sacrifice in order to wreak vengeance on her former lover makes the picture rather depressing. The story ends as a tragedy when both leads die.

The story deals with Baxter's disgrace through his trust of a paid woman spy, his efforts to avenge himself and her attempt to do the same. The story becomes rather far-

# Opinions on Pictures

fetched when Baxter and three companions desert the Legion in Africa to start up a government among the desert tribes. Baxter has his former sweetheart kidnaped and gives her to the men of his camp. She persuades a desert chieftain to distrust Baxter, who realizes that he has become a despised renegade and, as a last token, gives his life to save the legionnaires from destruction when his own band attacks the fort. A good attraction for week stands and subsequent bookings.

*Comedy and light subjects go well on the program.*

Produced and distributed by Fox. Directed by Victor Fleming. From the novel, "Les Reoegats," by Andre Armandy. Adaptation, continuity aod dialogue by Jules Furthman. Music and lyrics by Cliff Friend and Jas. V. Monaco. Photographed by Wm. O'Connell. Length not set. Release date, Oct. 26.

THE CAST

Deucalion ..... Warner Baxter
Eleanore ..... Myrna Loy
Machwurth ..... Noah Beery
Vologuine ..... Gregory Gaye
Biloxi ..... George Cooper
Captain Mordiconi ..... C. Henry Gordon
Sergeant-Major Olson ..... Colin Chase
The Marabout ..... Bela Lugosi

## Sit Tight

(*Warners*)

### *Surefire*

(*Reviewed by Jack Grant*)

BUILT as a follow-up for "Hold Everything" and "Top Speed," this picture should have plenty of box-office draw. If its predecessors had 'em laughing, this one will make 'em roar.

Again the picture belongs to the team of Joe E. Brown and Winnie Lightner. The love interest of Claudia Dell and Paul Gregory is secondary, though it has some bearing on the plot motivation.

Due to a falling out with his sweetheart, Gregory resigns from his business affiliations and turns professional wrestler. Winnie Lightner owns a health farm and there Gregory trains for a championship match. Winnie becomes his manager, though her main job seems to be keeping Brown out of the numerous difficulties in which he becomes embroiled.

On the eve of the championship match Gregory is kidnaped by the father of his ex-fiancee. Faced with the necessity of stalling for time until Gregory can be found, Winnie convinces Joe he must go on in a semi-final match. The burlesque wrestling bout that ensues is unquestionably the picture's highlight. Few more hilarious sequences have ever been filmed.

Meanwhile Gregory effects his escape and turns up at the psychological moment to go in the ring, thereby saving the day.

If anything, a "championship" wrestling match is better thrill material on the screen than the more familiar prize fight finale. It has been nicely staged in this release and looks mighty real. Though the result may be predetermined by any smart audience, there is no denying it packs a punch.

Winnie Lightner has two song numbers in the course of the action. She sells both to good effect and otherwise acquits herself with honors.

From the first flash of Brown's pan, the gang is with him. His style of comedy remains unique in films and that wrestling travesty will leave them howling. Brown and Lightner are 99 44-100 per cent of "Sit Tight," so what remains to be said?

*Use anything but slapstick shorts.*

Produced and distributed by Warners. Directed by Lloyd Bacon. Story and adaptation by Rex Taylor. Dialogue by William K. Wells. Photographed by William Rees. Length, 6,300 feet. Running time, 70 minutes. Pre-release date, Jan. 31, 1931.

THE CAST

Winnie ..... Winnie Lightner
Jojo the Tiger ..... Joe E. Brown
Sally Dunlap ..... Claudia Dell
Tom ..... Paul Gregory
Mr. Dunlap ..... Hobart Bosworth
Frenchie ..... Lotti Loder
Olaf ..... Frank Hagney

## Divorce Among Friends

(*Warners*)

### *Good Domestic Comedy*

(*Reviewed by Don Ashbaugh*)

ROY DEL RUTH shows the hand of a good director in this sadly misnamed domestic comedy. The picture has loads of entertainment and a title which doesn't mean a thing. The story is the same as has been done on stage and screen many hundreds of times—a young husband and wife, eternally quarreling, a vamp, another man and near divorce.

But Del Ruth, aided by a running fire of Arthur Ceasar's wisecracks, has made of it a clever, fast moving, lively litle picture which should satisfy almost any audience. There are no wars, gang fights, or songs in the picture. In fact, it is the plainest type of picture stuff done up in a neat package.

James Hall does some of the best work he has ever exhibited as the young husband who is prone to fall for every attractive girl who crosses his path. He is one of those husbands whom the audience loves to see punished. He leaves his room in a mess, strews clothes from here to there, can never find anything and is habitually scolding his wife because of his own shortcomings.

Irene Delroy is the patient wife. She handles the role capably and in a manner which wins the sympathy of both sexes viewing her troubles.

Natalie Moorhead scores as the vamp who is continually causing Hall trouble with his wife by making love to him in public. Jimmy has a hard time ducking her and one wonders just why he wants to after getting a few eyeloads of the pleasant blonde.

But the other three have to take a back seat to Lew Cody. The veteran really grabs first honors for his clever portrayal of the perpetually soused, squareshooting roue who is attempting to take Irene off Jimmy's hands. After every argument Lew appears and convinces Irene she really ought to leave with him. After winning her over he always talks the matter over with Jimmy. By that time the couple gain their second wind and Lew is out of luck. When he isn't busy attempting to woo Irene he plays the piano with an accompaniment of whiskey straights.

The one fault with the picture is that it drags. After reaching what appears to be a wow of a finish the story drags through another family argument of almost a reel before the couple make up again—and you know they'll be arguing before you go out the front door.

The studio would be wise to cut the picture with Cody's prize remark. Irene and Lew have been surprised just as they are leaving in the family limousine for a whoopee evening. They crawl into the back seat to hide and Jimmy and Natalie board the front seat and drive off.

Eventually the car gets stuck in mud two feet deep and the presence of the two in the back seat is revealed, when holdup men appear. Here the married pair start their constant battle.

"You go your way, I'll go mine," Irene declares as she splashes off through the mud. Jimmy follows her.

Cody and Natalie look at each other.

"Well, wot'll we do not?" she asks.

"I'll tell ya wash letsh do," Cody replies, "Letsh play miniature golf."

It's the prize gag of the show—it would be the right place to call a halt because the audience is ready to quit right here.

*Newsreel and scenic short of some sort to balance.*

Produced and distributed by Warners. Directed by Roy Del Ruth. Story by Jack Townley. Screen adaptation aod dialogue by Arthur Caesar and Harvey Thew. Photographed by Dev Jennings. Editor, Owen Marks. Length and release date not set.

THE CAST

Helen Morris ..... Irene Delroy
George Morris ..... James Hall
Joan Whitley ..... Natalie Moorhead
Paul Wilcox ..... Lew Cody
Tom ..... Edward Martindel
Maid ..... Margaret Seddon

## River's End

(*Warners*)

### *Fine Entertainment*

(*Reviewed by Bill Crouch*)

THIS talker re-make of the James Oliver Curwood story, "River's End," is fine screen material. It is undoubtedly one of the best of many pictures depicting the Royal Northwest Mounted Police.

Charles Bickford plays the dual role of Conniston, the Mountie, and Keith, the fugitive. He creates two distinct personalities in his portrayals and his work is outstanding at all times. For once this big he-man doesn't have to play a shouting, blustering type of fellow. He is much better as the strong, personable officer who is in a tough spot, but doesn't let the situation get the best of him.

Junior Coghlan, as the son, and Farrell MacDonald, as the father, are outstanding in sympathetic roles. Evelyn Knapp as the girl is a new comer to the screen and makes a most favorable impression. She will undoubtedly go far if given the right roles.

Conniston, who has gone into the far North in search of Keith, who is wanted for murder—gets his man, but on the return trip dies of a frosted lung. MacDonald, Conniston's guide, takes a liking to Keith, who risked his freedom to save the lives of the two man-hunters, and suggests Keith pretend he is Conniston, as the men are physically alike even to looks. Keith agrees and, coached by MacDonald, he returns to headquarters and, although somewhat changed in manner, is thought to be Conniston. Here Keith finds he has been cleared of guilt and would be free if he could tell the true story.

He meets Conniston's girl, Miss Knapp, and they fall in love, she having never loved the real Conniston. Walter McGrail, who is also fond of Miss Knapp, discovers Conniston had been married before and has a wife and two children, in England. Faced with this apparent disgrace, Keith tells Evelyn the truth and she believes him, but fears the results of what the others might think. Rather than tell the true story, Keith is flogged by the Mounties and leaves, to find Evelyn on the boat waiting for him.

Michael Curtiz has directed this story in an interesting manner and, with a capable cast, has turned out a picture that will stand up in the seven-day spots and runs following. The snow scenes look a bit faked at times, but do not detract from the story.

*Use musicals and good name comedies here.*

Produced and distributed by Warners. Directed by Michael Curtiz. Based on original by James Oliver Curwood. Screen adaptation by Charles Kenyon. Dialogue by Charles Kenyon. Photographed by Bob Kurrle. Edited by Ralph Holt. Length, not set Release date, Nov. 8.

THE CAST

Keith and Conniston ..... Charles Bickford
Miriam ..... Evalyn Knapp
O'Toole ..... J. Farrell MacDonald
Louise ..... Zasu Pitts
Martin ..... Walter McGrail
McDowell ..... David Torrence
Mickey ..... Junior Coghlan
Shotwell ..... Tom Santschi

# Opinions on Pictures

## Hot Heiress

(*First National*)

### *Fine Little Picture*

(*Reviewed by Bill Crouch*)

BASED upon a musical comedy, "Hot Heiress" is both amusing and entertaining, and with the careful direction of Clarence Badger proves to be most delightful screen fare. True enough, the musical comedy rash breaks out at times, but doesn't spoil the story.

Should prove okay for the popular price theatres and following bookings. Should not be classed as a filmusical.

A romance between a steel riveter and an heiress forms the nucleus of this story, and although there's nothing new or outstanding about its development, it serves to provide a lot of laughs and many comedy situations.

When a red hot rivet flies through the bedroom of Ona Munson and sets the carpet afire, Ben Lyon stages a rescue that results in a love at first sight angle. From then on the heiress is after her man. Lyon, while all in favor of returning the affection, realizes the difference in social status. Miss Munson, however, doesn't feel it should bar their happiness, and invites Lyon out to meet her folks. He takes Tom Dugan, his pal, and Inez Courtney, Dugan's girl friend, along. Lyon is discovered to be a steel worker and Miss Munson's parents are shocked as Ona had told them he was an architect. When Lyon realizes he has been misrepresented he leaves, and not until Ona Munson follows him and tells him that wealth doesn't count with her, are things settled.

The song numbers fit well into the talker and speed the picture rather than slow it down. They are few in number but excellent in quality. Dugan and Courtney prove excellent in comedy roles and give plenty of competition to Munson and Lyon for top honors. Others in the cast are most acceptable.

Director Badger has not allowed his comedy scenes to be too over-drawn—a thing which could easily have happened. Instead, he lets them build up and go over with a punch.

*Semi-scrious shorts will fit here.*

Produced and distributed by First National. Directed by Clarence Badger. Story by Herbert Fields. Music and Lyrics by Richard Rogers and Lorenz Hart. Photographed by Sol Polito. Edited by Thomas Pratt. Length and release date not set.

THE CAST

| | |
|---|---|
| Juliette | Ona Munson |
| "Hap" Harrigan | Ben Lyon |
| Bill Dugan | Tom Dugan |
| Irene | Elise Bartlett |
| Lola | Thelma Todd |
| Mr. Hunter | Holmes Herbert |
| Mrs. Hunter | Nella Walker |
| Margie | Inez Courtney |
| Doctor | George Irving |
| Butler | Joe Bernard |

## The Gorilla

(*First National*)

### *Not So Hot*

(*Reviewed by Bill Crouch*)

THE talker version of "The Gorilla" is not nearly as funny as the silent picture of that name. When caught in preview form the picture was in rough cut and, while further editing will help, the talker will not be any laugh riot. Will perhaps do okay in the smaller cities and neighborhood houses, but won't hold up for the week-end spots.

Joe Frisco in his feature picture debut proves to be rather flat and colorless as Garrity, the detective. His stage personality fails to "click" on the screen. Harry Gribbon, as Mulligan, carries the greater portion of the comedy and does the best work of the cast.

The story revolves about the search by the two detectives for the Gorilla, a killer who has terrorized the city. Told that he will appear in a certain home at midnight, the boys stand guard and try to catch the huge ape. Many comedy and thrill situations arise, some of which are extremely well handled and others are muffed. The story is finally worked out with the discovery of whom the Gorilla is and the two detectives are rewarded. A final scene showing them selling courses on how to be a detective is rather unnecessary and fails to add any particular value to the piece. The story is not always clearly told, and one often wonders what it is all about.

Roscoe Karns, Lila Lee and Walter Pidgeon have supporting roles, and manage somehow to make them interesting. Edwin Maxwell and Purnell Pratt do well. Bryan Foy, the director, has tried hard to get the most out of the many comedy situations, but lack of material has hampered him considerably. William H. Philbrick supplies some clever comedy antics as the butler.

*Use strong name shorts here.*

Produced and distributed by First National. Directed by Bryan Foy. Story and screen version by Ralph Spence. Photographed by Sid Hickox. Dialogue by B. Harrison Orkow. Edited by George Amy. Length, 5,911 feet. Running time, 65 minutes. Release date, Nov. 2.

THE CAST

| | |
|---|---|
| Garrity | Joe Frisco |
| Mulligan | Harry Gribbon |
| Arthur Marsden | Walter Pidgeon |
| Alice Denby | Lila Lee |
| The Stranger | Purnell Pratt |
| Cyrus Stevens | Edwin Maxwell |
| Simmons | Roscoe Karns |
| Jeff | Wm. H. Philbrick |
| The Inspector | Lauders Stevens |

## The Soul Kiss

(*M-G-M*)

### *For Music Lovers*

(*Reviewed by Dick Crenshaw*)

THIS is the life story of Jenny Lind. With a title signifying the fact, it would be a first class attraction that would have an appeal to the better type of audience. The somewhat sexy title may prove a drawback.

Grace Moore, lately recruited from the operatic stage, is the outstanding feature of the film, which is practically all music. For the musically inclined public the picture might easily be acclaimed as one of the outstanding shows of the year and should be advertised as such.

Reginald Denny makes a great comeback in this production as the tragedian. The heretofore comedian proves most versatile in his characterization of the ardent lover and the blind sweetheart of the Swedish nightingale.

A number of scenes from grand opera are shown, which will prove a delight to the music lover, while chorus numbers in beautiful and artistic settings often make the picture approximate a work of art. The settings are large in scope and many mob scenes of theatre audiences are portrayed.

The story begins with Jenny Lind's first triumph, and ends showing her under the management of the great P. T. Barnum, who is played by Wallace Beery very effectively. A beautiful story of tragic love is woven into the story through many musical numbers. Karl Dane has a small part that is carried well. The love and courtship of Denny, his blindness, his self exile from his sweetheart and their reunion form the story, along with the stage triumphs of Jenny Lind. The picture is fine from a musical standpoint, and will appeal to class audiences. Some of the dialogue lines are confusing, due to a number of Italian phrases inserted.

*Some light subjects of a modern trend and a comedy would go well.*

Produced and distributed by M-G-M. Directed by Sidney Franklin. Scenario by Hans Kraly and Claudine West. Dialogue by John Meehan. Music by Oscar Strauss. Photographed by George Barns. Length and release date not set.

THE CAST

| | |
|---|---|
| Jenny Lind | Grace Moore |
| Paul Brandt | Reginald Denny |
| Barnum | Wallace Beery |
| Olaf | Gus Shy |
| Josephine | Jobyna Howland |
| Broughun | Gilbert Emery |
| Innkeeper | George Marion, Sr. |
| Maretti | Paul Porcasi |
| Zergo | Giovanni Martino |
| Innkeeper's Wife | Bodil Rosing |
| Louise | Joan Standing |
| Selma | Mavis Villiers |
| Lizette | Judith Vosselli |

## The Virtuous Sin

(*Paramount*)

### *Just Another Picture*

(*Reviewed by Bill Crouch*)

"THE VIRTUOUS SIN" puts Kay Francis, Walter Huston, Kenneth McKenna and Jobyna Howland in Russia in January, 1914, for no reason at all. The story is that of the love of a young scientist for a girl who does not return his love, but agrees to marry him so that he can go on with his great work for humanity.

McKenna gives a good performance as the sensitive, dreaming, young chap interested only in his research work in bacteriology. All goes well and just after he has succeeded in discovering an unknown germ and is about to give his genius to the world, along comes the war. Walter Huston comes into the story as the hard-bitten army general, who refuses to let any man off army service. Kay Francis pleads in vain for a hearing of her husband's case.

In the trenches things become so unendurable for McKenna that he breaks down and tells Huston just what he thinks of the order of things that takes a man like himself and his usefulness to Russia out of a laboratory and puts him into a trench where he is a total loss. Huston has him arrested and sentenced to death for sedition. Kay rushes to the garrison to see what can be done. She learns of a cabaret near the garrison, that the general never looks at a woman, but sometimes goes there for an evening's entertainment. She plans to attract him and get her husband released.

By a dazzling array of moods and tempers, as a member of Jobyna Howland's cabaret girls, she wins his love, but finds herself in love with him. She is forced to tell him that she is McKenna's wife. He orders her away, unconvinced of her love. She returns to her home, not knowing that he has released her husband after all. At the garrison McKenna learns what has happened and tries to take the life of Huston. In the middle of this mix-up a bombardment begins and Huston saves McKenna's life as he tries to throw himself over the parapet. McKenna returns home and releases Kay from her loveless marriage with him. Kay goes to Huston, convinces him of her love and presumably they live happily ever after.

It is odd that such a dull picture should be interesting. The cast was far too good for such mediocre fare. Will do for regular runs and with the Walter Huston name should hold up.

*Use strong comedy shorts and musicals here.*

Produced and distributed by Paramount. Directed by Louis Gasnier and George Cukor. Story by Lajos Zilaby. Screen play by Martin Brown. Scenario by Louise Long. Photographed by David Abel. Edited by Otho Lovering. Length, not set. Release date, Nov. 1.

THE CAST

| | |
|---|---|
| General Gregori Platoff | Walter Huston |
| Marya Ivanovna | Kay Francis |
| Lt. Victor Sablin | Kenneth McKenna |
| Alexandra Stroganov | Jobyna Howland |
| Captain Orloff | Paul Cavanaugh |
| Lt. Glinka | Eric Kalkhurst |
| Major Ivanoff | Oscar Apfel |
| Colonel Nikitin | Gordon McCleod |
| Captain Sobakin | Youcca Troubetzkoy |
| Sentry | Victor Potel |

# Opinions on Pictures

## The Land of Missing Men

(*Tiffany*)

***Very Good***

(*Reviewed by Charles F. Hynes*)

A NUMBER of unusual angles and good directorial touches makes this a very good program picture. It has plenty of action and Director J. P. McCarthy has turned in a neat job. He is willing to leave some things to the imagination and the suggestion adds to the picture's punch. The story is a fairly obvious one, but Bob Steele and Al St. John make a good team and put this over.

Bob is a great rider and surely does his stuff in this. Then there are a couple of good fights to add excitement. The after-the-battle scene in the saloon, with the player-piano grinding out a tune, carries a wallop.

To a country overrun with cattle thieves come Bob and his partner, St. John. They are accused of being bandits who have been holding up the stage coach. When they drop into a saloon to seek information concerning the trail to the border, they find a number of dead and one man dying. The latter mumbles about a threatened hold-up of the stage upon which his daughter is a passenger, so to save her, Bob holds up the coach and kidnaps the girl. After learning of her father's death, the girl escapes. Meanwhile, Bob and his pal make their way to the outlaw's camp, where they are given shelter, although under suspicion. With a posse on the way to the scene, Bob and his pal shoot it out with the outlaws and expose the real culprit, who is the sheriff. There is no final clinch, the picture ending with the two wounded cowboys on a buckboard on their way back to town. Caryl Lincoln is the girl and she is pretty, although she hasn't much to do. Emilio Fernandez is good as the outlaw and Al Jennings, Fern Emmett and Edward Dunn turn in fair performances.

*Musical shorts with this.*

Produced by Trem Carr. Distributed by Tiffany. Written and directed by J. P. McCarthy. Adapted by J. P. McCarthy and Bob Quigley. Running time, 55 minutes.

THE CAST

| | |
|---|---|
| Steve O'Neil | Bob Steele |
| Buckshot | Al. St. John |
| Sheriff Bower | Edward Dunn |
| Nita Madero | Caryl Lincoln |
| John Evans, Ex-Sheriff | Al Jennings |
| Martha Evans | Fern Emmett |
| Lopez | Emilio Fernandez |
| Texas | Noah Hendricks |
| Senor Madero | C. R. Dufau |
| Express Agent | S. S. Simons |

## Young Woodley

(*Elstree*)

***Wooden***

(*Reviewed by Robert Hoge*)

AGAIN English producers have tried to turn out a picture that would appeal to the American public, and again they have failed. They apparently had supreme faith in "Young Woodley," leasing the George M. Cohan theatre for its showing and dubbing it "A British International Theatre," but the small audience in the house laughed during a number of the serious moments.

And the picture consists entirely of serious moments. It is heavy fodder, unrelieved by humor or light touches, and it is padded out to the extent of boredom. The story is slight and trite and nearly all of the players were miscast. The direction is mediocre in the extreme. The recording, however, was beyond criticism.

The story is so banal that it is futile to give a synopsis of it. It centers about a college youth disliked by the headmaster. The wife hates the headmaster in turn and falls in love with the youth. The latter thereupon tumbles for her, without any apparent reason for she is a matron, and they are discovered in a clinch by hubby. The youth then is taken out of college by his father. What a climax!

Not only is the picture entirely lacking in entertainment values but the Oxonian accent of the players will prove unintelligible to many American ears.

*Give it plenty of short subject support.*

Produced by Elstree Productions. Distributed by Harold Auten. Directed by Thomas Bentley. Story and dialogue by John Van Druten. Scenario by Victor Kendall. Photographed by Claude Friese-Greene. Length, 7,600 feet. Running time, 73 minutes. Release date, Sept. 26.

THE CAST

| | |
|---|---|
| Laura Simmons | Madeleine Carroll |
| Mr. Simmons | Sam Livesey |
| Young Woodley | Frank Lawton |

## Barber John's Boy

(*Warners*)

***Good Dramatic Fare***

(*Reviewed by Bill Crouch*)

"BARBER JOHN'S BOY" is an interesting little picture based upon a story of the same name by Ben Ames Williams. The screen version is well told and has plenty of dramatic moments. Strong enough for the regular first run houses, it will prove okay for the split week spots.

Phillips Holmes, in the title role, is outstanding and divides honors with Grant Mitchell, who plays the part of Barber John.

The son of a murderer, Holmes leaves college when the truth of his father's deed is told around the campus. He goes to the home town and, after many turndowns, is hired by George Marion, a banker. Here he falls in love with Lucille Powers, who also works in the bank. Everything goes well until Mitchell returns from prison. The older friends of Mitchell are down to meet him, but Holmes suffers from an inferiority complex and doesn't meet the train.

Mitchell starts his barber shop again and, although the townspeople still believe Barber John was in the right, his son cannot down the disgrace. One day, while Mitchell is in the bank, $2,000 are stolen from Holmes. The boy believes his father did it, and when called to report why the shortage, he admits stealing it. The father, not wishing to see his son go to prison, says he took the money. However, it is Miss Powers who finds out the truth and exposes Dwight Frye, another teller in the bank, who admits the theft. Holmes and Mitchell are exonerated and the boy's faith in his father is restored.

Miss Powers is well cast, as are Russell Simpson, Charles Sellon, Barbara Weeks, Dwight Frye and George Marion. Otis Harlan, in a comedy role, is comical and steals numerous scenes.

*Comedy shorts with name value will go nicely here.*

Produced and distributed by Warners. Directed by Alan Dwan. Based on story by Ben Ames Williams. Adaptation and dialogue by Joseph Jackson. Photographed by Ira Morgan.

THE CAST

| | |
|---|---|
| Michael | Phillips Holmes |
| Barber John | Grant Mitchell |
| Emily | Lucille Powers |
| Alice | Barbara Weeks |
| Judge | Charles Sellon |
| Vint Glade | Dwight Frye |
| Uncle Cal | Russell Simpson |
| Ryan | Paul Nicholson |
| Sheriff | Robert Emmett O'Connor |
| Jim McCord | George Marion |
| Rip Henry | Otis Harlan |
| B. B. Beecham | James Neill |
| Bildad | Johnny Larkins |

## The Convict's Code

(*Syndicate Pictures*)

***Cheap Hoke***

(*Reviewed by Charles F. Hynes*)

THIS is another of the prison break pictures and it's a pretty sorry mess. The story is a series of absurdities and fails to click. The idea of a man on trial for murder being defended by his enemy and rival is carrying things a bit too far. And the procedure at the murder trial is so wet that the picture misses by a mile. It seems that the idea was to capitalize on the present vogue in prison break dramas, regardless of plausibility or story. As such, it succeeds after a fashion, but it surely looks sick in comparison with some of the films which started the current vogue.

Cullen Landis certainly rates better treatment than he gets in this, as the dapper bond salesman sentenced to burn for murder. It seems that his rival had plotted the affair and arrived on the scene in time to be a star witness. Only the story writer decreed otherwise, and so he rival is placed in the role of attorney for the defense, fancy that.

The prison break is done in such a casual and slipshod manner that the punch is lost. Of course, the designing attorney gets the works and the hero is saved, but how the other convicts got into the death house is more of a mystery than the murder upon which this is based.

Landis does his best with his role, which crimps him plenty, and Eloise Taylor is fair playing opposite. William E. Morris has a laborious time of it as the governor. Lyle Evans is a good heavy. Mabel Z. Carroll's work as the vamp is about as effective as her work in writing the story in collaboration with Vincent Valentini. John Irwin and John Burkell try hard for comedy, but their lines don't click. In a 15-cent house, the audience got a lot of laughs out of the "serious" moments of this meller. It has plenty of exploitation angles.

*Plenty of support needed with this.*

Produced by W. Ray Johnston. Distributed by Syndicate Pictures. Directed by Harry J. Revier. Story by Mabel Z. Carroll and Vincent Valentini. Photographed by George Peters and Al Harsten. Running time, 56 minutes.

THE CAST

| | |
|---|---|
| Kenneth Avery | Cullen Landis |
| Nan Perry | Eloise Taylor |
| Theodore Perry | Wm. E. Morris |
| Governor Johnson | Robt. Cummings |
| Robert Shannon | Lyle Evans |
| Mazie Lawrence | Mabel Z. Carroll |
| A Lifer | John Irwin |
| A Trusty | John Burkell |

## Big Money

(*Pathe*)

***Full of Wisecracks***

(*Reviewed by Dick Crenshaw*)

THIS talker drew a big hand and plenty of laughs at a preview. "Big Money" carries a brand of humor that seems destined to please the entire family.

Eddie Quillan is seen at his best in this type of picture which gives him an opportunity to banter with the entire cast. Aside from the fact that the plot smacks strangely of "Street of Chance," the show looks like a natural.

The story concerns Eddie's luck in gambling and the difficulties it leads him into. He ultimately becomes connected with an underworld gambling gang of the gentlemanly variety. A murder and the love of his girl cause Eddie to decide that easy money is not so desirable as he had imagined.

After getting in and out of jail and receiving a few scares from a gangster who is intent on revenge for the shooting of his brother during a poker game, Eddie comes out with flying colors and marries the boss's daughter.

Eddie's pal, played by Robert Armstrong,

# Opinions on Pictures

forms a good target for many wisecracks and is well suited to the role of a gentleman crook. No love scenes to speak of and no music.

Will suit that large group that has suffered from an overabundance of war pictures and musical productions. Should go well in split weeks or on program bills.

*Musical shorts suggested.*

Produced and distributed by Pathe. From an original story by Walter De Leon. Photoplay, adaptation and dialogue by Walter De Leon and Russell Mack. Directed by Russell Mack. Photographed by John Mescal. Edited by Joseph Kane. Length, 7,310 feet. Running time, 82 minutes. Release date, Oct. 26.

THE CAST

Eddie.....Eddie Quillan
Ace.....Robert Armstrong
Tom.....James Gleason
Joan.....Miriam Seegar
Mae.....Margaret Livingston
Mr. McCall.....Robert Edeson
Leila.....Dorothy Christy

## The Steel Highway

*(Warners)*

***Drama with Punch***

*(Reviewed by Bill Crouch)*

DIRECTOR WILLIAM WELLMAN has taken a good story and a fine cast and has turned out a picture that has the stuff which brings them to the box-office.

This talker is not done on an elaborate scale, but is better than regular program fare and should do well in the general run of houses.

The story is an original by Maude Fulton, and is said to be the only original story filmed by Warners this year. From the punch it packs, they were wise in using it. Regis Toomey and Grant Withers are an engineer and fireman, respectively, who have become good friends. Toomey is happily married, while Withers is still giving the local waitresses his divided attention.

As expected, Withers and Miss Astor fall in love, but, because of their desire not to hurt Toomey, Withers leaves the house. Toomey, wondering why the sudden departure, thinks the worst, and while the boys are out on a run they fight. Toomey is seriously injured and the train is nearly wrecked.

Withers takes to wild life again, and not until he has nearly married Joan Blondell, a waitress, does he realize he should aid Toomey. Withers goes to the house and finds Toomey stone blind. Broken up over this, he tries to persuade the division chief to let him take a group of loaded cars out on a bridge which is threatened to be inundated by the overflowing river. Toomey hears of the plan and, knowing his wife loves Withers, goes blindly to the waiting engine and takes it out onto the bridge, which collapses. He is killed. Withers, who attempted to stop him, fails, but later he and Mary meet and plan to marry.

The three important members of the cast do splendid work. Miss Astor is charming as the wife and Withers does his best work in a long time as the friend. Toomey, as usual, is most convincing, and his work while blinded is a fine bit of drama. Joan Blondell in a drunk scene with Grant caused a riot of laughs. Many clever comedy touches are inserted throughout the story.

*Good comedy shorts will go nicely here.*

Produced and distributed by Warners. Directed by William Wellman. Story and adaptation by Maude Fulton. Photographed by Chick McGill. Dialogue by Wm. K. Wells. Edited by Ed McDermott. Length and release date not set.

THE CAST

Bill.....Grant Withers
Jack.....Regis Toomey
Lily.....Mary Astor
Ed.....James Cagney
Marie.....Joan Blondell
Haley.....Fred Kohler
Pegleg.....J. Farrell MacDonald
Waitress.....Lillian Worth
Bixby.....Walter Long

# *Short Subjects*

## The Little Big House

*(Tiffany)*

***Excellent***

THIS comedy has plenty of kick, the work of the Tiffany chimps being nothing short of sensational. It's a travesty on the current flood of prison dramas and contains plenty of laughs. In this a "limey" chimp is sent up for robbery when he is caught with a stolen bag a crook had asked him to hold. He is made cellmate of a killer, who arranges a break. Our hero gets to his girl's house in time to give the crook a thrashing. The fight of the two chimps is a treat, and any audience will vote this a crackerjack comedy. Running time, 16 minutes.

*For any kind of bill.*

## The Booze Hangs High

*(Vitaphone Song Cartoon)*

***Pretty Good***

PRODUCTION value of this one rates high, but entertainment value is lowered because of the absence of originality in gags—a trait predominating in most cartoons of the current age. Here and there, we find in this "Looney Tune" a clever twist, easily recognized from the cut-and-dried material depended upon for laughs. Audience reaction was favorable. Vocal renditions helped tremendously, particularly those by the bass singer. Running time, 6 minutes.

*Suitable for any spot, particularly where a touch of lightness is needed.*

## Circus Capers

*(Pathe)*

***Enjoyable***

THIS Aesop Fable cartoon stacks up as one of the best cartoons we've seen in a long time, its creator having made a very obvious attempt to avoid the conventional and commonplace and has upset all precedent by injecting a miniature story. It's about a clown in love with the bareback rider in the circus and his heartbreak. His rendition of "Laugh, Clown, Laugh" is good for a huge laugh. Running time, 10 minutes.

*Fine in any spot where comedy is needed.*

## Audio Review, No. 40

*(Pathe)*

***Very Good***

TERRY RAMSAYE has made this issue extremely interesting and it packs a general appeal. The units include a fishing sequence that will make the males homesick for the trout streams, a tour of romantic Bagdad, with glimpses of out-of-the-way sections of the city, and strikingly effective shots of the Arctic Sea. Recording and tinting are excellent. Running time, 10 minutes.

*Okay anywhere.*

## The Bard of Broadway

*(Vitaphone Varieties No. 1091-2)*

***Dandy***

WALTER WINCHELL is the star of this short and while his personality doesn't rate 100 per cent, he has been supplied with an excellent vehicle and clicks satisfactorily. His syndicated column has made his name known throughout the country and the featurette is worth plugging. The subject opens with the girls of a finishing school listening raptly to a radio broadcast by the columnist, and the Winchell influence is demonstrated when one of the prety studes, giving a recitation, works of the pretty studes, giving a recitation, works examples of Winchellian slang. They're expelled and go to a night club with the hope of meeting their hero. The place is raided, but Walter knows the police sergeant and gets them off. Running time, 12 minutes.

*Fine to build up a program.*

## Cobb Goes Fishing

*(Pathe)*

***Fine***

THIS Grantland Rice Sportlight is the best of the series by a long shot and it boasts of a prominent and excellent cast—Irvin Cobb and Grantland Rice. They go fishing in a rowboat and between bites they discuss the ancient and honorable pastime of angling, with Cobb spilling a lot of advice and wisecracks. Cobb admits that he violates all the known rules of plug-casting, but that he manages to catch fish because of his sex appeal. His homely philosophy will be relished by all types of patrons. Running time, 10 minutes.

*Plug it in your ads.*

## At the Round Table

*(Vitaphone Varieties No. 1047)*

***Fine***

AROUND the table are Mark Hellinger, New York columnist; James J. Corbett, pugilist; De Wolf Hopper, actor, and Damon Runyon, sports writer, constituting a quartette of name values. A youth, posing as a reporter, breaks into the cafe to get an interview from Corbett on keeping fit, admitting soberly that he has never heard of any of the four. They are stunned, but it proves to be a gag staged by Helinger. It's a slight excuse for the subject, but the rapid repartee and novelty of the short make it outstanding. Running time, 8 minutes.

*Good for all types of houses.*

## The Heart Breaker

*(Vitaphone Varieties No. 1012-3)*

***Good***

WITH Eddie Foy, Jr., as the hero, the story gallops at a fast pace and manages to be interesting all the way through. Foy appears first as a soda jerker whose sex appeal packs the place with girls and who is "promoted" to a better store in the chain, leaving behind him a girl clerk who has fallen in love with him. She follows, but finds he has become a cabaret entertainer. Eddie picks a fight with a chap who had become too attached to the singer's flame and there's a shooting scrape. When the lights turn up Eddie and the girl from home are the only ones in the place, and they clinch for the happy ending. Eddie sings a number of songs that are particularly good. Running time, 14 minutes.

*Spot in where pep and humor are needed.*

## *Lehar to Direct and Act in His Operetta*

Vienna—Franz Lehar is to direct and appear in a film of his new operetta, "The Land of Laughter," to be produced in Germany. In addition, the operetta is to be staged simultaneously in Vienna, Berlin, London and New York.

# Foreign Version Talkers the Only Means Of Breaking Into Film Markets Abroad

## *Novelty Passes and Fans Now Demand Pictures in Their Native Language*

Washington—With the novelty era long since passed, motion picture audiences throughout Europe are becoming impatient over the lengthy period elapsing between the appearance of talkers in languages which they do not understand, and pictures with dialogue as it is spoken in their native tongue. The deathknell of English talkers, once successful because of their novelty, was sounded within the past few months when occasional domestic productions were screened in foreign countries. Fans saw and heard pictures with their own language and liked them, and now are greatly displeased when theatres show talkers in other tongues.

The current installment of the United States government's exhaustive survey of film conditions in Europe, which has been appearing regularly in Motion Picture News, is found below:

The outstanding feature in the Spanish motion-picture trade during 1929 was the introduction of sound films. Several important theatres in Madrid and Barcelona installed equipment and presented sound films toward the middle of the year, and at its conclusion Bilbao, Zaragoza, Valencia, and Sevilla had either secured equipment or taken definite steps toward that objective. The public was enthusiastic upon hearing the first sound films, and the theatres were well filled during the first few weeks. Interest subsequently decreased, and there was noticeable impatience, owing to the inability of the masses to understand the foreign languages used. The opinions of a number of authorities agree that foreign-language sound films have passed the peak and that the future success of sound programs in Spain depends upon the use of the Spanish language.

At the beginning of 1930 sound equipment was in operation or definitely decided upon by the following theatres:

| | Make |
|---|---|
| Madrid: | |
| Callao | American. |
| San Miguel | Do. |
| Palacio de la Musica | Do. |
| Real Cinema | Do. |
| Monumental | Do. |
| Royalty | Melodion. |
| San Carlos | American. |
| Cinema Espana | Do. |
| Barcelona: | |
| Coliseum | Do. |
| Tivoli | Do. |
| Paris Cine | Gaumont. |
| Femina | American. |
| Bilboa: | |
| Coliseo Albia | Do. |
| Buenos Aires | Do. |
| Zaragoza: | |
| Cine Alambra | Melodion. |
| Quintana y Cia | Syntax. |
| Sevilla: | |
| Llorens | American. |
| Valencia: | |
| Olympia | Do. |

Other makes of sound film equipment are on the market, but as far as is known no sales have been made. The principal ones are the Zeiss-Ikon, based on German and British patents, and the Electro-Vox line.

### Distribution

The subject of distribution may be described more accurately by following the "temporada," or season, which is from September 1 to August 31, rather than the calendar year. The 1928-29 season was exclusively of silent films.

### *Humor*

**Yiddish, Spanish, Italian and English are spoken in the Educational-Ideal comedy, "Si, Si, Senor," which features Tom Patricola and Joe Phillips. This was not done to increase the foreign market value of this comedy. The story was written around the special talents of Patricola and Phillips, and the laughs are sought from the introduction of the foreign languages, as used by the comedians.**

For the 1929-30 season distributors have brought in very close to 500 feature films, or about 100 less than for the previous film year. Approximately 75 per cent, or 375 films, were of American origin, 50 were German, 40 French, 15 British, and 20 Italian, Swedish, Danish, and others. Around 125 were sound films (music effects, talking, etc.), and the United States supplied not less than 120 of that number. One German and one British sound film have been mentioned as the only non-American products of importance. From 90 to 95 per cent of the sound films were accompanied by silent versions.

### Domestic Production

Local film manufacturing may not as yet be described as an industry. Numerous persons and firms are listed as producers, but few are equipped for complete production. Several successful films purporting to have been of Spanish origin are said to have been made in whole or in part in France and Germany, and in other cases it is not known exactly where or how manufacturing is accomplished. It appears, however, that from 20 to 25 feature films were completed in Spain during the year, and 3 of them involved sound. Little progress has been made in the production of sound short subjects.

The average cost of domestic films is about 100,000 pesetas ($19,300), with 50,000 and 200,000 pesetas as limits for 1929. As to studios, among more than 20 advertised, it would appear that the only ones which have produced regularly over a reasonable period of time are Madrid Film (Enrique Blanco, owner), Carrera de San Francisco 4, and Omnium Cine (Emilio Sanz Cruzado, owner), Bravo Murillo 26, both of Madrid. These two companies report their total investments in equipment as 600,000 and 150,000 pesetas, respectively. Laboratories suitably equipped for developing, cutting, title making, etc., are operated by Madrid Film, mentioned above, and Trilla, S. A., Rosellón 255, Barcelona. Fifteen other laboratories purport to be functioning.

Prospects for production in 1930 indicate that few additional films over the 1929 figure will appear. However, a greater proportion of sound films are anticipated, along with an improvement in the quality of both kinds. It is doubtful that addiitonal studios will be equipped with sound apparatus.

La Sociedad Patria Films, Paseo del Prado 14, Madrid, is reported to have been formed with a capital of 2,000,000 pesetas for the purpose of manufacturing sound films by the patent of Jose Luis Fernandez Ayuso, which consists of a synchronizing apparatus using a disk and loud-speaker and requiring no special projector. The company plans to produce two sound films in the near future, to be called "La Patria Chica" and "Isidrin, o las Cuarenta y Nueve Provincias."

No other studio is known to be equipped permanently with sound apparatus.

Ten new motion-picture theatres are known to have been constructed during 1929, six of which were in Madrid: Europa, 2,500 seats; Metropolitano, 2,500; Castilla, 900; Delicias, 2,000; San Carlos, 2,000; and Palacio de la Prensa, 1,000. A new theatre with 1,800 seats is being constructed on the Avenida Reina Mercedes in Sevilla. The aggregate seating capacity is estimated at 15,000, or an average of 1,500 each.

At the end of 1929 not fewer than 300 motion-picture theatres were functioning daily and 1,740 irregularly. In addition to these, about 1,035 literary and vaudeville theatres were showing motion pictures occasionally. Moreover, from 250 to 300 other amusement places, as bull rings, football fields, schools, hotels, cafés, and clubs, were using films during certain seasons of the year. The Anuario del Cinematografista for the 1928-29 season published the names of 3,357 theatres or amusement places showing films.

From 100 to 150 theatres have been reconstructed as a result of the fire in the Novedades theatre in Madrid. Little additional seating capacity was added, however, as the reforms consisted chiefly in metal screening for fire protection.

There is no set policy as to wiring. Most operators seem to be unconcerned, or at least awaiting the lead of foreign developments.

### Legislation

There was no important legislation in 1929 against the importation or projection of foreign-made films or motion-picture equipment. One unsuccessful attempt was made by a firm possessing patent rights to prohibit the exhibition of sound films manufactured by competing equipment, and throughout the year there were numerous press rumors concerning legislation to restrict film imports and to levy special taxes for stimulating domestic production. In March a commission was appointed to study the industry, but its findings have caused no new legislation. At the end of the year the situation remained unchanged, and the trade anticipates no important legislation in 1930 affecting the foreign trade.

During the year American film prestige not only held ground but increased.

### Stiff Dialogue Rule in Portugal

During 1929 six new movie theatres were constructed in Portugal, their combined seating capacity being 5,100. Two smaller cinemas were reconstructed. No cinemas in Portugal are equipped with sound apparatus, and it is not expected that it will ever be generally used. There is a rule of the Portuguese Government that no foreign language, not even one phrase, is to be used in the titles of silent films or speech of sound films.

Three films, all silent, were produced in Portugal during 1929; one of 4,000 meters

(*Continued on Page 60*)

## *Industry in Portugal Reported In a State of Stagnation, Chiefly Due to Sound*

## *German Renters Desert Unit and Form New One*

Berlin—Twenty-seven leading distributors made a sensational bolt from the old association, the A. D. F., and formed a new unit. They invite cooperating with the old organization, on condition the latter agrees to certain changes, including complete operating of general operating principles.

## Profit in Britain

**London—Emphasizing the evolution through which the British industry is passing due to the advent of talkers, Gaumont British reports net of $1,097,120 for the year ended March 31, 1930, after taxes, depreciation, debenture interest and debenture sinking fund.**

costing about 100,000 escudos ($4,500), one of 4,000 meters costing about 90,000 escudos ($4,000), and one of 600 meters. There were produced by Lupo Film (Ltd.), of Oporto. About 235 one-reel films showing Portuguese scenes and events were produced.

During the year 1,059 films of a total of 1,163,268 meters were censored and passed, only one film having been rejected. These films were of various origins, as indicated in the following list: American, 545 films of 710,848 meters; French, 150 films of 134,286 meters; German, 90 films of 198,455 meters; Portuguese, 239 films of 61,845 meters; all others, 35 films of 57,833 meters.

The outlook for motion pictures remains good, and it is understood that attendance in 1929 was greater than during the preceding year. American films are still in good demand, but the competition of German films is making itself felt. The few Russian films imported have made a very favorable impression, and their number is expected to increase. The language rule of the censorship hampers the introduction of such films, as some Russian phrases and terms can not be adequately translated into Portuguese.

It is rumored that one theatre will experiment with sound films toward the end of 1930. However, this will be confined to musical films, as dialogue is considered impossible. If this theatre does install sound equipment, it will use that of European manufacture, as American equipment is considered too expensive. It is explained that cinema owners can hardly afford a large investment in equipment as long as the custom of opening the cinemas only from 9 p. m. to midnight prevails. With two matinees, the total exhibitions per week are only nine, whereas the average in an American city is over 30. Furthermore, the public will not pay big prices for tickets. The maximum price for a single seat in the best cinema in Lisbon is equivalent to $0.44 United States currency, and the average about $0.30. These prices include the tax which works out at from 12 to 15 per cent of gross receipts for the better cinemas and more for the cheaper houses.

### 14 New Houses in Jugoslavia

The following cinemas in Yugoslavia were equipped with sound apparatus during 1929:

| | |
|---|---|
| Belgrade: | |
| Kolarac | American. |
| Luxor | Do. |
| Kolosseum | Do. |
| Kassina | Do. |
| Korso | Klangfilm. |
| Zagreb: | |
| Olympia | American. |
| Musical | Homon (French). |
| Croatia | American. |
| Edison-Palace | Do. |
| Europa-Palace | Do. |
| Sarajevo: Apolo | Do. |
| Ljubljana: Matica | Not known. |
| Novi Sad: Apolo | American. |
| Subotica: Korzo | Not known. |

There is no important commercial production of films in Yugoslavia. Only notable events, such as great disasters, activities of the King and his troops, various festivities, and the like, are filmed. Neither large feature films nor even ordinary 5-reel films are produced. The principal distributors have laboratories were Serbian (Cyrillic characters) and Croatian (Latin characters) texts are inserted for films imported.

It is difficult to state how many feature films were censored during 1929. It is believed that 60 to 65 per cent of them were American. Information regarding the proportion of other countries is not available, but in the Belgrade consular district it is approximately 35 per cent. It is not known how many pictures censored were made with sound, but thus far only one picture which may be called truly a sound picture has been shown in Belgrade. That picture, of American origin, appeared early in January, 1930. There have been other so-called sound pictures, also American for the most part, which really consisted of bits of dialogue here and there and occasionally a song or orchestra music. All these films had a silent version in Serbian.

The year 1929 was a very bad one for the film trade, but increased interest was noted toward the end of the year when sound film was introduced, first in Zagreb then in Belgrade. The American sound films are now the only ones on the market, and American prestige in this regard has greatly increased by the fact that America was the first to introduce sound films into the kingdom. With the exception of one Homon and one Klangfilm apparatus, all sound apparatus has been of American origin.

It is now generally recognized in Belgrade that no cinema can long continue its business unless equipped with sound apparatus. The public is enthusiastic, although, as indicated above, most of the sound pictures introduced have merely had bits of dialogue and music and would probably have been total failures in the United States. In many cases the synchronization was poor, yet the small local theatres were crowded, as everyone wished to hear a sound film. Cinemas have been crowded to such extent that owners seem not to regret having invested considerable sums of money in the purchase and installation of sound apparatus. They appear to be optimistic regarding the future of the sound film and appear to believe that by the end of 1931 silent films will have completely disappeared in Belgrade.

There appears to be no movement toward the equipment of theatres with sound apparatus outside Belgrade and Zagreb, as the small theatres in the villages and other towns do not possess sufficient funds to purchase such equipment. Naturally, there is no production of sound pictures in the country and will not be for some time.

No studio expansions are contemplated.

There is no legislation contemplated of a nature inimical to the interests of American films.

### Quiet in Greece

With the exception of one new 450-seat theatre constructed in Saloniki, no new cinema theatres were built or converted from other places of amusement during 1929 in Greece. In the city of Athens not only were no new theatres constructed, but a first-run 800-seat theatre, the Mondial, was converted from a cinema house to a musical comedy and revue theatre.

In October, 1929, two of the first-run theatres in Athens, Atticon, and Ideal, completed their installations for sound-reproducing equipment. These were the first cinema theatres in Greece to be wired for the showing of sound films. The equipment used in these theatres is of American make. The seating capacity of Atticon is about 1,500 and that of Ideal about 1,100. In addition, the Pantheon, a first-run 750-seat theatre in Athens, installed later in the year a Syntok (British) sound-reproducing apparatus, but the equipment has not worked satisfactorily, and the distributors of sound films have refused to allow the theatre to show their films.

In Piraeus only one theatre, High Life, was wired toward the end of 1929. The equipment installed is of American make. This theatre has an estimated seating capacity of about 600.

The only other Greek city in which sound equipment was installed during 1929 is Saloniki. The installations in Saloniki at present consist of the following: Pathe, seating 900, American equipment; Dionyssia, seating 850; and Palace, seating 850, both Tobis-Klang (German).

During 1929 only two films, Bora and Astero, were produced by the Dag Film Co. of Athens. The latter was shown with considerable success for two consecutive weeks in one of the first-run houses in Athens and later throughout the entire country. Both films were silent, as Greek producers have no facilities for producing sound films. Although exact figures are not available, it is not believed that these films cost more than $2,500 to $3,000 each to produce. In addition, production was started on two other films during 1929, Far from the World, by the Olympia Film Co., and The Apaches of Athens, by the Dag Film Co. The first was completed early in 1930 and shown in Athens.

As can be seen, the Greek film-producing industry is still in its infancy, and, judging from the little progress made in the last three years, it will be a long time before it acquires sufficient importance to command any public attention outside of Greece.

Trade statistics indicate that during the 1928-29 theatrical season, from October, 1928, to May, 1929, 130 feature films and 80 serials were exhibited in Athens. Inasmuch as all films are usually first shown in Athens and then in the provincial cities, this figure may be applied to the whole of Greece as well. All the serials were American, but it is estimated that not more than 40, or about 30 per cent, of the feature films were American, the balance being mostly of German or French origin.

As there were no sound-reproducing installations in Greece during the 1928-29 theatrical season, no sound films were exhibited in that period. Between October and December, 1929, however, which period falls into the 1929-30 season, about 10 feature sound films were shown by the two Athens theatres which were wired for sound films. Only one of these sound films was French, Le Quartier Latin; the rest were all American.

The scarcity of good American silent feature films began to make itself felt in 1929. This was one of the reasons why Greek theatre managers had to turn to European producers for filling their requirements as long as they had no facilities for exhibiting sound films. The installation of sound apparatus in the early part of the 1929-30 season, of course, changed the situation, and as the number of wired theatres increases, the demand for American sound films is bound to increase also. However, there are some serious obstacles to be overcome which may tend to retard the expansion of the use of sound synchronized and especially of dialogue films in Greece.

One obstacle is the high initial cost of wiring a theatre. There are, of course, lower-priced equipments, but theatre owners hesitate to order and install these systems for fear of not being able to obtain films from the local distributors of American sound films, who have agreed among themselves not to allow films to be shown on any equipment except the best-known American systems until trials are made and the apparatus in question proves to reproduce satisfactorily. Owing to the heavy Government taxation, the cinema business is not a very lucrative enterprise in Greece and, therefore, no matter how moderately priced a sound installation may be, it will be beyond the reach of the bulk of the provincial theatres for several years to come and until general conditions improve.

There is also the difficulty of language. At the present time silent films are shown with subtitles in Greek and French, but this principle can not, obviously, be carried out with dialogue films.

## Titles Obsolete?

**Berlin—Backed by the German Directors' Association, a movement to abolish introductory titles in talkers has started here. The public does not want them, state sponsors of the move.**

# the SHOWMAN section

October, 1930

## Featuring SIX THEATRE PROJECTS

by

NORMAN BEL GEDDES
ARCHITECT

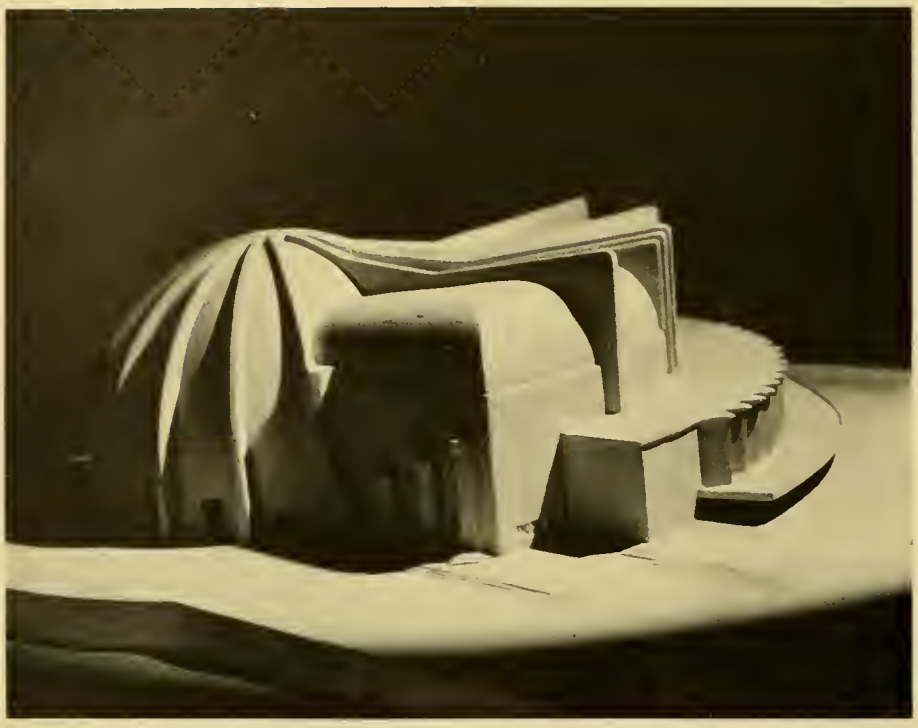
Designed for and under consideration by

THE ARCHITECTURAL COMMISSION OF THE CHICAGO WORLD'S FAIR, 1933

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THE EDITORS.

THE SHOWMAN *section, a special department devoted to the equipment, building and operation of the theatre plant, is published once a month as a regular feature of* MOTION PICTURE NEWS. MOTION PICTURE NEWS *Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. Thomas C. Kennedy, Manager of Equipment Advertising. Chicago Office: Horry E. Holquist, Central West Representative, 910 So. Michigan Avenue. Phone: Harrison 2431 Los Angeles Office: Hotel Roosevelt, Hollywood.*



SIDE VIEW OF UNIQUE COMEDY STRUCTURE, EXTERIOR OF WHICH REVEALS AN IMMENSE DOME.

# A Semi-Circular Theatre to House Divine Comedy

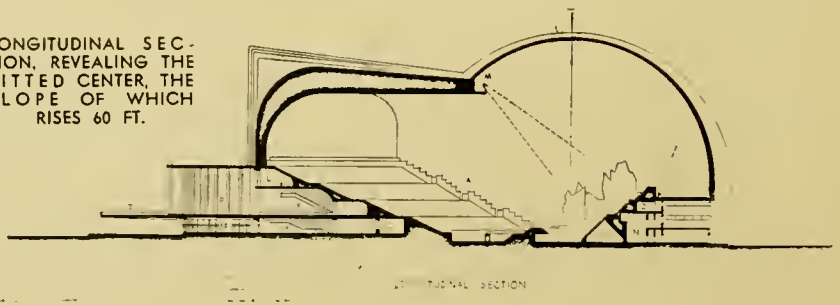
## FEATURING AN AUDITORIUM SEATING 5,000, IT'S PLAN IS A HALF CIRCLE WITHOUT BALCONIES

A THEATRE designed for the purpose of housing adequately Norman Bel Geddes' project for staging Dante's *Divine Comedy*, which the Chicago World's Fair has announced as an intended production:

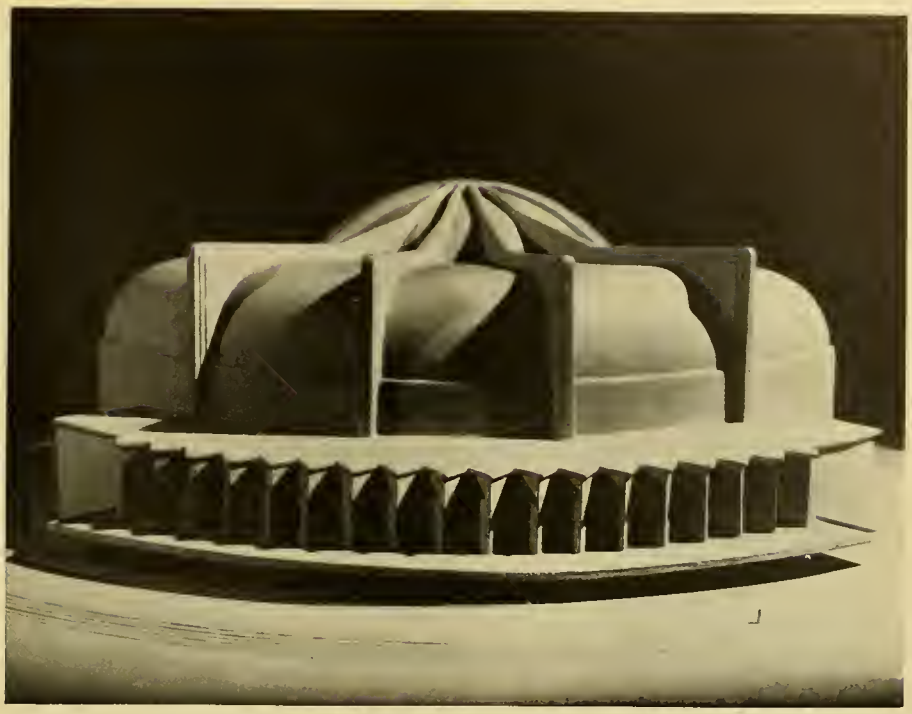
AUDITORIUM: The auditorium has a capacity of five thousand people. Like a Greek theatre, its plan is a half circle facing the stage without balconies or galleries. No proscenium or curtain divides the auditorium from the stage. A great dome spans the stage and part of the auditorium; the remaining part of the auditorium is covered by a ceiling that curves down into the exterior walls. The absence of balconies and galleries permits a steeper ramp so that each spectator can easily see over the head of the person in front of him.

ACTING STAGE: The stage, planned from the standpoint of the Inferno, Purgatory, and Paradise episodes, is the only scenery required—all variations being achieved by lighting. In general the stage is circular in form and is composed almost entirely of steps. Its center is a pit, the slope of which rises on the far side to a height of sixty feet. The near side of the slope terminates in a ledge only one-forth as high which steps down toward the audience in a series of terraces until it reaches the level of the bottom of the pit, where it terminates in a valley running halfway around the circle. Separating this valley from the audience is a wall seven feet high.

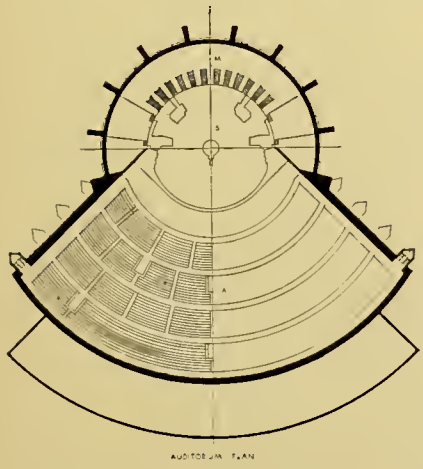
UNDERSTAGE: Passageways and stair-



LONGITUDINAL SECTION, REVEALING THE PITTED CENTER, THE SLOPE OF WHICH RISES 60 FT.



ULTRA FANTASTIC LINES ARE REVEALED IN THIS CLOSE-UP FRONT VIEW OF COMEDY THEATRE.



ways under the stage connect the dressing rooms with the pit, towers and other portions of the stage. Part of the space under the rear portion of the stage is taken up by dressing rooms occupying four floors and connecting the under structure of the tall and short towers on each side. Men's rooms are on one side and women's on the other.

Five assembly rooms, each with a capacity of two hundred actors, are located at different positions connecting directly with the various entrances to the stage.

Large rooms for the accommodation of properties and costumes adjoin the assembly rooms.

The remaining space under the stage is taken up by three sound chambers and their supplementary rooms. These chambers are for the purpose of making various abstract sounds, magnifying or multiplying them to a desired intensity and then releasing them through one or all of nine tubes. One tube terminates at the top of each tower, another at the bottom of the pit, others below the seats at either side of the auditorium in the rear and directly overhead in the center of the auditorium.

Administrative Offices and Public Lounges: These comprise the entrance on the first level, the promenade on the second level, and the open air terrace on the third level.

### Hospital, Buffets Included

The ground floor of the auditorium is taken up with the entrance foyer, box offices, waiting room, retiring rooms, hospital. Leading from the entrance to the second and third levels are two wide stairways and four wide escalators. There are four additional exterior stair exits on each side of the auditorium.

A wide promenade with long glass windows opening out on a cantilevered terrace that also forms the *porte-cochère* comprises most of the second level. In addition there are buffets and lounge rooms for men and women. On this level are the entrances to the first two tiers of seats.

The third level has a narrower promenade and entrances to the last two tiers of seats. The roof of the terrace below forms an open air terrace for this level.

General Notes on Building: Galleries for lamps and electricians are concealed in the ceiling dome, and light pits behind the stage. All the lighting is controlled from a single switchboard.

### Frame of Dome Exposed

The framing of the dome and ceiling of the auditorium is exposed on the exterior as part of the architectural design, thus eliminating the usual "covering" and thereby lessening the cost of the structure.

The distance from the front of the stage to the back of auditorium is 144 feet and the spread of the auditorium at its widest point is 376 feet. The diameter of the stage is 125 feet. From the floor of the first row in the auditorium to the ceiling measures 104 feet; whereas the top of the dome is 140 feet above the stage floor level at the center of the pit. The five large assembly rooms for the chorus are each approximately 24 by 28 feet. The entrance foyer is 52 feet wide and 312 feet long. The promenade above the entrance foyer is the same width, but the addition of a buffet at either end increases the length to 383 feet.



MUCH LIKE A COMMUNITY HAS GEDDES GROUPED THESE THREE THEATRES, CABARET AND GARDEN.

# Two Theatres and Cabaret In Repertory Group

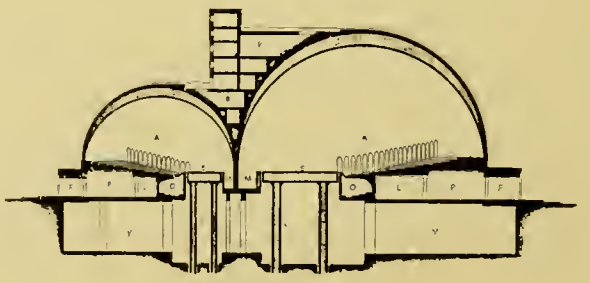
## ROOF GARDEN AND THEATRE FOR CHILDREN LIKEWISE RADIATE FROM CENTRAL TOWER

A SELF contained group for a repertory organization, consisting of a central tower from which radiate one large and one small theatre, a cabaret and roof garden, and a theatre for children.

THE LARGE AND SMALL THEATRES: The large and small theatres have the same plan with the exception that the large theatre seats 1,700 and the small, 600 people. The main axis of the stage and auditorium is along the diagonal of the square represented by the ground plan; thus getting a deeper stage and increasing the seating area.

Wide aisles between the rows of seats eliminate the necessity of transverse aisles. By this arrangement every seat has direct access to an exit, has plenty of leg room and commands an excellent view of the entire stage, none being too distant to be desirable, nor too high up or low down. The absence of balconies and the increase in the number of aisles with the direction of their discharge gently downward eliminate the greatest source of danger from panic in case of fire.

There are no footlights, no visible orchestra pit, no proscenium arch. A flight of steps across the entire front of the stage and two side jambs, that lose themselves in the curve of the ceiling, alone divide the stage from the auditorium. The only curtain is a heavy one of steel on the ceiling of the basement, which cuts it off from the auditorium, and



CROSS SECTION

which would only be used in an emergency.

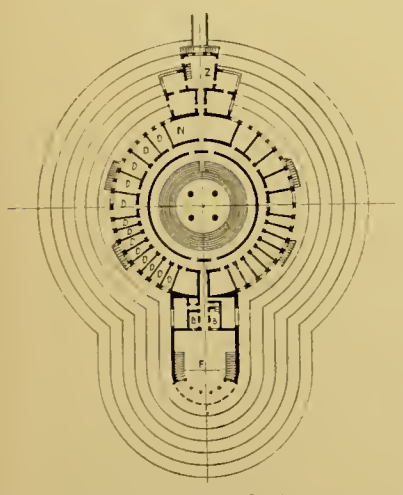
There are two movable stage platforms which are raised and lowered to the basement by hydraulic power; in their final positions at the proper level, they constitute the stage floor. The two stage platforms make it possible for one scene to be set in the basement while another is being "played," the substitution being effected during twenty seconds of darkness or behind a curtain of light.

THE CHILDREN'S THEATRE: The Children's Theatre is a small proscenium type theatre seating 200 children on the main floor and 60 adults on a balcony. The length is 84 feet and the width is 56 feet.

The stage has a second stage above it for marionette shows. The theatre is rectangular in shape with two side aisles. Above the auditorium is a rehearsal room. On the roof are terraces for outdoor dance and gymnasium rehearsals.

THE CABARET: The cabaret has a dining capacity of 250 people. The main axis of the entrance, dance floor, and orchestra is on the diagonal of the square represented by the ground plan of the building. The main dining room is two stories high with a balcony around the second floor. The kitchen and pantries are in the basement with service elevators to the balcony level.

Directly across from the entrance is a circular orchestra pit sunk below the level of the dance floor. From this the dance floor radiates. Behind the orchestra pit is an elevated stage with steps on



GROUND FLOOR PLAN

either side leading down to the dance floor. A movable screen regulates the depth of the stage.

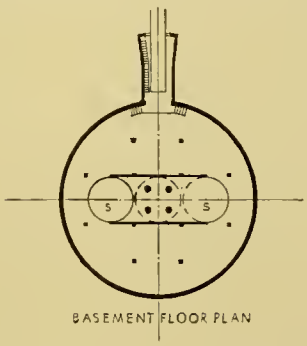
On either side of the entrance lobby are retiring rooms and pantries.

THE ROOF GARDEN: The roof garden is rectangular in plan, with four terraces and a circular orchestra space. Stairs and an elevator rise from the lobby to the balcony and roof gardens.

GENERAL NOTES ON BUILDING: The orchestra pits in the large and small theatres occupy the space between the foyer and the stage on the ground level. This pit is entirely invisible to the audience, the sound reaching the auditorium through perforations in the risers of the continuous flight of steps which form the apron to the stage. This room is large enough to accommodate an orchestra of sixty musicians; the conductor commands a view of the entire stage through a periscope.

A single dome spans the stage and the auditorium, forming a vast cyclorama including both walls and ceiling and clearing the stage space of the usual wilderness of ropes, drops and borders.

The major part of the space under-

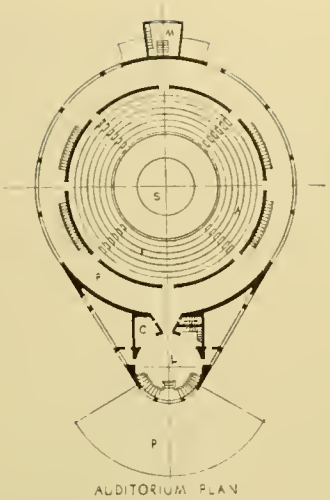


BASEMENT FLOOR PLAN

neath the auditorium is occupied by a broad quadrant-shaped foyer, forming an ample promenade, from either side of which broad stairways lead to the auditorium.

The basement under the ground floor is storage and shifting space for scenery.

On the roof is space for open air rehearsals, directly adjacent to the interior rehearsal rooms.



AUDITORIUM PLAN

Light galleries surround the dome and are controlled from one switchboard. This control is located above and behind the heads of the spectators and concealed from them, the projectors being on disappearing carriages, hidden by a parapet save when in actual use.

The depth of the stage of the large theatre is 52 feet. The depth of the auditorium is 100 feet, and the spread of the auditorium including the side aisles is 236 feet. The height of the dome above the auditorium floor level is 96 feet.

The depth of the stage of the small theatre is 24 feet. The depth of the auditorium is 64 feet, and the spread of the auditorium including the side aisles is 144 feet. The height of the dome above the auditorium floor level is 64 feet.

THE CENTRAL TOWER: The Central Tower is composed of over one hundred large dressing rooms each having outside windows and showers, rehearsal rooms, workshops, and offices. The tower is nineteen stories high, the two top stories being devoted to water tanks.

**LETTER KEY TO ALL PLANS**

*A. Auditorium*
*B. Box Office*
*C. Check Room*
*D. Dressing Room*
*E. Elevators*
*F. Foyer*
*G. Sound Machinery*
*H. Shower Room*
*J. Toilet*
*K. Dining Room*
*L. Lounge*
*M. Electrician*
*N. Assembly Room*
*O. Orchestra*
*P. Promenade*
*Q. Automobile Tunnel*
*R. Rehearsal Room*
*S. Stage*
*T. Terrace*
*U. Dining Space*
*V. Hydraulic Plungers*
*W. Dance Floor*
*X. Escalators*
*Y. Area for Shifting Scenery*
*Z. Stage Door Entrance*



A MUSIC TEMPLE WHICH REACHES THE HEIGHT OF BEAUTY IN APPEARANCE.

# Music Temple Inclosed or Open Air

## TEN THOUSAND MAY BE SEATED UNDER THIS UNIQUE PLAN

AN auditorium for audiences of various sizes, that may be inclosed or open air, with a tower for carillons, rehearsal rooms, studios, offices and dressing rooms.

AUDITORIUM: The auditorium has a seating capacity of 10,200 persons on its single floor level and is capable of seating an orchestra of 200 pieces and a chorus of 600. It is built in four sectional units. Each section is inclosed by its own dome so designed that it can roll back on itself, thus making an open air building. Movable partitions and portieres close off the various portions of the auditorium reducing the size of the audience by degrees down to as low as 1,200 people.

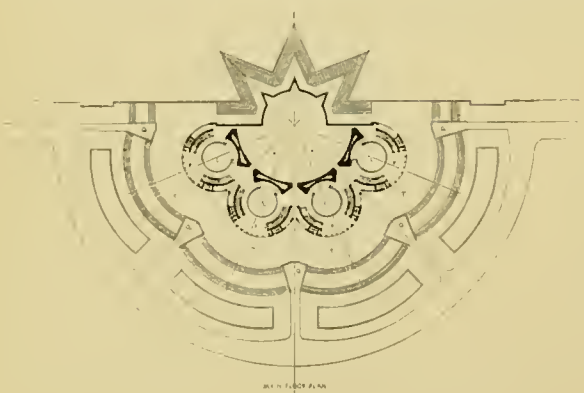
Each section of the auditorium has its own entrance foyer, box office and lounge. These entrance foyers are at the middle point in the rake of the auditorium floor; and open out on a wide common terrace. The lounge rooms are circular, sunk slightly below the level of entrances.

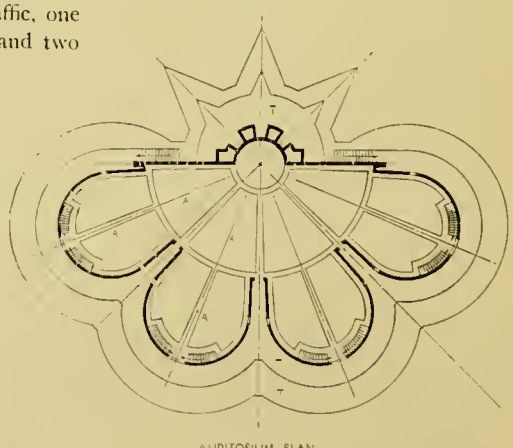
THE STAGE: The stage is a semi-circle and is inclosed by a half dome.

GENERAL NOTES: In addition to the entrance terraces there are two marquees that serve as exterior promenades projecting from the auditorium at two different levels.

The first two floors of the tower, those of the star-point design, house the rehearsal rooms. The center tower houses the carillons, while the rest of the tower space is devoted to offices, dressing rooms and studios. The basement under the auditorium is an entrance and parking space for 1,720 automobiles. There are two double lanes of incoming traffic, one double lane of outgoing traffic, and two single lanes of outgoing traffic. In this way there is a continuous stream of traffic circulating about each of the four entrances, making it possible for one hundred cars to unload per minute. In addition each of the three points of the tower at the water level forms a landing dock for those arriving by water.

The diameter of the semi-circular stage is 160 feet. The longitudinal axis of each of the four lobes of the orchestra is 288 feet. The diameter of each of the four circular lounges is 63 feet. The main entrance is 72 feet wide. The first marquee is 56 feet wide and the second 24 feet wide. The tower is 256 feet high. From the stage floor to the half dome above is 63 feet. The vaulted roof rises 120 feet above the water level.





AUDITORIUM PLAN

# An Intimate Theatre

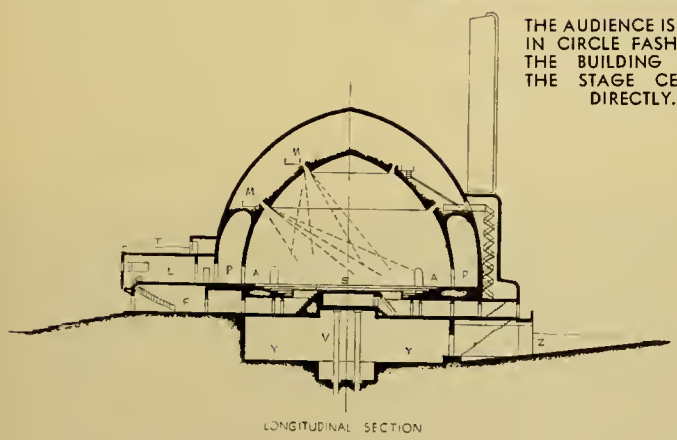


THEATRE Number 14 is a small intimate theatre with the audience seated in a circle around all sides of the stage.

STAGE: The stage, designed on the same principle as a European circus or a boxing ring, is circular and in the center of the building. Separating the stage from the auditorium are steps which form an apron and an approach to the stage for actors. Scenery would be restricted to what is commonly termed properties, that is, objects such as furniture.

Under the auditorium on the ground floor are the dressing rooms, each with a shower and outside window. These rooms radiate from a passage around the stairs leading to the assembly room and the stage.

BASEMENT: The basement contains storage space for scenery and properties. All scene changes are made in the basement. The scenery is set on two movable stages which are raised and lowered by hydraulic power. In their elevated position at the auditorium level they form the acting stage floor. One stage is being set while the other is being "played"; the substitution, which takes a few seconds, is made behind a curtain of light or a moment's blackout. The stage when lowered descends into a shallow pit which brings its floor level with the basement floor. The stage is carried from its original position to one side—a distance equal to its diameter—on tracks. The second stage, already set for the next scene, is automatically rolled into position and raised to the auditorium level.



LONGITUDINAL SECTION

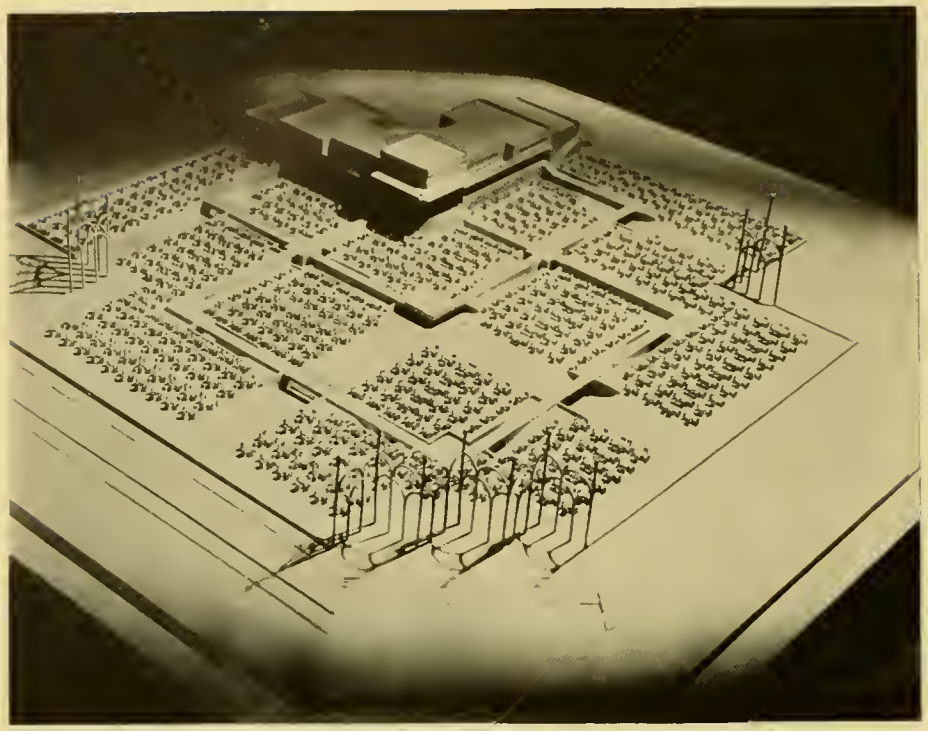
THE AUDIENCE IS SEATED IN CIRCLE FASHION IN THE BUILDING WITH THE STAGE CENTERED DIRECTLY.

AUDITORIUM: The auditorium has a capacity of eight hundred people. It is circular, surrounding the stage, has no balcony, and is only six rows deep. It is cut by eight transverse aisles, but each tier of seats becomes an aisle by reason of the wide interval—four and one-half feet—between one chair back and the next. By this arrangement each seat has plenty of leg room and also commands an excellent view of the entire stage. Because each seat is equally "the best in the house" the revenue from these 800 seats (all at the top price) is equal to that from twice the number at the usual sliding scale.

Surrounding the auditorium is a board promenade with windows. Projecting from the promenade is an upstairs lounge, to either side of which are retiring rooms. An outdoor terrace is cantilevered above.

ADMINISTRATIVE OFFICES: These are on the ground floor and consist

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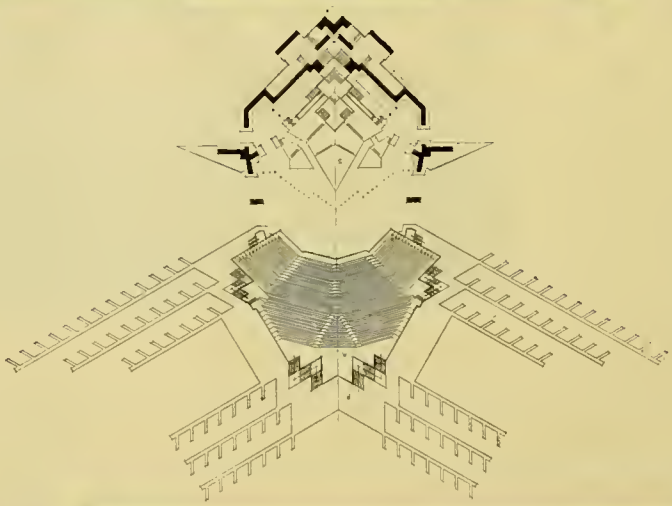
## Open-Air Cabaret

AT several positions in the Exhibition Grounds, large restaurant areas must be located to handle the immense crowd, all of whom will want to eat at approximately the same hours. The plan is for a large open air cabaret that seats 2,500 people—an American "beer garden."

MAIN BUILDING: The main entrance is a three-story building containing: lounges for men and women, offices, dressing rooms for entertainers, rooms for electricians and mechanics, kitchens and pantries.

STAGE: Directly in front of the building is a small quadrant shaped stage from which runs a continuous platform five feet wide, and at an average height of four feet above the ground floor level, in the form of two interlacing squares. The sides of this platform are walled up and it forms the stage "apron." The performers, that is, singers, jugglers, acrobats, monologists, chorus or band, enter from the stage quadrangle and

(*Continued on page* 104)



AN open air theatre for water pageants built on a group of anchored barges in a lake, with the stage separated from the auditorium and entirely surrounded by water.

AUDITORIUM: The auditorium seats two thousand people. There is additional area for 500 canoes (these are the choice seats) bringing the total capacity to 3,500 people. Three main aisles divide the auditorium into five main sections. In addition there are outside aisles and a promenade at the back of each section. The two side sections rise from four feet to thirteen feet above the water level; the two center sections rise from four feet to twenty-two feet above the water level. In the rear of each section are wide flights of stairs leading down to the landing docks. To the sides and rear of the auditorium radiate piers supplying dock facilities for seven hundred and sixty-eight small boats simultaneously. At the rear of the auditorium, are the lounges and toilets for men and women.

CANAL: Separating the auditorium from the stage is a canal sixty-four feet wide, a portion of which is roped off for five hundred canoes from which the occupants can watch the pageant without landing. At either end of this canal are traffic towers to control the movements of canoes.

(*Continued on page* 104)

## Theatre in Water



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THE famous Chicago, leading Publix house and the biggest money-maker in the Loop, has been reseated from top to bottom with Heywood-Wakefield de luxe chairs. Furthermore, the entire installation was accomplished *without a single interruption to any program!* A de luxe chair, developed in cooperation with Publix engineers and particularly designed for sound houses was selected for the Chicago. As in hundreds of other cases, Publix specified Heywood-Wakefield theatre seats because of their long-wearing construction, their superior comfort, as well as their style and beauty. Warner Brothers, RKO, Roxy, Schine, and a host of other progressive showmen have preferred to install Heywood-Wakefield Theatre Seating for good, money-making reasons. You, too, will find that these modern chairs help to improve sound conditions, to increase patron comfort and box office receipts. Ask your nearest Heywood-Wakefield sales office for helpful information on seating and reseating as a means to more profits.

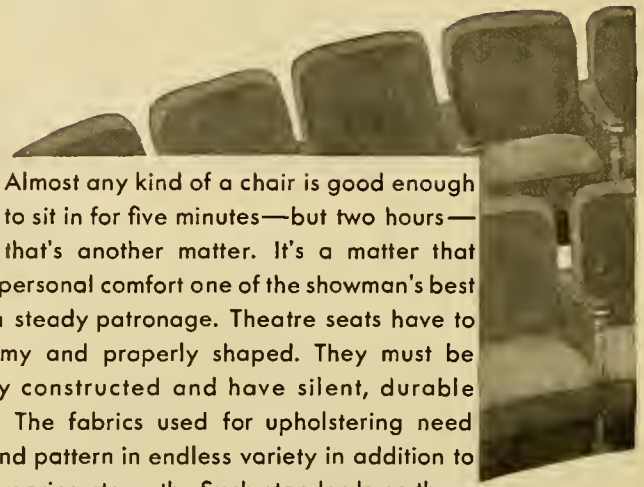
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# Equipment and Its Relation to the Motion Picture Theatre's Success

*An Authority Discusses the Modern Trends in Theatre Operation, Particularly in Their Relation to Equipment As a Source to Public Patronage*

By J. HARRY TOLER

I OVERHEARD two exhibitors talking shop the other day and the conversation ran something like this:

First Exhib: "Well, Bill, how's it going these days?"

Second Exhib: "Terrible. Never saw it so tough since I've been in the business. If this keeps up I'm going to walk away and leave it. How's it with you?"

First Exhib: "Oh, I can't kick. Could be better of course but do you know, since I spent a little 'jack' on my house; fixed it up a bit, I've noticed a gradual improvement. Look's like business is going to continue improving over at my place."

Thus a little innocent eaves-dropping inspired some thoughts on prosperity and what is most needed to produce it.

By what authority I may assume to discuss the subject of theatre prosperity is certainly of secondary importance to the subject itself—a subject that has been of very grave concern to many theatre operators during the past year and a half.

The show business seems to be fraught with difficulties for those exhibitors who with inferior equipment and unattractive house environment are trying to hold their patronage with little more than the help of average screen entertainment.

Every showman knows that of the total number of pictures he may run in the course of a year, comparatively few are of high calibre box-office value on their own account. A lucky break might give him one or two attractions of the box-office knockout variety. Those, of course, might profitably attract the public even though they were screened in a barn. But the reasoning must be confined to the average—not to the exception.

At best, the larger percentage of his pictures will be above the average, but it is a reasonable and therefore safe assumption that at least 50 per cent of them will be judged by the public as no better than the average—each just another picture.

How then may any exhibitor expect to consistently maintain a profitable pace with inferior equipment in an uninviting theatre? Merely add to the normally expected disadvantages of average screen entertainment the indisputable disadvantages of worn-out projectors, uncomfortable seats, poor lighting, unsuitable acoustics, bad ventilation, and unattractive atmosphere and you have conjured a fairly accurate perspective of what false economy may lead to.

## *Theatre Must Aid Draw*

The physical value of an attractive, clean, well-equipped theatre is definitely definable. Does the theatre attract patronage—or is the burden of attraction carried principally by the screen? The former is certainly more conducive to permanent prosperity because the many prospective patrons will passively avoid average, or even better than average, screen entertainment if they know that they must undergo physical and mental discomforts in order to get it.

So it seems to me that now is a most propitious time for the whole industry to do some double checking and self-analysis, emphasizing in our deliberations the true relationship of equipment to the success of the theatre.

What I say may sound like equipment sales talk. If it doesn't I've missed my mark, because I certainly intend to sell the idea that prosperity in any business these days isn't handed out on silver platters. It comes only to the man or group of men who are willing to provide those things which insure success and prosperity.

## *Industry Can Correct Ills*

Is there anything basically wrong with the business of exhibiting motion pictures? It may be argued that business will never again be what it used to be; it may even be proved in some instances that the game (and it is a game) is no longer profitable except for a favored few, but I seriously doubt that there is anything wrong with the business that cannot be corrected within the industry itself, through the initiative of those who have made and will continue to make it an industry worth while.

Public entertainment, through the medium of motion pictures, can no longer be classed as a "penny arcade" business; the transition from the museum class with its circus methods of operation and exploitation has been accomplished and it is now a legitimate, up-standing business, highly susceptible to good merchandising methods.

The modern motion picture theatre is indeed a public utility—a necessity in the economic and social welfare of every community. Is it not, therefore, good business to provide our theatres with modern refinements that appeal to public sentiment?

I address these thoughts particularly to those exhibitors located in the smaller towns—the Main Street centers of the country—who seem to have borne, altogether patiently, more than their share of what many have termed "a serious depression" at the box-office.

It is my honest belief that hard times, politics, stock market declines, crop failures, midget golf courses and all those counter attractions and bugaboos which showmen have been talking about, are less responsible for a decline in theatre patronage than a mistaken attitude on the part of too many exhibitors. Too many have said "My theatre is good

(*Continued on Page* 98)



HARRY TOLER, author of the accompanying article on modern showmanship practices, is head of the newly organized Toler-Dunbar Agency, Chicago, specialists in theatre equipment advertising.

By virtue of his years of experience in the theatre equipment and advertising fields he is qualified to write as an authority on modern trends in theatre operation, particularly in their relation to the part played by equipment in selling the theatre to the public.

Toler has introduced many universally used equipment products into the theatre field, has been a student of theatre supply problems and has had opportunity to gauge the importance of having proper theatre equipment in any and all situations.

Toler entered the theatre field after years of experience in advertising. He was a part owner of the Yale Theatre Supply Co. of Kansas City at the time that organization was taken over by the National Theatre Supply Co. For the last four years he has been advertising and sales promotion manager of National Theatre Supply, and resigned that position only recently to organize his own theatre equipment advertising agency.

It is Toler's belief that modern merchandising methods can and should be applied to theatre operation. In this and subsequent articles which will appear in The Showman he will endeavor to show how good merchandising practices can be utilized to improve theatre business.

# Carbon Dioxide for Theatre Cooling; An Exposition of How System Works

*Official of Carbon Dioxide Division of Frick Company of Waynesboro, Pa., Describes the System and Lets Reader Draw Own Conclusions*

By A. N. CHANDLER

COMFORTABLE indoor conditions are not provided by temperature alone. Humidity and air movement have much influence, and each application is a problem in itself. The theatre, department store and office building differ from each other in the character of work done, kind of occupants, and number per unit of floor area.

In the theatre the audience is still for a period ranging from two to three hours. Of course, people are coming and going at all times but their number is relatively small in proportion to the total number which is seated. People who are sitting still present an entirely different problem from those in a department store where they are moving about. Those in a theatre should feel no draughts or cold air currents. Occupants of office buildings require special consideration. Here there are relatively few in number in each office. They must get a supply of conditioned air of proper temperature and humidity to suit their needs. Each office presents a different problem.

In laying out nearly all air conditioning work, space for the equipment is at a premium. Often it has to be fitted in anywhere regardless of whether it is the ideal place or not. Often it is an afterthought or has to be applied to an existing building, in which case it presents a very difficult problem. Not only is space for the refrigerating apparatus frequently hard to find but to make room for installation of the air ducts is another problem.

## *Carbon Dioxide Compressors*

There are several kinds of refrigerating apparatus which can be applied to air conditioning work. Some of them provide a greater refrigeration tonnage than others per area of floor space occupied. Figure 1 shows an installation of two carbon dioxide compressors placed in a theater near New York City. These require a floor space of 300 sq. ft. and head room of 9 ft.-6 in. Each is the totally enclosed type and has no vertical shaft stuffing box. The stuffing box is of the horizontal rotating type. The compressor is equipped with an oil pump which keeps the bearing under oil pressure of from 400 to 500 pounds at all times. The stuffing box is kept cool by means of a gland in which gas from the suction line is allowed to expand.

Figure 2 shows a cross section of a typical enclosed type carbon dioxide compressor. The thrust bearing takes the crank shaft thrust and equalizes the pressure between the crank case and the atmosphere. It operates at all times under oil pressure.

Each compressor is built with a starting by-pass and safety valve. This valve is of the spring type which blows at 1,500 pounds pressure and repeats when the pressure is relieved from 200 to 300 pounds.

In order to eliminate noise the carbon dioxide compressor and motor are often placed on foundations of cork. In other cases, the foundation is built in a pit which has been lined with cork.

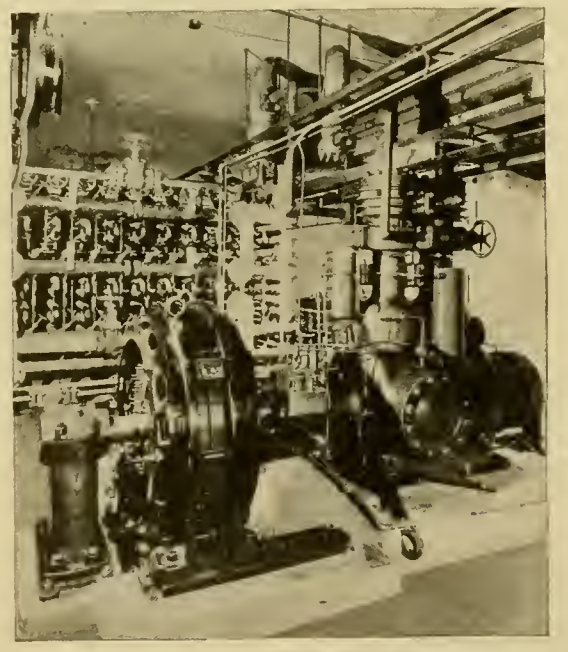


FIGURE 1

*One of the two large carbon dioxide compressors which furnish refrigeration for air conditioning the Newark theatre, Newark, N. J. Double-pipe condensors may be seen in the background*

## *Carbon Dioxide Condensers*

One type of $CO_2$ condenser consists of an eight-inch double extra heavy pipe with seven 1½-in. pipes welded into the tube head. The water heads are of cast iron and divide the shell into several water passes. Figure 3 shows a view of such a condenser. These can be arranged any number of pipes high depending on head room available. They can be placed on 18-in. horizontal centers. Each shell can be arranged to take from 20 to 40 gallons of water per minute, depending upon the range of temperatures desired or work to be done. The water leaving the condenser is within a few degress of the carbon dioxide liquid temperature off the condenser.

As an example, an installation requiring 350 tons refrigeration and using shell and tube condensers could be arranged in a floor space 7 feet wide by 22 feet long. Furthermore, this space allows room for carbon dioxide and water headers. On this installation, the head room required would be 11 feet 6 inches.

Another system is a typical carbon dioxide double pipe welded condenser. It is made up of 1¼ inch water pipes throughout. The four top sections are made up of 2½ inch extra heavy pipe and the remaining eight pipes of 2 inch extra heavy pipe. The 2½ inch and the 2 inch pipes are welded to the 1¼ inch pipes at each end. The reason for the larger top section is to absorb the pulsation of the carbon dioxide gas from the compressor which causes a cushioning effect. The water is so arranged that the coolest water comes into contact with the coolest gas, making the temperature of the carbon dioxide liquid off the condenser near the initial water temperature. Figure 1 shows several stands of double pipe welded condensers.

It is the general practice to supply each

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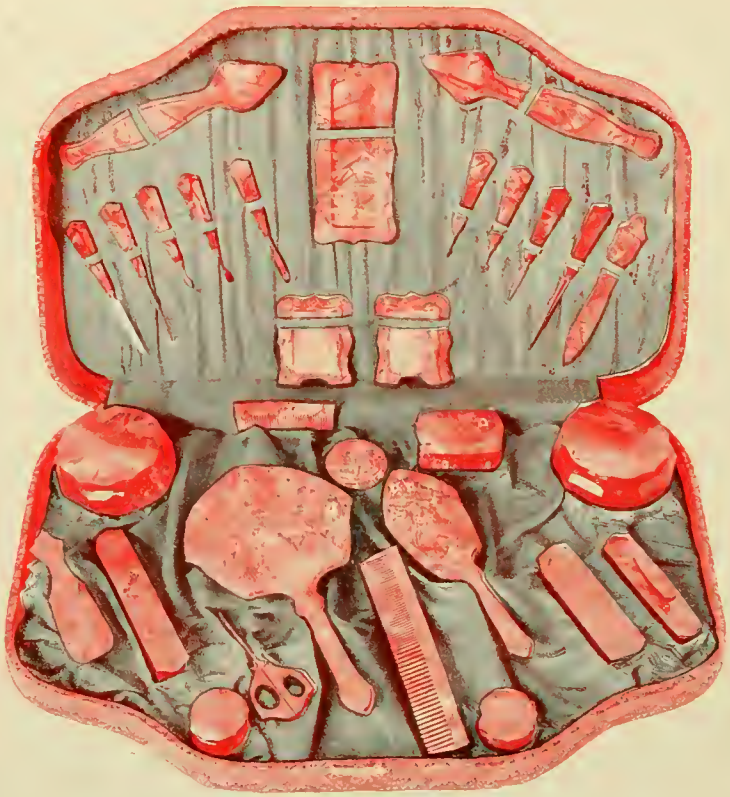
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*A Beautiful Gift For Both Single Girls And Married Women.*

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SALESMEN IN EVERY STATE

carbon dioxide installation with an oil separator and scale trap. These are inserted in the pipe lines between the compressor and condenser and in the suction line from evaporator. These vessels are either of welded construction or of cast steel, according to the standard of the manufacturer. The oil separator is always provided with an oil drain valve and with baffles which are perforated for catching and holding oil. The construction of the scale trap embodies a screen for catching any of the scale or dirt coming from the evaporating side.

This trap must be made so that this screen can be cleaned thoroughly at intervals.

## *Carbon Dioxide Receiver*

The next important feature in the refrigeration cycle is the carbon dioxide receiver. This is used to collect and store the liquid which has been condensed in the condenser. The ordinary practice is to provide the receiver with valves for the inlet, drain, and outlet connections. Each receiver should also be provided with a gage glass equipped with automatic shut-off valves in case of breakage of gage glass. A safety valve should also be furnished in case all the valves should close and the liquid grow warm, causing an increase in pressure. The size of the liquid receiver varies, of course, with the size of the installation but it is good practice to have it sufficiently large to hold the major portion of the charge in the system.

## *Pipe Connections*

Another system is a typical carbon dioxide cycle. The pipe connections between parts are most important. General practice today seems to be to make a complete welded job of all the connections, making provision by means of bends for expansion. In carbon dioxide work, all pipe connections should be bent, wherever possible, with a long bend. This gives the gas more of a chance to flow smoothly, and eliminates the chance of vibration in the pipe lines. It must be remembered that in the discharge lines the gas attains a velocity of from 800 to 1,200 feet per minute at a pressure of from 1,000 to 1,400 pounds. Should this gas meet a right-angled bend, it would cause a severe shock which would pass to the hangers and be transmitted to the building.

In all large carbon dioxide pipe work, it is customary to anchor the lines to the floor and to provide cork pads so the shock will not be passed to the building. Elimination of all vibration is a very important factor on air conditioning work.

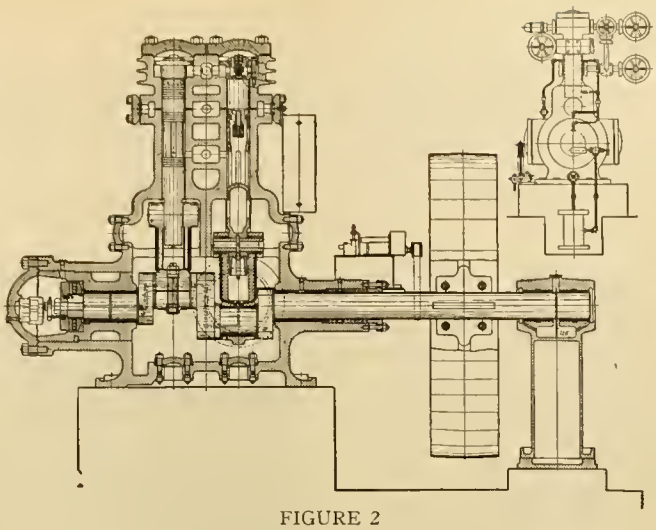


FIGURE 2

*A cross-section view of an enclosed carbon dioxide compressor*

## *Water Cooling Apparatus*

Air conditioning may require that air be dehumidified by passing it through the cool water sprays and filtering during summer months and used as a humidifier in winter months, at which time the air is preheated and humidified by the water and there tempered before delivery. Many air conditioning jobs are a combination of air conditioning and warm air heating systems. That is, in summer the air is cooled and dehumidified by passing through cooled water sprays and filtered; in winter it is preheated, humidified by water sprays, filtered and tempered.

Water used for spraying and dehumidifying the air may be cooled by several means, such as Baudelot cooler type coils, tank with submerged coils, or with special type coils and agitators.

The Baudelot cooler type construction entails a number of coils, standing vertical, over which water is distributed by means of sprinkler pipes or troughs. The coils are ordinarily galvanized and may have several pipes submerged in a tank. The water is then taken and pumped through nozzles in the dehumidifier. The Baudelot cooler type water cooler involves considerable space and requires an insulated room, which is rather expensive. It does, however, get a greater heat transfer than the plain tank submerged coils.

The tank and coil method of water cooling pertains to submerged coils in a tank. The tank is arranged with baffles to give the water velocity and thereby promote the heat transfer between the water and carbon dioxide gas in the pipes. The water is pumped from the tank to the dehumidifier. The discharge is taken from the tank from one end and returned to the other end.

The third method of water cooling referred to is by means of using special types of coils in a closed tank. This arrangement is adaptable to flooding with carbon dioxide liquid. High heat transfer is often secured with this method by means of special agitators developed for this purpose. By this method, the plant is not dependent on the water pumps for its agitation, and any particular dehumidifier can be operated independently of the other. The cooling units can be arranged so that the amount of water cooled can be varied. Cooling the water independent of the dehumidifier unit

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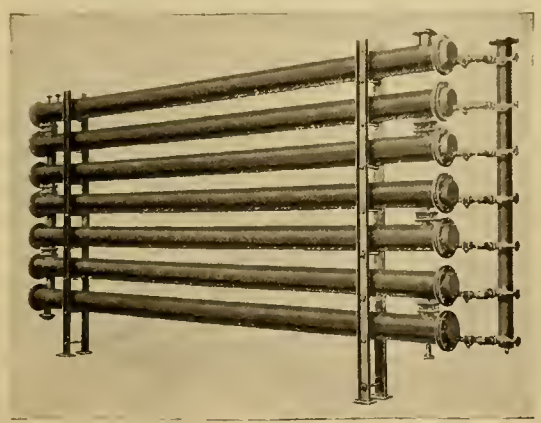


FIGURE 3

*A multi-pass shell-and-tube $CO_2$ condensor, showing stand of seven 8 inch shells. The valves are not illustrated*

# "CARRIER MANUFACTURED WEATHER

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THIS house . . . owned by the Byrd Theater, Inc., and operated by Walter J. Coulter, President . . . has used Manufactured Weather with marked success as a promotion feature, summer and winter.

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The *complete* Carrier System for Air Conditioning in the Byrd includes an efficient CENTRIFUGAL REFRIGERATION UNIT which makes it possible not only to reduce the temperature, but more importantly to hold down the humidity.

The same system produces an equal degree of comfort in the winter . . . dispelling stuffiness, warming or cooling automatically as demanded by the weather or the size of the crowd . . . cleaning the air and distributing it uniformly throughout the house at *all* seasons.

Well-informed showmen know that anything less than a *complete* air conditioning system cannot give patrons the comfort conditions which are now provided by the more progressive houses. They know that satisfactory results cannot be obtained without a *complete* air conditioning system which must include an adequate and efficient refrigeration system.

The Carrier System is not to be confused with those systems offering only half-way results, and it will pay you to know the many differences. A Carrier engineer will be pleased to consult with you at your convenience.

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# Lack of Showmanship Ideas Harming Class B Houses; Service Below Par

*Oklahoma City Exhibitor Points Out False Ideas of Theatre Operations In Second Run Theatres; Urges Personnel Betterment*

By Paul Ketchum

*Assistant Manager, Rialto Theatre, Oklahoma City*

FALSE ideas of theatre operation are what cause considerable gnashing of teeth in many managers' offices and more particularly in the Class B houses than any other. The simple case of the Class A manager having to have the right ideas or being eliminated is enough to force him to find them, but such is not the case with the B houses. It is no secret that hundreds of B houses throughout the country are operating without any thoughts at all other than that the doors open at a certain time and the box-office is where tickets are sold.

These houses get by and that is about all. But on the other hand there are many hundreds of B houses that have found that just getting by isn't good business and plenty more profits can be made by managers if they will utilize their desks for something more than a place to rest their feet.

For instance, there's the matter of service—and by service we mean complete service. The common conception of the manager and, for that matter, of the public as well, that B houses are institutions where service is something noticeably absent is another secret that is anything but true.

Service to some managers is something only dispensed by the A houses and they are ardent believers in that. What is more they teach their customers to believe in that principle.

## *Cashier Choice Important*

A so-so dressed cashier, somewhat between a restaurant waitress and a housemaid, generally presides over the ticket booths of such houses. Good looking, neat, well-dressed young ladies are just as easy to get as the opposites and they don't cost a cent more than the others. Why not get them?

Which, to you, is more satisfactory when you're buying something in a store—a shabbily dressed sales person who dispenses your merchandise as a duty or the one who smiles, talks with a laugh in her voice, dresses neatly and looks as though life held something for her; one who gets a genuine pleasure out of waiting on you?

Isn't the girl in the box-office as much of a sales lady as the girl in the department store? Doesn't the impression she makes on your customers count equally as much for you as it does for the dry goods institution?

The goodwill she builds counts plenty. Trial of both types for a period of a month or two is the surest way to find the truth in that.

After the box-office what?

Cleanliness—that's mighty important, no matter what type of house you're running. Cleanliness doesn't mean polished brass door knobs, but a house that is just as clean in the darkest corner as that shining brass door knob. It means an atmosphere of cleanliness and plenty of it; clean walls, and painted walls; bright, clean curtains, shining floors, and cleanliness among employes as well.

Your patrons want that. They come to the theatre to relax from the cares of their tasks and to be entertained; to forget their own personalities in a world of make-believe that they can thrust themselves into by passing your portals. If this world of make-believe is set off in an atmosphere of uncleanliness in any form whatsoever it detracts from their enjoyment—that means they're not going to be the kind of customers they should be. It means they'll come to your theatre but once to every five times they might come otherwise.

## *The Usher a Key Man*

I've had the opportunity of hearing many theatre patrons' woes and also of visiting hundreds of houses. One thing has been always prevalent—the complaint against the occasional broken chair arm or worn out upholstery. Naturally this won't be found in the first run houses but it will be found, and to a great extent, in the second runs.

But what of the other factors of service? What about the usher, that all important unit of any house?

A lot depends on him. By a cross word or an indifferent attitude in seating a customer that young man can create ill-will that will cost the house hundreds of dollars to regain. He is a mighty important unit, but few second run houses realize that.

For instance, having him dressed in uniform, a clean, neat, attractive, West Point type of uniform that cannot help but make him feel proud of his position and create an impression on the patron that cannot be forgotten.

Does he walk straight, with shoulders square and head up, or does he slide down the aisle on his heels, come to a stop in front of a chair and slouch there until the patron arrives, left to find his or her seat?

He should be every bit as courteous as if he were working in a million dollar first run house. He waits for the customer to arrive, with a dimmed flashlight he shows the way to the seat, he asks pardon if an individual passes and he thanks not only the customer but the persons who were inconvenienced in the move before he leaves. He doesn't leave either the new arrival or the seated patron in an ill frame of mind. By a few good words, the right tone of voice and the proper action he can make these people glad to be put to the inconvenience of permitting the customer to pass. Inconvenience should be reduced to its minimum even if it cannot be eliminated.

These are just a few things. There are many others. It is a mattter of common opinion that second run house customers don't care about service. It's true in some respects, but not with the patrons who mean steady profits. The man or woman who comes again and again to your theatre is the one whom you must give this courteous service to. If you don't he or she will go somewhere else.

Consider for a moment a bit of logic. Why do people go to first run houses? Simply because they see pictures that are up-to-the-minute, because they are made as comfortable as it is possible to make them and because they are given the acme of courtesy.

There are hundreds of individuals to whom timeliness in a picture doesn't mean a thing, but entertainment means everything. If a second run house can give its patrons all of those other things the first run house offers, many hundred additional customers will be brought inside their doors.

The idea that a Class B or second run house need not be a service purveyor in every sense of the word is the false idea that is robbing many theatre managers of profits they can easily obtain.

But the idea that a Class B or second run house need be that in film only is what is getting those extra profits into the box-office.

Service—lots of it—makes success and the adaptation of all the other practical ideas of the first run houses to the second run house is as important. For instance, we were doubtful about billboards, but we tried them with successful results, as with other types of first run advertising.

The idea that all of this on the part of the B manager is nothing more than imitation of Class A houses is a thin one indeed. Fewer desk men and more active men make the B houses a success. After all the entire success of any house is up to its personnel from the porter to the big boss.

# New Hazard of Sound Equipment Adds To Need of Vigilance Against Fire

*Adequate Exit System First Consideration of Theatre Managers; Fire Drills And "Good Housekeeping" Also of Fundamental Importance*

By ROBERT S. MOULTON
Technical Secretary, National Fire Protection Association

THE first consideration in motion picture theatre fire-safety is the exit arrangements. This includes not only adequate exit widths, but the keeping of the exits free and unobstructed, with proper doors, lighting and other details so arranged as to make the emergency egress of the audience possible at any moment. A related feature is the proper drilling of the ushers and employees in fire emergency. Trained employees can under fire conditions do a great deal to assure the orderly exit of the audience and prevent panic. This is well illustrated in the Laurier Palace theatre fire where through the cool-headed work of an usher at one stairway the children in the balcony on that side of the building escaped unhurt, but at the other stairway there was no one to direct the children down the stairs and a jam formed with resultant heavy loss of life.

The most important point of special hazard in the motion picture theatre is in the projection booth, where the projection light or other electrical equipment furnishes a potential source of ignition and the film a readily ignited fast-burning material which gives off noxious and explosive gases in its combustion. In the record of the National Fire Protection Association, there were 284 projection booth fires. It is reasonable to assume that all of these fires could be prevented by proper equipment and proper operation. In the right kind of a projection booth a fire can occur without any spread outside the booth or alarming the audience in any way. The damage to the equipment in the booth may be heavy, but there will be no panic in the audience. Proper construction of booths with fire-resistive walls, doors and shutters over projection ports and peep openings, and above all an adequate vent leading direct to the outside air, is of utmost importance.

## *Sound Hazards Being Met*

Various special hazard fire causes are involved in the use of sound reproduction equipment. Located on the stage, there is thus introduced a new electrical hazard not found in the old silent projection equipment. Many projection screens are of a highly flammable nature and a number of fires, one of them of a quite serious character, have been reported due to the ignition of the flammable projection screen through electrical short circuit or other defects in the sound reproduction equipment behind the screen. The obvious remedy for this hazard lies in the substitution of a non-flammable or slow-burning screen.

Sound insulation constitutes another theatre hazard which was not found a few years ago. Many of the materials used for acoustical purposes are highly combustible and when ignited by any chance spark burn with great rapidity. Considerable attention is now being given to this problem and various acoustical materials are available which do not involve this extreme hazard.

As in the case of fires in other occupancies, "smoking-matches" head the list of so-called common hazard causes. These fires are simply due to carelessness and while perhaps not altogether avoidable owing to the habits of patrons, they may in the main be avoided by a vigilant theatre personnel. Good housekeeping in basements and other portions of the building not visited by the public is another feature of fundamental importance. Many fires start in storerooms, shops and employees' quarters which could well be avoided through more rigid supervision on the part of the management.

Fire-resistive construction of the theatre building is, of course, a matter of first importance. No theatre owner, however, can rest secure from the danger of fire by simply providing a brick, concrete or steel structure. The trim of the building, the decorations and other contents, are all apt to be more or less combustible and even a very minor fire which results in even the slightest wisp of smoke reaching the audience, may lead to a fatal panic.

As in other occupancies, fire extinguishing equipment should always be provided Fire extinguishers and hose should be conveniently at hand for use in time of fire emergency and all the employes should be instructed in the use of this equipment. Automatic sprinkler protection is even more valuable and is largely found in modern motion picture theatres. The automatic sprinkler has the advantage of operating without human intervention and has a fine record of extinguishing fires which have started at times when the building is unoccupied and the fire otherwise would have assumed serious proportions before discovery. In 65 typical fires in motion picture theatres equipped with sprinklers, the performance of the sprinklers has been 92.3 per cent satisfactory. Objection is sometimes made to the installation of automatic sprinklers in the portions of the theatre frequented by the audience on the ground that the opening of a sprinkler head might wet patrons. Experience shows that in a well maintained property the possibility of the accidental opening of sprinklers is so small as to be practically negligible and as far as opening under fire conditions is concerned, it is far better to have the audience wet than burned.

Fire Prevention Week, celebrated throughout the United States and Canada on Oct. 5-11, is the period in which the fire protection fraternity concentrates

(*Continued on page* 107)

### *Film Theatre Fire Causes Outlined*

| | | |
|---|---|---|
| **Projection Booth Fires** | | |
| Film caught fire during operation of projection machine | 122 | |
| Film ignited from heat of machine or overexposure to arc light | 47 | |
| Film broke in machine | 33 | |
| Film ignited from contact with or sparks from carbons of arc light | 20 | |
| Short circuit in electric wiring | 13 | |
| Film ignited by cigarette or match | 10 | |
| Miscellaneous causes | 39 | |
| Total Projection Booth Fires | | 284 |
| **Other Special Hazard Fires** | | |
| Short circuit in talking equipment ignited screen | 4 | |
| Film in storeroom ignited from hot steam pipe | 1 | |
| Burning incense in contact with scenery | 1 | |
| Total Other Special Hazard Fires | | 6 |
| **Common Hazard Fires** | | |
| Smoking—matches | 50 | |
| Electrical causes (except small devices) | 27 | |
| Stoves, furnaces, boilers and their pipes | 11 | |
| Rubbish and litter | 7 | |
| Spontaneous ignition | 8 | |
| Ignition of combustible material by heating or lighting equipment | 2 | |
| Oil burners | 7 | |
| Sparks from furnaces or stoves | 2 | |
| Chimneys or flues—defective or overheated | 8 | |
| Flammable liquids—ignition of | 0 | |
| Gas ignited | 2 | |
| Electric irons or small devices | 0 | |
| Lightning | 2 | |
| Miscellaneous known causes | 5 | |
| Exposure | 9 | |
| Incendiary | 22 | |
| Total Common Hazard Fires. | | 162 |
| **Unknown Causes** | | 78 |
| TOTAL FIRES | | 530 |

DISTRIBUTORS OF THE WORLD'S FULCO SERVICE BEST THEATRE EQUIPMENT

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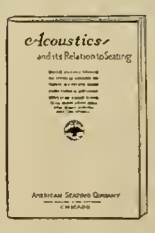
So, American Seating Company undertook research. Posture specialists worked with engineers. Chairs were built to conform with proved posture principles. From a maze of research findings, came comfort features that were quickly recognized by the motion picture industry. Roomy, luxurious chairs . . . seating built to fit the body—to correctly support the spine . . . to give the utmost in easy, natural comfort without slumping.



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Please send me, without obligation, your Booklet, "Acoustics and its Relation to Seating" and the facts about your Reseating Engineering Service.

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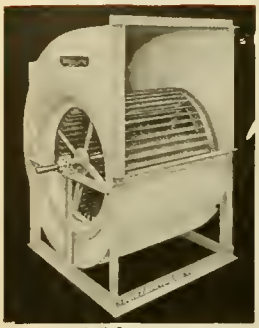
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WORLDS BEST THEATRE EQUIPMENT



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Slater standards demand the highest efficiency in the intallation of the products we represent

Insist on Slater installations for complete satisfaction and safety

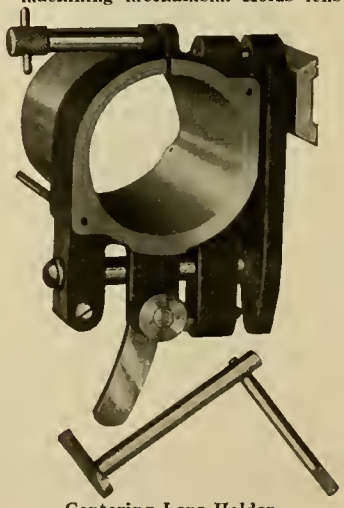
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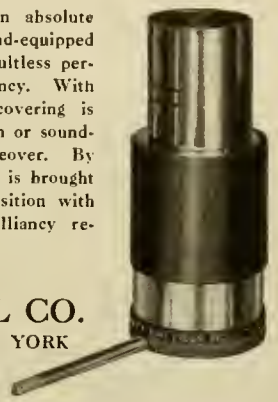
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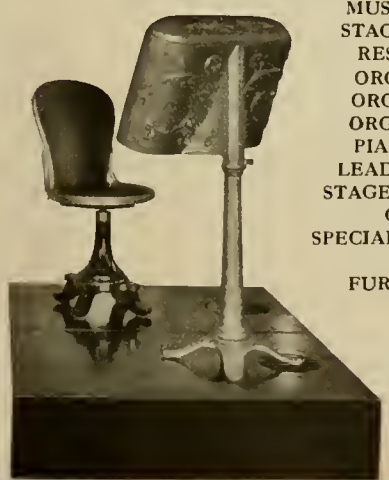
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# EDISON MAZDA LAMPS

GENERAL ELECTRIC

# Cones or Horns, Which Better for Speakers?

By LOUIS MALTER
*Of RCA Photophone, Inc., New York*

THE ultimate goal in theatre reproduction of sound pictures is the complete simulation in each part of the theatre of the sound originally impinging upon the pick-up microphone. This goal is at present far from having been achieved, one of the weakest links in the chain between sound striking the microphone and the sound impinging upon the ear of the auditor being the loudspeaker.

At the present time the two chief types of loudspeakers in use in theatres are the cone speaker with directional baffle and the horn type speaker.

In the following discussion the elements which measure the satisfactoriness of a loudspeaker and the influence of these elements in the reproduction obtained from the two types of loudspeakers mentioned above will be considered. The results of certain measurements will be used to explain the quality of reproduction obtained with each type of loudspeaker in theatres.

The extent to which a loudspeaker can deliver satisfactory reproduction is measured by five factors, which may be classed in order of importance as follows:

1—Frequency range.

2—Uniformity of response.

3—Radiation of distribution characteristics.

## *Loudspeaker Measurements*

If the pressure at a great distance from the speaker is measured at various angles with the normal to the mouth of the speaker a continuous curve is obtained. If the intensity along the normal is set equal to unity the curve obtained is defined as the radiation distribution characteristic for the particular frequency at which the measurement is obtained. The family of curves showing the radiout the frequency range is a measure of the quality of reproduction at various angles to the normal. The ideal characteristic is that in which the intensity is uniform for all frequencies throughout the angle defined by the entire audience in a theatre at the center of the speaker mouth and which then falls off to zero very sharply outside this angle.

4—Efficiency.

The absolute efficiency of a loudspeaker is defined as the ratio of the total acoustic power radiated by the loudspeaker to the total acoustic power radiated by an ideal loudspeaker if fed from the same electrical source.

5—Input power capacity.

The input power capacity of a loudspeaker is measured by the value of $\frac{e^2}{4r}$, where $e$ is the maximum open circuit voltage which can be impressed upon the loudspeaker terminals without producing noticeable distortion, and $r$ is a resistance equal in magnitude to the impedance to which the speaker is designed to be connected.

In order to obtain an accurate and absolute comparison between the performance of the "directional baffle type" loudspeaker and the horn type loudspeaker, frequency response characteristics of the most widely used type of directional baffle type loudspeaker and of the most widely used type of horn loudspeaker were obtained in the following way.

Each loudspeaker was placed on the ground out-of-doors pointing directly upward and at a sufficiently great distance from buildings so that reflections from these did not affect the results obtained. A condenser microphone was suspended directly above the center of the loudspeaker mouth at a distance of 20 feet. The condenser microphone was connected to a sound amplifier. The entire sound measuring equipment was corrected electrically so as to possess a uniform over-all frequency characteristic.

The frequency-response characteristics obtained in this manner are correct down to a frequency at which the radiation distribution characteristic of the speaker becomes so broad that sufficient sound is reflected from the ground to interfere with the radiation shooting straight up. In order to obtain the frequency characteristic for the lower frequencies, the speaker is placed along the ground with its mouth pointed towards the condenser microphone, which is placed close to the ground and at a distance of 20 feet from the speaker mouth. In this case the phase difference at the microphone between the direct radiation and that reflected from the ground is negligibly small at low frequencies so that the actual low frequency characteristic is obtained. This low frequency characteristic, however, must be divided by two due to reflection from the ground. (The assumption of practically complete reflection from the ground has been checked by experiment.) The fact that over a certain region (300 to 500 cycles) both methods yield the identical result is a further check on the composite method.

## *Experimental Results*

A beat-frequency oscillator and high quality amplifier were used in making the measurements. These were set up indoors and leads run out to the speaker and the bullet amplifier associated with the condenser microphone. The recording mechanism shown of a rapi dand accurate frequency response characteristic being taken in a few moments. A complete description of a similar sound pressure recording mechanism has been previously published.

In order to enable a fair comparison to be made between the frequency characteristics of the two types of speakers the two frequency response curves have been so placed as approximately to overlap in the center of the range, i. e., between 300 and 800 cycles. This has necessitated raising the curve of the directional baffle type loudspeaker. A careful study of these curves enables us to make a competent comparison between the two types of speakers as regards frequency range, uniformity of response and efficiency.

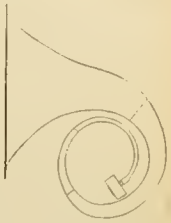
It is immediately evident that the frequency range of the directional baffle type speaker is greater at both the low and high ends of the scale. The cut-off frequencies of the directional baffle type speaker are about 85 cycles and 6000 cycles at the low and high ends, respectively, whereas those of the horn type speaker are about 125 cycles and 5000 cycles, respectively. Thus at the lower end of the frequency scale the directional baffle type speaker has a half octave greater frequency range than the horn type and about one-fifth octave more at the higher end.

As regards uniformity of response the directional baffle type of speaker obviously has the advantage. Between 300 and 5000 cycles the response of the directional baffle type is slightly more irregular, but between these limits the variations in the response of the horn type are greater. Below 300 cycles, however, the horn type speaker is appreciably less responsive than the directional baffle type. As will be seen further, this deficiency in low frequency response in the

(*Continued on page* 111)

### *Controversial*

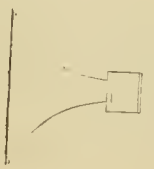
THE SHOWMAN presents herewith an authoritative discussion of one side of that hotly contested two-sided question: "For power and uniformity of volume over a large area, which is superior, the directional baffle or the horn speaker?"



*Air Column Type of Speaker*

Both types have their adherents, each supporting his claims of superiority for the type he champions with engineering data and opinion.

In the belief that open discussion offers the surest road to final answer, or at least majority opinion, THE SHOWMAN presents herewith the paper by Louis Malter, of RCA Photophone, Inc., New York, read at the last meeting of the Society of Motion Picture Engineers and reprinted with permission from the Society's Journal, in which advantages claimed for the directional baffle speaker are discussed.



*Directional Baffle Type of Horn*

Discussions of others supporting the views and facts presented herewith or contesting them by citation of offsetting advantages of the horn type speaker, will be welcomed for consideration by readers of THE SHOWMAN.

# Better Acoustics Boost Box-Office; Speech Intelligibility a Big Factor

*Public Demanding Better Quality of Sound, Acoustics Engineer Declares; Explains Methods of Controlling Volume*

By S. K. WOLFE
*Head of Acoustical Dept. Electrical Research*

NOW that the box-office is being affected by the intelligibility of speech in the theatre, the exhibitor has become more concerned about the acoustic quality of his theatre. The public is no longer willing to pay for a sound picture that is not intelligible and presently they will be demanding an even better quality than what may be termed as "commercial sound," today. There is still, however, a surprisingly large number of exhibitors who do not appreciate what box-office value better acoustics have.

Sound is a very comprehensive term—it applies to anything that is audible. Since in the theatre we strive for something more than mere audibility, the exhibitor must learn to differentiate between good and bad sound. Speech and music differ in aim as well as in character. Speech is a means of communication while music satisfies a less obvious need. The former is practical and the latter is artistic. Accordingly, speech permits an examination on an efficiency basis. Music is judged by its pleasing quality. The primary consideration of speech is understandability and while tonal quality is very important, it is of a secondary order.

## *Rating by Percentage*

It is the writer's intention to limit the scope of this article to the intelligible recognition of reproduced speech. We can discuss this subject in terms readily understood by everyone, namely, percentages. A theatre can be rated in the percentage of intelligibility of speech which is an index of how difficult it is for the patrons to follow the story from the spoken words.

Telephone engineers have found that a good measure of the efficiency of a transmission system is in the percentage of disconnected, meaningless syllables that can be understood through it. This is called an articulation test.

An articulation test of normal speech direct from speaker to listener under perfect conditions gives 96 per cent. If there is any doubt in your mind that speech cannot be transmitted 100 per cent under ideal conditions, try this simple test. Ask your listener to close his eyes so that he may not read your lips.

Then you say the following words once each—map, Nat, Mack, nap, mat and nack, and ask him to write them down as you say them. Providing you do not unduly emphasize the final consonant of these words, you will find that one or more of them have not been understood. This gives you an idea of the difficulties encountered in speech transmission.

The loudness with which sound equipment is operated is an appreciable factor in the intelligibility of the resulting sound. There is a fairly broad range of volume about equivalent to the volume used in average conversation, for which there is no depreciation in intelligibility. However, as tests have shown, if the loudness is somewhat greater or somewhat less than the conversational loudness, we can expect a reduction of articulation of one to five per cent.



S. K. WOLFE

## *Extraneous Noises*

Another factor influencing the intelligibility of speech is the amount of extraneous noise present. Audience noise is of two kinds. The first includes whispering, coughing, laughing, rattling of programs, etc., and is not controlled by the exhibitor. The other, scuffling of feet on concrete floors, is controllable and eliminated with the use of carpet. Further noise is often introduced into a theatre by and through the heating and ventilating systems, and street noises sometimes enter through this channel. This, too, is controllable. Tests have shown that if the aggregate noise is 20 per cent, as loud as the sound, the articulation will be reduced 10 per cent.

Excessive reverberation is still another factor tending toward decreasing the articulation in the theatre. If, in any given theatre, the reverberation exceeds by two seconds a certain optimum value, a reduction of 10 per cent in the articulation results. It can be readily seen that this condition is often encountered in houses not properly treated acoustically when the audience present is small.

There are two more factors to be considered before we can round out our estimate of the probable articulation of the theatre, and these are the percentage reduction necessary on account of the recording and on account of the reproducing system. Since the articulation rating for speech under the best conditions from the original sound source is only 96 per cent, let us assume that the best possible recording and reproducing would be 95 per cent each.

## *Sound Ratings*

To sum up these reduction factors and to get an idea of how a theatre would rate under the conditions that I have outlined above, we get the following:

| | |
|---|---|
| Percentage articulation of original speech under perfect conditions... | 96 |
| *Percentage reduction due to incorrect loudness ..... | 5 |
| *Percentage reduction due to extraneous noise in theatre..... | 10 |
| *Percentage reduction due to reverberation ..... | 10 |
| Percentage reduction due to recording ..... | 5 |
| Percentage reduction due to reproducing ..... | 5 |

*Controllable by exhibitor.

Applying the above listed reductions to to the original 96 per cent in the regular commercial method of applying discounts, we find the resultant percentage articulation to be 67 per cent.

Extensive tests by Dr. Fletcher of the Bell Laboratories have enabled him to draw a curve showing the relation between the percentage articulation of meaningless syllables and the resultant conversational efficiency in which the listener has the aid of context of the sentences in which the syllables are found. From this curve we find that in a theatre having an articulation rating of 67 per cent, the conversational efficiency would be 90 per cent. This means that the patrons would miss about 10 per cent of what was going on, which would keep them under a continuous strain to try to make it out. This strain is perhaps not conscious but does interfere with the ease and comfort of the audience.

Loudness of operation, extraneous noise, and reverberation in the theatre are controllable by the exhibitor in ways described above.

In addition to these measurable fac-

(*Continued on Page* 100)

# Back in 1880 Folks expected Foul Air!



CLOSE, stale air, wilting heat in summer, chilliness in winter... these were necessary evils in 1880... along with dim lights and uncomfortable seats!

Now all that is changed! Among the many important improvements in the modern theatre of today is Healthful Kooler-Aire, Nature's Refrigeration, a complete cooling and air conditioning system.

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# Vital Points Concerning Trade Marks, Patents and Designs Are Determined

*New Question and Answer Department by Ray Belmont Whitman to Protect Interests of Inventors Is Launched in Connection with Regular "Motion Picture News" Patents Department*

WITH the continuation of the Patents Department in this month's issue of THE SHOWMAN, Ray Belmont Whitman, patents attorney, launches a Question and Answer Service exclusively for use of readers of MOTION PICTURE NEWS.

The history of many inventors and their projects strongly serves to bring out the lamentable fact that many a dollar of precious capital, and many a month of wasted labor could have been saved, had the inventor only taken the pains to obtain authentic information in regard to the device upon which he was working, or regarding the efforts which others might have already put forth upon the same or a similar device. A full knowledge of the procedure necessary for obtaining patents, or the market for which the device is intended, is likewise important.

The initial series of questions and their answers by Mr. Whitman follows:

Q. 1—I filed a patent application on my invention and afterwards improved it and asked the attorney to change the application accordingly. He said this could not be done. Please advise regarding this.—A. H. D., Raleigh, N. C.

A. 1—Your attorney was correct. New matter cannot be added to an application, as otherwise there would be endless confusion, inventors would get the benefit of several examinations for the one fee and the file would not show a proper filing date for all parts of the application. Your only recourse is to file an improvement application under a new number and date.

Q. 2—Does the Patent Office guarantee the validity of claims in the patents which it issues?—Leo Granger, Bronxville, N. Y.

A. 2—No. The Patent Office merely makes as thorough a search as possible and does the best it can with the facilities it has on hand to prevent the issue of invalid patents. They do a great work as far as their facilities permit, but since any publication anywhere in the world may be used to prove a priority to invalidate a patent they are frequently held invalid on such publications as well as on differences of opinion by the court and the Patent Office as to what is new in the field searched by the latter. Statistics show that patents are held valid and infringed in somewhat more than half of the total cases adjudicated.

Q. 3—After my patent has issued, is it possible to get broader claims in it?—Martin Tracy, New York City, N. Y.

A. 3—Yes. This can sometimes be done by reissuing the patent providing the failure to claim the invention properly was due to inadvertence, accident, or mistake. There are many decisions as to just what constitutes these. Also the application for a reissue must be filed within two years of the issued date of the patent.

## *New Inventions*

THE records of the Patent Office in Washington are combed by Mr. Whitman for new inventions having an application to motion pictures and are both illustrated and described in THE SHOWMAN as a regular feature.

Mr. Whitman also conducts a Questions and Answers column which imposes no obligation on the reader. All queries on the subjects of patents, trademarks, designs and copyrights fall within the scope of this service. If a personal answer is desired, a stamped envelope should be enclosed with the question. If not, the answer will appear in this department in the first available issue after receipt.

Write on one side of the paper only, giving full name, address and business affiliation. Only initials will be published if so requested. All inquiries should be addressed to Patent Editor, MOTION PICTURE NEWS.

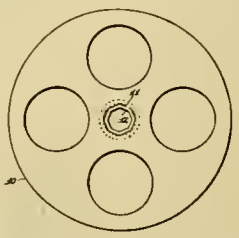
Q. 4—Is there any limit to the number of claims permitted in one patent?—R. F. D., Newport, Rhode Island.

A. 4—No. But recently the Patent Office has put into effect a rule that for every claim originally filed in a case or finally issued in the patent over 20 an additional filing fee, or final fee of $1, must be paid. If the applicant, through his attorney, files a needlessly large number of claims which do not patentably distinguish from one another, the Examiner may reject the case on the ground of "multiplicity." Patents have issued with as many as 389 claims, although the average week in and week out is between six and seven claims. It is interesting to note that the average number of claims in patents taken out through the offices of most advertising attorneys is considerably below the average for all patents above, and that the average of patents issued to the patent attorneys for large corporations is considerably above. For instance, the author served one large corporation nearly six years, averaging throughout the period 25 claims per patent on a large number of cases of all kinds, both simple and complicated. A large number of claims does not always mean greater protection to the inventor, but it often does.

THE Patents Department conducted regularly in this publication embraces new patents on devices used in the motion picture industry. Copies of any of the patents cited here may be obtained by sending fifteen cents (15c) to the Patent Editor for each copy desired.

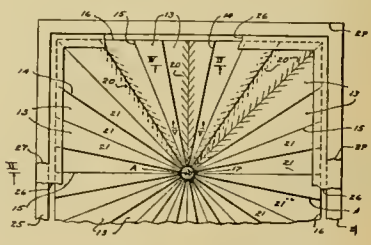
The current group follows:

1,775,610. REEL FOR CAMERAS AND PROJECTORS. Alfred Weiss, New York. Filed Oct. 22, 1927. Serial No. 227,934. 1 Claim. (Cl. 242—70.)



A reel and a hub, comprising a reel having side flanges and a hub, said flanges having bearing apertures centrally therethrough within the confines of said hub, said apertures being of different sizes and of similar angled configuration, the larger of said apertures having angled faces arranged with their apexes abutting the hub, and a spindle having an angled faced portion receivable within said hub, said portion conforming in size and configuration with said larger aperture, whereby the apexes of its angled faces will engage the inner face of said hub, said spindle further including a similarly configured smaller extending portion which is adapted to extend through and embrace the walls of the other aperture.

1,775,294. ACOUSTIC TYMPANUM. John A. Poroma, New York, N. Y. Filed Feb. 12, 1929. Serial No. 339,289. 9 Claims. (Cl. 181—31.)



1. The method of producing an acoustic diaphragm which consists in providing a sheet of appropriate material with a central opening, and contracting the latter by incorporating in the remainder of said sheet radially diverging corrugations.

17,793. TELAUTOGRAPHY. Harry Guy Bartholomey, London, England, and Maynard Leslie Deedes MacFarlane, New York, N. Y. Filed June 4, 1929. Serial No. 368,304. Original No. 1,653,425, dated Dec. 20, 1927. Serial No. 572,664, filed July 3, 1922, and in Great Britain Sept. 19, 1921. 66 Claims. (Cl. 179—5.)

37. The method of making a non-pictorial representation of a picture which comprises positively establishing reading points at intervals along a first line of scanning, the selection of points being independent of the character of the picture being scanned; making tone determinations at the established points; recording said determinations; positively establishing reading points in an adjacent line of scanning and betwee the points established in said first line of scanning, the selection of such points being also in-

(*Continued on page* 108)

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### STRONG CHANGE-OVER DEVICES

Always in the lead in developing efficiency equipment for the projectionist. Ask the National salesmen to tell you about Strong Change-Over Devices.

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### BOSTON RUBBER MATS

A necessity in every modern theatre lobby. Mats and runners made to measure in very attractive combinations of colors and designs. Name of theatre worked in if wanted. Write for samples and prices.

BOSTON RUBBER MAT COMPANY

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for perfect and harmless cleaning of painted surfaces, marble, tile, terrazzo, and mosaic.

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Sole Manufacturers Wyandotte, Mich.

### BEST PROJECTION DEVICES

Kinebooth port-hole shutters that conform to fire regulations; heat shields, carbon adapters, Mazda adapters, baby spots and Besteropticons. Megazine lights.

BEST DEVICES CO.

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*Following Colonial Precedence Are the Exterior Lines of Cape Cod's Colony Theatre*

# New England Converts Old Colonial Church Into a Modern Theatre

By ALBERT EASTON POOR
*Architect*

WHEN Raymond Moore, owner of the Cape Playhouse at Dennis in Cape Cod, proposed to add a modern picture house to his group, several interesting problems were presented.

Dennis is one of the oldest towns on the Cape and in consequence the architecture follows colonial precedence. The Playhouse itself is an old Colonial Church converted into a theater. It presents New York shows and first-run pictures in two-week bills and caters to the summer colony of the surrounding district.

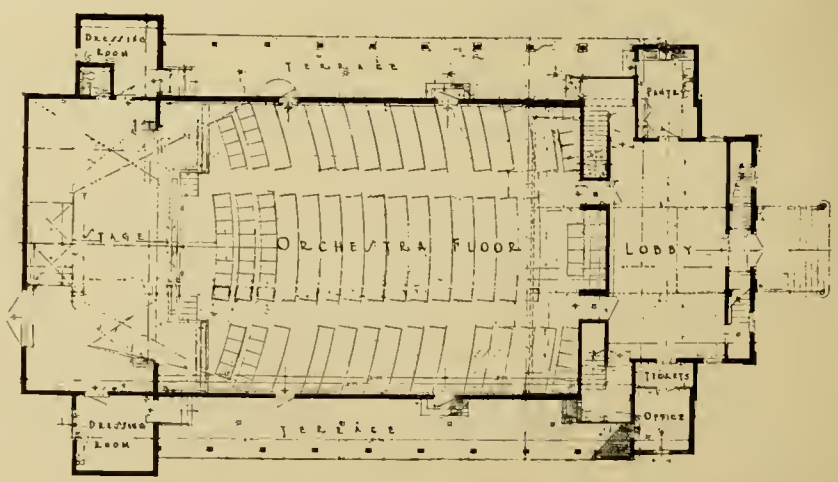
Thus, it was determined to give to the new Cinema simplicity to conform to the colonial architecture of Cape Cod and yet be comfortable and luxurious enough to suit a high-type audience. To add to these difficulties it was proposed to cover the auditorium with an ultra modern ceiling decoration painted by Rockwell Kent. Reproductions of this appeared in MOTION PICTURE NEWS for Sept. 6th.

The exterior of the theatre as shown in the accompanying cut follows the precedent of the early Cape Cod church in its simple dignity. The exterior is painted white with green blinds. The arcades along the side are used for serving coffee and tea between performances.

Inside, the lobby was designed to be a transition between the colonial exterior and the modern interior. The lower walls are panelled and painted a warm grey; the upper walls and ceiling are painted a light sky blue. The lighting is concealed in the cornice above the panelling.

The auditorium seats a total of 317. Thirty-eight of these seats are in a shallow balcony at the rear. The chairs are especially designed arm chairs with space enough between rows so that patrons may remain seated and still allow people to pass comfortably in front of them. The chairs are covered in apricot colored suede cloth and the woodwork in lacquered black. The ceiling is in the form of an eliptical vault springing from a high wainscot. This ceiling, representing the constellations, of the sky and the milky way, is in tones of deep blue,

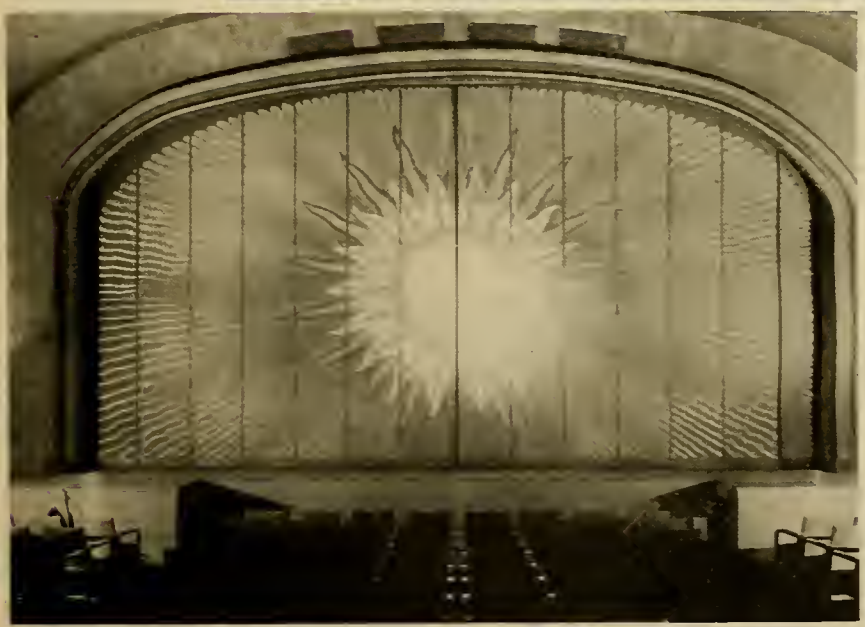
(*Continued on page* 107)




· MAIN FLOOR PLAN ·



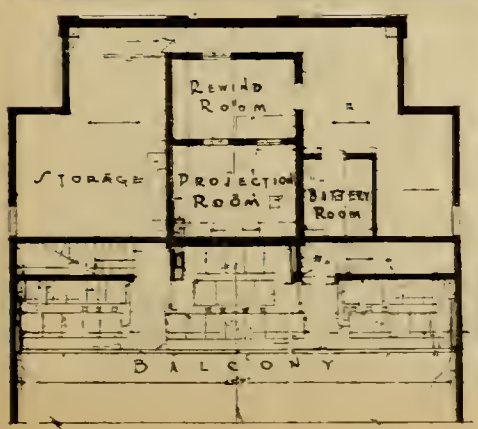
*An intimate view of the Cape Cinema. The ceiling, representing the constellations of the sky and the milky way, is in tones of deep blue.*



*The curtain is a folding screen worked by an electric motor. It is painted on orange suede mounted on a wooden sound-proofed backing. It represents the sun.*

*The lobby is done in simple, yet effective taste and is in keeping with the Colonial scheme, with a slightly modernized touch.*






*Balcony Floor Plan*

Racon Horns & Units are covered by U. S. Patents Nos. 1507711-1501032-1577270-73217-73218-1722148-1711574

—WATCH— for RACON'S advertisement in next issue SOMETHING ENTIRELY NEW



No. 5325

Air Column slightly less than 10 ft. Depth 30 inches. Bell 30 x 40 inches. Weight 30 pounds.

*Innumerable Theatres are equipped with RACON Speakers . . . . .Because*

# RACON

*Products are Leaders in the industry*

**THE NEW RACON HORN No. 5325 is the latest member of the RACON family—especially appealing where there is very little space between screen and wall.**

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Theatre .....

Town ..... State .....

## THE DA-LITE SCREEN COMPANY

2723 North Crawford Ave., CHICAGO, ILL.

*Correspondence from reliable dealers invited*

# Manager's Self Quiz

*(Reprinted from Publix Opinion)*

## Theatre Illumination

*Q. When choosing a dimmer, how shall one determine its capacity? Why?*

A. Choose a dimmer having the same rated capacity as the load it is going to control. When the dimmer capacity is higher than the load, the light will not be dimmed out entirely and changes of brightness will be sudden instead of gradual. If the dimmer is of lower capacity than the load it is compelled to carry, the cut-out will occur too rapidly and the dimmer will be burned out in time.

*Q. How can one determine the size of letters on inside illuminated signs?*

A. The formula for determining the size of letters on a sign is as follows. The greatest viewing distance in feet divided by thirty-six will give the height of the letter in inches. For a viewing distance of 72 feet for instance, a height of two inches for the letters would be necessary. Width of a letter should be 60 per cent of the height while space between letters should be 40 per cent of the height.

*Q. In illuminating statuary what must be borne in mind?*

A. All statues when illuminated cast shadows. It is important to get the statuary looking as natural as possible. For that reason, illumination should come from two sources so placed that a natural result will be obtained.

*Q. Should high wattage lamps be dipped? Why?*

A. It is impracticable to dip lamps of 50 or higher wattage because such lamps are generally gas filled and the dip would burn off rapidly.

*Q. What is the depreciation in the efficiency of lighting equipment due to dirt?*

A. On the average there is a 20 per cent loss in the efficiency of light equipment in a month because of the accumulation of dust and dirt on lamps and reflector surfaces.

*Q. What is the best system of cleaning to prevent this depreciation?*

A. Wash and clean all lamps once every three months. Have them wiped with a damp cloth once every month. Dry wiping is not very effective and costs almost as much as damp wiping. Do not use it.

## Projection

*Q. What are the most common carbon defects in projection?*

A. Burned out craters caused by too low amperage; blown out core caused by two high amperage; excessive spinkling caused by too much current, or by poor contact between carbon and holders; sputtering at the arc caused by damp carbons, improper set or trim of carbons.

*Q. How do these faults spoil projection?*

A. Burned out craters result in dark spot on the screen; blown out core results in increased carbon consumption, spot on the screen and spindling; excessive spindling results in flickering light on the screen; sputtering at the arc results in flickering light on the screen.

*Q. What remedial steps would result in improvements?*

A. Remedy for burned out crater—use a smaller carbon or increase the current. Remedy for blown out core—use less power or use carbon of greater diameter. Remedy for excessive spindling—use proper carbon for specified current and make sure that contacts are smooth.

*Q. How should a carbon be tested for breakage?*

A. Remedy for sputtering at the arc—dry carbons by placing on top of rheostat. Check up on set and trim.

Copper coated carbons may be broken under coating. Test not by tapping carbon on hard surface but by applying slight pressure with the fingers along entire length of stick. Tapping a carbon spoils it.

*Q. What projection defects occur most commonly?*

A. Common projection defects are unsteady pictures, poor definition, travel ghost, flicker, distortion, poor illumination, blank screen, improper projection speed resulting in unnatural movement of subject, fuzzy border, and misframes.

*Q. What are the causes of an unsteady picture, poor definition, and flicker?*

A. An unsteady picture is caused by (a) excessive speed of projection, (b) bent intermittent sprocket, (c) insufficient tension on shoes (d) wax or dirt on intermittent sprocket, (e) film perforation not standard, (f) film shrinkage, (g) improper splicing.

Poor definition is caused by (a) dirty objective lens, (b) incorrect lens system, (c) reflected light from lens barrel, (d) warped film, (e) soft focus film or duplicate film, (f) vibration of projector, (g) haze from wrong type of screen, (h) uneven track on shoe and plate.

Flicker is caused by (a) projection speed too low, (b) light source too strong, (c) unsteady arc, (d) douser not properly timed for change over, (e) iris not properly timed.

*Q. What steps would you take to increase illumination on the screen?*

A. Clean dirty condensers, check to see if insufficient current, check on correctness of optical system, avoid using dense film, make sure that image of light source does not appear on screen.

*Q. What three types of film damage are prevalent?*

A. Damage to sprocket holes, scratches on the body of the film, and deliberate mutilation of the film for signal purposes.

*Q. What are ten causes of sprocket damage?*

A. Improper adjustment of the tension shoes, poorly made splices, damaged film reels, badly notched sprocket holes, the use of old and brittle film, overspeeding, projector parts badly worn, defective mechanism of projector, improper lubrication, and worn or undercut sprocket teeth, dirt on intermittent sprocket causing film in extreme cases to ride on teeth.

## Sound

Q. What procedure must be followed when the reproducer needle jumps a groove on the disc?

A. If the needle jumps back the sound will repeat, and may keep on repeating at every turn of the record. If the needle jumps forward the sound will be ahead of the picture. The procedure will depend on the character of the film and the place where the jump occurs. Any record on which the needle has jumped must never be used again, and the reproducer should be checked as soon as possible. Bring the fader to zero as soon as the jump is noticed. The next procedure will depend on circumstances, as follows:

(a) With speech or other sound accompaniment, where exact synchronism is essential. In this case it is not possible to continue without losing synchronism, and there is no option except to continue the programme with the next reel, which is set up on the other machine, or else to cut out the sound for the remainder of the reel.

(b) With music or other sound accompaniment, where exact synchronism is not essential. Keep the projector running and look over the reproducer quickly to see whether there is any visible cause for a jump, such as the reproducer body's dragging on record, or the reproducer's hitting something that prevents it from moving freely. If so, remove the obstacle or change the reproducer. This, of course, involves loss of accompaniment for the remainder of the reel.

(c) If no cause of the trouble is evident, but the needle jumps back, change the needle, move the reproducer over to a position two or three grooves ahead of where it was when it jumped, and restore the fader to its regular setting. If the needle jumps forward and seems to be tracking properly, restore the fader to its regular setting.

Synchronism is lost when a record is continued after the needle has jumped. In such cases, if there are any direct cues in the picture, such as knocks, voices, cheers, etc., the fader must be put down to zero when passing over them.

Q. When do vacuum tubes require replacement?

A. Vacuum tubes require replacement when any one of the three following conditions occur:

(a) When plate currents begin to fall below minimum values. This, of course, applies only in cases where a meter is provided on the amplifier for the purpose of checking such currents. When two or more amplifier tubes begin to show low plate current at the same time the fault probably does not lie in them but may be due to the rectifier tubes. Therefore try renewing the latter.

(b) When the tube begins to be noisy. This statement applies to amplifier tubes.

(c) When the filament shows one or more bright spots instead of glowing uniformly throughout its length.

Tubes that have once been used in a rectifier are unfit for use in amplifiers since they are not capable of giving good quality.

### Coloring Exteriors

CHICAGO—outlining of buildings in color lights is being developed by a number of theatre operators. Reco color hoods with holders are particularly suitable for this work, states Reynolds Electric Co., manufacturer and distributor. Reco hoods are used in providing color in auditoriums, for exit lights, borders and footlights. Natural colored glass is used.

# Projection, Screens and Theatre Lighting Discussed by Engineers

*Installation of Wide-Measure Screens Observed by Progress Committee of Society of M. P. Engineers*

SCIENCE continuously points the way to new standards in the field of exhibition. New methods of projection, improvement in threatre designing and lighting, problems offered by wide film and the resultant changeover to wider screens, all are topics of vital importance to every theatre operator. In this article, the second and final installment, the Progress Committee of the Society of M. P. Engineers reports developments affecting technical aspects in the theatre field.

The report lists the source material from which the facts were gleaned, thereby opening the door to additional information by reference to the original. Included in the authorities mentioned there is frequent reference to *Motion Picture News* and *The Showman.*

The report follows:

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Dahlgreen[203] has given data on a German projector of the suitcase type as "Kinobox C." Light is reflected from a mirror set at an angle of 45 degrees to the film plane and the rotating shutter is positioned between the light source and the film. Descriptions have also been published of two other portable projectors of German manufacture, the "Grawor" and the "Matador."[204] A window display projector uses 35 mm. film and projects pictures 9 inches by 12 inches, which remain 7 to 12 seconds on the screen.[205] The Kohm advertising projector uses a loop of 16 mm. film, 120 meters long.[206]

In the "Speico" automatic projector, the lamp house, motor drive, gate, and lens system are mounted on a horizontal box holding the film which feeds from the center and rewinds from the outside of the roll. The film edges rest on a number of threaded metal cylinders arranged radially around the center of the magazine. One of these cylinders is connected to each of the extremities of a vertical drum for guiding the film from its entrance to its exit from the case and to keep a constant length of film outside of it. Upper and lower sprockets, ventilation of the film, and the lantern, and a humidifying device are features of this projector.[207]

A few patents have been issued concerned with improvements in projector design, methods of utilizing an endless strip of film, *etc.*[208]

## *Stereoscopic Projection*

Barth[209] prepared a review of the systems for the production of stereoscopic motion pictures. A device for which claims of relief effects were made was demonstrated in Hollywood in November.[210] A standard camera and regular film stock were used. Another apparatus was demonstrated also on the Coast which was paterted in 1915 but was perfected mechanically only recently. Bi-lensed optical systems are avoided and individual viewing frames are said to be unnecessary. Alternate frames are photographed from laterally varying positions (angles), the optical center of the lens representing the pivotal point. A train of motor-driven gears and cams are built into the tripod head.[211] Only two patents were noted dealing with devices for obtaining relief effects.[212]

## *Non-intermittent Projection*

In one type of continuous projector supplied by an English firm, a ring of lenses rotates in the place usually occupied by the rotary shutter. The speed of rotation of each lens corresponds to the rate of travel of the film in the gate in such a way that each lens is maintained central with its appropriate film picture which is thus projected stationary on the screen.[213]

Another non-intermittent type of projector, also manufactured in England, was designed so that the film passes upward through the gate which accommodates two picture frames. Moving parallel with the film and at equal speed is a continuous band of 14 lenses arranged in a channel shaped like the letter "D" the flat side of which is nearest the gate. Two images, or one complete image with parts of two others, are available which, by means of a master lens and an ordinary projector lens, are superimposed on the screen.[214]

A continuous projector designed by a Frenchman, M. R. Huc, has several novel aspects to recommend its consideration. Film is passed on a curved track in the form of a part cylinder before a light aperture somewhat higher than that of a single frame. An image is projected onto a mirror in the center of the cylinder and set at an angle of 45 degrees to the light path. The mirror turns at a speed one-half that of the moving film through a slight arc and then returns to the original position while a shutter cuts off the light momentarily. A stationary image is projected on a screen placed at right angles to the original light source. Means are provided for framing a single picture on the screen.

A projector with continuous movement and using unperforated film on Ozaphane stock has been demonstrated in Paris.[215]

## *Screens*

*Screens.*—Larger screens are generally being installed for standard projection, the size most used in the larger houses on the Coast being 18 feet by 24 feet. Certain producers are planning installation of large screens for the showing of wide films.

A mechanical device operated from the projection booth permits masking the screen to any size needed in three seconds.[217] A sound screen is constructed entirely of asbestos.[218] Another sound screen is made with a glass beaded surface.[219] The screen is fire-proof, may be washed, and rolled up. A screen used by the Film Guild Cinema is stated to be made up with laminated gold and other metals as well as pigments. Arc amperage is said to be lowered 50 per cent by its use.[220]

Some of the ideas patented relating to projection screens are the following: a screen surface comprising agglomerated microscopic spheroidal particles of a considerable range in size; screens having mica dust or finely ground quartz on their display surface, a daylight screen which includes the use of a rayon screen before the regular screen, the former stopping the light falling angularly on the screen; a screen comprising a thin sheet of water dropped through space from a suitable container, *etc.*

*Theatre Illumination.*—Paints which fluoresce strongly under ultra-violet radiation have been used to paint costumes and scenery for the production of startling effects.[222] Types of batten spotlights available in Great Britain for stage illumination have been described.[223] Electrically interlocked motors form the connecting link between the control board and the grouped pre-set modulators in different theatre stage lighting circuits.[224]

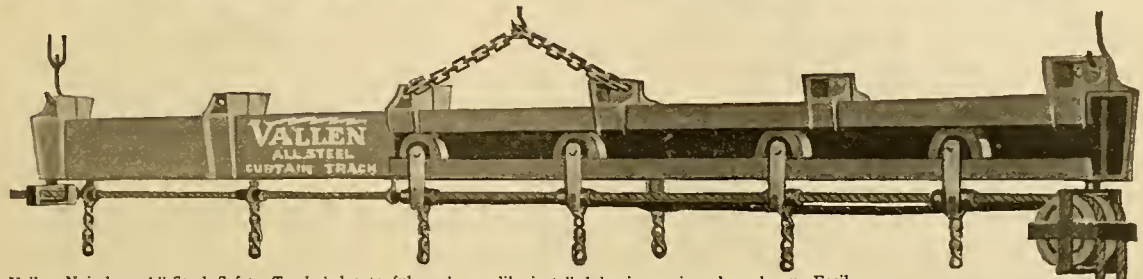
A new stage and theatre lighting system known as Colorama has been developed by the General Electric Company. It consists of a scheme of cones and flutes with lamps and color media so arranged as to give changing and overlapping color and shadow effects. Glass filters are used instead of gelatin.[225]

Considerable attention has been given the theatre acoustics problem during the year of 1929. One firm has made an acoustical analysis of over 1500 theatres and made recommendations for treatment of the auditoriums. A lowering of the accepted optimum reverberation time as a function of volume was reported.[226] Theatres with square auditoriums were found in general to have better acoustic properties than long narrow theatres. Kellogg[227] stated that the trend will be toward very "dead" theatres in the future with the recording and reproduction arranged to adjust such variables as reverberation and loudness. According to Friend,[228] seats should be made of materials which absorb nearly as much sound as a person. Hair felt and other soft materials which reduce the reverberation have a high selective absorption for frequencies above 1000 and a masking of the audibility of high tones results.[229]

Eyring[230] has shown that the common method of calculating reverberation times

(*Continued on page* 106)

# Fulfill Your Promise of Good Entertainment




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Any curtain operated from a Vallen track will glide smoothly and noiselessly and is a practical way of adding distinction to any entertainment.

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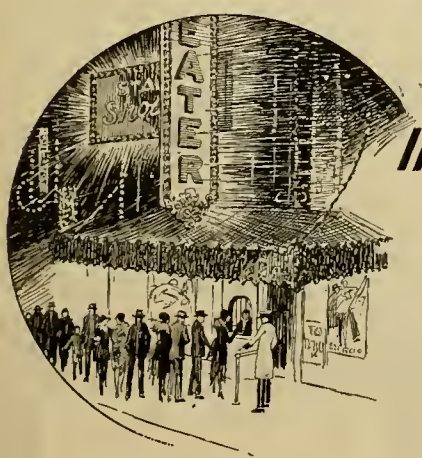


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# Suggested Programs for Saturday Kiddie Shows

## *Saturday, October 18th*

WILLIAM PENN (birthday) Oct. 14, 1644-1718. English Quaker, founder of Pennsylvania. Wm. Penn signed peace and friendship treaty with the Indians June 23, 1683.

(a) Guests of honor:
1. Daughters of American Colonists
2. Colonial Dames
3. Local Indian or members of Indian Woman's Club.

(b) History teacher to tell the story of the life of Wm. Penn—his friendly relationship with the Indians—the Peace Treaty—the founding of the state and the meaning of its name (Penn's woods).

(c) Playground Department or primary teacher to illustrate signing of the treaty and smoking of peace pipe, using children in Indian costumes.

(d) Cartoonist to sketch the activities of the early settlers, the felling of trees, clearing of land; building of block houses, churches and homes.

(e) Cooperate with librarian for arrangement of books on Colonial history that would interest children.

(f) Tie-up with local book store for window display of books on Colonial life, of interest to children, with card telling of celebration of Wm. Penn's birthday at the Junior Matinee.

(g) Display of Colonial flags in the foyer.

(h) Doorman in Indian costume.

(i) Representative from Chamber of Commerce to tell of the significance of the state of Pennsylvania in the Union regarding size, products and activities of its people.

(j) Have word-making contest using the name "Pennsylvania," recognition given to longest, correct list. (Contest previously announced on screen.)

(k) Cooperate with art store for large picture of Wm. Penn to be hung in foyer, decorated with early Colonial flags.

PICTURE:
1. "War Paint" (Indian, M-G-M 5 rls.)

SHORT:
1. "Indian" (Pathe Review No. 9, 1 rl.)

* * *

NOAH WEBSTER (birthday) Oct. 16, 1758-1843. Scholar, author, lexicographer. He is noted for his "American Dictionary of the English Language," published in 1828.

He had published in 1783 Webster's "Spelling Book" which was used for almost a century in nearly every school in the country and sold in large numbers to the freedmen after emancipation. A touching incident of an ex-slave and the "Spelling Book" will be found in the story, "Two Gentlemen of Kentucky," by James Lane Allen.

(a) Guests of honor:
1. Officers of organized book clubs
2. Writers on local newspapers

(b) Librarian to tell interesting experiences in life of Noah Webster, mentioning his authorship of the first "Spelling Book," incorporating the story of "Two Gentlemen of Kentucky," by James Lane Allen.

(c) English teacher to tell briefly of the origin of our language and the constant change in spelling.

(d) Doorman in Colonial costume.

(e) Door prize to be a small copy of Webster's Dictionary.

(f) Call attention of children to copies of very old books in local museum.

SHORT:
1. "Booklovers" (Musical fantasy, Paramount 1 rl.)

* * *

UNITED STATES MINT ESTABLISHED AT PHILADELPHIA, Oct. 16, 1786.

(a) Guests of honor: Officers of Bankers Ass'n.

(b) Government officer to tell of necessity of uniform coinage system, metals used significance of emblems used on coins, the work done in mints, the number, and locations.

(c) Arrange with bank for display in window of coins, old and new, with card telling of celebration at Junior Matinee of the anniversary of the establishment of the United States Mint.

(d) Door prize of small bank or cooperate with bank officials for suggestions.

(e) Conduct treasure hunt, using small bags of new pennies.

SHORT:
1. "Gold" (Egyptian-Pathe Review No. 10, 1 rl.)

* * *

ALASKA TRANSFERRED TO UNITED STATES BY RUSSIA, Oct. 18, 1867.

(a) Guests of honor:
1. Officers of Travel Club.
2. World traveler.

(b) Geography teacher to explain transfer of Alaska to the United States, touching upon its location, size, products and industries.

(c) Librarian to give interesting word picture of natives of Alaska, their homes and customs.

(d) Doorman in Eskimo costume.

(e) Cooperate with local book store for display of books on Alaska of interest to children, with card announcing Junior Matinee celebration.

(f) Cooperate with local merchant for door prizes of small Eskimo doll for girl and small boat for boy.

(g) Dancing school to present children in an Eskimo ballet.

SHORTS:
1. "Geese" (Arctic Circle-Pathe Review No. 9, 1 rl.)
2. "White Majesty" (Icebergs-Pathe Review No. 34, 1 rl.)
3. "Snow Time" (Animal winter sports-Pathe, 1 rl.)
4. "Alaskan Knights" (Krazy Kat-Columbia, 1 rl.)

PICTURES:
1. "Nanook of the North" (Pathe, 6 rls.)
2. "Kivalina of the Icelands" (Pathe, 6 rls.)
3. "Alaskan Adventures" (Pathe, 6 rls.)
4. "Trail of '98" (Alaska-M.G.M., 8 rls.)
5. "Great White North" (Arctic expedition-Fox,, 7 rls.)
6. "Primitive Love" (Eskimo life, 3 rls.)
7. "The Gold Rush" (Chaplin-U. A., 8 rls.)
8. "Smoke Bellew" (Alaska-Cooperative, 7 rls.)

* * *

SAMUEL T. COLERIDGE, (birthday) Oct. 21, 1772-1834. English Lake poet.

(a) Guests of honor:
1. Daughters of British Empire.
2. Officers of Writers Club.

(b) Librarian to tell story of life of Coleridge, mentioning his writings.

(c) Cooperate with book store for window display of books by English authors, of interest to children, with card announcing the Junior Matinee.

(d) Door prize: Small copy of book of poems for children.

(e) Call attention of children to the display of old English books in museum.

(f) Display of American and British flags in foyer.

PICTURE:
1. "Ancient Mariner" (Fox)

SHORT:
1. "Booklovers" (musical fantasy-Para., 1 rl.)

## *Saturday, October 25*

FRANZ LISZT (birthday) Oct. 22, 1811-1886. Hungarian composer, conductor, and teacher.

(a) Honor guests:
1. Officers of local Music Club.
2. Musicians of note.

(b) Display of American and Hungarian flags.

(c) Liszt composition played by organist, local music teacher, or duet by talented music pupils.

(d) Music teacher to have group of children give interesting bits in life of the composer, stressing his boyhood experiences.

(e) R. O. T. C. or Boy Scout orchestra to play a composition of Liszt.

(f) Window display of compositions of Franz Liszt in music store.

(g) Attendance prize: Small harmonica.

PICTURE:
"Music Master" (Fox, 8 rls.)

SHORTS:
1. "Franz Liszt" (Music Master Series, 1 rl.)
2. "Hungarian Rhapsody" (U. A., 1 rl.)
3. "Hungarian Goulash" (cartoon-Educ., 1 rl.)
4. "Chords of Memory" (Para., 1 rl.)
5. "Opera" (Pathe Review No. 8, 1 rl.)
6. "Words and Music" (Pathe Review No. 36, 1 rl.)
7. "Music" (Pathe Review No. 29, 1 rl.)
8. "In a Music Shop" (Fox).

* * *

NAVY DAY, Oct. 27.

A national holiday set aside to honor President Roosevelt's birthday since he was the first president to foster the development of the modern fleet.

THEODORE ROOSEVELT, Oct. 27, 1858-1919.

Twenty-sixth president of the United States, soldier, man of letters, statesman. Awarded Noble Peace Prize. Theodore Roosevelt was ever a champion to our navy and through his efforts our navy reached its present-day state

(*Continued on Page* 99)

### *Boosting Kids' Programs*

**Theatre owners in innumerable spots in every section of the country lay strong emphasis on a series of regular Saturday morning showings for youngsters, in their campaign to build up good will in their community. Always a ticklish problem, particularly where women's clubs are concerned, the showing of pictures to child audiences must be done only under the most favorable conditions. Proper program types spell success or failure for the matinees.**

**Ryllis Hemington, director of public relations for Fox West Coast Theatres, has prepared a list of subjects favorable for these Saturday matinees. This chart appears regularly in MOTION PICTURE NEWS, with a new group of programs published each week and sufficiently in advance for exhibitors to secure prints of subjects suggested.**

**Suggested programs for Saturday, October 18th, and Saturday, October 25th, appear herewith.**

# Equipment and Its Relation to Success

(Continued from Page 71)

enough for this town" and have let it go at that.

It is my further conviction that the theatre business is now or can be made just as profitable as it ever was, if the theatre owner will MEET COMPETITION. And the greatest competitor he must meet is NATION-WIDE PUBLIC SENTIMENT for refinement in motion picture entertainment. I contend that the public is a competitor because it actually instigates competition by its demands. The small town patron goes to the big town, observes what the big towner is getting in the way of theatre conveniences and comforts, and comes home with a decided preference for metropolitan amusement facilities. What's to be done about it? My idea is—TRY TO GIVE YOUR PATRONS WHAT THEY PREFER.

Obviously it would be foolish to even suggest the establishment or maintenance of a palatial deluxe theatre in a town that could not possibly support it if every man, woman and child could be depended on to put in their appearance at the box-office at each performance.

I, personally, do not favor lavish expenditures for improvements where only modest improvements are justified by local conditions. I strongly advocate the use of conservatism and good judgment in making an investment for profit—and that is exactly what spending money for theatre improvements should be considered.

Does it pay to provide better service in the small theatre? Is it wise to provide comfortable seats and good projection? Is it good judgment to have an inviting theatre front? Is it necessary to protect the health of patrons by proper ventilation? Has cleanliness in the theatre any particular appeal to the public? Is it good business to provide carpets and draperies in the theatre? Does it pay to cater to public taste for refinement? All of these leading questions, and many more just as pertinent, can best be answered by mere reference to the many notable experiences of theatre owners, large and small, who have found the answer to be—"yes, it does."

There are still thousands of medium and small sized towns and prosperous communities throughout the country which could be made to profitably support first-class theatres—houses comparable to those in larger cities, except as to size. Many theatres now serving these communities could be modernized at comparatively low cost—by the addition of those refinements which have a distinct appeal to theatregoers.

You may possibly be the owner of one of these houses. It may represent your sole source of livelihood—a business you have built up through hard work and sacrifices. In any case you have an investment worth protecting against the liability of declining business due to lack of needed improvements.

To those who want prosperity and protection against the onslaught of competition, and are willing to provide a definite means to that end, there seems to be at least one solution that is highly worthy of consideration. Fix up the theatre. Make it modern.

It is not wise to disregard public sentiment. The successful showman knows well enough the penalty he will pay for neglect or procrastination in catering to public taste. The negative reaction at the box-office comes suddenly and the wise exhibitor keeps his finger constantly on the public pulse.

For no other reason whatever than to profitably lure the fancy of the populace, leading theatre operators have created a demand on scientists, engineers and manufacturers for refinement commodities which until recently were considered, if considered at all, in the light of unnecessary extravagance. But the remarkable success examples set by many of our foreseeing showmen have proven that teaching the theatregoer to like refinement and then giving it to him is decidedly good sound business practice.

## *Developments Available to All*

This practice, and the undeniable benefits to be derived from it, is not withheld from individual or independent theatre owners. As a matter of fact, the mechanical developments of the equipment industry are available to all. Their correct application is no longer a grave problem of high cost, because leading manufacturers have foresightedly provided many short cuts to economy by the extension of service that leads to economy in the modernizing of any theatre regardless of its size.

Architects, engineers and others are collaborating in a campaign for better theatres, rather than more theatres. A period of reconstruction is under way. Ways and means have been developed whereby even small theatres which have become "dull drab" by comparison in the eyes of the public, may be recreated at normal expense into profitable plants that become the pride of their neighborhood overnight. The sudden public response at the box-office of these deluxe houses is ample evidence that it pays to spend wisely for improvement.

In other articles of a series to appear in a later issue I will, in collaboration with an architect who has been highly successful in remodeling and moderninzing small theatres, discuss point by point, the many new and effective methods which others are using and by text and illustration show how they have gone about the job of bringing the old theatre up to date to make it pay.

We'll try to make it interesting.

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"The most complete and informative book of its kind ever published" . . .

This is the consensus of opinion of theatre executives, stage lighting engineers, and electrical experts in general regarding the new lighting handbook just published by this organization.

This new book contains a wealth of valuable lighting information which we have gathered from our long experience in designing and installing complete systems for motion picture theatres, auditoriums, schools and other public institutions, clubs and the like.

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# Suggested Shows For Kid Programs

(Continued from page 97)

of efficiency. His prime interest from the point of preparedness lay in the navy, for he realized that a nation situated as the United States should have a navy of sufficient size and effectiveness. Therefore, Roosevelt's birthday has been selected as a day on which we may also pay honor to our sailors and relate some of the exploits which our navy has accomplished in days of peace as well as in the days during which it has served in the defense of our nation.

(a) Guests of honor:
  1. Naval officers.
  2. Navy recruiting officer.

(b) Display of American flags.

(c) Arrange with book store for window display of the following books with accompanying "Navy Day-Junior Matinee" card. (See "d.")

(d) Cooperate with library for table in Children's Department of reference books:
  1. "Story of Our Navy for Young Americans from Colonial Days to the President Day," W. J. Abbott.
  2. "Heroic Deeds of the American Sailors," A. F. Blaisdell & F. K. Ball.
  3. "Navy Heroes of Today," F. A. Collins.
  4. "Building of Warships" (in Uncle Sam's business, p. 184-92), C. Marriot.
  5. "The United States Navy," a book of pictures showing the various types of vessels belonging to our navy, R. E. Miller.
  6. "The Army and the Navy" (in My Country, p. 321-9), G. A. Turkington.

(e) Enlist cooperation of history and English teachers to conduct Navy Day essays—judges, navy recruiting officer, newspaper editor, teachers.

(f) Encourage children to attend matinee in sailor uniforms.

(g) If possible, arrange for children's parade led by school band or R. O. T. C. Drum and Bugle Corps, followed by children in uniform carrying Navy Day banner.

(h) Naval reels from naval recruiting station.

(i) Arrange in advance for art or manual training teachers in schools to instruct children in cardboard cut-outs of battleships and cruisers for display in theatre foyer or merchant's window, with accompanying card drawing attention to winning exhibit and the Navy Day celebration at the Junior Matinee.

(j) Music teacher to lead children in the singing of navy songs.

(k) Display of navy flags and exhibition of wig-wagging.

PICTURES:
1. "We're in the Navy Now" (Para.)
2. "Midshipman" (M-G-M, 7 rls.)
3. "Shore Leave" (First Natl., 7 rls.)
4. "Sailor's Holiday" (Pathe, 6 rls.)
5. "All at Sea" (M-G-M, 6 rls.)
6. "Tell It to the Marines" (M-G-M, 9 rls.)
7. "Mysterious Island" (M-G-M, 9 rls.)
8. "Let It Rain" (Navy comedy—Para., 6 rls.)
1. "Ahoy!" (Signal flags, Pathe Review No. 18.)
2. "Haunted Ship" (Fable, Pathe, 1 rl.)
3. "Salt Water Ballads" (Para., 1 rl.)
4. "The Tide Rises" (Bruce Scenic-Para., 1 rl.)
5. "Wild Waves" (Mickey Mouse, Col., 1 rl.)
6. "Ship Ahoy" (Fable-Pathe, 1 rl.)
7. "Barnacle Bill, the Sailor" (Para., 1 rl.)

### *Cutting the Nut*

"ECONOMY with Efficiency" in a drive to "stop the leaks" on overhead is the slogan of a drive now under way by managers of the Loew chain. Among subjects given special attention are:

Efficient operation of cooling systems.

Elimination of waste of electricity and obtaining maximum efficiency from lamps.

Keeping a close check on carbons.

Safeguarding fuses.

Reduction of accidents to cut insurance premiums.

Keeping equipment at a maximum point of efficiency through careful inspection and immediate repair of defects.

Cutting down of telegraph and telephone bills.

Reduction of cleaning costs.

Keeping fan ducts clean.

8. "Dancing Gob" (Para., 1 rl.)
9. "Bounding Main" (Pathe Review No. 10, 1 rl.)
10. "Sailor Take Care" (Pathe Review No. 26, 1 rl.)
11. "Port of War" (Pathe Review No. 27, 1 rl.)
12. "Voice of the Sea" (Song Sketch—Pathe).

* * *

STATUE OF LIBERTY DEDICATED Oct. 28, 1886.

(a) Honor guests: Officers of Daughters of Amer. Revolution.

(b) Display of American and French flags.

(c) Librarian to tell of the significance of acceptance and dedication of the Statue of Liberty.

(d) Officer of Colonial society to tell of the influence of France in the establishment of America's independence.

(e) Children in costume to represent the thirteen colonies.

(f) Dancing school at present Statue of Liberty in tableaux.

PICTURES:
1. "A Ship Comes In" (Pathe, 7 rls.)
2. "America" (U. A., 11 rls.)

SHORTS:
1. "Twenty-four Dollar Island" (Pathe, 1 rl.)
2. "Sidewalks of New York" (Musical novelty—Paramount, 1 rl.)
3. "Angles" (N. Y. skyline—Pathe Review No. 21, 1 rl.)

SIR WALTER RALEIGH (Executed Oct. 29), 1552-1618.

1552-1618. English courtier, colonizer and man of letters.

(a) Guests of honor: Daughters of British Empire.

(b) Display of American and English flags.

(c) Singing of American and English anthems.

(d) Librarian to give incidents (of interest to children) in the life of Raleigh.

(e) Arrange with art store for a display of pictures pertaining to this period.

PICTURE:
1. "The Adventurer" (M-G-M, 6 rls.)

SHORT:
1. "A Frontier Romance" (Colonists—M-G-M, 2 rls.)

* * *

HALLOWE'EN OR ALL HALLOW'S EVE (Oct. 31).

"There is probably no folk holiday which has taken a stronger hold upon the popular imagination than that celebrated on the evening of October 31st. The name means hallowed, or holy, evening, the eve of All Saints Day.

"Hallowe'en is really an autumn festival as May Day is a spring festival. But peasant superstitution robbed the holiday of its original meaning and surrounded it with the delightful mystery of ghosts, witches, spirits and hobgoblins. And because of these superstitious notions, Hallowe'en appeals to the public fancy and all its old customs and traditions have remained.

"The ancient Druids had a great autumn festival which commenced at midnight, October 31st, and lasted throughout the following day, November 1st. Among other things, they believed that on this night the great lord of death, Saman, called together all the wicked souls that had been condemned within the past 12 months to inhabit the bodies of animals. Because of the wicked spirits that prowled about on this night, they made huge bonfires and kept a sharp lookout. Thus it is unquestionably from the Druids that we derive the belief that witches and ghosts walk abroad on Hallowe'en—a belief still prevalent among rural peoples in Europe.

"The Romans also had a festival about the first of November which was in honor of Pomona. Nuts and apples, as tokens of the winter store of fruits, were roasted before great bonfires. It appears that the Druidic ceremonies and the Roman ceremonies were grafted, one upon the other, to become our Hallowe'en. . . . It became a general and widespread notion that ghosts and spirits walked abroad on Hallowe'en. Peasantry gathered together on that evening of October 31st, built great bonfires to keep the spooks away and shudderingly told one another of queer noises, strange flutterings, trembling shadows. And they tempered their fears with feasting. They brought out their winter stores of nuts and apples."—Eichler.

There was a similar uniformity in the fireside customs of this night through the British Isles as described in Burns' poem of "Hallowe'en." This is no season in the year so marked by fun, both for grown-ups and children as this one. In some sections of this country the spirit of rowdyism in a measure has superseded the kindly old customs, but with the growth of civic spirit Hallowe'en may be made an occasion of good natured revelry.

As Hallowe'en was originally an autumn festival, many of the community customs described for a harvest festival are equally good for its observance.

A Hallowe'en party with decorations, costumes, entertainment and supper has come to be the more usual way of observing the day, both for large and small groups.

(a) Foyer display of Hallowe'en decorations.

(b) Recognition given for three best plans for a Hallowe'en party.

(c) Librarian or theatre manager to give story of origin of All Hallow's Eve, using foregoing material.

(d) Dancing school to present ballet or sketch with children dressed as pumpkins, cats, witches, etc.

(e) Story teller from library or reader to give selections from the following book references:

Tales by Poe, including "Fall of the House of Usher," "Ms. Found in a Bottle," "Black Cat," "Tell Tale Heart."

By Irving: "Gold Dragoon," "Devil and Tow Walker."

By Hawthorne: "Gray Champion," "Howe's Masquerade," "Snow Image," "White Old Maid."

Mrs. Ewing's: "Cobblers and the Ghosts.

Grimm's "Elves and the Shoemaker" are capital for young folks.

PICTURES:
1. "Three Live Ghosts" (Comedy drama—U. A., 8 rls.)
2. "Haunted House" (Mystery—First Natl., 6 rls.)

SHORTS:
1. "Haunted" (Comedy—Pathe, 2 rls.)
2. "Hallowe'en" (Comedy—Univ., 2 rls.)
3. "Haunted House" (Mickey Mouse—Col., 1 rl.)
4. "Skeleton Dance" (Cartoon—Col., 1 rl.)
5. "Autumn" (Silly Symphony—Col., 1 rl.)
6. "The Cat's Meow" (Krazy Kat—Col., 1 rl.)
7. "Spook Easy" (Krazy Kat—Col., 1 rl.)
8. "Big Scare" (Fable—Pathe, 1 rl.)
9. "Haunted Ship" (Fable—Pathe, 1 rl.)
10. "Live Ghosts" (Comedy—Univ., 2 rls.)
11. "Chills and Fever" (Pathe, 2 rls.)
12. "Haunted Spooks" (Lloyd—Pathe, 2 rls.)
13. "Spooks" (Cartoon—Univ., 1 rl.)

# Better Acoustics Boost Box-Office

(Continued from page 86)

tors there is another that has an appreciable place in show psychology, illusion. The sound must appear to come from the picture and yet the listener must be allowed to feel that he is in the same room with the speaker. With present day recording the areas around and immediately in back of the horns should be sound reflecting, which allows the "room tone" of the recording to become associated with the "room tone" in front of the theatre so that the listener unconsciously feels that he is in the same room with the speaker.

With so many factors bearing upon the net result, each presenting its reduction factor however small, it behooves the exhibitor who wishes to preserve and increase his success, to see that all reduction factors within his control are kept to the absolute minimum.

The best possible equipment obtainable, properly operated in a theatre that is acoustically correct and free from extraneous noise, is the only possible answer to "easy listening" and increasing receipts.

### *New Advertising Contract*

Dallas—New contract for use of advertising films in member theatres has been signed by Allied Theatre Owners of Texas with the Alexander Film Co. of Colorado Springs.

### *Gets Wurlitzer Ad Post*

Cincinnati—R. A. Schirmer is new advertising director of the Rudolph Wurlitzer Co. He succeeds Philip B. Reister. Schirmer formerly was Reister's assistant.


## Is Your Theatre Up To Date and Ready for the Future?



ARE you depriving your patrons of the best photographic presentation of your pictures, and yourselves of greater profits?

If you are not using a **WIDE SCREEN,** the answer is **YES.**

Modern Motion Pictures need, for their most successful presentation, a screen of various picture sizes, automatically adjustable by the operator, to effectively portray the outstanding scenes in the picture. This new type of screen control is an absolute necessity for the showing of Magnascope and Grandeur films, and it will play an even more important role in the film developments of the future.

Will your theatre be properly equipped to benefit by these new developments?

It will if you install a **Peter Clark Automatic Screen Adjustor** which fulfills all the demands of the present motion picture and has anticipated the needs of the future. Write at once and let us send you additional information.

*"Stage Equipment with a Reputation"*

**PETER CLARK, INC.**

Stage Equipment Specialists for Over 25 Years

**544 West 30th St.** **New York City**


# Intimate Theatre In Geddes Group

(Continued from page 67)

of the front entrance foyer, box offices, manager's office, producer's offices. At the rear of the building are the green room, director's office, stage manager's office, stage door entrance, waiting room, and freight elevator entrance.

GENERAL NOTES ON BUILDING: Surrounding the dome that spans both stage and auditorium are two concentric light galleries with locations for lamps at many angles. All lamp positions are invisible to the audience as seated during the performance. Inside the railing in front of the first row of seats is a circular row of lamps for throwing light upward (as footlights do on a proscenium stage). All lights are controlled from a single switchboard. The overall diameter of the auditorium, including the promenade, is 132 feet, and of the circular stage 30 feet. The longitudinal axis of the theatre is 300 feet. From the stage floor to the peak of the dome above is 65 feet. The basement is 25 feet below the ground level.

# Carbon Dioxide Theatre Cooling

(Continued from page 73)

tends to give the plant flexibility and is adaptable to automatic humidity control.

Still another arrangement for cooling water is that of installing direct expansion carbon dioxide coils directly in the spray chamber of the dehumidifier. The carbon dioxide is expanded in the coils and the water is sprayed over them and thus cooled. The ail is blown through the water and thus cooled and dehumidified at the same time. This arrangement results in a saving of floor space for the water cooling unit; the dehumidifier must be increased in size to accommodate the coils.

The method of distributing this cooled and dehumidified air depends on the type of building involved.

### *Television and Wide Film Topics at S. M. P. E. Meet*

Demonstration of two-way television by the Bell telephone laboratories will be one of the features of the fall meeting of the Society of Motion Picture Engineers, to be held at the Pennsylvania Hotel, New York, October 20-23.

"Wide film standards will receive its fair share of discussion at the meeting," according to President J. I. Crabtree, in correcting a statement made by the press that wide film would be "tabooed" at the meeting.

THE

# Projectionists' Round Table

*By John F. Rider*

IF the theoretically perfect inductance consumes no power, yet limits the flow of current through the circuit, what is the effect of a practical form of inductance consisting of inductance and resistance.

*A. C. Circuit Containing Inductance and Resistance.*—We know from past work that the presence of a resistance in any circuit displays a controlling effect upon the current in that circuit. We have found that the reaction due to the presence of an inductance in an A. C. circuit will also display a controlling effect upon the current in that circuit. Suppose that we consider these two forces in one circuit and note the effect. Since both resistance and reactance are oppositions to the flow of current, the combined effect is going to be the total hindrance or IMPEDANCE of the circuit.

Suppose that we have the units shown in figure 62D, arranged as shown. The resistance R of 10 ohms is in series with an inductance L of 10 henrys. The combination is connected across a 60-cycle circuit with an alternating voltage E of 100 volts. According to the law for series circuits, there is only one path for the current in this circuit and whatever the value of this current, it flows through the resistance and the inductance. According to equation 62

$X_L = 6.28 \times 60 \times 10$
$= 3770$ ohms
and $R =$ ohms

To determine the current in the circuit we cannot add $X_L$ and R because of the phase relation between the current and voltage through the resistance and the inductance. They must be added vectorially to determine the total hindrance or impedance. Therefore

$Z = \sqrt{R^2 + X_L^2}$
$= \sqrt{10^2 + 3770^2}$
$= 3770 +$ ohms ***

*** When the reactance is equal to many times the resistance, so that the ratio between the resistance and the reactance is very small, or when the ratio between the reactance and the resistance is very great, as in this case, 377: 1 it is customary to employ the reactance value as the impedance value, where $X_L = Z$. Thus in the above example, the total impedance inclusive of the resistance is between 3770 and 3770.5 ohms, making the value of R negligible with respect to its current limiting action.

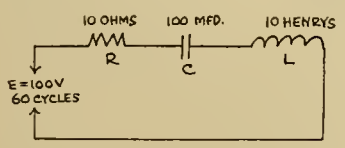


FIG. 63 A

If we say that

$Z = 3770$ ohms

then $I = \frac{100}{3770} = .0265$ ampere

This value of current flows through the resistance R and the reactance $X_L$. There are then two drops in the circuit, the IR drop and the $IX_L$ drop.

$IR = .0265 \times 10$
$= .265$ volts
and
$IX_L = .0265 \times 3770$
$= 99.9$ volts

These values of voltage would be indicated upon A.C. voltmeter connected across the resistance R and the inductance L, respectively. However the sum of these two voltages is not equal to the impressed voltage. The voltage applied is the vector sum of the voltages across R and L, thus

$E_{app.} = \sqrt{(1R)^2 + (IX_L)^2}$

The power factor of the circuit is

$$\cos\theta = \frac{R}{Z} = \frac{R}{\sqrt{R^2 + X_L^2}}$$
$$= \frac{10}{3770}$$
$$= .00265$$

and $\theta = 89° 5' = 89.85°$ lag on the part of the current ***

The difference of .15° representing about 9′ is due to the presence of the resistance R. If we consider that the resistance of the inductance L is 10 ohms and it has no other resistance, then the unit may be classed as being practically perfect. The power in the circuit is

$P = EI \times \cos\theta = 100 \times .0265 \times .00265 =$ .007 watt

It might be well at this time to consider another case of an inductance in series with a resistance, wherein the effect of the resistance is more pronounced. The circuit remains as in 62D, except that the value of the resistance is 1000 ohms and the value of the inductance is 1 henry. Then

$R = 1000$ ohms
and $X_L = 377$ ohms
and
$Z = \sqrt{1000^2 + 377^2}$
$= 1069$ ohms ***

*** The effect of the reactance is less than that of the resistance, with respect to the total impedance.

## Theatres and Electrics

**The effect of a resistance in series with an inductance and impedance of A.C. circuit with restistance and inductance, highlight John Rider's current lesson in the theatre sound projection course, which appears every week in MOTION PICTURE NEWS, exclusively.**

**Further discussions in this article involve A.C. circuit containing resistance, capacity and inductance in series, and the relation between frequency, capacity, inductance and reactance.**

**A thorough investigation of the topics concerning series resonance, voltage step-up in series resonant circuit and application of series resonant circuits conclude this installment.**

$$I = \frac{100}{1069} = .0935 \text{ ampere}$$

then
$IR = 93.5$ volts
and $IX_L = 35.25$ volts

The power factor of the circuit is

$$\cos\theta = \frac{R}{Z} = \frac{1000}{1069} = .935$$

and
$\theta = 20.7°$ current lag

The power in the circuit is

$P = E \times I \times \cos\theta = 100 \times .0935 \times .935$
$= 8.74$ watts
also $P = I^2R = 0935^2 \times 1000$
$= 8.74$ watts.

*A.C. Circuit Containing Capacity, Inductance and Resistance in Series*—We have noted certain significant facts about resistance, capacity and inductance employed in A.C. circuits and have combined resistance and capacity and resistance and inductance. Let us now combine resistance, capacity and inductance into one circuit as in figure 64. When three such elements are in one circuit, we encounter three states of phase difference, across the resistance, across the capacity and across the inductance. Across the resistance the current and voltage are in phase. Across the capacity the current leads the voltage by 90° and across the inductance the current lags the voltage by 90°. Since the phase difference across the condenser and the inductance are directly reversed, there must be some reaction due to this difference when these two elements are combined in one circuit. If we recall a definite state in connection with current and voltage reactions in capacitative and inductive circuits, we can appreciate the relation between the voltage across the capacity and the voltage across the inductance.

Suppose that we take as the basis the state of maximum current in the circuit. At that instant the voltage across the resistance will be maximum since E and I are in phase. However, the currents leads the voltage across the capacity by 90 degrees and when the current is maximum the voltage across the condenser will be zero. Then again, the current lags the voltage across an inductance by 90° and when the current is maximum and voltage across the inductance is zero. Continuing, when

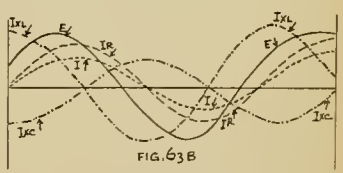


FIG. 63 B

the current is zero through the capacity of the inductance, the voltage across the capacity is maximum and the voltage across the inductance is maximum. However, because of the respective phase relations, these voltages are acting in opposite directions and can be shown as in figure 63B. $IX_L$ is the voltage across the inductance L. The curve $IX_C$ shows the voltage across the condenser C and the

*(Continued on next page)*

***This Is Lesson 19 in The Rider Series on Sound Projection***

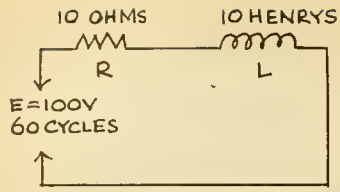



FIG. 62 D

IR curve shows the voltage across the resistance R. The voltage E is that applied. The fact that the current I is not in phase with the voltage E is due to the presence of the capacity and the inductance.

Now each of these produces its own reaction and if the reaction effect of the capacity is the opposite of that of the inductance, these two will tend to neutralize each other. This can best be comprehended by associating the reactance value with the phase relation. Both the capacity and the inductance possess reactance but their actions as far as the control of current is concerned is opposite. Hence if the two reactances are equal, they cancel. If they are not equal, the arithmetical difference between them is the natural resultant reactance. Which two is greater in reactance is of no consequence as far as the value of the current is concerned. The effect is a matter of the final phase relation between the current and the voltage in the circuit. The phase relations of the individual units remains unchanged but when considered collectively, the lag or lead of current depends entirely upon the relative magnitudes of the capacity of inductance reactions. As to the relation between capacity and indoctive reactance, it is customary to affix a plus sign to the inductive reactance and a minus sign to the capacity reactance. Thus when both are in one circuit, the difference is secured by subtracting the capacity reactance from the inductive reactance.

Suppose that we tackle the system shown in figure 63A.

$$R = 10 \text{ ohms}$$

$$X_C = \frac{1{,}000{,}000}{6.28 \times 60 \times 100} = 26.52 \text{ ohms}$$

and

$$X_L = 6.28 \times f \times L = 6.28 \times 60 \times 10 = 3770 \text{ ohms}$$

The total impedance Z when resistance, capacity and inductance are in series in a circuit

$$Z = \sqrt{R^2 + (X_L - X_C)^2}$$

$$= \sqrt{10^2 + (3770 - 26.52)^2} = \sqrt{10^2 + 3743.5^2}$$

$$= 3743.5 \text{ ohms}***$$

***Once again we need not consider the value of the resistance R, since it is a very small fraction of the total reactance. If considered it would make necessary two decimals in the value of the final impedance.

The current

$$I = \frac{100}{3743.5} = .02673 \text{ ampere}$$

Then

$$IR = .02673 \times 10 = .2673 \text{ volt}$$

and

$$IX_C = .02673 \times 26.52 = .7089 \text{ volt}$$

and

$$IX_L = .02673 \times 3770 = 100.77 \text{ volts}$$

The impressed voltage E is then equal to

$$E_{app.} = \sqrt{IR^2 + (IX_L - IX_C)^2}$$

$$= \sqrt{.2673^2 + (100.77 - .7089)^2}$$

$$= 100 \text{ volts}$$

The total power factor is

$$\cos \theta = \frac{R}{Z} = \frac{10}{3743.5} = 0.002673$$

$\theta = 89° 50.5'$ current lag because the inductance predominates.

*Relation Between Frequence, Capacity, Inductance and Reactance*—We know that the reactance of a condenser may be varied by changing the freqcency or the capacity. Also that the reactance of an inductance may be varied by changing the frequency or the inductance. The extent of such variation and the relation between the two reactances with respect to frequency is shown in figure 64. Here we show the variation of capacity reactance and inductive reactance with respect to frequency. Note that Xc decreases with each increase in frequency and that $X_L$ increases with frequency. At one value of frequency, capacity reactance Xc = inductive reactance $X_L$. Such a state is found to exist for any values of capacity and inductance when they are combined in one circuit. In other words $X_L - X_C = 0$. Suppose that we take a circuit such as that shown in figure 63A and maintain E at 100 volts and R at 10 ohms. C is changed to 70.4 mfd and L is .1 henry. The frequency of the line supply remains at 80 cycles. Then

$$R = 10 \text{ ohms}$$

$$X_C = 37.7 \text{ ohms}$$

$$X_L = 37.7 \text{ ohms}$$

The total impedance

$$Z = \sqrt{R^2 + (X_L - X_C)^2}$$

$$= \sqrt{10^2 + (37.7 - 37.7)^2}$$

In this case the two reactances cancel since

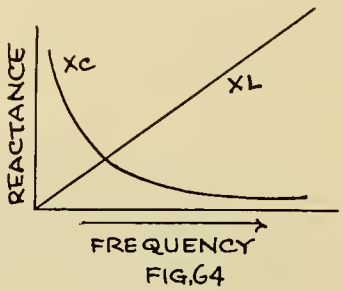



FIG. 64

they act in opposite directions and are equal and the impedance

$$Z = \sqrt{10^2} = 10$$

As is evident the impedance Z is in this case equal to the resistance R and the current

$$I = \frac{E}{Z} = \frac{E}{R} = \frac{100}{10} = 10 \text{ amperes}$$

Hence we find a state in A. C. circuits where the formula for the current is ordinary Ohm's law as it is applied to D. C. circuits. We found that such a condition existed when the circuit was purely resistance. Here we find such a state even with capacity and inductance in the circuit. The reason for the above is that since the reactances cancel, they have no effect upon the current in the circuit, and the current is limited solely by the resistance. Such is the case at resonance and resonance exists when $X_L = X_C$. If we continue to solve for the voltages in the circuit we find a very peculiar condition, encountered only in series resonant circuits.

Solving for the respective voltage drope we find that

$$IR = 10 \times 10 = 100 \text{ volts}$$

$$IX_C = 10 \times 37.7 = 377 \text{ volts}$$

$$IX_L = 10 \times 37.7 = 377 \text{ volts}$$

The fact that a voltage stepup is secured in a series circuit at resonance is very evident. With an applied voltage of 100 volts, the voltage across the capacity is 377 volts and across the inductance is likewise 377 volts. If the value of R is reduced to say 1 ohm, the current increases to 100 amperes and the voltage across Xc becomes 3770 volts and the same across the inductance. Thus it is possible to build up dangerously high voltage in series resonant circuits. The fact that such a condition occurs is utilized in practice and at the same time also causes trouble in practice. more will be said about such actions later.

Now, referring again to the original example, the high voltages are to be found across the individual units, but since, as has been explained these voltages act in opposite directions, the total voltage across the two elements is because

$$IX_L - IX_C = 0$$

If a voltmeter were connected across the coil only it would indicate 377 volts and the same is true of the capacity, but if a voltmeter were connected across the two outside terminals of L and C the voltage indication would be zero, assuming perfect capacity and perfect inductance.

On the other hand the total voltage drop takes place across the resistance R and the power in the circuit is dissipated across this element.

*Application of Such Series Resonant Circuits*—The series resonant circuit finds extensive application and the paramount item which must be remembered is the impedance relation at resonance. Expressed in the simplest manner, this is as follows:

Series resonant circuits possess low impedance at resonance.

This becomes evident if we consider the elements L and C and imagine that R is omitted. Then the impedance Z is theoretically zero and the current would rise to an infinite value. Such is, of course, impossible because all electrical units possess some resistance.

The power relations and total variation of reactance with frequency shall be discussed in lesson 20.

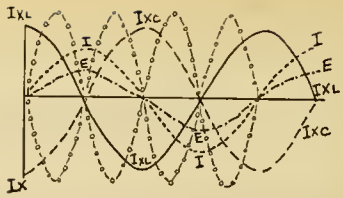



FIG. 64

# Blend Light and Sound in Console

East Pittsburgh—Blending of sound and light through the "color console" has been accomplished by engineers of the Westinghouse Electric and Manufacturing Co. One of the consoles is being installed in Severance Memorial Hall, Cleveland.

When the musicians take their places beside their instruments, near them, at an instrument resembling an organ console, will sit the director of color effects. Music played will be accompanied by appropriate hues.

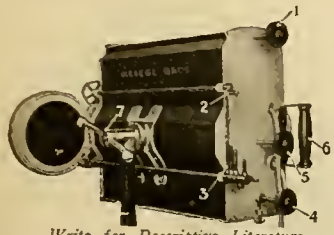
The "color console" is provided with 36 individual controls. By means of a remote relay board, it is possible to connect one or more of the 110 circuits to any of the 36 controls. In addition to the individual controls, foot pedals vary the volume, or intensity, of color. Horizontal foot pedals are divided into nine groups so that each pedal controls the effect of four "keys" on the color console. Slanting foot pedals are arranged so that some lights can be dimmed and other lights made brighter at the same time. The intensity of all the lights may be varied by a master control.

Color effects made up of combinations of colors are maintained with the same color quality through the entire range of dimming.

## *Using More Power*

La Crosse, Wis.—The Rivoli here is replacing its 2,000 candlepower arc equipment with new lamphouse unit of 4,000 candlepower with automatic arc strikers. Color pictures and larger screen forced increased power.

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3. Color Frame Control: Separate lever for each color frame, and each lever keyed to correspond with the color frame it controls. A quarter turn of the lever throws the desired color in or out of position in front of the lens; and each color is visible to the operator as the color frame is moved into position.
4. Focusing Control: Positions are with respect to the lens; moves horizontally; thumb nut locks it in place.
5. Arc Control: Varies the distance between the carbons; permits accurate and smooth adjustments of the arc.
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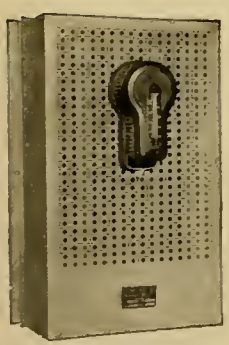
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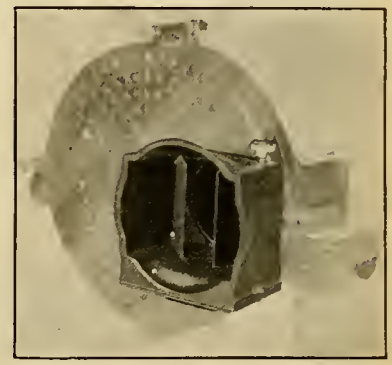
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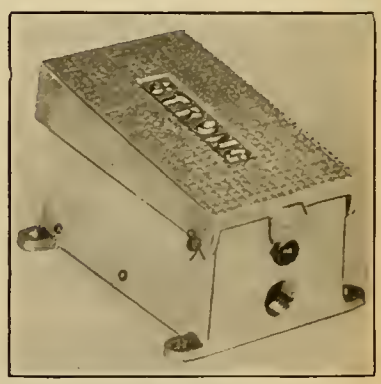
Quicker than the blink of an eye—the NEW SUPER STRONG CHANGEOVER DEVICE snaps into its job. No noise—no effort—no miscues—merely step on the treadle type foot-switch and quick as a flash there's an instantaneous noiseless fade-out and fade-in from one projector to the other.



*The SUPER Changeover*

The New Super is the latest newcomer to the famous *Strong* family of changeovers—developed for use on the new rear-shutter projectors—Simplex, Motiograph, R. C. A. and others. It contains the same mechanism as the famous "FIVE POINT" — which is in reality five distinctive devices in one — changeover, eyeshield, framing light, film gate opener and fire gate finger. THE COILS CAN'T BURN OUT.

*The STRONG Footswitch*




*If your projectors are not equipped with STRONG changeover devices — they should be!*

*Ask your nearest supply dealer or write to LARRY STRONG of the*

**ESSANAY ELECTRIC MANUFACTURING CO.**

2809 W. VAN BUREN ST.—CHICAGO, ILL.

# Geddes' Open-Air Cabaret Theatre

(Continued from page 68)

meander around the "apron" platform, bringing their entertainment into intimate contact with the audience at the tables. The platforms are so designed that a singer on one platform does not interfere with a story-teller on another. Like a circus, there is a continual flow of entertainment.

WAITER'S PASSAGE: Underneath this apron is a runway for waiters, with three sub-pantries at intersectional points. Ramps lead to the under passageway from the floor level of the cabaret. The sinking of the runways for waiters below the level of the ground keeps the waiters from obstructing the view of those watching the entertainment, and keeps food and dishes out of sight most of the time. Waiters may pass one another within the runways.

DINING FACILITIES: The chairs and tables are placed around and in between the platforms. The height of the platform from the ground is great enough so that all entertainers can easily be seen from the furthest seats in the carbaret. The furthest point any diner is removed from the apron stage is a depth of five tables or the equivalent of 12 rows in a theatre.

GENERAL NOTES ON BUILDING: The open air cabaret covers a plot of ground approximately 400 feet square. Of this area 7,000 square feet are taken up by the entrance building, and 65,000 square feet are given over to chairs and tables. tables.

IRVING SAMUELS

*Presents*

SILVER SERVICE

AN ENTIRELY NEW LINE OF

AUTOMATIC CURTAIN CONTROL EQUIPMENT

EASILY DISTINGUISHED FROM ALL OTHERS

*by its*

SILVER FINISH and SUPERIOR PERFORMANCE

BY THE MANUFACTURERS OF

STABILARC MOTOR-GENERATOR AC SILENT STEEL CURTAIN TRACK

AUTOMATIC DEVICES COMPANY

739 HAMILTON STREET

ALLENTOWN, PENNA.

# Unique Theatre Planned for Lake

(Continued from page 68)

Starting at eight inches above the water the platforms build up like a pyramid to the height of thirty-six feet above the water. On them are towers and walls serving as the backgrounds for the stage and eliminating the necessity of scenery. Surrounding the acting area of the stage are water passages, so that boats may take part in the pageants.

The irregular shape of the stage together with its numerous levels adds a great plasticity to stage direction and variety in ensemble movement.

UNDER STAGE: Underneath the high portion of the stage are three floors or dressing rooms for actors. These include sixteen single dressing rooms for principals with a bath for every two, six dressing rooms each accommodating thirty-six supers, with toilets and showers adjoining, and four assembling areas for the ensemble. Also under the stage are property rooms and an office.

GENERAL NOTES AND BUILDING: The structure is planned to be built on a series of barges that may be locked together in varying combinations that may be changed as desired, and anchored in a lagoon.

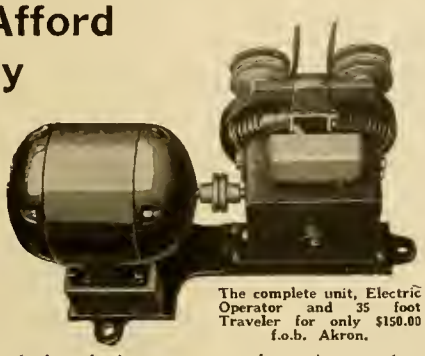
The stage is illuminated from flood lights situated to the rear of the auditorium and from side lights concealed on the stage group of towers. Auditorium aisles would be illuminated with lights on the ends of seats on each row. General illumination for the auditorium would be from flood lights located both to the rear of auditorium and on the stage, these latter serving as a "blinder" and replacing a curtain.

The entire water pageant theatre with its docks and canals is 468 feet long on the longitudinal axis and 632 feet wide at its widest point. The auditorium itself is 112 feet deep at the center and 204 feet wide at its greatest spread. From the point of the apron of the stage to the rear of the stage towers is 172 feet; and from wall to wall the stage is 161 feet wide. The towers at the back of the stage are 80 feet high. The average width of the canal dividing the acting area of the stage from the auditorium first row is 16 feet.

## Device Combines Radio, Recorder and Camera

Incorporating a home recorder, camera, projector, radio and electric phonograph, a new device has been placed on the market by the Hearsee New York Corp. The firm is headed by F. I. Barrows, veteran Indiana political figure and business man, who will have charge of manufacturing and financial activities with headquarters at Shelbyville, Ind. Col. E. P. Hawkins, formerly of the Hays organization, RCA Photophone and General Talking Pictures, is in active charge.

## An Electrical Curtain Control Unit You Can Afford to Buy



The complete unit, Electric Operator and 35 foot Traveler for only $150.00 f.o.b. Akron.

Price is a virtue with the Traveltrol. It is practically designed, compact and simple in construction. A sturdy, well-made curtain control unit, readily installed on any stage. Write for economy and performance facts.

**The ECONOQUIPMENT MFG. CO.**
**225 Bluff Street Akron, Ohio**

**Traveltrol**
TRADE MARK

**MACY SOUND EQUIPMENT**
**Pays For Itself**
**OVER AND OVER AGAIN**




An exceptionally fine talking picture equipment (the choice of hundreds of theatres) because we guarantee full range of Sound throughout the area of your theatre and offer it at an inexpensive price.

**Good Sound Is More Important Than Good Pictures. If you want good box office receipts you must have good sound equipment.**

**A MACY HORN IMPROVES ANY INSTALLATION 100%**

It is a perfect sound reproducer and extremely easy to install. No loss of pitch, no drumming tone, withstands all climatic conditions because made of the finest acoustic properties.

**Especially Recommended for THEATRES — ICE SKATING RINKS — LARGE AUDITORIUMS — DANCE HALLS — SWIMMING POOLS — CHURCHES, etc.**

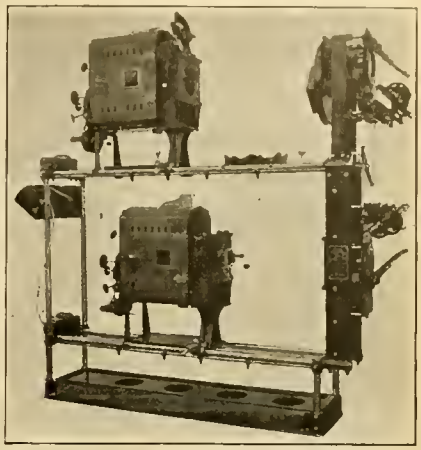


NOTE — Our smaller model Horn, S-72 (suspension type) is designed especially for small capacity houses. Ask about it.

*Booklet on Request*

Macy 10 ft. Model S-120

***MACY MANUFACTURING CORP.***
1451 Thirty-ninth Street, Brooklyn, N. Y.



# The PUBLIC *Patronizes* BETTER SHOWMANSHIP

THE Brenkert F-7 Master Brenograph provides wise showmen with the means of presenting the unusual and relieving the monotony of the sound picture program.

Proven by hundreds of successful installations, the Brenkert F-7 is endorsed by the most prominent showmen of the country.

Your theatre can profit by these advantages.

*Write today for latest complete catalogues No. 28 and 29 and see your nearest dealer.*

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**BRENKERT LIGHT PROJECTION CO.**
ENGINEERS AND MANUFACTURERS
St. Aubin at East Grand Blvd., Detroit, Mich.

# Exhibition Rise Due to Science

(Continued from page 94)

is incorrect in some cases. Since theatres are effectively corrected to optimum amount of sound absorption, however, calculations with the old formula will result in correct adjustment in most instances. For sound stage treatment the new method is of importance, as it shows that a very dead set may be obtained by the use of less absorbing material than the older formula would indicate.

The effect of distortion on speech sounds during transmission was discussed by Steinberg.[231] The treatment considered only the effect on articulation and not at all the tonal quality of the sound. Knudsen[232] examined the factors affecting articulation in an auditorium after first discussing the characteristics of speech and hearing.

Lindahl[233] discussed several of the special acoustical problems of theatres from small 200 seat houses to large 5000 seat houses. Hatschek[234] analyzed data on building acoustics of motion picture theatres. Curved surfaces and domes should be avoided, according to Schiffe.[235] Carter [236] recommended lining the ceiling and walls with compressed cane fiber board, to reduce reverberation, and leaving spaces in the walls. The proper adaptation of ceiling design with relation to the rest of the auditorium will provide all the audience beyond two-fifths the distance from front to back with equally clear reception.[237]

Scenery painted on brilliantly colored paper and impregnated against fire may be illuminated either from the front or back and costs less to manufacture.[238] A seating system for theatres consists of an automatic switch equipped to light a lamp at both the end of the row and on a chart in the foyer indicating row and seat number.[239] A box having an illuminated ground glass over which a continuous length of "score" film (photographically prepared) is passed eliminates the necessity for a director of a theatre orchestra and insures easy synchronization with the projected picture.[240]

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[206] Licht Bild Bühne, 22 (Aug. 24, 1929), p. 15.

[207] d'Herbeumont, L.: Cineopse. 12 (Jan., 1930), p. 63.

[208] U. S. Pats. 1,714,816; 1,727,900; Brit. Pats. 316,994; 320,817; Fr. Pats. 33,603 (add. 579,679); 656,703; 657,654;658,421; Ger. Pats. 485,075; 485,677.

[209] Plastische Bild, Nos. 9 and 10 (Sept.-Oct., 1928), p. 98 .

[210] Ex. Daily Review and Mot. Pict. Today, 26 (Nov. 23, 1929), p. 3.

[211] Amer. Cinemat., 10 (Jan., 1930), p. 32.

[212] Brit. Pat. 310,527; Fr. Pat. 652,379.

[213] Kinemat. Weekly, 152 (Oct. 24, 1929), p. 77.

[214] Bioscope, 81 (Nov. 13, 1929), p. xvii.

[215] Bioscope, 81 (Nov. 13, 1929), p. 21.

[216] U. S. Pats. 1,717,044; 1,723,768; 1,731,490; 1,739,422; Brit. Pats. 310,654; 312,177; 312,645; 313,613; 317,733; 318,276; 318,535; 318,905; 319,284; 319,302; 319,678; Fr. Pats. 643,277; 650,986; 653,320; 659,562; Ger. Pats. 474,057; 481,135; 481,162; 481,163; 481,966; 484,054; and 484,053 (add. 481,162).

[217] Mot. Pict. Projectionist, 2 (May, 1929), p. 38.

[218] MOTION PICTURE NEWS, 40 (Dec. 7, 1929), p. 32.

[219] MOTION PICTURE NEWS, 40 (Oct. 5, 1929), p. 1229.

[220] Ex. Herald-World, 96, Sect. 2 (Aug. 31, 1929), p. 40.

[221] U. S. Pats. 1,715,381; 1,720,232; 1,734,467; Brit. Pat. 314,719; Fr. Pats. 640,033; 650,027; 653,956; Ger. Pat. 474,451.

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[223] Bioscope, 81 (Oct. 23, 1929), p. vii.

[224] MOTION PICTURE NEWS, 40 (Nov. 2, 1929), p. 58.

[225] Amer. Cinemat., 10 (Mar., 1930), p. 15.

[226] Wolf, S. K.: Acad. Tech. Digest, Hollywood, Cal., 1930, p. 109; also J. Soc. Mot. Pict. Eng., 14 (Feb., 1930), p. 151.

[227] Kellogg, E. W.: J. Soc. Mot. Pict. Eng., 14 (Jan., 1930), p. 96.

[228] Friend, W. K.: Ex. Herald-World, 98, Sect. 2 (Feb. 15, 1930), p. 9.

[229] Wente, E. C.: Project. Eng., 1 (Sept., 1929), p. 19.

[230] Eyring, C. F.: J. Acoustical Soc. Amer., 1 (Jan., 1930), p. 217.

[231] Steinberg, J. C.: J. Acoustical Soc. Amer., 1 (Oct., 1929), p. 121.

[232] Knudsen, V. O.: Acad. Tech. Digest, Hollywood, Cal. (1930), pp. 18 and 45.

[233] Lindahl, R. L.: Ex. Herald-World, 96, Sect. 2 (Aug. 3, 1929), p. 41; ibid., 96, Sect. 2 (Aug. 31, 1929), p. 31; ibid., 98, Sect. 2 (Mar. 15, 1930), p. 33.

[234] Hatschek, P.: Kinotechnik, 11 (Sept. 20, 1929), p. 489.

[235] Schiffe, R.: Kinemat. Weekly, 153 (Nov. 14, 1929), p. 41.

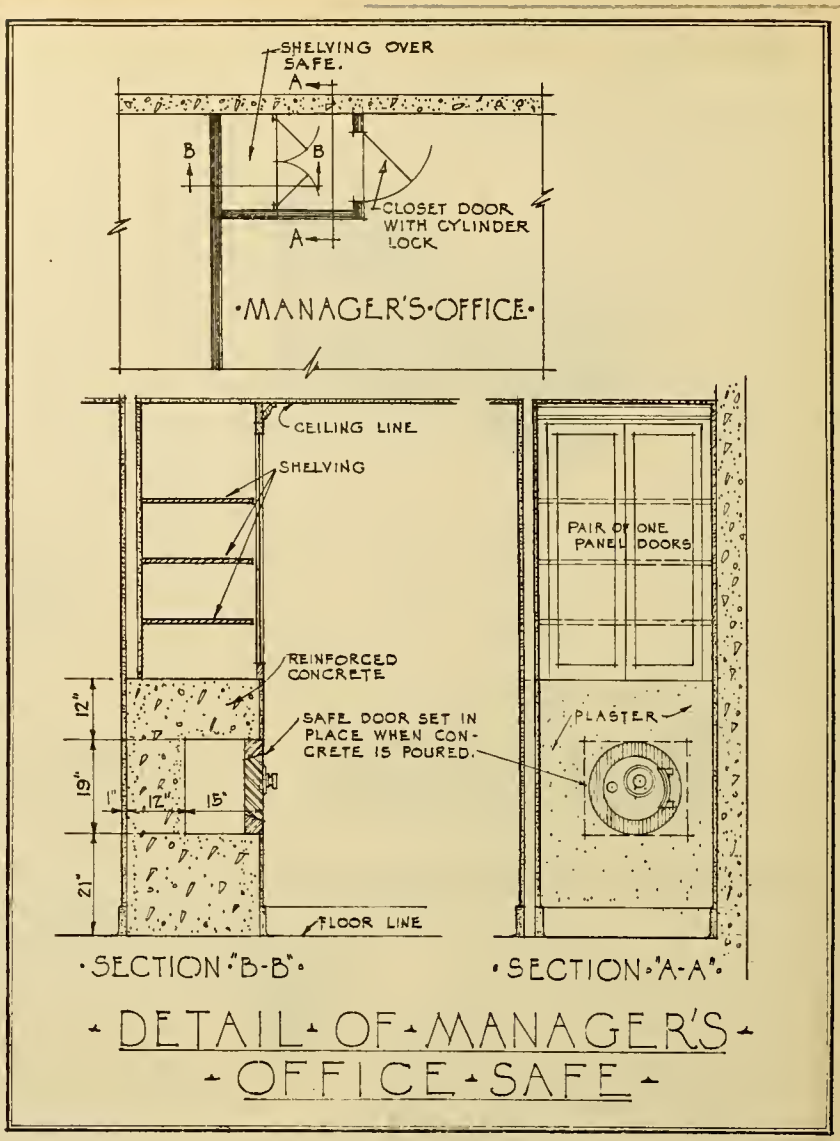
[236] Carter, W. L.: Kinemat. Weekly, 152 (Oct. 31, 1929), p. 58.

[237] Cooke, H. L.: J. Franklin Inst., 208 (Sept., 1929), p. 319.

[238] Mot. Pict. Projectionist, 3 (Nov., 1929), p. 43.

[239] MOTION PICTURE NEWS, 39 (June 1, 1929), p. 1838.

[240] Adam, M.: Filmtechnik, 5 (Jan. 5, 20, 1929), pp. 13 and 31.


The diagram above clearly depicts a unique arrangement for the concealment of a theatre safe, as used in the manager's office at the Visalia theatre, a Fox house at Visalia, Cal. The dimensions shown depend, of course, on the type of safe used. However, the essential factor is to have 12 inches reinforced concrete surrounding the vault portion. The space above the concrete portion of the safe makes a convenient location for stationery and office supplies. The outside door to the closet is provided with a cylinder lock that cannot be opened by anyone who comes into the office.

## Cutler-Hammer Branch Moves

Philadelphia—Local sales office of Cutler-Hammer now is on the tenth floor of the new Terminal Commerce Building. The quarters also include warehouse facilities where a stock of the C-H motor control, wiring device and safety switch will be carried for immediate delivery. F. J. Burd is manager of this district for Cutler-Hammer.

# Colonial House At Cape Cod

(Continued from Page 90)

orange, gold and silver. It was painted in New York on canvas strips, trucked up to Dennis and glued to the plaster ceiling. The curtain is a folding screen, worked by an electric motor. It is painted on orange suede mounted on a wooden sound proofed backing and, in its brilliant blue and gold rays, represents the sun.

Due to the shape of the ceiling chosen to get the maximum paintable area severe acoustic problems arose. To overcome the conditions of echo the wainscot and the proscenium moulding were covered with acoustic tile. The back wall above the balcony was insulated with acoustic felt. These two insulating materials with the heavy carpeting on the floor gave to the auditorium what the engineers hailed as perfect acoustic properties.

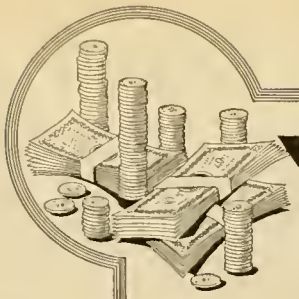
The ventilation was taken care of by an intake fan with ducts over the proscenium and an exhaust fan with ducts over the balcony and under the balcony. Fire protection is by automatic sprinkler. The sound equipment was installed by Western Electric. The proscenium opening was designed of sufficient width to take care of the future "Grandeur screen.

The stage was designed with footlights, space for orchestra, etc., and with plenty of room back stage so that the house could be used for plays or concerts if desired. Charging one dollar a seat the theatre has been running to three capacity houses every day and has been immensely successful in this, its first season, thus proving that a well designed theatre in simple restrained taste, showing feature pictures can be financially successful when catering to a discriminating audience.

# New Hazard of Sound Equipment

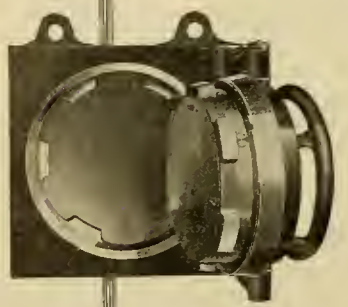
(Continued from page 76)

its activities in focusing public attention upon fire prevention, this being the focal point in the year round fire prevention campaign. Motion picture theatre owners and operators should as good citizens cooperate in this general campaign and have an excellent opportunity through their programs to make a major contribution to public education in fire prevention. The man responsible for any building, whether it be a motion picture theatre or any other type of structure, should make it his personal responsibility at this time to see that no preventable hazards are allowed to exist and that the buildings for which he is responsible are protected from fire to the fullest extent possible.

IT'S YOUR MONEY KEEP IT SAFE!

HARD cash—the money you take in during each business day—presents a constant invitation to hold-up men and burglars. They make it their business to discover the places where cash is unguarded. You should make it your business to see that *your* money is beyond their reach.



Illustrated Folder describing the York Round Door Chest in detail will be sent gladly on request.

The York Round Door Chest meets every requirement of the modern

**Motion Picture Theatre**

and has a record for successful resistance to burglars that is unexcelled. When installed, it is anchored in a block of solid concrete which gives complete protection against fire and absolutely prevents removal from the building or attack at any point except the heavy thief-proof door.

The York Chest will pay for itself in a reasonable length of time by the saving in burglary insurance alone.

YORK SAFES

YORK SAFE & LOCK CO.

YORK • PENNSYLVANIA

Equipment of Quality is Advertised in The Showman

Draperies — Decorations — Magnascope Screens — 340 W. 41st ST.

NOVELTY SCENIC STUDIOS BUILT ON MERIT

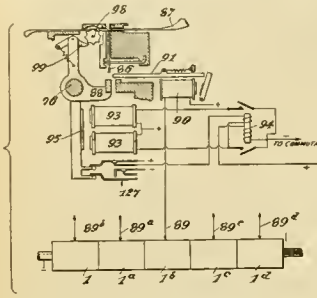
Settings — Acoustical Treatments — Acoustical Banners — New York City

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

# Patent Office Lists Many Inventions

(Continued from Page 108)

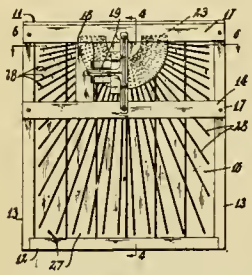
dependent of the character of the picture being scanned; making tone determinations at the established points in said adjacent line of scanning; re-



cording the last mentioned determinations; and continuing the establishment of reading points, tone determinations, and recording in like manner until the entire picture has been analyzed.

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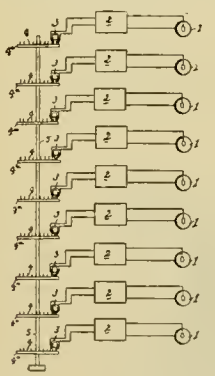
1,771,266. RADIO LOUD-SPEAKER. CHARLES MCCONNELL, New York, N. Y. Filed Mar. 26, 1929. Serial No. 349,950. 9 Claims. (Cl. 181—31.)



1. A loud speaker, comprising a frame, a diaphragm attached on the front thereof, a loud speaker mounted on the rear of the frame, and a vibration spreader connected between the loud speaker and diaphragm, said diaphragm consisting of a membrane and individual sound boards.

* * *

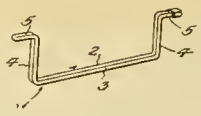
1,771,360. ELECTROMAGNETIC APPARATUS FOR THE TRANSMISSION OF IMAGES. LEON THUAM, Suresnes, France. Filed Jan. 23, 1928. Serial No. 248,924, and in France Feb. 5, 1927. 2 Claims. (Cl. 178—6.)



1. An apparatus for the transmission of images comprising a photo-electric retina consists of a plurality of photo-electric cells disposed in electric circuits, said cells being adapted to explore simultaneously the luminous points of an image, a plurality of electro-magnetic means for simultaneously recording each explored portion of the image, and other electro-magnetic means associated with said recording means for successively transmitting the recorded portion of the image by each recording means.

* * *

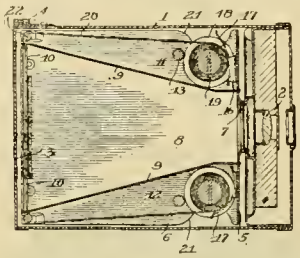
1,771,450. PHOTOGRAPHIC-ROLL-FILM HOLDER. PRESTON F. SMITH and ZEPHYR N. BOUCHER, Lewiston, Me. Filed Mar. 14, 1927. Serial No. 175,305. 3 Claims. (Cl. 24—261.)



1. A film hanger embodying two parallel resilient rod portions between which a film end may be inserted, said rod portions being fixed against relative movement other than springing and being so closely related as to be outwardly sprung by forcing of a film end between them, whereby said film end will be frictionally clamped between said rod portions, vertical rod portions bent upwardly at the ends of said parallel rod portions, and lateral rod portions bent outwardly at the upper ends of said vertical rod portions, said vertical and lateral rod portions providing hangers and holding said parallel rod portions against spreading other than outward springing.

* * *

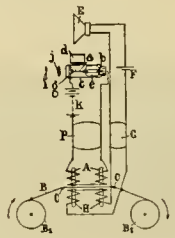
1,771,483. PHOTOGRAPHIC ROLL HOLDER. FREDERICK W. BREHM, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Sept. 26, 1923. Serial No. 664,971. 8 Claims. (Cl. 242—71.)



1. In a photographic roll holder, the combination with a dark chamber having forwardly converging walls forming triangular film chambers on opposite sides of the dark chamber, of rollers spanning the chambers and film spools arranged in the latter and confined between the front walls thereof and the rollers, the end walls of the film chambers being cut away to permit the end flanges of the spools to be grasped by the operator the rollers being arranged outwardly of the centers of the spools with reference to the axis of the camera.

* * *

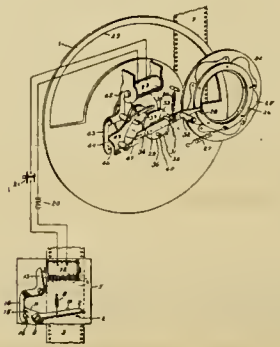
1,771,820. MEANS OF RECORDING AND REPRODUCING PICTURES, IMAGES, AND THE LIKE. BORIS RTCHEOULOFF, London, England. Filed Mar. 9, 1927. Serial No. 174,009, and in Russia June 27, 1922. 1 Claim. (Cl. 178—6.)



The combination with a recording device having a traveling magnetic member, and electro-magnetic means associated therewith, of a photo-electric cell comprising a thermionic tube, a mechanically vibrating device within said tube, said device being adapted to vibrate in two directions at right angles to one another, and having one end fixed, a photo-electrically sensitized surface disposed on the other end of said tube and an electric circuit including a source of supply, said photo-electric cell, said electro-magnetic means and an amplifier.

* * *

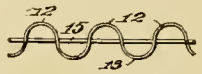
1,771,925. FILM-MARKING APPARATUS. CHARLES A. HOXIE, Alplaus, N. Y., assignor to General Electric Company, a Corporation of New York. Filed May 16, 1928. Serial No. 278,221. 7 Claims. (Cl. 8—16.2.)



1. In a motion picture camera having means for successively exposing a film, a shutter arranged to interrupt the exposure of the film, and means operatively connecting the shutter and the camera for causing the interruption of the exposure to be limited to a single picture.

* * *

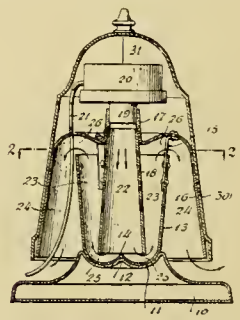
1,772,622. MOTION-PICTURE COLOR PHOTOGRAPHY. PIERRE M. ARTIGUE, Los Angeles, Calif. Filed May 11, 1927. Serial No. 190,595. 5 Claims. (Cl. 88—16.4.)



1. The herein described method of coloring motion picture films which consists in mounting a positive film upon supports that are threaded through the apertures at the sides of the film so that certain of the frames of the film are disposed on one side of the supports and the other frames on the other side of the supports, then coloring the frames of said film on one side of said supports and then distinctively coloring the frames of the film on the other side of said supports.

* * *

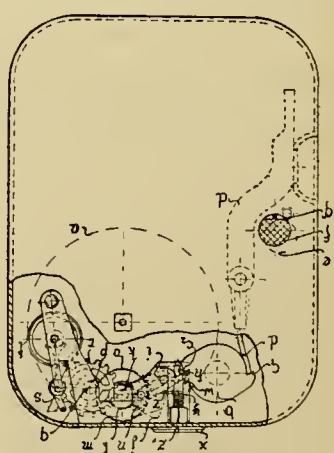
1,772,645. SOUND AMPLIFIER. LESLIE STEVENS, Glen Ridge, N. J., assignor to Stevens Manufacturing Corporation, New York, N. Y., a Corporation of Delaware. Filed Sept. 29, 1925. Serial No. 59,261. 8 Claims. (Cl. 181—27.)



1. A sound amplifier, comprising a plurality of rigidly connected members constructed of sheet material and arranged in nested spaced concentric relationship to define a tortuous passage of gradually increasing cross-sectional area, and a detachable outer casing of sheet material enclosing said plurality of members, said outer casing contacting with the outer one of said plurality of members adjacent to the outer edge thereof to prevent vibration of said member.

* * *

1,772,774. CINEMA CAMERA. EMANUEL GOLDBERG, Dresden, Germany, assignor to the Firm: I C A, Aktiengellschaft, Dresden, Germany. Filed Aug. 11, 1925, and in Germany Sept. 5, 1924. Serial No. 49,638. 3 Claims. (Cl. 161—26.)



1. A time-controlled release mechanism for cinematographic cameras, including in combination power means for operating the camera, a rotatable stop member, a driven element, an escapement mechanism for operating said driven element, a hinged lever carried by said driven element, a stop with which said hinged member is normally engaged, means to disengage said member from said stop and cause its engagement with said rotatable stop member, and manually controlled means normally engageable with said stop member to permit of the operation of said escapement mechanism and subsequent actuation of said power means.

# M-G-M Device Adjusts Sound

Hollywood — Automatic leveling and adjusting of sound through a "squeeze track" developed by the company is claimed by M-G-M. This eliminates the danger of marring the projected sound through mistaken handling of the fader, it is asserted.

In effect, the idea parallels that of the device used in player piano rolls. The artist plays the roll putting in all his own inflections, volumes, and technique. This is recorded on the roll, so that the next operator has only to follow his guiding line to reproduce absolutely the original work of the great artist.

In film presentation, volume of sound has up to now depended on the operator, who is furnished a "cue sheet" which he may or may not follow. Hence in many cases the most careful recording in the tudio is lost in the theatre through the operator's mistakes. It was to aid this situation that the studios recently sent men to every key city to aid the exhibitor in proper sound presentation.

The new "squeeze track" control of volume in the theatre is automatic, and eliminates all projection booth mistakes, it is said. It rests on the principle that the volume of photographed sound on film may be reduced by narrowing the strip of graduations that produce the sound. Normally sound is photographed on a strip at the edge of the film eight one-hundredths of an inch wide.

In the M-G-M discovery the film strip of this width is used as before the record the sound as it comes from the microphone, this sound being carefully "monitored."

Then, when the prints for the exhibitor are made, this sound track is narrowed, to as little as two one-hundredths of an inch, where necessary to keep the proper balance of sound. Narrowing this film strip eliminates or reduces surface and other noises together with the sound volume, M-G-M asserts.

When the film is shown in the theatre, the operator need only bring any part of it to the effective volume, and the remainder of the picture automatically stays in proportion. He need never touch his "fader" or sound control apparatus, again for that picture.

Under the old system a "cue sheet" came with the picture, instructing the operator to place the sound at this or that level on certain lines or situations. Obviously many mistakes were possible.

The new "automatically controlled" sound film is already in use and, engineers at the studios expect, will eventually be used on all M-G-M output.

## *Sues Celotex Firm*

Chicago—Suit for receivership against Celotex Co. has been filed in Superior Court here by William L. McFetridge, a stockholder. He charges that the president and a "hand-picked board of directors" have betrayed the stockholders' interest and profited secretly to the extent of $10,000,000.


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# Cones or Horns, Which is Better?

(Continued from Page 85)

horn type speaker is a serious defect.

In order to enable a fair comparison to be made between the frequency response characteristics of the two types of speakers, the response curve of the directional baffle type speaker was raised 7 decibels. In order to determine the relative average efficiencies of the two types of speakers the curve for the directional baffle type speaker was placed at its proper level, and the average response between its cut-off limits (90 and 6000 cycles) determined by means of a planimeter. The result obtained is 15.6 decibels. The average response of the horn type loudspeaker for the same input power and between the same limits is 18.3 decibels. The average straight-ahead response of the horn type loudspeaker is thus 2.7 decibels greater than that of the directional baffle type loudspeaker, for the same power input. This corresponds to a power efficiency ratio of 1.9 to 1.0. This difference corresponds to between 1 and 2 steps on the average gain control and is consequently of minor importance.

The radiation distribution characteristics of both types of speakers as now used are sufficiently good to yield satisfactory results. These distribution characteristics are fairly uniform through angles of about 20 degrees to each side of the normal to the mouth opening. In the average size of theatre this is sufficient. In wider and larger houses, two or more speakers may be used, thus securing good directional characteristics as well as permitting an increase in the total amount of radiation as required by the larger size of the house.

No accurate measurements were made with respect to this quantity. However, it has been our observation that similar houses require the same number of speakers of either type for satisfactory sound reproduction. This indicates that, in view of the somewhat greater efficiency of the horn type speaker, the directional baffle type speaker has the edge in respect to input power capacity. This is what might be expected from the fact that the radiating surface of the directional baffle type speaker, i. e., a cone, is much sturdier than the fragile metal diaphragm of the horn type speaker.

## Results in Theatres

It is exceedingly interesting to compare the results obtained with both types of speakers on listening tests in theatres and see to what extent these results are explainable on the basis of the measurements described above.

Comparisons of this sort must be made separately for both speech and music.

If, in the reproduction of speech, we fix our attention upon the understandability only, we find that each of the loudspeakers is equally good. However, although speech on each of these speakers is equally understandable, the reproduction on the directional baffle type speaker is far more natural than on the horn type speaker. Reproduction on the horn type speaker has an unnatural quality. All voices sound very much alike whether of the same or opposite sex. Looking away from the screen makes it sometimes difficult to distinguish the sex, except from the context. Male voices, particularly, sound too high pitched and unnatural.

These results are easily explainable on the basis of the obtained frequency characteristics. It is well known that the elimination of all frequencies below 300 cycles and above 4000 cycles exerts a negligible effect upon the understandability of speech. Since, on the whole, the response of the two speakers between these limits is the same, we would expect the understandability to be the same. This is what is actually observed.

However, the characteristic frequencies of the speaking voice lie below 300 cycles. They center around 125 cycles for the male voice and around 250 cycles for the female voice. It is these "fundamental" frequencies which give to each speaking voice its individuality and distinctiveness. A lack or deficiency of the frequencies below 300 cycles will rob a voice of these characteristics. This accounts for the superiority in naturalness of speech reproduction on the directional baffle type loudspeaker. The response of the directional baffle type speaker, between 100 and 300 cycles, is considerably greater than that of the horn type speaker between the same limits. This is particularly true below 140 cycles. Around 100 cycles the difference in response is around 12 decibels.

The reproduction of music is also adversely affected by the deficiency in the response below 300 cycles. Music reproduced on a horn type speaker lacks the fullness and depth apparent in the reproduction by the directional baffle type speaker. The complete reproduction of the lower register instruments is impossible on the horn type speaker. The result is that music loses its real quality and retains merely its melody. This is particularly true for music of a symphonic nature.

In a recent paper certain statements are made in a discussion of horn and cone (or baffle) type speakers. The cone (or baffle) type speakers referred to in that paper are of a type wherein cones are set in a flat baffle, a type which is much less widely used than the directional baffle type speakers. Some of the claims made for the horn type loudspeaker are not borne out by our experiments. Thus it is claimed that the horn type loudspeaker and flat baffle type of loudspeaker are equally satisfactory as regards frequency characteristics. This may be true in theory but tests of actual devices as used in commercial practice show that the upper and lower cut-off frequencies of the flat baffle type of loudspeaker, which coincide approximately with those of the directional baffle type using the same cone, are much more widely separated than those of the horn type loudspeakers.

In addition, the claim for power efficiency ratio of the horn type speaker to flat baffle type of 10 to 1 refers to a single cone in a flat baffle. In practice cones are never used this way in theatres, being either used in multiple on a flat baffle or, as is commonly the case, being set in a directional baffle. Either of these setups results in a marked increase of efficiency. A comparison of a horn type with a single cone is thus not representative of the relative characteristics of standard apparatus.

The radiation resistance characteristic shown for a horn type loudspeaker with a 50 cycle cut-off is not typical of the horns employed in practice. The construction of a horn with so low a cut-off is very expensive and the size of the horn would probably be such as to make it too large for the average theatre. Aside from these considerations, the smooth cut-off shown is attainable only with an infinitely long horn, that is, attainable only with the unattainable. The frequency characteristic of a finite horn always exhibits horn resonances such as those which appear on the actual horn characteristic. In addition, as has been shown above, considerations of efficiency favor the horn type of loudspeaker only to a slight extent.

## Conclusions

The above results can now be summarized as follows: In power handling capacity the two speakers are about the same. In efficiency the horn type speaker is somewhat superior. The directional characteristics of both types are satisfactory. As regards frequency response characteristics, the directional baffle type speaker is markedly superior to the horn type in the reproduction of both speech and music. On the basis of these factors it appears quite conclusively that for theatre reproduction, of the commercial devices in use at the present time, the directional baffle type loudspeaker yields more satisfactory results.

### Use Fader Cues

IN the proper presentation of sound pictures the importance of the fader cue sheet can not be overstressed. Too often there is a tendency to ignore this important item and then blame the equipment for any reproduction defects which may occur. The cue sheet is a dependable guide to the projectionist in advising of changes in volume. It is far more efficient than the signal system by an observer in the audience.

If you are not arranging fader cues on your programs you are overlooking a real bet in the proper presentation of your shows.

# Malter Discusses Speaker Types

## Developing Foreign Field

Xavier de Nice, veteran export executive, has been appointed export manager for Electrad, Inc., New York, manufacturer of radio and talking picture products.

# New Front Plate and Lens Adjustment To Facilitate Manipulation

*Practically an Instantaneous Change of Lenses is Possible with New Unit, International Projector Claims*

INTERNATIONAL PROJECTOR CORP., has placed on the market a new Power's front plate with lateral lens adjustment and a Power's aperture change assembly, to facilitate manipulation of lenses and apertures on Power's projectors equipped for sound projection.

The new front plate assembly is designed along the lines of the former type, but a number of new features have been added.

Practically an instantaneous change of lenses is possible with the new unit, International says, and a lens centering device has been added, making it possible to center the projected picture on the screen when sound-on-film system is used. This feature is said to permit use of the proportional type aperture plate and a shorter length focal lens, so that the projected picture may be increased in dimension to meet the dimensions of the silent or sound-on-disc prints.

## *Old Type Rack Eliminated*

Another feature cited is elimination of the old type rack and pinion lens focusing adjustment and substitution of the micrometer type of focusing pinion which allows accurate adjustment of the lens and eliminates possibility of the lens jarring out of focus during projection.

A new type framing lamp assembly has been incorporated in the new device and may be instantly removed for lamp replacement when necessary. The pull chain for the lamp socket is readily accessible to light the framing lamp when threading the projector.

A reference to the lettered illustration, Fig. 2 in connection with the following data, will explain the operation of this equipment.

*A* is the front plate which attaches to the Power's mechanism in a similar manner to all previous types.

*B* is the lens mount and focusing assembly attached to the front plate *A*.

Lenses are securely clamped in this mount by locking screw *C*.

## *Lens Adjustment Centers Film*

*D* is the lateral lens adjustment by means of which the picture is centered on the film and screen when changing from silent or sound-on-disk to sound-on-film with either the proportional or regular sound aperture.

*E* is an adjustable stop for determining the lateral throw of the lens. This stop is adjusted when the installation of the assembly is made and remains fixed thereafter for any given focal length of lens. The two knobs *F* are attached to the micrometer focusing device and, as will be noted, may be operated from either side of the projector.

*G* is the pull chain for the framing lamp and *H* is the framing lamp assembly latch, one of which is attached to either side of the assembly so that the instant removal of the framing lamp assembly may be readily accomplished without interference with any other part of the unit.

Fig. 1 shows a fixed focus collar, similar to that used on the Super Simplex Projector, by means of which lenses may be instantly snapped into focus where quick lens changes are necessary.

The hole *G*, Fig. 1, in the collar slips over rod *J*, Fig. 2, and thereby accurately locates the lens rotationally so that the picture is always in the same place on the screen regardless of how many times the lens may be removed and replaced.

Where lenses do not project far enough beyond the lens mount *B* to allow this fixed focus clamp to be readily attached, many of the lens extension attachments used in connection with lenses on Super Simplex Projectors may be used.




FIGURE 1

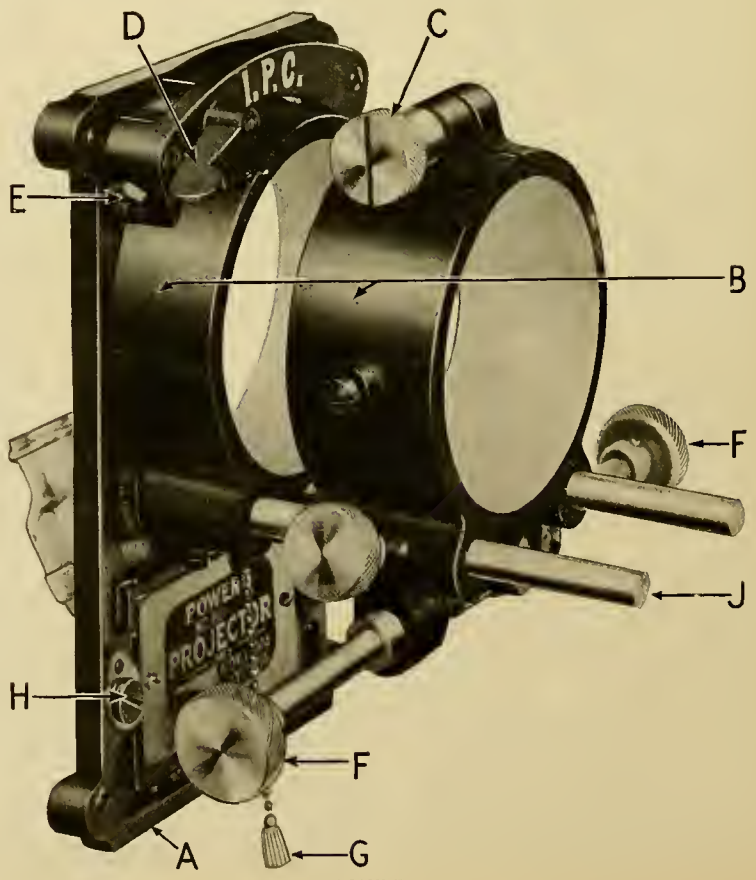



FIGURE 2

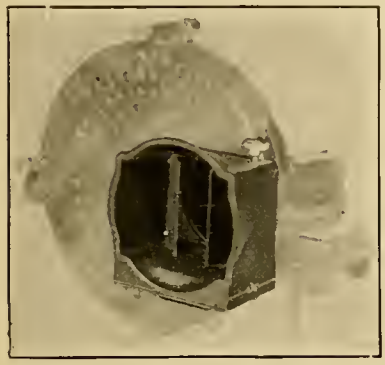
## *First Nat'l Wins Fire Trophy*

Charlotte—First National exchange has been awarded the silver trophy, marking first place in the nation-wide competition for maintaining the highest average in measures taken toward fire prevention in film buildings. Sherwood Brockwell, state fire marshal, presented the trophy to Manager F. P. Bryan at the exchange building. The conservation department of the Film Board of Trade is donor of the cup.

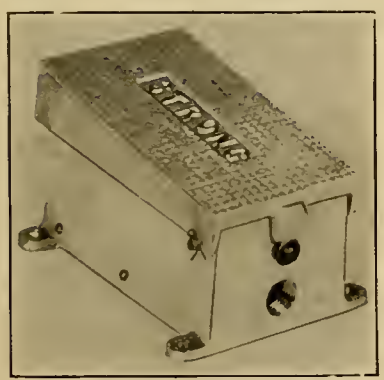
# Strong Designs New Changeover

Chicago—Designed especially for the super Simplex projector, the RCA and the front-shutter Motiograph, a new changeover has been developed by L. D. Strong, head of the Essannay Electric Manufacturing Co. The new changeover attaches direct to the projector and combines an eye shield as one of its features. The new model is known as the "super" and is the fourth changeover in the Essannay line, providing a unit for every type of projector now in use, according to the manufacturer.

A point of special interest in connection with the new model is an automatic cutoff which is declared to eliminate any possibility of burning out the coil. This cutoff feature has been adapted to two other style changeovers made by Essannay and is now to be obtained on all except the Junior model which is placed over the porthole. With the automatic cutoff the current is taken off the coils as soon as the changeover is made.



Another new feature developed for all styles of changeovers by Essannay is a treadle type footswitch, which, according to Strong, allows the projectionist greater freedom for handling his machines and eliminates the necessity for grouping on the floor to push the changeover button.



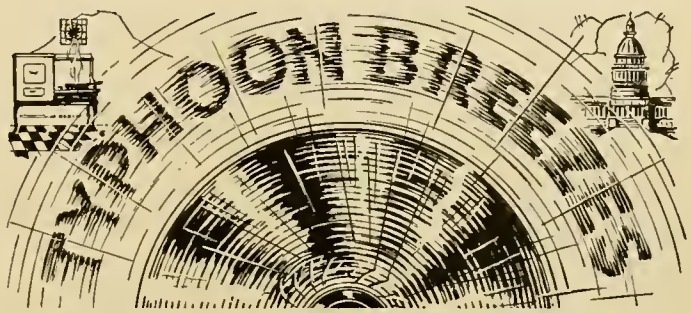
The changeovers in the Essannay line now include the "five point" so named because it combines in one unit a changeover, an eye shield framing light, film gate opener and fire gate finger. This type attaches to the projector. Another model, the Strong de luxe, is placed at the porthole. It has a five-inch opening to accommodate light rays from the projector or from stereopticon and effect machines. This unit, operated by heavy duty solenoids, also can be operated by hand to provide a slow iris fadeout when desired.

The "super" model was designed to meet the new conditions resulting from the latest projectors developed by Simplex, RCA and Motiograph. The Junior model, first of the devices developed by Strong, is designed for any type or make of projector where the light beam does not exceed three inches when passing through the changeover. It is placed at the porthole.

# Side-Wall Speaker Placed on Market

Seattle—Speakers, which hang on sidewalls rather than behind the screen, have been developed by Sullivan and Son of the Grand here, where the speakers have been installed. Western Discount Corp. is to distribute the new equipment.

The speakers are declared to be non-directional, and the claim is made they minimize vibrations and echo. They can be used with any make of equipment, it is stated.


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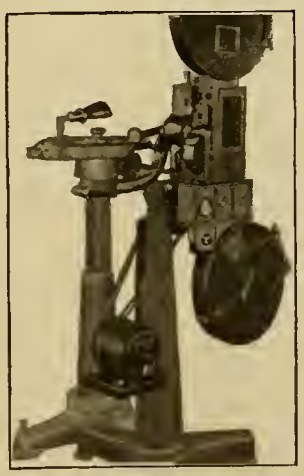
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Important publications issued by manufacturers in connection with the subjects listed in these columns will be sent free to readers upon request to this magazine. For your convenience a number is used to indicate each subject and a request blank provided. To obtain copies of publications on subjects in which you are interested simply insert on line provided in blank the number opposite that subject, fill in name and address and mail to Motion Picture News.

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(1) General outline of systems with illustrated descriptions of apparatus for atmospheric conditions in theatres.

CARBONS—PROJECTOR, SPOT and FLOODLIGHT
(1A) Descriptive literature, list prices, etc.

CLEANNG SYSTEMS
(2) Apparatus used in central cleaning systems for theatres.

DECORATION
(3) Furnishings for auditoriums, lobbies, lounges—decorative furniture and fixtures, fountains, shrubbery, draperies, etc.
(4) Finishing materials for wall and ceiling treatments.

FILM PROCESSING AND CLEANING
(5) Descriptions of materials and apparatus used in processes for film renovation, preservation and cleaning.

HEATING AND VENTILATION
(6) Types of ventilating and heating systems with diagrams, illustrations and descriptions of apparatus.

LIGHTING, DECORATIVE
(7) Lighting apparatus illustrated and described.

LIGHTING FIXTURES
(8) Decorative chandeliers, wall fixtures, directional signs, illuminated mirrors and fountains for theatres described and illustrated.

LIGHTING, PROJECTION
(9) Arc and incandescent lighting equipment, specifications for use and operation.

LIGHTING, SIGN AND MARQUEE
(10) Flasher equipment, color devices, etc., for front effects and advertising.

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(11) Spotlights, effect machines, borders, foot lights, etc., and their uses in stage effects.

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(12) Dimmer control, switchboards, panel boards, switches of various types for stage and auditorium lighting control.
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(13) Various designs of motor-generators specially designed for motion picture projection.
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(15) Theatre organ of various types for large and small auditoriums.
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(17) Music stands, special designs for pit orchestras and stage band acts.

PLUMBING FIXTURES
(18) Radiators, equipment for wash room furnishing, etc., illustrated.

PROJECTION
(19) Operating instructions, parts for machines (specify make and model).

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(20) Curtains, curtain control apparatus, automatic stage platforms, elevators, etc.

SAFES
(21) Descriptive literature illustrating types of safes especially designed for theatre use.

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(22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

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(23) Various types described, diagrams, illustrations of surfaces, etc.

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(24) Various types for screen advertising and announcements.

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(24A) Theatre advertising signs, marquise designs illustrated

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(25) Materials and supplies for advertising and art work.

TICKET VENDORS
(25A) Automatic ticket machines for motion picture theatres, change makers, canceling devices and registers.

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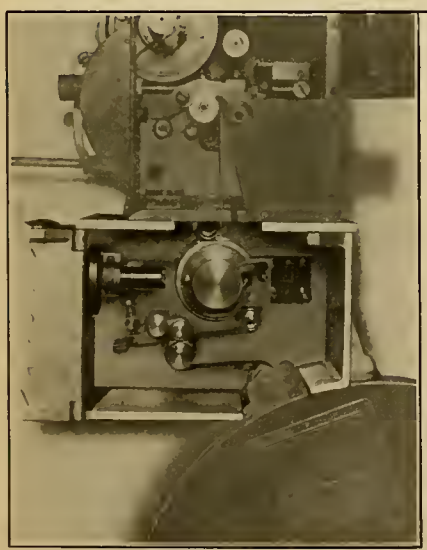
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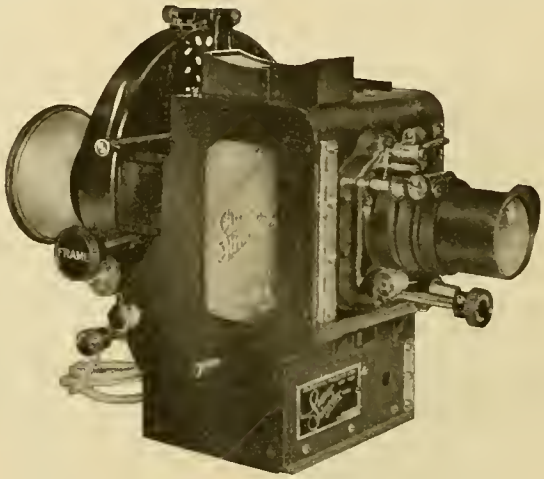
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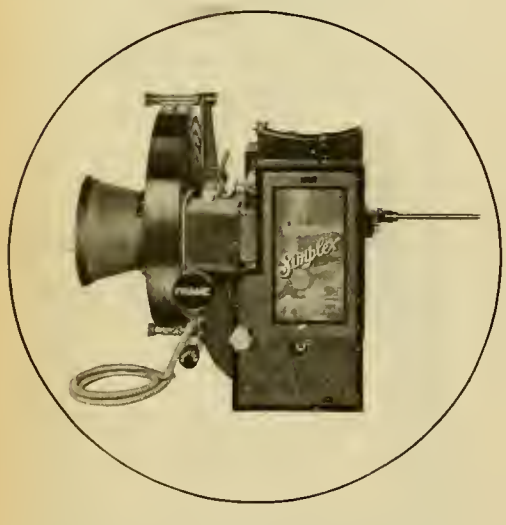
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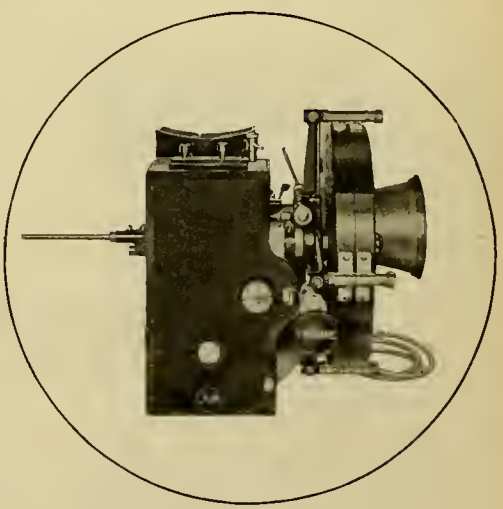


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# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

## Part of Your Job!

WE often wonder just how seriously the average house manager takes the maintenance of equipment and cleanliness of his house. Whether he is satisfied that this angle is being watched properly or whether he is content to let it take its own course.

Proper maintenance of the theatre had always constituted a most important feature of a manager's job, yet, in visiting many houses one can detect, or sense a feeling, that things are in a run-down condition.

Carpets worn to shreds, screen unsteady, seats badly in need of repair, leather torn, frames scaled or broken, projection way below par, and so on right down the line from top to bottom.

And then there are those invisible items, as far as the patron is concerned directly, but of major importance just the same, such as the roofs, the hanging ceiling, the many store rooms, the cellar and the heating or ventilating equipment.

We recently spent a most interesting evening with the head of a large chain's maintenance department, and we lent added interest when we found that he had been a house manager himself only a short time before. But, as he explained, it all came about quite suddenly. His superiors noted his ability to keep his theatre's equipment in tip-top shape all the time, so they selected him for division maintenance man and a little later he headed that bureau in the circuit's home office.

He, like many other smart managers, found the time, despite the hundred and one other important details of his job, to organize the supervision of the expensive equipment in his theatre. He worked out his cleaners system so that the house was immaculate and clean looking at all times. He injected his own ideas into the many phases of maintenance and cleaning (yes, he had polished brass too in his time).

What most showmen, especially the newer ones, must learn and learn quickly, is to become acquainted and study the many details connected with their theatre's operating equipment. They must divorce themselves from the dangerous notion that such equipment is "just machinery." It's more than that. It's the very essence of the theatre's operation and while the manager need not be an expert on any one phase of his house's operation, he should have more than a passing knowledge of every part of it.

Whether your house is independently operated or part of a nation-wide chain, the maintenance of its equipment is not a home office problem. It is YOUR personal responsibility and if you cannot assume that responsibility you are not the man for the job.

*"Chick"*

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# MANAGERS' ROUND TABLE CLUB

## Powers Shows The Way On Cleaning Carpets In Theatre

W. M. Powers of the La Roy Theatre in Portsmouth, Ohio, finds the appointment of one man on his cleaning staff to supervise the maintenance of the seats and carpets a valuable adjunct to his method of managing theatres.

This should open up new avenues of thought to many other showmen who, perhaps, can better follow this angle up then to let it take its own course with the expensive and disastrous results of broken down equipment or dissatisfied patrons.

Powers tells us that he is quite fortunate in having a man on his staff who practically takes charge of all maintenance and who is very good in looking after every detail of it 100%. This man makes it his business to go over seats daily, keep them all tight and well-fastened to the floor and also to keep them oiled so that the added annoyance of squeaking will not interfere with the patrons attention to the screen entertainment.

While dwelling on the oiling angle for your seats, you might also pay attention to the care which he exercises in keeping a cloth handy and wiping off all oil after he oils the hinges and moveable parts of the seat, so that it will not get on anyone's clothing. As a matter of fact, they have not had any kick from this source whatsoever which speaks well for the way it is being handled.

Now we come to a very interesting phase of Powers' system of maintenance so far as the carpets are concerned.

They take their carpet up at least once a year and scrub it. On the face of this statement it might sound like a rather terrific job, but, of course, we assume that portions of the carpet around his theatre are laid in such a way that it is feasible to take up parts and scrub it without endangering the carpet itself. He tells us that his alley has a pit to it which makes it an ideal place to scrub the carpet. After taking it up it is first beaten until all loose dirt is out, then the vacuum is run over it several times, after which they place it face up in the alley and put the hose on it and keep scraping the water out of it with a heavy hoe, like one used to take ashes out of the boiler. This is kept on until the water that comes out of it is clean.

We have no idea of going into the technical detail of the suggestions as advanced by our many members and readers, but when some suggestion of real merit comes along we think it is deserving of some attention before it is discarded or passed up.

On the fact of Powers' suggestion, one might get the idea that this process would hurt the carpet. He tells us that it does not do it the slightest bit of harm and that before he attempted it, he got some dope from a company that shampooed carpets and found out that it could be successfully handled without running any risk of damaging the carpet itself.

Taking one aisle at a time, he finds that in a short time, probably within the space of four or five days, the entire house has had the carpet thoroughly scrubbed and cleaned and it is then replaced.

He has organized his cleaning and theatre staff in such a way that they all pitch in and help, which makes it a fast job and not too much of a burden on any one or two of the staff. This is also an important angle, as we can readily understand where shampooing or scrubbing the carpet could become quite a big proposition and one that would tire or wear out just one or two of the people employed around the theatre.

Particular attention is also placed on the importance of keeping the lobby and foyer entrances as clean as possible by several cleanings and sweepings during the day. In this way, they minimize the amount of dirt dragged in by the patrons entering the theatre.

These angles are certainly valuable ones and no doubt will come in mighty handy to showmen who are anxious to improve their own method in the care and cleaning of their theatre. It also adds many good months of wear to the carpets in the theatre, as the dirt and grime represent one of the worst elements of wear and tear on the carpets under foot.

## ALL FOR ONE AND ONE FOR ALL!

OUR slogan takes on a new meaning starting with this issue in the Showman section in Motion Picture News.

WE'VE described how your brother managers have successfully executed all sorts of exploitation, ballyhoo and publicity stunts; and what's more important, you have contributed to those items yourself and helped make the Club pages tremendously valuable and interesting.

NOW once each month, the Club pages are being incorporated into The Showman section and particular emphasis and prominence will be given material pertaining to the proper maintenance of equipment in your theatre.

## YOU MUST DO YOUR PART, TOO

THIS important phase of showmanship and theatre management has been sadly neglected in the past. Managers are faced with all sorts of new equipment problems while still struggling along with the problems of the old. They want to know more about the expensive apparatus they are responsible for.

SO the Managers' Round Table Club again establishes a distinct precedent and incorporates this vital feature as part of our Club activities and pages.

WE have got to have material for this monthly section. Just as you now send us the details of your various show-selling activities, so you must tell us how you are keeping your theatre's equipment in perfect condition all the time. How you prevent breakdowns and trouble by constantly watching every piece of equipment and furnishing in the house. How you promote cooperative goodwill between yourself and the booth, the ushers, the cleaners, etc., etc.

## TELL US HOW YOU DO IT

THESE are all important factors in the proper maintenance and operation of your theatre. To broadcast how effectively and efficiently you handle this part of your job, is to let the whole world know that you are a capable manager, and besides, it will be immensely valuable and helpful to your brother members and showmen the world over.

**M. R. T. C.**

# MANAGERS' ROUND TABLE CLUB

## Chewing Gum Problem Discussed In Detail By R. V. Erk

Being an interested party to discussion on "What is the best remedy for the chewing gum evil in theatres," R. V. Erk of the Mays Piqua Theatre in Piqua, Ohio, advances a good suggestion wherein he states they have found kerosene oil (which costs about $.20 per gallon) to be about as efficient a gum solvent and cleaner as anything they have been able to secure.

He also calls attention to the fact that at least once a month his janitor cleans his gum from the under sides of the seat with a sharp putty knife and then finishes the cleaning with a cloth saturated with kerosene.

These are mighty good suggestions which should be of tremendous value to those showmen who have paid very little attention to this particular angle of theatre management. Many of us are willing to grasp a good suggestion to improve our theatre and its cleanliness but we sometimes lack the information as to where to secure the necessary material with which to accomplish it. In this case you have an every day product which can be secured anywhere, at any time at an inexpensive cost.

We are very grateful to Mr. Erk, whose experience in managing theatres dates back a good many years and any time he is willing to tell us about his ideas along the lines of theatre equipment and maintenance, as well as cleanliness, we will do well to lend a willing and ready ear. Let's hear some more from you Mr. Erk, and lay particular emphasis on the maintenance of your equipment which is a phase of showmanship which you particularly seem to excel in.

## William F. Gabriel Is Now Handling Two In Painesville

Having made such a good record for himself while he was at the Uptown Theatre in Cleveland, Ohio, William F. Gabriel is now the manager of the Utopia and Park Theatres in Painesville, Ohio.

With two houses on his hands he will no doubt be very busy, but we are sure it is the kind of activity that will be productive of some excellent showmanship. Mr. Gabriel has been in the show game for quite some time, so he is certainly qualified for the position he now holds. His town, we understand, offers him opportunities such as the regular towns of its size do. We want to wish him a lot of luck on his new venture and we hope that he will keep us posted so that we can inform his fellow members as to the progress he is making. And listen, Bill! When you send us in your first contribution, include your photo with it and we'll give you a regular "intro."

## Gilmore Landed A Float In Two And A Half Mile Parade

Entering a float into a parade is another way that a wise showman has for plugging his picture. In this case it was E. W. Gilmore, manager of the Capitol Theatre in Windsor, Ontario, who pulled the stunt and successfully executed it.

On Labor Day the local firemen held their field day, and, in conjunction with it, a parade nearly two and a half miles long. In this parade, Gilmore had his float. The float was a three-ton truck, on the floor of which was a pile of common clay. The clay was so heavy that it was found necessary to place a dummy bottom on the truck. A box was placed along side of it. The box was filled with clay, with it also being smeared on the sides. Along the sides of the truck Gilmore placed the title of the picture, name of star, theatre and playdates. Under this, and on the top of the banner he used stock cut-outs of the New Show World season. This added life and color to the layout. The copy on the banners appropriately tied in the film.

A stunt of this sort, being so different from the regular run of things, proved fine for Windsor. The local newspaper editor liked it so much that he commented on it the next day. In this manner Gilmore received an additional plug, the other plug being the exclamation, "Why, it's common clay," uttered by the spectators when they saw the truck. And the common clay ballyhoo sold "Common Clay." Right, "E. W."?

## "The Showman's Calendar"

### AN EXCLUSIVE CLUB FEATURE

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

### OCTOBER

| | |
|---|---|
| Oct. 5th to 11th | Fire Prevention Week. |
| Oct. 7th | First Colonial Congress met in New York—1765. |
| Oct. 8th | Chicago's Great Fire—1871. |
| Oct. 9th | Washington Monument opened—1884. |
| Oct. 10th | Farmer's Day (Florida). |
| Oct. 12th | Columbus Day. |
| Oct. 12th to 18th | Pharmacy Week. |
| Oct. 17th | Surrender of Burgoyne at Saratoga—1777. |
| Oct. 19th | Surrender of Cornwallis—1781. |
| Oct. 26 to Nov. 2 | Girl Scout Week. |
| Oct. 27th | Roosevelt's Birthday |
| Oct. 27th | Anniversary of First Shot in Trench Warefare. |
| Oct. 31st | Hallowe'en. |
| Oct. 31st | Admission Day (Nevada). |

*Can you tie any of the above events into your theatre's activities?*

**And don't overlook the many local events that are constantly turning up right in your own town, county or state.**

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

## AVOIDING BREAKDOWNS

**If your theatre's booth is equipped with but one generator, what provision have you made for continuing your show in the event of a breakdown of that generator?**

**We are all inclined to let these questions slide off our backs, like water on a duck, until we find ourselves in just such a position, then we wonder why we never gave it a thought before.**

**Suppose you investigate this important angle *right now*. If you have a second generator, is it being watched and run frequently enough to insure its proper condition when it is needed? One good plan, suggested by G. F. A. of Cleveland, is that the projectionist alternate between the two generators so that they are both carrying the burden of furnishing the necessary juice. That's a good suggestion and should result in longer life for both plants.**

**Maybe you have a better suggestion, or have some other way of handling this question. If you have, let's hear from you.**

## Economy Important, And Here's The Way Says Pedro Gelabert

The saving of electrical energy is another way of demonstrating a man's ability to operate a theatre efficiently yet economically.

Pedro Gelabert, Jr., writing from the San Jose Theatre in San Juan, Porto Rico, tells us that he has managed to cut down a great deal of his electrical cost in the past four months by installing a new type of reflector arc lamp in the San Jose Theatre. At the same time he tells us he installed two rectifiers one for each of the lamps and he has found by careful watching, this type of equipment saves more electricity than anything else he has tried.

Another point that he found worthy of any good showman's attention was the needless waste of too much lighting in the front of his theatre, particularly under the marquee after the second show began at night. In this case some may say that he goes to extreme when he turns out practically all of the marquee lights until the show is over, but even if you were to temper this suggestion, with leaving at least one switch on so that there is some form of illumination where the passer-by can see what is playing as well as the folks leaving the theatre before the end of the performance. However, it is these suggestions which generally put you in a frame of mind to dope out your own individual problem with the view of economizing in some form or other without hurting the efficiency in your theatre's operation.

Young Gelabert, Jr., has some mighty valuable ideas and theories with regard to maintenance and care of his theatre's equipment and in his case it is particularly important because, after all, he is not within a few hours of a big distributing center where replacements are always available. That is why it would do us all a lot of good to fashion some of our own ideas after his methods.

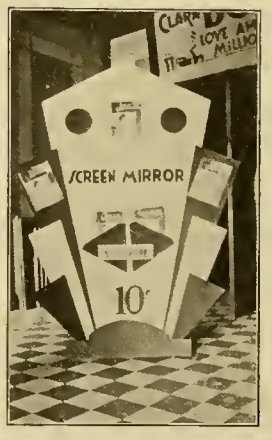
Like most showmen located in countries outside of the United States and Canada, he manages to keep his equipment in tip-top condition and, at the same time has replacements at hand for emergencies. This is something that many of our own showmen here in America fail to understand with the result that a serious breakdown sometimes compels a discontinuance of the performance and the unfortunate refunding of admission which leaves a mighty bad taste in everyone's mouth.

Keep your eye on the CLUB pages, especially the Showman issue each month for further interesting information and details as to how this aggressive young showman from Porto Rico manages to operate his theatre efficiently and economically and, at the same time keep a careful watchful eye on every detail of his theatre's equipment.

## Fred Glass Is Doing Fine On Assignment In Alliance, Neb.

Shifting over to Alliance, Neb., from his former position at McCook afforded O. Fred Glass an opportunity for introducing the town to a brand of the live-wire showmanship that he pulled at his former position, not so very long ago.

One of the first moves he made when he entered the town was to run a special one-cent matinee for kids in which he let in one kid for 15 cents, two for 16 cents—the admission price being regularly 15 cents. The stunt went over very well with the kids and over four hundred of them showed up. You can easily see how this gag can be made into a paying proposition in any town and it might be a good plan for you to try it once a month or even every week if you think it will be better that way. The photo will give you the low-down on what the kids thought of it. An hour before the house opened they started to line up.




The other photo alongside of it shows the special display board that was built in the foyer of the Imperial. Lights played upon this, and, as the colors were very pleasing, they were certain to attract the attention of the passersby. Glass got them coming and going with this one as he made it a point to run the trailer for the film or an announcement about it at every opportunity. In addition to these two photos we are also showing the special display frame he uses to sell "Screen Mirror," the magazine from Hollywood, by Frank Whitbeck and his staff, printed out on the Pacific Coast and distributed through the Fox West Coast Theatres. The strength of this angle was seen in the number of magazines that were sold the day it made its appearance.




Nearly all of his fellow Club members know what Fred did while he was at McCook, so you can all look forward to seeing him continue that showmanship in Alliance. Oke, Fred; remember we want to hear from you often concerning your work, so that we can pass it along to the rest of the Club.

## *Most 'Promising' Man in Show Business—?*

**His many friends, scattered all over the country, will be glad to learn that Eddie Hitchcock, now publicity director for the Paramount Theatre in New York, has earned this great title.**

**As a matter of fact, Eddie's 'promises,' if laid end to end, would reach from New York to Los Angeles, whereas, those 'promises,' which were never fulfilled, couldn't even be laid anywhere.**

**All of which goes to prove that besides being a wizard at publicity, or what have you, he can laugh off more 'promises' than any other forty men men in the show business.**

***(Los Angeles and Seattle papers please copy—!)***

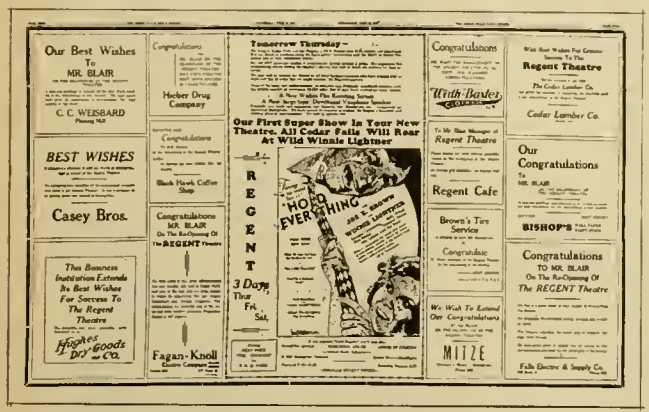
***"Chick"***

# MANAGERS' ROUND TABLE CLUB

## Blaire Opens House Again; He Is Now Ready For Action

It was with a great deal of regret we learned that the Regent Theatre in Cedar Falls, Iowa, was forced to close its doors due to demolition by flames. As most of the Club members know, this house is managed by our friend, Merle R. Blaire. But we are now happy to report that the house has been renovated and rebuilt and with its new finery is more beautiful than before.

As his first move in the campaign to bring back the patronage stronger than ever, Blaire set out to promote a double-truck ad in the local newspaper. The dealers came through wonderfully and you can see the finished product in the cut we are showing. As you will notice, the theatre occupies the most prominent position on the page.




In addition to securing this valuable advertising, Blaire was also the recipient of many publicity stories and pictures from the local papers as well as the sheets in nearby towns. All of this tended towards a big opening night. And when the theatre opened its doors after being darkened a month, Blaire found that the town was mighty proud of it. We would like to say that his showmanship has done much to keep that theatre in the good graces of the community and we know that he is going to continue his good work and keep us posted on the results.

## Flower Show Week Gave Greenberg A Sweet Lobby Break

Flower show week, offered Ben Greenberg, manager of the Paramount Theatre in Springfield, Mass., an opportunity to transform his lobby into a flower garden and he more than took advantage of it.

Artistic groupings of the gladioli were used, and one of the most striking was in the lobby at the left of the entrance. Here, the Paramount artist, Emil Paulson, arranged a towering pedestal which graduated back from the wide base so as to provide shelves for the flowers which are displayed in large pottery vases. The pedestal was colored in all the shades of the rainbow, and various varieties of gladioli were placed against backgrounds that harmonize with the blooms. A sun dial in front of the display added to the effect of a modernistic garden on a towering terrace.

Another grouping that attracted much attention was on the mezzanine floor. Here a large number of fir trees were used to form a background of natural green, and the flowers in vases and urns were displayed against the background and along the walls of the salon. Garden benches of concrete together with huge urns and vases transformed the spacious mezzanine salon into a spot of rare beauty.

A crew from Carter's, Inc., with the assistance of the Paramount staff, arranged the flower show, which was put on at no cost to the theatre.

In order to stage a thing like this Greenberg must be in pretty good with the local merchants, and it leads us to believe that he is pretty active in his city. So we hope to number him among the active members and contributors to the Club pages.

## *ECONOMY*

Many showmen who lie awake nights figuring out how to cut down the cost of their advertising campaign or save a few dollars here or there in the operation of their theatre, seem to entirely overlook the tremendous saving which can be effected by looking carefully into the operating cost of the various portions of their theatre which they are so inclined to overlook.

We mean, for example, the heating plant and the fuel it takes to operate it.

Here is a phase of theatre operation which burns up needlessly thousands of dollars every year, the larger the house very often the larger the waste.

Supposing you devote a little thought to this angle and give some consideration to the many devices which are being marketed throughout the country which, perhaps for your particular theatre, can be adapted so as to maintain the efficiency of your heating plant or perhaps increase its efficiency and, at the same time, cut down the cost of the fuel.

We are not ballyhooing or advocating any particular type of equipment but, rather, are trying to impress you with the fact that there is available such fuel savers, one of which may be just what you want.

A theatre manager is supposed to be a good business man and a good business man will rarely turn a deaf ear to a solicitor or salesman who has something he believes can be used in the theatre.

After all, the short time it takes to listen to what a man has to offer should be well worth the time so spent. Why not make it a point to lend a willing ear to anyone who wants to impress upon you the fact that they are selling something that can save you money? And, as a matter of fact, you should go even further. You should scout around and find out how other theatres are economizing in their heating plants and at the same time increasing the efficiency of their equipment. We suggest that you do a lot of good common sense concentration and you may be surprised to find, even as a whole lot of other showmen have found, that if you are trying to cut down your overhead here is a corking way to do it and to show that you are a darn good business man at the same time.

## Smeltzer Operating Broadway Theatre In Oakland, Calif.

It was with pleasure that we learned William G. Smeltzer, after a year's absence from the theatre, during which time he was engaged in another line of business, has returned to the game.

At the present time he is managing the Broadway Theatre in Oakland, Calif. The house is a new one, having been opened some time in August. The marquee is the largest one in Oakland and when Smeltzer sends us in a few photos of it we are going to present it to you on the Club pages. Since the house has been opened it has been doing a nice business, and we feel that the showmanship displayed by this showman is an aid to it in no small measure.

Welcome back into the active fold, Bill; and remember, we want to hear a lot more about you when you get settled at the house, because the work you turned out last time you were in the show business warranted it. Keep us posted so that we can know how you are getting along.

# MANAGERS' ROUND TABLE CLUB

# *STAGE WEDDINGS—B. O. GOLD MINES!*

**WE have often wondered why some showmen would insist on looking for the pot of gold at the end of the rainbow, when right before them, in the form of a stage wedding, lies one of the prettiest pots of gold they have ever seen.**

What a knockout stunt this stage wedding business has turned out to be! Everywhere we went on our recent tour, we were almost sure to hear some comment passed regarding the value of the wedding gag. The showmen in the Middle West were particularly enthusiastic about it, more so than elsewhere, though throughout the country not a single kick was heard. Stage weddings, when properly handled, ALWAYS clicked. The showman using the gag always wears a smile the next day.

When we returned to Club headquarters we decided to go into the matter more deeply. Accordingly, the back files of the Club pages were consulted, records hauled out, and we set to work. The result was astounding. Out of thirty some odd accounts of stage weddings brought to our attention, not one failed; hundreds (and at times thousands) of dollars had been promoted; showmen who had been especially successful had made them a bi-yearly feature reams of newspaper publicity had been secured, and the house had been established on a firmer good-will basis.

### Planning the Campaign

Our next move was to dope out the most valuable features of the accounts on hand and compile them, with a view to presenting—as near perfect as possible—a complete, and, if strictly adhered to, fool-proof campaign for a stage wedding. It would take up considerable space to list the names of the showmen whose ideas have furnished material for this account, so we hope they will forgive our not mentioning them. In the layout below we have attempted to tabulate, and elucidate as best possible, the steps that we believe should be taken by a showman whose town offers him the facilities which the entire campaign requires. However, if you are located in a small town, don't be depressed. This campaign is meant for you too, the idea being to pick out what you can use, and put the rest away in your file, till such time as you can make use of it.

### Get the Bride and Groom

Your first move, of course, is the most important one—that of securing the bride and groom. The next step is to try and promote your local newspaper as sponsor. Having secured that (or even if you haven't) the local dealers are then in line for the proposition. The dealers especially necessary are: Haberdashers, milliners, shoe stores, ladies' wearing apparel, men's wearing apparel, photographer, jeweler, auto dealer, furniture store, department store, florist, and printer. By offering credit lines to each and every dealer, and impressing upon them the value of the free advertising which you are going to give them on your screen, in your lobby and house organ, you can promote gifts for the couple. In order to keep on the good side of the newspaper sell the dealers the idea that a full-page or double truck co-operative ad will be of immense value to them. Show them how they can advertise the merchandise in the paper. The gifts donated by the merchants should be placed on display in the store windows and the theatre lobby.

Another angle is that of having the Mayor send a personal letter to you wishing you success on your venture. The Chamber of Commerce should do the same thing. These letters can then be used for newspaper ads and screen heralds. The local bank can also donate some money for an account to be given to the newlyweds. There's always the possibility that you can promote a free honeymoon trip out of the Chamber of Commerce or the travel bureau. Give this a little thought as it is an angle that won't hurt you to try, especially since any wide-awake Chamber of Commerce in another town would be anxious to secure publicity through your town and be rated as "friendly."

### Newspaper Publicity

Your newspaper publicity is another thing in which great care must be taken. The stories should be planted properly. First the announcement of the wedding, then a couple of human interest stories, followed by an account of the bride going shopping—in one of the cars loaned by the auto dealer—to the merchants who have offered her the trousseau and other gifts. This should be followed by an account of the groom doing his shopping. Photos of the couple, before being married, should be displayed in the windows of the local merchants. These photos, as well as those taken at the wedding, by the local photographer, should be placed in the paper. Don't neglect your follow-up story on the day after the wedding. And, if possible, grab another bit of spcae when the couple return from the honeymoon. Shoot your co-operative ads the day before the wedding.

Now we come to the theatre. Most showmen do not care to have reserved seats for an attraction of this sort, so it is advisable to announce that no one will be permitted to enter the theatre while the ceremony is in progress. The picture should be an appropriate one with excellent shorts rounding out the screen program.

### Good Spot for Organ

Have your organ soloist feature a special theme song, written if possible by some local composer. Have a local tenor or quartette sing it. Try and tie-up a local band to work either on the stage or the pit. Construct a special stage setting that will fit in with the occasion. Have your front displays on the same tone. Use special lighting effects and any other little novelties that you may think of. An angle, on this idea, that is certainly novel was forwarded to us by a member out on the Coast. He arranged to drop a load of some kind of blossoms from the flies, while the ceremony was going on. This was done in a dignified manner, the blossoms falling easily and not appearing as if they were dumped out of a basket or something. Another member utilized the same gag, but instead of blossoms he used a trick lighting effect.

### Work Up a Climax

Just before your stage wedding starts, run a trailer expressing your thanks to all who co-operated with you on the campaign. At the conclusion of the expression of gratitude, have a flash read—"And Now—HERE COMES THE BRIDE!" At this cut off the film, have your organist play the wedding march, the stage curtains drawn and the bridal party (which had assembled on the mezzanine or in the back of the orchestra) proceed down the center aisle and march up to the stage, where the curtains have been opened, revealing the stage all set for the wedding. The officiating clergyman should be waiting, the band playing, the lights all set, and everything in readiness. As the party goes up on the stage, have the band play the theme song, with the chorus being sung by whoever you are using for that purpose. At the conclusion of the song, start the ceremony, and finish with singing and playing the last two lines of the theme song as the curtain slowly closes upon the wedding scene. Then have your organist burst forth with all the power that your console holds (if you haven't an organist use an organ record on the non-synch), shoot up all your lights for a few moments, have your house staff at attention, all doors in the house open (weather permitting) and every light on the outside in full flare. Hit the sheet with your coming attractions, followed by your trailer, and the stunt is over—once more "the show must go on."

### Now It's Up to You

There's the whole dope, as near complete as we can give it to you. Take the suggestions and fashion them to suit yourself. We can't dope out your own particular conditions. The suggestions we have passed along cover a wide and varied field of showmanship. In a number of cities, the entire campaign, as we have set forth, has been used. In many towns just part of it has been pressed into service. It's up to you. You know how to sell shows, you know how to act on suggestions. Give a little time and thought to the laying out of your campaign and you'll find that there's gold in them thar tie-ups. Oke?

***Keep This in Mind!!***

***This is designed, primarily, as a rough suggestion only. You can probably find fault with many points contained in it. But the frame-work is here. Build your structure according to the materials you have to work with and, if this little story will prompt you to work up one of these profitable stage weddings, then we have fulfilled our mission.***

***We suggest you pay particular attention to the details of the actual stage weddings in this, or past, issues of the Club pages. There you will find all the dope as successfully executed by brother managers.***

***"Chick"***

# MANAGERS' ROUND TABLE CLUB

## Mickey Gross Hangs Up Three Winners On Stage Weddings

Three consecutive winners is the enviable record hung up by Mickey Gross, manager of the Orpheum Theatre in Sioux City, Iowa, by the clicking of his third stage wedding recently.

In three months' time Mickey has engineered three, and when that can be done in a town there's plenty to show that a showman is located there. In all of his tie-ups Gross has had the full cooperation of the local merchants and the newspapers. The dealers have contributed freely of their merchandise and nary a complaint has been registered. This may be accounted for by the fact that Gross sees to it that no occasion slips by wherein they can secure publicity for themselves. He advertised the dealers participating in the wedding gag, on the screen, in his lobby and in the newspapers.




The latest wedding was taken part in by two couples. It was so thoroughly covered by Gross that not a stone was left unturned. The bride's shopping tours, as well as the groom's, crashed the local papers. Every day the stunt received a play, and the dealers came in for mention. We are reproducing here one of the monster heralds that were used to plug the affair. They were plastered all over the town. But they weren't the only publicity mediums. Every dealer in the town had a card plugging the show, and all of the participating dealers featured a special display of the merchandise they were donating. In the photo we are showing you can get a line on how Gross cashed in on word-of-mouth comment by having the brides and grooms appear in the lobby of the theatre almost every evening for a week before the event was to take place. This angle proved very effective, and though it depends entirely upon the couples themselves, may help you, too, should you care to use it.




## *WATCH FOR ROOF LEAKS*

**That personal supervision is absolutely essential has been demonstrated time and again. It is permissible for busy managers to delegate certain duties to their assistant or chiefs, but at regular intervals they must make a complete tour of the theatre, from roof to cellar, to make sure that every part of the house is getting the proper attention. Especially where repairs, etc., are required.**

**Recently, stopping off at a beautiful house near New York City, I asked the manager what happened to cause an ugly stain on his beautifully decorated ceiling. He was as much surprised as I was, so together we went to the hanging ceiling (which cost me a cleaner's bill) and found that rain had leaked in from the roof right above the stained ceiling.**

**Going to the roof, it was found that sharp stones, probably thrown to the roof by youngsters in the street, plus some broken bulbs, etc., had settled into the waterproofing and eventually caused the leak. There were about a dozen other spots due to start leaks before long.**

**In the first place, as this manager admitted, the stones, bulbs and other rubbish should never have accumulated on the roof, and in the second place, had he (the manager) made it a point to make frequent trips, as mentioned above, the danger of leaks would have been minimized.**

**Theatres generally have large areas of roof space. Some of these spots are not always accessible, such as stage roofs, organ chamber roofs, etc. Which makes the suggestion for closer inspection all the more important.**

At the appointed hour, on the night set for the wedding, everything was in readiness. A number of the gifts donated by the local jeweler attracted in their display case in the lobby. The ushers were all shined up. The house was spotless. The organist had a special solo ready. A local celebrity was on hand to unite the couple; a special stage setting had been painted by Gross and set up; new lighting effects were achieved and the whole thing was in readiness for a gala event. And it was every bit that!

A half hour after the house opened, it was jammed to capacity, and hundreds of disappointed people stormed the doors, vainly endeavoring to effect an entrance. Everything went over in shipshape fashion, not a hitch being encountered in the proceedings. Gross had made a success out of his third wedding. He is now getting set to stage a triple wedding, and if he can secure the couples and put the plan through it will be the first time in the history of showmanship, if we recall rightly, that such a gag has been engineered.

Unlimited possibilities can be found in these stage wedding stunts. All required is that you don your thinking cap when you set out to lay your campaign; because the way you plan your event is the main thing. When once you have finished your campaign and think that you have covered every angle possible, hit the line hard; and don't switch from your original ideas unless something better offers itself. You can't get anywhere without systematic planning because it constitutes the very backbone of showmanship. The showman who works spasmodically will always find his box-office acting that way, too. And still another point that we want to stress is that plenty of care should be taken in the selection of your feature film and surrounding program. Gross got a break on his; he was playing "Holiday." Look over your dates and if you are going to pull a stage wedding and find that the picture don't pull with it, yank it out. Give them a show that they'll enjoy completely and you'll retain the good-will of your house.

# MANAGERS' ROUND TABLE CLUB

## Equipment and Maintenance

*The following article by E. E. Bair of the State and American Theatres in East Liverpool, Ohio, carries a real punch, providing your mind is open to suggestions. It ought to command attention from any showman worthy of the title. Read it over and see if you don't agree with us. Then sit down and tell us how YOU handle the maintenance problem in your theatre.*

"Save the surface and you save all," "Motorists Wise Simonize" are two known advertising slogans that can properly be applied and conjured with the importance of maintenance. Foolish, indeed, is the man who buys a car and permits it to stand out in the weather without care, and foolish, indeed, is the same somebody that builds a house and fails to have it painted. PROPER MAINTENANCE CUTS DOWN THE DEPRECIATION COST REGARDLESS OF WHAT THE LEDGER SETS FORTH. Ask any taxicab company.

We're in the show business—backed by an old adage, "the show must go on," but it is a lamentable fact that carelessness has been permitted to enter and as a consequence numberless dollars have leaked out, theatres become "lemons," ledger shows red and the operator wonders what's the matter. The answer is CARELESSNESS and inattention to detail.

What can overcome this condition? It must be the enterprise of the man responsible, a regular periodic inspection of all that requires inspection, and a determined effort to repair all that needs repairing. "A dollar in time saves nine" holds in this business, too. It's not false economy.

If the man responsible is the theatre manager a personal and regular inspection of seats may disclose a few loose screws, THE thing to do is, "TIGHTEN THE SCREWS;" in other words, don't let it ride till the next inspection or all the rest of the screws may be loose and the seat ruined—then the dollars leak out. If one end of the aisle carpet is worn, turn it end for end, but first be sure the vacuum cleaner has done double duty; possibly its use would have prevented the worn place in the first place.

THEATRE MAINTENANCE covers many items, roofs, outside metal work, projectors, signs, and what not. It is lost effort to outline a general inspection schedule for all theatres. The point in question for any man that is responsible is the REGULAR inspection of his own responsibilities, and if he finds any loose screws—TIGHTEN THE SCREWS.

The above may sound like a D. M.'s tirade on a group of embryonic managers (without the desk sounding). Nevertheless, it covers one of the evils or one of the BIG leaks in this business of ours—LACK OF MAINTENANCE.

## Al. Lourie Labored To Put Tennis Club Across In His Town

One year ago, Albert B. Lourie, manager of the Morton Theatre, Dorchester, Mass., spent considerable time and labor in organizing a tennis club.

The Tennis Club made such tremendous strides that they held an open tournament the first week in September—receiving entries from all over the city and nearby towns, including Boston.

Since Lourie had worked in the interests of the Tennis Club and was on friendly terms with its chairman, it was an easy matter to make certain tie-ups that proved of benefit to both the Tennis Club and the theatre.

The theatre displayed in its lobby 10 cups which were to be awarded to the winners of the tournament. The cups had been donated by such notables as the Governor of the State, the Mayor of Boston, the State Senator and other leading city and state officials. The cups remained in the lobby for five days—creating much interest.

The Tennis Club had a large sign made up, explaining that the final matches of the tournament would take place on Sunday, Sept. 7, and that the winners would be awarded the cups at the Publix-Morton Theatre that same evening. The theatre did not pay for this sign.

Over 150 entries were received in the tournament. And considerable interest was shown in the entire proceedings, especially Sunday, when the finals took place with thousands of people witnessing the matches.

Prior to each match, the judges would announce that the cups would be awarded from the stage of the Morton Theatre Sunday evening at 9:15. The presentation of the president and his awarding of the cups only took five or six minutes. However, this special attraction of only a few minutes' duration attracted some extra four or five hundred people who were friends of the receivers of the cups.

The newspaper broke next day with a story on it, too. And, best of all, it came in on the sporting page as well. In that manner Lourie secured a few valuable plugs for his house in the one newspaper. And all at no cost to himself. Keep it up, Albert, and we hope you will remember to keep us posted on your work.

## Thompson Scored A Bulls-Eye With His Target Practicing

Showmen all over the country aim to hit the bulls-eye with their exploitation; but T. W. Thompson, manager of the Avalon in Grand Junction, Colo., arranged to have his patrons do some bulls-eye hitting in conjunction with his current feature.

A compo front was built at the edge of the sidewalk with copy reading, "Come on, you deadshots. Hit the bulls-eye and receive a guest ticket to Zane Grey's LAST OF THE DUANES—AVALONE—Fri., Sat., Sun."

About 40 feet back he placed a target of 8 x 10 compo with feature copy and a regular two-foot target in center. The bulls-eye was a two-inch hole with a cowbell behind it. Air rifles were used and one free shot was allowed each person wanting to try their luck.

The target range was open on first two days of picture's showing and proved to be one of the best attention getters that has been used in a long time. Thompson safely estimates that a thousand people tried their luck at trying to shoot themselves a guest ticket. The percentage of good marksmen was exceedingly low—25 people in all being lucky enough to hit the bulls-eye and win a guest ticket.

So, despite the fact that he himself did no shooting, Thompson scored a bulls-eye. And if it's oke with you, "T. W.," how about scoring another one on the Club pages by shooting us in some of your future work?

## MORE ART DISPLAYS!

**Here are some samples of poster art work done by Victor Bonetta, at the Newman Theatre in Kansas City, Missouri. Look them over and perhaps you'll find one or two slants that will help you too. In view of the fact that a great many showmen do their own sign painting when they want to plug something special, we are presenting these. Let's have some of your work, too, so that we can pass it along. And remember to give us some dope on the color schemes.**



# MANAGERS' ROUND TABLE CLUB

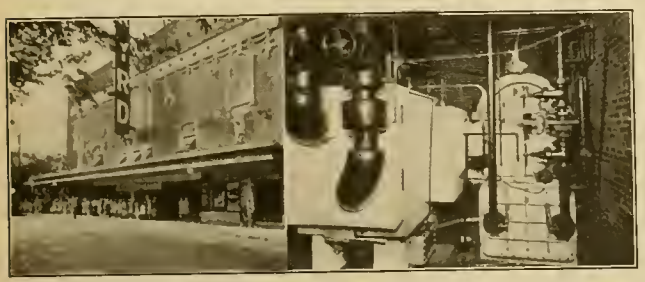
## Capitalizing On Theatres' Equipment A Factor With Tucker

Our ability to judge a man's work is confined to the material we receive from him and a general opinion that we try to form solely by reason of his correspondence from time to time with the Club's chairman.

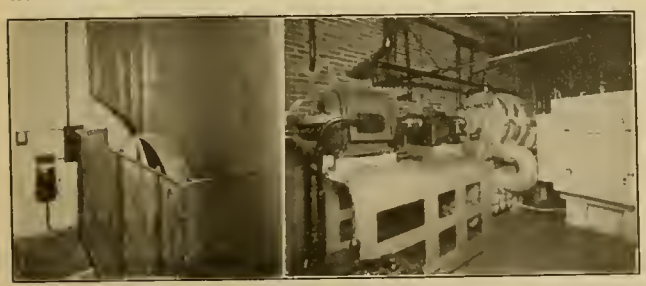
Taking this method as a standard for drawing any particular conclusions should put Stewart B. Tucker in a spot to be classed as a showman, not only well acquainted with every angle of showmanship, but possessed of the ability to put such knowledge to profitable use.

Tucker's name is by no means a strange one on the Round Table Club pages. You must all recall at various times some of the interesting campaigns which he successfully engineered and many of you have commented in your letters to Club headquarters on his type of work.

We have been laying some stress upon the one important phase of a manager's job dealing with the proper maintenance and selling of his equipment as a means of creating added interest toward the theatre.



At this time we are grouping together four photographs, three showing various shops of his air-conditioning plant, and the fourth the front of the theatre, with a sign which, while not very clear due to the reduction in the size of the photograph, sets forth the fact that they are keeping their theatre cool and comfortable with manufactured weather, and we particularly like his emphasis on the fact that, while it is always cool, it is never cold.



Another point about the photographs which creates a lot of admiration for this showman is the immaculate appearance of the rooms in the cellar where this machinery is located. You may recall that from time to time we have stressed the importance of not only cleaning up the spots where the patron never visits, but to keep them clean, and unless these photographs are lying, then Tucker once again warrants favorable mention.

Many showmen, and circuits as well, for that matter, have an impression that the installation of refrigeration or air-conditioning equipment is too expensive to even consider. Well, from my point of view, and apparently this viewpoint is substantiated by many showmen the world over, you can capitalize on the equipment as well as making it an important factor in your theatre's operation.

In addition to using his air-conditioning plant for advertising purposes, he has made a study of this part of the theatre as well as every other phase so that he is well acquainted with the mechanical end as well as the showman's angle. These are the important points we have been constantly trying to drive home to our many other members and readers.

No doubt, among you other showmen who are taking the time to read this account of Mr. Tucker's showmanship, there are many who are likewise proud of the different equipment in their theatre and we urge them to take photographs and send them in to the chairman so that we can, in turn, set forth the story on these pages to encourage other members to do likewise. Maintenance and equipment constitute, as we have said before, a most important phase of your theatre operation activities and we would gladly devote all the space necessary to giving it the prominence it so well deserves.

Let's hear from you fellows, and thank you, Tucker, for your prompt attention to our request.

## BE SAFE—NOT SORRY

**The manager who watches his fire-fighting equipment shows that he is on the job and alive to the possibilities of trouble. Therefore he leaves no stone unturned to try and avoid it.**

**Sometimes poor supervision of standpipe hose and fire extinguishers find such apparatus unfit for use when it is needed. Some managers even boast that they are keeping the overhead down by not recharging the extinguishers or replacing old, worn out hose. If that's economy then we'll have to try ditch-digging rather than recommend it to others.**

**FIRE—the bane of every showman's existence—is just a remote thought if your house is always ready for such emergencies. Every panic-bolt on the exit doors should be in workable condition, equipment in perfect shape and the staff drilled to meet just such contingencies. Then, and only then, have you fulfilled the obligations and responsibilities which you undertook when you stepped into your job.**

**It's better to be safe than sorry, and it's much easier on the mind, too.**

## Dave Borland Had A Peppy Gag In His "Pep" Kid Show

Those Canadian showmen are right on the go. Season after season finds them stepping out and showing the rest of the show world what they can do. And they certainly sell their shows. They don't have to have a special picture in order to make a big splash or pull a business getting stunt; they do it on anything they get a chance.

When "Love Among the Millionaires" played the Metropolitan Theatre in Regina, Canada, Dave Borland, manager of the house, doped out a plan to pep up interest in his kiddie business. Through a tie-up with the manufacturer of a well known brand of cereal he was enabled to procure sample packages which were distributed to the children who attended a designated show. In his ad, Borland inserted the name of the breakfast food, and this also helped his good-will stock with the manufacturer as well as the local dealers in the product.

The kids were well pleased with the special treat he arranged for them, and when they returned home they did a lot of talking about it. And it was talk that would result in good-will for the theatre. Borland is always on the look-out to pull angles of this sort, and we believe you will agree with us that they are certainly valuable.

## WALTER D. FLECK Says:

***"As I mentioned in previous letters, I look forward to Monday to receive the MOTION PICTURE NEWS and the invaluable information one may get from the MANAGERS' ROUND TABLE CLUB."***

*Manager, The Island Theatre,*
*Grand Island, Neb.*

# MANAGERS' ROUND TABLE CLUB

## YOUR USHERS' APPEARANCE

An investment in good snappy uniforms for that portion of your staff coming in contact with the public can be considered a mighty profitable investment if handled in a clean, business-like way.

In selecting a uniform for any attache of your theatre, it is well to keep in mind the type of man or boy who is to wear the uniform. Very often one can walk into theatres, even in the larger cities and find a middle-aged man in a uniform that was primarily designed for a youngster and the reverse can also be found where a youngster is wearing a uniform that would look far better on a middle-aged man.

Why not settle in your own mind, before you buy uniforms, the type of employee to wear the uniform and then to make it, not only practical from the wearing and appearance angle but also from the snap that it puts to the wearer itself.

In discussing the subject of uniforms it is well to keep in mind that you are wasting your money buying uniforms if you do not see that they are kept clean and well pressed at all times.

Another angle worthy of a lot of consideration is the purchasing of a large quantity of white cotton gloves, a sufficient number of them being on hand so that while one batch is being laundered the staff have others to wear. These white gloves lend a great deal of neatness to an otherwise nice looking uniform.

Keep the uniform angle well in mind at all times and be sure that your uniforms are fitted to the wearer and the wearer to the uniform. It's a good angle to watch.

## And Banniza Gives His Views On This Important Question

Those showmen who encounter a great deal of difficulty with the problem of chewing gum would do well to follow the example and suggestion advanced by G. P. Banniza, resident manager of the Princess and Delite Theatres in Decatur, Alabama.

Mr. Banniza, like every other manager, has had this problem before him on many occasions and it has caused him no end of trouble in order to satisfy his patrons, especially those who have had the unfortunate experience of getting some of this gum on their clothes.

Banniza has inaugurated a novel stunt wherein he assembled his entire cleaning staff and twice a month inaugurates a "chewing gum day" at which time every seat in the theatre is gone over carefully and chewing gum scrapped from the bottom of the seat as well as any other place where the careless patron is apt to stick it.

There are several good preparations that can be used to soften gum or make it easy to remove from chairs, carpets, floors or furniture and you should have no difficulty in securing these preparations.

This does not imply that Banniza leaves this angle go until there is a large accumulation of chewing gum. As a matter of fact, his cleaners always carry putty scrapers in their pockets and whenever they come across a piece of gum on the floor or carpet, immediately remove it, but he finds the more thorough clean-up more effective and instrumental in keeping the house free of this evil.

As he puts it, the best way to overcome the chewing gum evil is to watch it very closely and in this way avoid much difficulty which the annoyance of gum by patrons getting it on their clothes or shoes and walking out with a grouch causes. Follow Banniza's advice and see if you can't lay stress on the chewing gum evil when checking up on your cleaning staff and thereby overcome one troublesome feature of the manager's job.

## Hyde's First Stage Wedding In Montgomery Went Over

Deciding not to use a full-page co-operative spread on his stage wedding at the Paramount Theatre in Montgomery, Ala., Boliver Hyde, city manager of the Publix houses, preferred instead to run a number of ads announcing the co-operating dealers, in the papers each day. The result may be seen in the lay-out we are reproducing below.

As is habitual with stage weddings, when they are handled properly, this one clicked for a wealth of publicity, good-will, and last, but by no means least, business. Hyde's stage wedding was run off in a wonder fashion. The co-operation of the local merchants and the newspapers enabled him to turn out a wedding that was the talk of Montgomery for weeks after.

The dealers, besides donating their merchandise to the popular couple to be married, also dressed up their windows and displayed stills, cards, gifts, and other things relating to the occasion. There were forty-five merchants in on the stunt and it would take a couple of pages for us to list the gifts and show the advertisements that the dealers contributed towards the success of the affair. Hyde secured a car from the auto agency, ring from the jewelers, clothing, wedding invitations, furniture, and everything else necessary to put over a stage wedding.

For a week in advance the various gifts donated were displayed in the lobby of the theatre, a credit card identifying each dealer with his contribution. On the night of the wedding the house was jammed. Hundreds of persons had to be turned away, and this more than proved the pulling power of Hyde's showmanship. The stage was all set with a special background, the organist featured a new number, lighting effects blended in with the tone of the occasion, and altogether it was one of the most remarkable things that the town had ever seen. This was the first stage wedding Hyde had pulled in Montgomery, as he has not been at the house very long.




We'd like to point out again, that he has hit an excellent angle in his running of the ads and would like to say that if you are going to run a stage wedding this fall, that you give this some consideration.

In one of the ads—the one showing the beauty shoppe—you can see the picture of the bride, who was given a free permanent wave. This litle picture in the ad enhanced its pulling power considerably. There are many little touches of this sort which can be worked out in conjunction with everything you do on your campaign. It's all up to you, if you want to make it an event to be remembered you'll dope out a lot of new ones.

We want to congratulate Bolivar on the success of his work, which, when you view the fact that he is comparatively, a newcomer to the town, was corking showmanship. And we know that when he engineers his next one he is going to introduce plenty of new slants. Are we right Bolivar?

*ALWAYS WEAR YOUR CLUB PIN*

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**MAJOR H. S. COLE** of the American Theatre, Bonham, Texas, has agreed to keep his house closed on Sunday. Following the agreement, charges for violation of the Sunday statute, lodged against him by the town board, were dropped.

* * *

**JACK EDWARD,** former manager of the Orpheum in San Diego, Cal., has been appointed manager of the Spreckels, succeeding W. H. Newman who takes over the management of the Majestic, newly built.

* * *

**E. C. HEARD** will re-model and re-open the Garden Theatre in South Gate, Cal.

* * *

**J. C. TUNSTILL,** Publix manager at Brownwood, Texas, has been acquitted of charges asserting violation of Sunday theatre operation.

* * *

**R. W. HARVEY** of the Los Banos Theatre in Los Banos, Cal., announces the installation of new sound equipment.

* * *

**JONES AND PAULL** are managing the new Preston, Idaho theatre.

* * *

**CHARLES J. BRENNAN** former advertising director of the Fox, Philadelphia, in Phila., Pa., has taken over the management of the Crotona Theatre in the Bronx, New York. A. J. Kennedy succeeded him in Philly.

* * *

**HERMAN STARR** has replaced Al Beckerich as manager of the Strand and Cataract Theatres in Niagara Falls, N. Y.

* * *

**BENJAMIN IDSON** has been appointed manager of the Kismet Theatre in Brooklyn, N. Y., replacing Morris Weiser who goes to the Glenwood.

* * *

**DAVID SARECKY,** former manager of the Glenwood Theatre, Brooklyn, N. Y., is now managing the Parthenon, succeeding L. Cohen who shifts to the Ridgewood.

* * *

**MORRIS FARBISH** has been transferred from the Crescent Theatre, Astoria, Long Island, N. Y., to the Broadway Theatre, with Lester Roth taking over the management of the Crescent.

* * *

**JULES FIELDS,** former advertising chief for the Bronx Division of Fox Theatre is now managing the U. S. Theatre.

* * *

**JOHN McGRAIL** who formerly handled publicity for the New Jersey Division of Fox Theatres, has assumed management of the Palace Theatre, Bergenfield, N. J.

* * *

**JAMES H. KOLBECK** has been appointed manager of the Embassy Theatre in Hoboken, N. J.

* * *

**BEN COHEN** has taken over the management of the Capitol Theatre, Hazelton, Pa., replacing Ernie Schmitt, who has been promoted to the Capitol at Wilkes-Barre. Peter A. Magazzu, formerly manager of the Feeley has succeeded Cohen at the Grand, with George Darronsoll, assuming management of the Feeley.

**M. L. ELEWITZ,** formerly manager of the Garden Theatre, Davenport, Ia., has assumed management of the Strand, Des Moines, replacing Ted Emerson, who goes to Ottumwa, Iowa, as city manager on charge of the Publix newly-acquired New Square and Rialto Theatres. Palace and Garden Theatres, Des Moines, formerly managed by Emerson in addition to the Strand, will be managed by C. W. Peterson, formerly manager of the State, Cedar Rapids.

* * *

**DAVID FARNSWORTH** has taken over the management of the Princess Theatre at Laredo, Mo.

* * *

**J. R. MINHINNICK** is managing the re-opened Grand Theatre, London, Ontario, Can.

* * *

**JOE FRANKLIN,** manager of Keith's Theatre, Ottawa, Can., has been appointed director of publicity for the Royal Humane Society. He will retain his present position.

* * *

**JOHN OSBORNE,** formerly assigned to the Paramount Theatre in Brooklyn, for Publix, has been appointed supervising manager of the West Side Theatre, Scranton.

* * *

**JOSEPH CRONIN,** formerly publicity director of the Paramount, Lynn, Mass., has been appointed manager of the Field's Corner, Dorchester. Joseph Goldberg, who he replaces, goes to the Shawmut, Roxbury.

* * *

**SIDNEY SMITH** has been appointed City Manager of Publix Theatres in Pottstown, Pa.

* * *

**LEO KELLY,** formerly manager of the State Theatre in Scranton, Pa., has been appointed manager of the Manhattan, Scranton, succeeding E. Franklin who is on a leave of absence. Joseph Klein, formerly at the Broadway, Springfield, Mass., replaces Kelly as manager of the State.

* * *

**WALTER WALKER,** assistant manager of the Uptown Theatre, St. Paul, has been promoted to the managership of the house, succeeding Harry L. Dow.

* * *

**FRED WIEMER,** former Assistant Manager of the State Theatre, Sioux Falls has been promoted to the managership of the Orpheum, succeeding Mike Wainstock, who shifts to the Orpheum at Aberdeen, under the district managership of A. E. Ableson.

***Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature are what we want for our "Personalities" page. The more you send the more interesting will be the page each week.***

**H. S. DUNBAR, JR.** has been engaged as manager of the Liberty Theatre in Penn, Argyle, Pa., succeeding Mr. Measer who now is handling the Nazareth.

* * *

**RALPH STEWART** is the manager of the re-opened Strand Theatre in Payne, Ohio.

* * *

**J. A. AND G. W. SMITH** have leased the Concord Theatre in Kannapolis, N. C.

* * *

**CHESTER D. BELL** announces the remodeling of the Palace Theatre, of which he is the manager, in Osage City, Kansas.

* * *

**H. S. KAYES** has assumed management of the Paramount Theatre in North Adams, Mass., succeeding Joseph B. Shea.

* * *

**JOHN P. MASON** is the manager of the Plaza Theatre in South Jamaica, Long Island, New York.

* * *

**GEORGE W. CAMBRILL** has been appointed manager of the new Mainstreet Theatre, Racine, Wis., with Matthew Fox as Assistant.

* * *

**MRS. LESLIE KRAFT,** will operate the New Royal as well as the Lyceum Theatre in Findlay, Ohio. Plans are under way for the presentation of talkies at the Lyceum.

* * *

**CHARLES M. STERN** is managing the re-opened Fallon Theatre, Ely, Nevada.

* * *

**MATT REILLY** is now managing the Capitol Theatre in Providence, Rhode Island.

* * *

**DON NICHOLS** has received the managerial appointment at the American Theatre, High Point, N. C.

* * *

**JAKE COHEN** of the Strand Amusement Company announces the expenditure of $20,000 for improvements at the company's house in Des Moines, Ia.

* * *

**J. E. CHARBONNEAU** is managing the re-opened Colonial Theatre at Nashua, N. H. House was dark for a year.

* * *

**J. FLEMING** announces the re-opening of the newly furnished and re-modeled Selwood Theatre in Sellwood, a suburb of Portland, Ore.

* * *

**MONROE SCHRAMM** will open the Rivoli Theatre, Matawan, N. J. on Sundays. Show starts at 8:45 P.M.

* * *

**J. W. HUCKNALL** former manager of the National Theatre, Madera, Cal., has been transferred to take over the managership of the new National Theatre in Stockton.

* * *

**STANLEY ELKIN** is now lessee and general manager of the Indiana and Ritz Theatres in Indiana, Pa. "Wally" Nordby is managing the two houses.

* * *

**HAROLD HITCHINSON,** former manager of the Parkdale Theatre, Toronto, Can., is now in charge of the Tivoli, Hamilton, Ontario.

# MANAGERS' ROUND TABLE CLUB

## *CRASHING HARD-BOILED SCHOOLS*

**Our attention was recently attracted to an aggressive showman who couldn't be downed no matter what obstacle he encountered.**

**He was very anxious to create some good-will and co-operation between his theatre and the local high school, but all his overtures were in vain. It was a comparatively new school and handled several thousand students, only three city blocks from his house, yet they would not play ball with him on any of his suggestions.**

**With the starting of the new school year, he contacted the athletic instructor and sold him on the idea of taking movies of the various activities. The football squad and coach, physical classes, etc. The A. I. became very enthusiastic and went to the principal himself.**

**Result, they shot about eight hundred feet of picture, including a close-up of the hard-boiled principal, himself, the faculty in a group, etc.**

**After the pictures have been shown at the theatre for three days, during which time the entire school will be encouraged to view them (and by the principal, himself), the reel will be presented to the school.**

**There are more ways than one to kill a cat. You've got the ammunition. Go to it.**

## Complete Campaign Was Turned Out By Felker For This One

To add still another gag on the "Golden Safe" exploitation material we would like to call attention to F. R. Felker's work in connection with this picture. Mr. Felker, by the way, manages the State Theatre in Omaha, and has been responsible for many original and novel exploitation ideas ever since he was in the theatre.

In this particular campaign on the "Golden Calf" he arranged two unusually fine window-displays and we are picturing them below. In addition he ran a good side light to this campaign by having made up 30,000 paper tape measures, 16 inches long by 2 inches wide, which plugged the picture and told of the Kresge tie-up. Eight thousand of these were put into every outgoing package from the Kresge store and the other 22,000 were distributed from house to house throughout the city. The thing was printed up on good stock material and called attention to the Calf contest and carried, in addition to the exact tape measurement of 16 inches a form to be filled out by those wishing to enter the contest wherein they specified the dimensions of their calf.





There are so many other good gags and side lights to Felker's work on this picture that we wish we had the time and place to allot to them. However, rest assured that here's an important piece of work and "F. R." deserves all the credit in the world for the way he handled it.

Let's hear some more from you, Felker, and convey our regards to our many other friends out your way.

## Brown's House Unable To Hold Kids That Showed Up

And up in Canada they take their kiddie business building seriously, too. This is shown in the work that Charles Brown turns out at the Royal Theatre in Moose Jaw, Saskatchewan.

Recently he tied up with a local ice cream dealer and a wholesale jobber to good advantage. The ice cream dealer supplied him with cones to be given away to the kids at the Saturday matinee. The wholesale jobber furnished him with scribblers for use by the children at school. The scribblers carried an ad for a certain product. In order to give the gag a good plug Brown made up a special sign which was placed in the lobby. We are reproducing this so that you can see the methods used by him.




The strength of Brown's showmanship was seen in the mob of kids that stormed the doors of the theatre an hour before opening time. Seven hundred of them were on hand, and as the house seeks only five hundred, the overflow had to be turned away. This was one of the most successful stunts that Brown has pulled at the house, and he is pretty sure, in view of results such as he obtained, to pull it again. We are glad to see that he is taking such an interest in his kiddie business, as this angle is one that has been puzzling showmen. We want to thank him for letting us see how he handles his own particular problem and we hope to hear from him again real soon.

## Barry Banged Over Couple On Selling "Animal Crackers"

A. P. Barry, manager of the Rex Theatre in Hendersonville, N. C., has enough pull to enable him to secure the co-operation of his local merchants on any gag he wants to use to sell the attraction playing at his house for its current run.

When he ran "Animal Crackers," he tied up a department store on a guessing contest. The store paid for the printing of 2,000 heralds which the theatre had made up. These heralds played up the title of picture, theatre and playdates as well as giving detailed information about the guessing contest.

In the window of the store was a jar of buttons. Apparently these buttons were laughed off by folks who had seen the Marx Brothers in "Cocoanuts." The copy further continued by saying: "To the 15 persons who estimate nearest the number of buttons in the jar, the store would present a guest ticket to see ANIMAL CRACKERS."

A great many showmen from Barry's part of the country are to be found on our roles, and we'd like you to know that Mr. Barry has also joined the Club. We hope that he will follow up this account with another one giving us the dope on what else he does to keep them lining up at the box-office. We would also like your picture, "A. P.," if you can dig one up for us.

## DAVID C. McSWEENEY Says

***"I could write pages on how much your section of the NEWS means to me and my assistant manager, but I think it is emphatic enough to say that we honestly just took forward to each week's issue."***

*Manager,*
*Needham Paramount Theatre,*
*Needham, Mass.*

# MANAGERS' ROUND TABLE CLUB

## Here's Another To Add To Your File For Next Spring

When a showman can secure the good-will of all the local organizations near his theatre, he certainly knows what to do with opportunity when it knocks; and for that reason we want to tell you a little about Jim Newman, manager of the Strand Theatre in Tampa, Fla., and the special front display he promoted in conjunction with his showing of "Spring Is Here."

Through a tie-up with a well-known Garden Club, he arranged to have them exhibit specimens of their home grown flowers. One hundred and fifty members formed into eighteen circles to enter into competition to decide which of the horticultural specimens were the most beautiful. The awards were to be made by judges in the lobby of the theatre. As a result of this, the local newspapers picked up the story and ran pictures and plenty of other publicity on it. Three special stories were also run in the papers as well as pictures of the display being put on the Women's page.



As you can note from the photo, the flowers on display certainly brightened up the front considerably, and caused a great deal of word-of-mouth comment. This was the first time that the Club had ever cooperated with the theatre and as a result of the success of the campaign, expressed willingness to take part in future ones. And when a showman can get results like that he sure knows his business. What do you think, Jim?

## Kane Has Garnered Plenty Of Space From Newspapers

To compute the number of inches of free newspaper space that Tommy Kane has garnered since he has been at the Sequoia Theatre in Redwood City, Calif., would require a couple of adding machines and more time than we can spare. However, at this time we want to give you a little low down on how Kane does it.

Tommy's secret is to keep in touch with all the local events and manage to work them in with the local newspaper. The paper has yet to turn a deaf ear to any of his propositions: for when a showman presents something that is going to be of mutual benefit it is a certainty that attention will he paid that proposition. When the city held its recent election the first thing that Tom did was to scoot over to the newspaper office and arrange to have them shoot him the election returns from the office over to the theatre, where he planned to announce them to his audience. The paper liked the idea. In fact, they liked it so much that they ran a full-page ad announcing that the theatre and a couple of popular radio dealers were going to present them. Plenty of publicity, and at no cost.

Then Kane promoted another with the local newspaper. This time it was a cooking school, sponsored by the sheet. The stunt went to great results. The theatre received much valuable space daily in the newspaper. If Kane had had to pay for the space he received, there would have been a lot of money expended. This sort of go-getting is enabling him to put the Sequoia over.

## *MASKING THE SCREEN*

**Having the picture completely covering the screen is still a problem in many theatres, due to the difference in size of sound-on-film and disc.**

**We have encountered many home-made contraptions designed to eliminate this unfortunate situation, but we wonder whether it wouldn't be best to fix this important matter up once and for all.**

**And the surprising fact is that many large theatres in key cities are still struggling with the problem. Some of them told me that they had worked out this, that or the other kind of a gadget to eliminate the portion of black screen when they were running sound-on-film. Others just let it go at that and give it little or no thought at all.**

**Which, like the guy who threw all his bills in the waste basket, is hardly solving his troubles.**

**We would welcome some "dope" on this angle from those of our members and readers who are no longer troubled with black strips on their screens, Suppose you boys tell us "how" and thereby lend a helping hand to those who don't seem to know how.**

## Darkened House Was Utilized As Aid To Sell McKoy Show

Not so long ago we showed you how Bob Gary out in Iowa took advantage of the closing of his theatre to get in a good-will plug. And now, James H. McKoy, another of the south's real live-wire showmen, who manages the Olympia Theatre in Miami, Fla., passes along a new one. He advertised his house by means of a closed theatre.

The entrance to the darkened house was covered with beaverboard which had been given a futuristic touch by the artist. On this beaverboard was institutional copy relating to the coolness, etc., of the Olympia Theatre. In the center bottom of the beaverboard was a three-sheet frame in which the current attractions were advertised. And the photo will give you some idea of its effectiveness. The three-sheet was changed weekly and the institutional copy remained intact.




Due to the many motorists and pedestrians passing the theatre, the display proved quite valuable from an advertising standpoint and brought to life a location that might have been absolutely dead.

This stunt—even though a small expenditure was necessary—has more than paid for itself, and we think that if you ever have occasion to use it you will more than take advantage of it.

# MANAGERS' ROUND TABLE CLUB

## RE-COVERING THE SEATS

If the standards and movable parts of your theatre's chairs are in good condition, there is no reason why you should consider going to the expense of reseating the house. You can begin to think of that angle when your chairs are uncomfortable, or way out of date.

But perhaps the covering of those chairs are "seedy" looking, ripped, or patched until they look like the seat of a tramp's trousers. Then your next thought should be of entirely recovering both the seats and the backs.

If you have a real handy man about the theatre, you can secure the material from any number of sources, and at a really reasonable cost, and, taking a small section at a time, recover the entire house.

Here is an angle worthy of your most careful consideration. It will improve the appearance of your house a hundred percent. It will create favorable comment from the patrons, in most cases they will actually believe you have reseated the theatre. And you will have eliminated a condition which, perhaps, makes your theatre look old and worn.

Nice looking chairs are considered a part of every good theatre's equipment, if your theatre is lacking in this respect the blame is yours.

If you cannot make such a move without proper authorization, you might try taking it up with your division manager and home office maintenance department. You will soon find that they are just as anxious as you that your theatre look right.

## Ambulance Drew Up To Smoot To Bear Away Laughing Man

He was only in the town a day or so when he started to display the showmanship that made the Capitol in Steubenville, Ohio, one of the leading houses in the state. Oh, yes, we're talking about William L. Hendricks, who, as you know, is now located in Parkersburg, W. Va., taking care of the Smoot and the Lincoln theatres.



Hendricks' first gag was one with which his fellow members are more than familiar—and one which Howard Waugh, too, has heard of—that of the man who laughed himself sick. This was pulled on a knockout scale. The arrival of the ambulance was timed to a "T." At the time the show broke, the shriek of the ambulance's siren was heard up main street and a moment later the vehicle stopped in front of the theatre. The attendants ran in with a stretcher and brought out a man who seemed to be having a fit of laughing. On the sheet which was spread over him was imprinted the copy: "He laughed himself sick at (Picture Theatre)." The crowds didn't know what to make of the stunt as they had never seen it before. And, believe it or not, but the newspaper actually ran a story on it, which leads us to believe that Hendricks must be making contacts mighty fast.

With this live-wire showman operating in Parkersburg, the town is certainly in for a treat, and we can make the statement with conviction because Hendricks tells us that he wants Howard Waugh to know that our pages are going to sizzle with accounts of his work. In the interests of Howard, since we happen to know he is very busy right now, we'll have to reply that it is going to take some corking showmanship to keep the Meridan Sage from forging to the front. Keep your weather eye glued on the Club pages and see what Hendricks and Waugh are doing to sell their shows. All set, Howard!

## Fields Featured A Home-Made Tank For "Journey's End"

If there's one thing that E. P. Fields, manager of the Capitol Theatre in Moose Jaw excels in, it is the use of novel displays and street ballyhoos. No matter what picture Fields plays, he is certain to add a number of novel touches to his selling of it. Just a short time ago we showed you a couple of corking fronts he built for the Moose Jaw Rodeo. Now here's some he used for "Journey's End."



In the photos we are showing you can see the "tank" he constructed as a street ballyhoo. The "tank" was made of beaverboard, mounted on a truck chassis. Regular camouflage color schemes lent a very effective tone, and the use of the catchlines used during war times also pepped it up. The truck, manned by two soldiers, cruised about the town and the outlying vicinities, attracting plenty of attention. This proved to be a great medium for business boosting.

Fields' front, as you may note, was also a whiz. Sandbags, machine guns, German trophies, soldiers, shrapnel bombs, flares, everything that could be promoted, was pressed into service. All of the local war vets were present on the opening night, and similar other angles were utilized. Look the pictures over closely and you'll be able to pick out some angles that will prove to be of value to you. And you can use them whenever you get an opportunity. As Fields is well known around his section for the work of this sort that he turns out, we will have some more to pass along in the near future. Keep it up, "E. P.," and let's hear about you creating some new records.

## JULES S. WOLFE Says:

***'I am following your section in the MOTION PICTURE NEWS quite diligently and receive therefrom many constructive ideas."***

***Manager,***
***Christie Theatre,***
***Toronto, Ontario, Canada.***

# MANAGERS' ROUND TABLE CLUB

# WHAT IS EXPLOITATION?

## S. S. SOLOMON
## *Gives His Slant:*

The present-day theatre manager first sets a program plot that yields the ultimate in balance and entertainment value. He then proceeds to sell his show through the medium of newspapers, screen, outside billing, radio, art work, marquee, front and lobby settings and—exploitation.

It is exploitation that we are now concerned with. First and foremost must be considered the practicability of an exploitation stunt, for to exploit is to enhance the potential possibilities of any given program resulting in increased net revenue. Therefore, the success of exploitation is of proportionate value in terms of "Does It Sell Tickets?"

There are two forms of exploitation: Institutional and specific. Institutional promotes openings, policies, atmosphere, location, and treats of distinctive features or personalities such as stage attractions and personality organists. This form of exploitation should be handled with an eye to coverage, focusing attention to your theatre rather than making odious comparisons.

In treating with specific exploitation, we arrive at the backbone of showmanship. Because of its possibilities and extreme scope the ingenuity, ability and resourcefulness of a manager stands out like a sore thumb. Exploitation handled through newspapers may take the form of contests or freak news column crashes; handled through billing, radio or art work, may take the form of attention-getters such as a tie-in or co-operative copy for window merchandising, and treated in such a manner as to forcibly attract the eye or ear.

Ballyhoo is an extreme, radical form of exploitation and runs the gamut of high-pressure merchandising playing essentially on mass psychology. To attempt a brief on ballyhoo would consume volumes and even then could only serve as illustrative copy because successful ballyhooing is extremely concrete as location, prestige, history of previous ballyhoos, opposition, relative costs, and the attitudes of civic authorities, merchants and mass population—all are important factors in ballyhoo promotion.

First and foremost, centralize and organize the contemplated stunt and speak the language of the people you are trying to reach. Ballyhoos must be in keeping with the type of feature or show you are promoting and care should be exercised to eliminate antagonistic problems. For example, one of the first-run theatres in this city had a saddle and oats tie-up in a restaurant window exploiting "Big Boy." Granted that "Big Boy" centers around jockey atmosphere; here is a display that will not only keep the women away, but tends to discourage the merchant to discontinue future tie-ups after realizing that this particular arrangement was highly unsatisfactory for his business.

Then again, ballyhooing a feature of class distinction—as is typical of Gloria Swanson and George Arliss—would be a liability instead of an asset.

Never misrepresent or over-exaggerate to superinduce antagonistic reaction. Ballyhoos should, at all times, supplement rather than initiate a campaign. In some instances ballyhoos are extremely beneficial. In playing "The Sea God" this week we followed lack of sex appeal and, therefore, issued a challenge to every working girl in Youngstown by means of a spontaneous ballyhoo. There was an instantaneous favorable reaction at the box office.

In short, exploitation is a form of advertising that must be handled with an eye to feasibility and is bounded by the sound, sensibilities and merchandising ability of managers whom it pleases us to call "Showmen."

*CONTINUING this most important and interesting series, we give you this week the views of "Sig" Solomon, Morris Rosenthal and C. J. Latta, of the Paramount, Youngstown, Ohio; Lyceum, Duluth, Minn.; and the Roger Sherman in New Haven, Conn., respectively.*

*Next week we will pass along the views of still more wide-awake members.*

*If you are taking our advice, and following the series, you will note the wide range of re-actions to the question, "What Is Exploitation?"*

*It's an open discussion; YOU can have your say as well.*

## ROSENTHAL SAYS:

Exploitation, what crimes have been committed in thy name!

Having witnessed the passing of the old-time ballyhoo with its grass bands, fake stories, lost and stolen jewels and the like run of fake publicity yarns, we are entering a new era of publicity in which fakes have no place and wild yarns are relegated to the back yards. The public also are wise to these pipe dreams from press agents.

Exploitation today, to be 100 per cent effective, must be directly tied up with the picture and must carry some relationship. As an illustration, while playing "Our Blushing Brides" recently we poured rice on the sidewalks and theatre entrance. This stunt, while costing a dollar or two, created more talk than some expensive campaign would have. The psychology of the idea is that women are always interested in weddings and the sight of scattered rice immediately brings that thought to mind. Couple this with the finding of the rice in front of the theatre and then witnessing the title, "Our Blushing Brides," and you have a complete inexpensive tie-up.

A great many managers still have the impression that exploitation to be effective must be expensive, yet I have seen some of the best campaigns on recent pictures that cost practically nothing. An example of this is the picture, "Manslaughter," which was a natural for cheap publicity. It was a simple matter for us to interest the police department and secure their poles, the use of traffic police, placing of traffic tags on all cars, etc. Other managers throughout the country saw the possibilities along these lines and snapped into it with the result that the theatre secured publicity gratis that could not be purchased.

It often happens that the most simple and inexpensive stunts are productive of box-office grosses. But the most important thing that is overlooked by a good many managers in laying out their campaigns is the picture itself. It is just as foolish to put a big expensive campaign behind a picture that will not live up to its ballyhoo in entertainment value than it is to neglect a sure-fire winner just because it is a good picture.

A poor picture can perhaps be sold to the public once or twice through exploitation, but you can not fool the public all the time, especially if you are going to stay in business week after week. A manager must secure and hold the respect of his community so that when he does endorse a picture occasionally as being outstanding they will believe in him.

One of the best examples of that was shown here last week when this city dedicated its airport. Mr. Anson, our district manager, made arrangements with the committee to book in "The Dawn Patrol" for that week. Some of the country's greatest stunt flyers were booked for the dedication and the theatre was guaranteed their appearance at the midnight show Saturday after the dedication ceremonies, banquet and ball were completed. We received publicity that could not have been bought, and all due to the confidence and respect in which the community holds Mr. Anson.

In conclusion let me add that in preparing our advertising and campaigns, we hold three things in mind. Where, What and When. Unless these three items are sold so that the public knows Where the attraction is playing, What the attraction is and When it is showing, the best campaigns will be only half completed.

***Don't miss a single one of this great series. Each showman's opinion opens new avenues for improving your own definition of exploitation. Don't ever be too old to learn.***

## C. J. LATTA
## *Puts It This Way:*

Exploitation has certain basic principles and in certain fundamentals it is like a sculptor's pile of clay. He makes a subject, then destroys it, then remoulds another from the same material.

"There is nothing new under the sun" runs the old proverb, and how true do we, who labor in the exploitation field, find this. What we have to do today is to put new and attractive angles on old ideas. Naturally a comprehensive selling exploitation campaign starts with a snappy trailer on down through newspapers, billing, radio, mailing lists, attractive lobby displays, novelty throw-aways, street ballyhoos, etc., today each of these needs must be amplified; newspaper campaigns and window displays should carry contests where possible to sell the theatre, as the home of the consistently best and cleanest entertainment, is the big principle and this can be done through getting into local organizations and working with them.

A well organized, courteous theatre staff and a well kept theatre is a big ad in itself for the theatre.

The far visioning manager studies every advertising medium known and, as the sculptor remoulds, so does he create exploitation, winning attention, creating desire, carrying conviction and selling in time. It is like dropping a stone into a millpond: he will see the small waves spread until they reach all shores and the entire surface completely covered.

# MANAGERS' ROUND TABLE CLUB

*So many showmen have heard about the great newspaper campaign engineered for the opening of "Dixiana" on the coast, that we have assembled a large number of the ads and present them below for your use. We also take this means of passing along some of the impressive "Dawn Patrol" ads—RKO. Both of these campaigns were handled under the supervision of George Landy for the coast houses.*





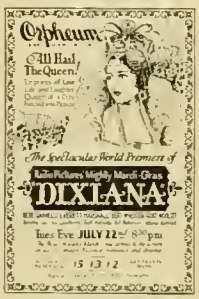











































# MANAGERS' ROUND TABLE CLUB

## Meet Milton Wight Who Is Handling The Liberty Theatre

Here's the showman who is capably filling the shoes vacated by Ray Meyersick, who resigned from the management of the Liberty Theatre in Kennewick, Wash., to go to La Grande, Ore., on private business. Meet Milton Wight.

Wight has been in the show game a number of years and he has been turning out some excellent work for the Inland Theatres Circuit. As we are a little late with this story, having left for the Coast a day or so before Milton's application arrived, we'd like you to know that this is his first "meeting" of you all on the Club pages.



We are glad to welcome him into the Club, and we believe we have the Inland Theatres showmen now with us 100%. We hope that Milton will forgive us for our delay; but since it was unavoidable we are sure he will. Are we right, Milton? And listen! We want to hear some more about you very soon, so it's up to you to keep us posted on what's going on around the Liberty Theatre, so that we can keep tabs on your work. Oke?

## Delis' Parade For "All Quiet" Was Not So Quiet After All

It certainly looked like a war rally when George Delis, manager of the Capitol and Olympic Theatres in Steubenville, Ohio, set out to sell "All Quiet on the Western Front" through the medium of a street parade held on the opening night.

What a parade! Soldiers, nurses, a band, army tractors, cannon—almost everything that you would see in a real mobilization. Delis did some fast stepping to engineer this one. He went out and tied up the American Legion Forty and Eight Drum Corps to supply the music. The Post also volunteered their Firing Squad and drafted them into service. The Field Artillery came through with a tractor—a real one, too. Delis then tied up with the Fort Steuben Sales Company for the use of five Austin cars. Banners were hung on the cars and also on the cannon caissons.



A number of young men from the town were outfitted in soldier uniforms and pressed into service to parade. Young ladies volunteered their services as nurses, the uniforms being supplied by local merchants. A number of city officials also went into the parade, and their cars formed a welcome addition. It was one of the biggest things that Steubenville had witnessed in a long time. It started at 7:30 on a Saturday evening—one of the busiest nights in Steubenville—when the strees are literally jammed—and did not break up until two and a half hours later, so you can figure out what it must have been like. And the photos will give you a small idea. The local merchants were so pleased with Delis' efforts that the organization representing them complimented him on his work and the successful execution.

As you all know, Delis has just been promoted to the job of handling both of the Warner houses in the city, and though he will be very busy on this important assignment, we are sure he is going to keep us posted and we expect to present some new slants on his showmanship in these pages shortly.

## *"All For One And One For All"*

## *PROJECTION EQUIPMENT*

**Once called the "heart of the theatre," the projection room has now taken on added importance and is both the heart and the soul of the theatre.**

**Here centers, practically everything pertaining to your screen entertainment. Therefore, if you are alive to the possibilities of trouble from this source, you will be wise to keep a watchful eye on your booth to make sure that every detail of its equipment is in good workable condition.**

**Foolish economy in the booth can become the most expensive folly in the entire operation of your theatre. Here starts the trouble which can end in dissatisfied patrons, refunded admissions and absolute loss of business. Here is where YOU, and no one else, should keep a watchful eye.**

**Equipment should never be allowed to get into a run-down condition, it's much cheaper to overhaul or replace parts that are apt to give trouble. And here is where money can be spent with the feeling that you are spending it wisely. Every dollar paid out for improved booth equipment and adding to the efficiency of your projection is money well spent.**

**It is neither our intention nor mission to suggest this or that kind of equipment, but any good showman would make it a point to know all about the various improvements constantly being perfected and which adds considerably to the proper presentation of their shows.**

**Don't take your booth for granted. It's something which requires constant attention and supervision if you are to insure yourself against costly breakdowns and replacements.**

## Airplane Dropped Tickets As Part Of Hof's Ace Campaign

The residents of Poughkeepsie, N. Y., certainly craned their necks to "look up" at the ballyhoo that H. P. Hof, manager of the Bardavon Theatre, used to exploit "The Dawn Patrol."

On opening day of picture, an aeroplane flew over the city, dropping 2,000 white tickets carrying copy about the picture, theatre and playdates as well as mentioning that if the ticket was "red" it would entitle that person to attend any matinee showing of the picture as the guest of the theatre. Among the 2,000 white tickets were 20 red ones. Sixteen of the 20 red tickets were turned in at the box-office.

Before dropping the tickets, the plane flew low over the city for quite a while and also stunted, thereby attracting a great deal of attention. It was also noted in the "Dawn Patrol" newspaper ad that the "Leader of the Dawn Patrol" would fly over Poughkeepsie at noon on the opening day.

Hof is active on other lines also. He knows his town pretty well, and being acquainted with the local societies enabled him to interest the local German Singing Society in "All Quiet on the Western Front" by mailing announcements in German to them.

The announcements were neatly gotton up and undoubtedly helped to swell the attendances during the picture's run. The German Society also permitted cards to be placed in their headquarters windows; the cards playing up the picture, theatre and playdates.

Hof also appealed to the ex-service men by inviting the American Legion officials to a private screening of the picture. The Legion officials, in turn, praised the picture highly to their comrades and urged them to see it.

Since he has been located in Poughkeepsie, Hof has been giving the town some fine showmanship and his efforts are represented often on our pages.

# MANAGERS' ROUND TABLE CLUB

## *Holden Florida Regional Chairman!*

When Wally Allen vacated his berth down in Florida and came up north to sell shows for Loew, he automatically resigned from his position as Regional Chairman for the State of Florida.



After a week or so of deliberation, the Managers' Round Table Club takes pleasure in announcing the appointment of the new Regional Chairman, Earle Holden, manager of the Fairfax Theatre in Miami.

Having been one of the most active members of the Club for the past two years, it seemed only natural that the place should fall to Holden, and we are more than pleased to be able to offer it to him. His new duties, though, will not excuse him from being an active member; that's where the catch comes in. The Regional Chairman has to be more active than an active member!

Well, Earle, we know that you are capable of filling any of the above qualifications. So let's have some of that speed that you display down in your district and see if you can't do to Florida what Pete Egan and Wally Allan have done for Canada, along the lines of showman representation on the Club pages.

## Limerick Contest Helped Watson to Crash Newspaper

It takes showman personality to land free space in the newspapers of big cities and we believe that J. E. Watson, manager of the Broad Theatre in Columbus, Ohio, must possess it; for how else could he run a limerick contest in one of the biggest papers as an aid to his show selling?

The following is a copy of one of the advance notices that appeared in the Columbus Citizen on the Limerick Contest:

"Do they intrigue you? When you see four lines of one with the fifth and 'punch' line left to the reader, do you itch to seize a pen or a pencil and fill in the missing words? If you do, here is your chance.

"The Columbus Citizen announces its Limerick Contest, starting Tuesday. Every day through to Friday, The Citizen will print four lines of a limerick. To those readers who send in the best answers The Citizen will award 44 tickets to Loew's Broad Theatre to see Norma Shearer in 'Let Us Be Gay,' which opens Saturday.

"Now get this. Read carefully the following four lines of verse, fill in the vacant line, and mail into the Limerick Contest Editor as soon as possible. Here is the first one: 'Norma Shearer is coming, they say, In a picture called 'Let Us Be Gay,' So now is the time, To round out this rhyme, ———.

"Other limericks will appear on Wednesday, Thursday and Friday.

"Eleven prizes will be awarded each day. First prize answer will receive four tickets; the second, two tickets, and the next five will receive one ticket each."

The Columbus Citizen received hundreds of replies to this interesting contest, and it was a great success.

Limericks, so it seems, are a big favorite with any number of persons. Perhaps your local editor would appreciate it if you should propose a tie-up of this sort. Remember, you can use it on any picture, and there's plenty of angles can be injected into it. Listen, Mr. Watson; we've an idea that you are pulling some fine showmanship out in Columbus. Let us in on it, will you, so that we can pass it along?

## Johnson & Polacek Form New Combine At Robb Theatres

Give Heinie Johnson a paint brush and something on which to apply paint and he'll turn out a display that is a display. And then if Fred Polacek is with him on the selling of the picture, for which Heinie paints the display, you have a crack combination that means business for the R. & R. Ritz Theatre in Big Spring, Texas.

Allowed full sway by Mr. J. Y. Robb, the house manager and one of the owners of the chain, this team has been turning out some fine stuff. In the past we presented only Heinie with his display work, but now we want to introduce you to Fred Polacek, the assistant manager of the house, who, as Heinie says "is something of an exploitation genius." Welcome into the Club, Fred.

In the photos we are showing, you can get a little dope on Polacek's work in the picture of the knockout street ballyhoo arranged for the selling of "The Dawn Patrol." This street ballyhoo was a plane built on a miniature automobile, the car measuring four feet long and about three feet wide. The plane itself measured eight feet wide and twelve feet long. The motor in the car was a motorboat engine, and by running a straight exhaust, it proved to be one of the most effective stunts the theatre had used for some time. The rather high-powered motor in the car had the speed and power to carry the plane in and around traffic safely, sometimes with too much safety—as the curious natives would gather around to look at it.

The ballyhoo stopped them all, young and old. The roar of the exhaust resembled that of an airplane engine on the take-off and this attracted considerable attention and comment. Results were equally as good when the plane was parked in a roped-off section in front of the theatre. It was a beauty as regards colors, being checkered in white and lavender with Iron Crosses and lettering in black and red. Of course, Heinie did the painting.




The lobby display was also a corker. One of the pieces of which we are showing. Both sides of the lobby were covered with large paintings of No Man's Land. The scenes depicted early morning on the battlefront. Cut-out airplanes were placed in combat formations. The title of the picture was in cut-out tinseled letters. Posters were also used. The posters were painted in flashy, eye-arresting colors. The entire campaign for "The Dawn Patrol" clicked from the moment it was started, and Heinie authorizes us to challenge any city of 10,000 to produce like effects. So if you have anything special, shoot it on to us so that we can present it on our pages and let your fellow members look it over.

Oke Heinie, and remember we are looking forward to seeing what you and Fred are going to do with the new season's products.

## *"THE LIFE OF THE THEATRE!"*

## WALLACE J. BUTLER Says:

*"I want to express my deepest and sincerest thoughts in regards to the Managers' Round Table Club that has so successfully come to the front in such a short period of time. It also is becoming the talk of the industry; I might add in a few words and say that it is "The Life of the Theatre" in more ways than one."*

*Manager,*
*Ritz Theatre,*
*San Bernardino, Calif.*

# MANAGERS' ROUND TABLE CLUB

## Blackface Ushers Plugged Moran And Mack Film In Town

Comic ballyhoos are used by a great deal by the showmen down South, and we notice that E. B. Hands, Jr., manager of the Saenger Theatre in Texarkana, Tex., is right up in the front when it comes to turning out stunts of this sort. The latest one that he used was in conjunction with "Anybody's War," when two of his ushers were pressed into service to tell Texarkana about the picture.

The two ushers, black-faced, and attired in regulation army uniforms and iron hats paraded the streets, especially during the rush hours. Both men carried signs on their back advertising the attraction as well as passing out cards on which was forceful selling copy about the picture, theatre and playdates. Hands also had the use of a grocery store window in which he used a huge pile of potatoes with a cut-out of the Two Black Crows protruding just above the heap. The cut-out showed the Crows in the act of peeling potatoes.



Both of these stunts were laugh-getters and we'd like to point out that it can be used on any number of films; and inexpensively too, as the uniforms might be procured from the local American Legion or other military post. Okay, "E. B.," we guess we don't have to say that your stunts pulled them in to the box-office since they talk for themselves. And we hope that your future stunts are going to do the same. Right?

## Exton Passed Out Ducats To Kids Who Brought Their Dogs

Through a tie-up with one of his local papers, William Exton, manager of the Rivoli Theatre in Muncie, Ind., effected a good gag to help sell 'Anybody's War."

A free admission was granted to any kid bringing a dog. When the papers broke with the story, which was run in advance, kids appeared at the theatre with all kinds of dogs. At the theatre they were presented with tickets measuring 14 x 22 inches. The kids, carrying dog and ticket, walked home and for the next day or so all that you could hear about the town was that the kids were going to see the picture free. This proved to be very advantageous publicity, particularly so since on the opening day, traffic was stopped for an hour. The show started at 12:45 and all of the kids flocked in front of the theatre an hour before starting time, making walking an impossibility.

This is Mr. Exton's first contribution to the Club pages and we are sure that when he turns out work like this, he wants to have it represented. And listen, Bill, why not send us in a photo of yourself along with your next contribution so that we can give you a regular introduction?

## *RADIO PLUS SOUND PLANT*

**Russell Cohen, well-known exhibitor in the east, with the aid of his projectionist, devised a home-made arrangement whereby they can hook their horns back stage onto a radio located in the manager's office. In this way they are nightly presenting several popular broadcasts which are more than clicking with the audiences out in Springfield Gardens, Long Island, N. Y.**

**We were just wondering whether this suggestion could mean anything to a lot of other live-wire showmen who are at present presenting radio programs from the stage via a regular set.**

## *GILMAN'S VALUABLE ANGLE*

**S. A. Gilman, manager of the Parkway Theatre in Baltimore for the Loew Circuit, comes forward with one of the best suggestions offered in a long time.**

**He has arranged to place weekly schedules in neat leather frames and easels in the lobby or with the telephone operators of the large apartment houses and apartment hotels in the neighborhood of the Parkway Theatre.**

**This has become so firmly embedded in the minds of the residents of these buildings that they make it a regular practice of 'phoning the switchboard operator or else looking at the schedules themselves. In this way they know the exact time of the starting of shows and so gauge their attendance at the theatre accordingly.**

**Here's one that everyone in the show business can take advantage of if they are on their toes. We hope that it will be followed up by many more from Mr. Gilman.**

## Vernon Reaver Put Over A Real Campaign On "Dixiana"

What a campaign Vernon Reaver, manager of the Ritz Theatre in Birmingham, Ala., turned out to sell "Dixiana" when it played the local house recently.

It was Reaver's idea to sell the film, not only to the residents of Birmingham, but to the whole state, as well. To accomplish this he had to display some showmanship. And it was! All of the roads leading into town were covered. In town 100 12-sheet cloth banners were tacked on prominent wall locations four weeks prior to opening. The picture was billed in circus style on all of the available billboards. A parade was held every day consisting of the float we are showing. Seventeen boys in Mardi Gras costumes, accompanied by the Police band preceded the float. The parade was started at noon at the theatre, from which it went to a central point of the town where thousands of people gazed at it. The main street of the town, as the accompanying photo shows, was decorated for three blocks with Confederate flags. Miss Dixiana, who was a feature of the float ballyhoo, received lots of publicity. Every store in town carried some sort of a plug on the film.



To top off his campaign, Reaver got a break when the circus came in town by having them announce at the afternoon and evening shows, the playdate and title of the picture. This was the first time such a thing had ever been done by the theatre. They also permitted Reaver to place a banner on one of the elephants. The banner was seen by many people when the regular circus parade was held. Capacity business was the order of the day and night when the film opened. The house was jammed at every show. Birmingham had never seen so complete an exhibition of show selling and they showed their appreciation for Reaver's efforts by attending en masse. We think he deserves a compliment for his work, particularly as he works just as hard to sell every picture that comes to his house. As you all know, he has been turning out some fine stuff at the Ritz, and we look forward to presenting more.

# MANAGERS' ROUND TABLE CLUB

## NOW YOU TELL ONE

**Once each month, in the Showman edition, the pages of the Managers' Round Table Club will feature stories pertaining to theatre maintenance and equipment.**

**ALL of our members and readers are invited to discuss this important phase of theatre operation on these pages.**

**Surely YOU have some slant on this angle which would be of immense value to your brother managers. Let's hear from you.**

## Plenty Of Publicity Came Brown's Way On "Dawn Patrol"

H. C. Brown, manager of the Modjeska Theatre, Augusta, Ga., got an avalanche of publicity for "The Dawn Patrol" when he arranged for the staging of an air circus.

The air circus was made possible through a tie-up with local aviators; the event being pulled on Sunday afternoon prior to the picture's Monday opening. The novelties offered at the air circus consisted of stunt flying, wing walking and parachute jumping.

Signs posted about the aviation field stated that passes would be given to persons to see "The Dawn Patrol" by taking a ride in one of the planes; with the usual fare being charged for an aeroplane ride.

During the afternoon, cards were dropped over the field—numbered from 1 to 3,000, advertising the picture and stating that certain numbers were to be posted on a card in the lobby of the Modjeska and the ones holding the corresponding numbers would receive a guest ticket to see the picture.

The ticket sellers at the aviation field, in addition to selling the 5,000 people the idea of taking an aeroplane ride, also barked out the announcement at different intervals that "Dawn Patrol" was playing at the Modjeska for the week of August 18.

Brown also had his theatre front and marquee and lobby appropriately decorated for the occasion. A huge propeller made out of beaver board was placed on top of the marquee—and this was made to go by hooking it to a motor. Just about the propeller was the title of the picture in four-foot electric-lighted letters.

The title of the picture was worked around the propeller, the letters being about four feet high. This was the first time that a stunt of this sort had been pulled in the town and the interest it created was sensational. We hope that Mr. Brown will pass along some more of these accounts to us, and that we will have a photo or two to present with it. What do you say, "H. C."?

## Dick Wright Still Right There With Noted Show Selling

Give him a town where he can let his showmanship run rampant and you'll generally find that Dick Wright can pull some great stuff. And that's exactly what he was doing out in Akron, Ohio, where he was handling the Strand Theatre for the Warner outfit.

As many of his friends and fellow members in the Round Table Club know, Dick has been in the show game for a great many years. He can remember way back when. And when you can do that it means that you have been in the show game and you know the racket. Anyway, we want to pass along a sample of Dick's work so that you can see what he has done since leaving the Warner Theatre in Pittsburgh, where he established quite some rep for himself.



We are showing in the photo the huge sign that he secured permission to place up on the main street as a plug for the silver anniversary. And, believe us, it took plenty of phenagling, persuasion and what not on Dick's part to get it, too. The letters are five feet high and silver with a black border around them. It can be seen for blocks up and down




the street and no pedestrian goes by, or autoist, either, without stopping to look and comment on it. The angle is one that has had Akron batting its eyelashes and blinking its eyes. And, oh, yes, we want to say that the showman whose picture is presented with this story is none other than Dick, himself.


# CLUB EMBLEM PIN!!!

**IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

Name of Member.....

Theatre .....

Address .....

City..... State.....

# MANAGERS' ROUND TABLE CLUB

## YOUR SHORT-CUT TO RAPID ADVANCE-MENT IN THE SHOW-GAME

IRVING GROSSMAN is at present the Assistant manager of the Culver Theatre in Brooklyn, N. Y. He comes to the Club well recommended by Irving Feinman, the house manager. And according to the send-off that Feinman gives you, Irving, it won't be long before you are hanging up a membership certificate on the wall of a house you are managing yourself.

———*Wear Your Club Pin! ! !*———

THEODORE BERT manages the Columbus Theatre in New York City for the Consolidated Circuit. Located as he is, right with a group of showmen who know their stuff, Mr. Bert must be pretty capable. We'd like to have some of your future work, Theodore, so that we can let the rest of the managers on the circuit in on what you are doing to keep them lining up at the box-office from early morning to late at night.

———*Wear Your Club Pin! ! !*———

ROBERT Y. HAMPTON manages the Saenger Theatre in Alexandria, La., for the Publix outfit. The past has been productive of some good work from Lousiana and we are of the opinion that Mr. Hampton is right in with the rest of the crowd when it comes to selling shows. Welcome into the Club, Bob, and keep us in touch with your work.

———*Wear Your Club Pin! ! !*———

A. P. BARRY is the manager of the Rex Theatre in Hendersonville, North Carolina. Mr. Barry sees to it that every attraction that plays his house gets a good break along the selling line, and it is that policy which has made him one of the live wires in his district. Let's have some more of your work, "A. P.," so that we can pass it along.

## *Welcome These New Members!*

W. H. PONTON is the manager of the Carolina Theatre in Fayetteville, N. C., a pretty little town that offers him some good opportunities for show selling, that he more than takes advantage of. In view of the fact that you are always active, "W. H.," we think you ought to keep us well supplied with material. What do you say?

———*Wear Your Club Pin! ! !*———

JOHN HESSE manages the Capitol Theatre in Athol, Mass. He comes to the Club proposed for membership by Louis Levine, whom you all know as a showman of wide experience. We understand that Mr. Hesse, too, is well versed in showmanship, so we'd like to hear from him regarding his activities. And we hope he will include his photo-also.

———*Wear Your Club Pin! ! !*———

IRVING STEIN is the manager of the Savoy Theatre in Milwaukee, and it seems to us that his application just about sews that city up 100 per cent Round Table. As there's plenty of wide-awake show-selling going on in Milwaukee we can expect some good stuff from Stein, whenever he engineers it. Right, Irving?

### *Photos of Members!*

**THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.**

ROBERT E. WHALL is the latest Canadian showman to join the Club. Mr. Whall is the manager and part owner of the Palace Theatre in Ridgetown, Ontario, Canada. He has been in the show game for a number of years and is right on tap when it comes to delivering the goods. We are sure that he is going to prove as active as his fellow Canadian showmen and members of the Round Table and we look forward to hearing from him soon.

———*Wear Your Club Pin! ! !*———

JOE EPSTEIN manages the Omar Theatre in Omaha, Neb., right where showmanship abounds, as past issues of the Club pages will show. Mr. Epstein has been proposed for membership by our friend, W. H. Bergmann. Well, Joe, when "W. H." gives you a send-off that's all the immediate recognition we need to know that you are a showman. However, we expect you to keep us up on your future work, so that we can relay your ideas in the original clearing house.

———*Wear Your Club Pin! ! !*———

ALFRED P. PAGE manages the Liberty Theatre in Springfield, Mass. To us, Springfield has always been synonymous with showmanship as past accounts of work turned out in this city by members of the Club have proven the strength of our statement. Let's have a line on what you are doing to bring them into the theatre, Alfred, so that we can check up on the city.

H. C. MILLER is the manager of the Modjeska Theatre in Augusta, Georgia. Since he has been located in Augusta, Mr. Miller has been showing the city some great stuff, and we intend to pass some of it along in future issues of the Club pages. And by the way, "H. C.," let's have a photo of yourself with your next contribution, will you?

———*Wear Your Club Pin! ! !*———

FRED POLACEK is the Assistant Manager of the R&R Ritz Theatre in Big Spring, Texas, and he comes recommended to the Club by Mr. Robb, the owner of the chain, and also Heinie Johnson, whom you all know as the staff artist for the circuit's houses. We don't have to say anything about Fred as his future work is going to do all his talking for him. By the way, Fred, we'd like to have a photo of yourself and the rest of the boys down your way. How about it?

———*Wear Your Club Pin! ! !*———

FRED LARKIN is the manager of the State Theatre in Sioux Falls, South Dakota. We have been in the other Sioux Falls, but we don't recall going around Mr. Larkin's district, so we are unable to say anything about it right now. However, we hope Fred will help us out with it and give us a few pointers on conditions in his town in order that we may pass along his show selling methods.

## JOIN NOW!!

### *Here's the Blank*

**Application For Membership In "MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Positioo** .....

**Wm. A. Johnston** Honorary Chairman — **"Chick" Lewis** Chairman

## WHAT ARE YOU WAITING FOR?

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Cain and Artem | E. Cail-H. Simonov | June | 6 | 72 | 02 | June 14 |
| Children of the New Day | F. Gililazova-Litkin | June | 28 | 55 | 16 | |
| China Express | Special Cast | Mar. | 8 | 56 | 31 | 63 | Mar. 15 |
| Demon of the Steppes | Saltykov-Podlesnaya | Jan. | 18 | 68 | 00 | 75 | |
| Fragment of an Empire | Nikitin-N. Semenova | Jan. | 25 | 70 | 00 | 78 | Feb. 1 |
| Law of Sib-Tulga | Kevebul Kima | July | 23 | | | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | | 10 | 60 | 00 | 67 | Jan. 18 |
| Old and New | Martha Lapkina | May | 2 | 89 | 21 | 76 | May 10 |
| Pamir, Record of Expedition | | July | 12 | 60 | 00 | | |
| Storm Over Asia | V. Inkizhinov | Sept. | 5 | 71 | 52 | 72 | Sept. 13 |
| Turksib | Educational | May | 24 | 49 | 00 | 80 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| Jimmy Higgins | A. Buchma |
| Living Corpse, The | V. Pudovkin |
| Ragtime | M. A. Narekov |
| Bell | S. Svashenko |
| Spring | Educational |
| Transport of Fire | G. Kuzoetsov |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4 | 54 | 00 | 60 | Aug 23 |
| *†§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Aor. | 12 | 54 | 00 | 80 | Juon 7 |
| *†§Breed of the West (A.T.) DF | Wally Wales | Oct. | | 54 | 00 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26 | 54 | 00 | 60 | |
| Dangerous Trails | | Sept. | 15 | | | | |
| *†§Firebrand Jordee (A.T.) DF | Lane Chandler | June | 28 | 54 | 00 | 60 | July 26 |
| Night Hawk, The | | Aug. | 15 | | | | |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24 | 56 | 00 | 62 | July 5 |
| *†§Trails of Danger (A.T.) DF | Wally Wales | Sept. | 30 | 54 | 00 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Horton | Jan. | 20 | 57 | 00 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. | 24 | 6 reels | | 60 | |

## COLUMBIA

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. | 15 | 70 | 54 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Gidney-Murray | Apr. | 26 | 63 | 58 | 71 | May 3 |
| *†§Call of the West (A. T.) | Revier-Matt Moore | May | 10 | 65 | 00 | 72 | May 31 |
| *†§Guilty? (A. T.) | Holland-Vaill | Mar. | 3 | 63 | 71 | 71 | Apr. 12 |
| *†§Hell's Island (A.T.) | Holt-Draves-Sebastian | July | 16 | 74 | 62 | 83 | July 26 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. | 5 | 92 | 77 | 103 | Apr. 19 |
| *†§Lone Rider, The (A. T.) | Jones-Reynolds | June | 0 | 84 | 32 | 89 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-D. Sebastian | Aug. | 1 | 59 | 78 | 65 | Aug. 16 |
| *†§Last of the Lone Wolf (A.T.) | Lytell-Patsy Miller | Aug. | 26 | 65 | 00 | 64 | Sept. 13 |
| *†§Melody Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. | 25 | 63 | 86 | 71 | Feb. 15 |
| *†§Murder on the Roof (A. T.) | Revier-Livingston | Jan. | 19 | 54 | 00 | 60 | Feb. 1 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. | 18 | 63 | 04 | 70 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Pringle | Mar. | 26 | 63 | 83 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Joan Peers | Aug. | 15 | 82 | 73 | 92 | July 26 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. | 12 | 83 | 59 | 83 | May 31 |
| *†§Sisters (A. T.) | D'Day-D'Neil | June | 18 | 62 | 84 | 76 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. | 25 | 63 | 56 | 70 | Sept. 13 |
| *†§Soldiers and Women (A. T.) | Pringle-Withers | Apr. | 30 | 88 | 71 | 20 | May 17 |
| *†§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. | 16 | 52 | 47 | 57 | Sept. 6 |
| *†§Temptation (A.T.) | Wilson-Gray-Percy | June | 6 | 02 | 79 | 70 | June 28 |
| *†§Vengeance (A. T.) | Holt-Revier-Strauss | Feb. | 22 | 61 | 60 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Africa Speaks (A.T.) | | | 7014 | |
| *†§Arizona (A.T.) | | | | |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | | | |
| *†§Charley's Aunt (A.T.) | Charles Ruggles-June Collyer | | | |
| *†§Criminal Code, The (A.T.) | | | | |
| *†§Dirigible (A.T.) | Holt-Graves-Fay Wray | | | |
| *†§Fifty Fathoms Deep (A.T.) | | | | |
| *†§Flood, The (A.T.) | | | | |
| *†§For the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | | | |
| *†§Last Parade, The (A.T.) | | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Byron-C. Meyers-R. Hatton | | | |
| *†§Madonna of the Streets A. T.) | Evelyn Brent | | | |
| *†§Meet the Wife (A.T.) | | | | |
| §Miracle Woman, The (A.T.) | Barbara Stanwyck | | | |
| Shadow Ranch | Buck Jones | | | |
| *†§Subway Express, The (A.T.) | | | | |
| *†§Tuttle's David (A.T.) | Richard Cromwell-Joan Peers | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†Alaskan Knights | Krazy Kat Cartoon | May | 22 | 1 reel | July 12 |
| *†§Arctic Antics (A.T.) | Disney Cartoon | June | 5 | 1 reel | |
| *†Autumn | Disney Cartoon | Feb. | 13 | 1 reel | |
| *†§Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25 | 1 reel | |
| *†§Barnyard Concert (A.T.) | Mickey Mouse | Mar. | 3 | 1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | |
| *†Cannibal Capers | Disney Cartoon | Mar. | 15 | 1 reel | |
| *†Cat's Meow, The | Krazy Kat Kartoon | Jan. | 2 | 1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 6 | 1 reel | |
| *†§Continental Evening, A | Fay Marbe | Feb. | 12 | 1 reel | |
| *†Desert Bunk | Krazy Kat Kartoon | Mar. | 27 | 1 reel | |
| *†§Do It Now | Clark & Berqman | Jan. | 29 | 1 reel | |
| *†§Faith, Hope and Charity | Eddie Buzzell | | | |
| | Bedtime Stories for Grownups No. 2 | | | |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | June 21 |
| *†§Firefighters (A.T.) | Mickey Mouse | June | 11 | 1 reel | |
| †§Frolicking Fish (A.T.) | Disney Cartoon | May | 8 | 1 reel | |
| *†§Gallopine Gauche (A.T.) | Mickey Mouse | Feb. | 14 | 1 reel | |
| *†§Ham Berper & His Horse Radish (A.T.) | Color Sensation | July | 18 | 1 reel | |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1 | 1 reel | |
| *†§Hawaiians | Columbia-Victor Gem | Apr. | 9 | 1 reel | |
| *†§Honolulu Wifes (A.T.) | Krazy Kat Cartoons | July | 17 | 1 reel | |
| *†§Jailhouse Blues (A.T.) | Mamio Smith | | | 1 reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5 | 1 reel | |
| *†§Jazz Rhythm | Krazy Kat | June | 19 | 1 reel | July 26 |
| *†§Jewels of Asia | Seeing World Series | | | 1 reel | |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19 | 1 reel | |
| *†§Karnival Kid (A.T.) | Mickey Mouse | May | 23 | 1 reel | |
| *†§Marionettes | Tony Sarg | Mar. | 12 | 1 reel | |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26 | 1 reel | |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20 | 1 reel | |
| *§†Midnight In a Toy Shop | Disney Cartoon | July | 3 | 1 reel | |
| *†§Never Strike Your Mother | Eddie Buzzell | | | |
| | Bedtime Stories for Grownups No. 1 | | | |
| *†§Night (A.T.) | Disney Cartoon | July | 31 | 1 reel | June 28 |
| *†§Old Flame, An | Krazy Kat Kartoon | Apr. | 24 | 1 reel | |
| *†§Opry House (A.T.) | Mickey Mouse | Mar. | 28 | 1 reel | |
| *†§Plane Crazy (A.T.) | Mickey Mouse | Feb. | 28 | 1 reel | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 9 | 1 reel | |
| *†§Princess Lady Bug (A.T.) | Color Sensation | Mar. | 17 | 1 reel | |
| *†§Radia-Tors | Utica Jubilee Singers | Feb. | 26 | 1 reel | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 9 | 1 reel | |
| *†Slow Beau | Krazy Kat Kartoon | Feb. | 27 | 1 reel | |
| *†§Spookeasy | Krazy Kat Kartoon | Jan. | 30 | 1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulan | Mar. | 26 | 1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23 | 1 reel | |
| *†§Stage Door Pest | Boyce Combe | Jan. | 15 | 1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31 | 1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 17 | 1 reel | |
| *†§Summer | Silly Symphony | Jan. | 16 | 1 reel | Feb. 1 |
| *†§Talking Screen Snapshots | Released twice a month | | | 1 reel | |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | |
| *†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15 | 1 reel | |
| *†§Ye Heartte Shop (A.T.) | Color Sensation | Apr. | 12 | 1 reel | |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§A Flying Trip | Hedge Podge | Sept. | 7 | 89 | 5 | 10 | |
| Average Husband (A. T.) | Clyde-Moorhead | Sept. | 7 | 164 | 6 | 18 | Aug. 23 |
| *†§Bitter Friends (A. T.) | Lamaert-McPhail | Apr. | 27 | 160 | 9 | 18 | |
| *†§Big Jewel Case, The (A.T.) | Lambert-Caisley-Gervin | Feb. | 23 | 148 | 0 | 16 | Feb. 22 |
| *†§Bulls and Bears (A.T.) | Pollard-Clyde-Beebe | Mar. | 2 | 163 | 8 | 20 | Feb .22 |
| *†§Bully Beef | Terry-toon | July | 13 | 54 | 3 | 6 | July 12 |
| *†§Camera Shy (A.T.) | Hamilton-Hiatt | Feb. | 9 | 148 | 0 | 16 | Feb. 22 |
| *†§Campus Crushes (A.T.) | Clyde-Beebe-Stuart | June | 16 | 102 | 8 | 21 | June 28 |
| *†§Cavlar | Terry-Toons | Jan. | 26 | 85 | 3 | 9 | Feb. 22 |
| Chop Suey | Terry-Toon | Aug. | 24 | 52 | 9 | 6 | |
| *†§Chumps, The (A.T.) | Beebe-Clyde | July | 6 | 138 | 8 | 21 | July 12 |
| *†§Codfish Balls | Terrytoon | June | 15 | 87 | 0 | 6 | |
| *†§Dad Knows Best (A.T.) | Holmes-Bolton | Mar. | 30 | 184 | 0 | 20 | Apr. 12 |
| Divorced Sweethearts | Christy-Irwin-Pollard-Beebe | Oct. | 26 | 182 | 2 | 22 | |
| *†§Drumming It In (A.T.) | McKee-Smalley | Jan. | 26 | 166 | 6 | 18 | Jan. 25 |
| Dutch Treat | Terry-Toons | Sept. | 21 | 61 | 2 | 6 | |
| *†§Fat Wives for Thin (A.T.) | Beebe-Barraud-Clyde | May | 25 | 198 | 0 | 22 | May 31 |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. | 27 | 168 | 6 | 19 | Apr. 26 |
| *†§French Kisses (A.T.) | Collins-Boyd | June | 15 | 168 | 4 | 19 | Aug. 9 |
| Frosch Fried | Terry-Toon | Sept. | 7 | 54 | 7 | 6 | |
| Freshman's Goat, The (A.T. | Cooke-Sheekley | Sept. | 7 | 126 | 8 | 6 | |
| Fried Chicken | Terry-Toons | Oct. | 19 | 56 | 9 | 6 | Sept. 27 |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 27 | 196 | 1 | 22 | July 12 |
| *†§Good Morning, Sheriff (A.T.) | Lloyd Hamilton | May | 25 | 173 | 5 | 18 | June 14 |
| Grandma's Girl | Clyde-Stuart-Kane | Oct. | 12 | 188 | 5 | 21 | |
| *†§Hail the Princess (A.T.) | Boisy-Collins | May | 11 | 187 | 5 | 12 | |
| *†§Hawaiian Pineapple | Terrytoon | May | 18 | 80 | 3 | 7 | May 24 |
| *†§He Trumped Her Ace (A.T.) | Burke-Beebe | Mar. | 23 | 189 | 5 | 21 | Apr. 12 |
| *†§Hello Televiews | Clyde-Christy | Aug. | 17 | 184 | 4 | 20 | Aug. 23 |
| His Error (A.T.) | Barnes-Collins | Sept. | 14 | 175 | 0 | 20 | |
| *†§Honeymoon Zoocelin (A. T.) | Beebe-Pollard | Apr. | 13 | 197 | 0 | 22 | Apr. 26 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June | 29 | 171 | 6 | 19 | June 28 |
| *†§Hot and How (A.T.) | Goodwin-Crane | Jan. | 12 | 152 | 8 | 17 | Jan. 11 |
| *†Hot Turkey | Terry-Toon | May | 4 | 60 | 4 | 7 | |
| *†§How's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22 | 166 | 7 | 19 | |
| *†§Hungarian Goulash | Terry-Toons | June | 28 | 51 | 8 | 6 | |
| *†Indian Pudding | Terry-Toon | Apr. | 6 | 57 | 8 | 6 | Apr. 26 |
| Johnny's Week End (A.T.) | Johnny Hines | Sept. | 14 | 165 | 3 | 18 | |
| Irish Stew | Terry-Toons | Oct. | 5 | 56 | 9 | 6 | |
| *†§Kangaroo Steak | Terry-Toon | July | 27 | 53 | 5 | 6 | |
| Love Your Neighbor | Charlotte Greenwood | Oct. | 12 | 175 | 6 | 19 | Sept. 27 |
| *†§Match Play (A.T.) | Hagen-Diegel | Mar. | 16 | 200 | 2 | 22 | Feb. 22 |
| *†§Monkey Meat | Terry-Toon | Aug. | 10 | 54 | 8 | 6 | Aug. 23 |
| *†Museum of Art, A | Hedge-Podge | Feb. | | | | | |
| *†§Oh Darling (A.T.) | Dover-McPhail-Peak | Feb. | 16 | 168 | 5 | 17 | Feb. 1 |
| Over the Air | Hedge-Podge | Oct. | 12 | 93 | 5 | 10 | Sept. 27 |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 18 | 166 | 0 | 18 | May 10 |
| *†§Polished Ivory (A.T.) | Lloyd Hamilton | Mar. | 16 | 164 | 2 | 18 | Mar. 29 |
| *†Pretzels | Terry-Toons | Mar. | 9 | 62 | 3 | 6 | Apr. 6 |
| *†§Prize Puppies | Lloyd Hamilton | Aug. | 3 | 172 | 4 | 19 | |
| *†§Radio Kisses (A.T.) | Beebe-Duryea-Carew | May | 4 | 189 | 1 | 21 | June 14 |
| *†Roman Punch | Terry-Toon | Apr. | 20 | 56 | 0 | 8 | Apr. 26 |
| *†§Scotch (A.T.) | Clyde-Bevan-McPhail | Jan. | 19 | 196 | 1 | 22 | Jan. 4 |
| Si, Si, Senor (A.T.) | Tom Patricola | Sept. | 21 | 175 | 5 | 20 | |
| *†§Spanish Onions | Terry-Toon | Mar. | 23 | 63 | 2 | 7 | |
| *†§Super Plum Pups (A.T.) | Clyde-Orlbons | Feb. | 18 | 193 | 2 | 21 | Feb. 1 |
| *†§Swiss Cheese | Terry-Toon | June | 1 | 54 | 7 | 6 | |
| *†§Trouble For Two (A.T.) | Raymond McKee | Mar. | 9 | 152 | 7 | 17 | Mar. 29 |
| Vacation Loves (A. T.) | Clyde-Betty Boyd | Sept. | 28 | 190 | 4 | 21 | |
| *†§Western Knights (A.T.) | Lambert-St. John-McPhail | Apr. | 20 | 168 | 1 | 20 | Apr. 5 |
| *†§Wilkins Murder Mystery | | | | | | 10 | Sept. 27 |
| Won by a Neck | Lloyd Hamilton | Oct. | 5 | 168 | 5 | 21 | |

## FIRST NATIONAL

*(Available sound-on-disc only)*

### FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June | 1 | 56 | 72 | 62 | June 7 |
| *†§Bad Man, The (A.T.) | Huston-Revier | Sept. | 14 | 71 | 24 | 77 | Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Regal-Pidgeon | June | 22 | 74 | 10 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 21 | 64 | 16 | 72 | July 5 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10 | Not set | | | July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 11 | 68 | 64 | 74 | June 7 |

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | |
|---|---|---|---|---|---|---|
| *†§Furies (A.T.) | Warner-Wilson | Mar. | 16 | 6606 | 75 | Apr. 26 |
| *†§In the Next Room (A.T.) | Jack Mulhall | Jan. | 26 | 8330 | 70 | Apr. 12 |
| *†§Lilies of Field (A.T.) | Corinne Griffith | Jan. | 5 | 5979 | 07 | Dec. 21 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 2 | 6190 | 68 | Mar. 8 |
| *†§Murder Will Out (A.T.) | Mulhall-Lee | Apr. | 6 | 6200 | 68 | Apr. 19 |
| *†§Naughty Flirt (A.T.) | Alice White | Not Set | | 5167 | | |
| *†§No, No, Nanette (A. T.) | Claire-Gray | Feb. | 10 | 9108 | 101 | Jan. 11 |
| *†§Notorious Affair, A (A.T.) | Billie Dove | May | 4 | 6216 | 69 | May 3 |
| *†§Numbered Men (A.T.) | Nagel-Claire | Aug. | 3 | 6480 | 72 | June 7 |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 9 | 5800 | 84 | Jan. 4 |
| *†§Playing Around (A.T.) | White-Morris | Jan. | 19 | 6003 | 66 | Apr. 9 |
| *†§Read to Paradise, The (A.T.) | Young-Mulhall | July | 20 | 6933 | 77 | July 5 |
| *†§Sally (A.T.) | Marilyn Miller | Jan. | 12 | 9277 | 103 | Dec. 28 |
| *†§Scarlet Pages (A.T.) | Ferguson-Nixon | Sept. | 28 | 5906 | 65 | Aug. 9 |
| †§Show Girl in Hollywood (A.T.) | White-Mulhall | Apr. | 20 | 7213 | 80 | May 5 |
| *†§Son of the Gods (A.T.) | Rich. Barthelmess | Mar. | 9 | 8344 | 92 | Feb. 8 |
| *†§Song of the Flame (A.T.) | Gray-Claire | May | 25 | 6501 | 72 | May 3 |
| *†§Soring Is Here (A.T.) | Claire-Gray | Apr. | 13 | 6386 | 70 | Apr. 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 2 | 5632 | 63 | May 10 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June | 15 | 7003 | 77 | June 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 6 | 5012 | 55 | July 19 |
| *†§Too Young to Marry | Young Withers | | | 8400 | 90 | Aug. 9 |
| *†§Top Speed (A.T.) | Brown-Claire-Whiting | Aug. | 24 | 7200 | 82 | June 21 |
| *†§Way of All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. | 7 | 6032 | 70 | July 26 |

## Coming Attractions

| Title | Star | Rel Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adios (A. T.) | Richard Barthelmess | Dec. | 14 | | |
| *†§Captain Blood (A.T.) | James Rennie | | | | |
| *†§College Lovers (A.T.) | Whiting-Nixon | Oct. | 5 | 5633 | Sept. 6 |
| *†§Father's Son (A.T.) | Janney-Stone-Rich | | | | |
| *†§Girl of Golden West (A.T.) | Harding-Rennie | Oct. | 12 | 6750 | 75 June 21 |
| *†§Going Wild (A.T.) | Joe E. Brown | | | 6486 | 72 Aug. 23 |
| *†§Gorilla, The (A.T.) | Joe Frisco | Nov. | 2 | | |
| *†§Honor of the Family, The (A.T.) | Walter Huston | | | | |
| *†§Hot Heiress, The (A. T.) | Lyon-Munson | | | | |
| *†§Kismet (A.T.) | Otis Skinner | | | | |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | Not Set | | | |
| *†§Little Caesar (A.T.) | Edw. G. Robinson | | | | |
| *†§Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | |
| *†§Mothers Cry (A.T.) | Petersen-Menjou | Dec. | | | |
| *†§One Night at Susie's (A.T.) | Dove-Fairbanks, Jr. | Oct. | 19 | 5769 | |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | | 6480 | 72 Sept. 13 |
| *†§Right of Way, The (A.T.) | Nagel-Young | | | 6142 | |
| *†§Sunny (A.T.) | Marilyn Miller | Nov. | 9 | | |
| *†§Toast of the Legion (A.T.) | Clere-Pidgeon | | | | |
| †§Truth About Youth (A.T.) | Young-Tearle | Nov. | 30 | | |
| *†§Widow from Chicago (A.T.) | Alice White | Nov. | 23 | | |
| *†§Women Hungry (A.T.) | Lee-Kohler-Blackmer | | | | |

# FOX FILMS

*(All releases sound-on-film and sound-on-disc)*

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Arizona Kid, The (A.T.) | Baxter-Meris | Apr. | 27 | 7450 | 83 May 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Feb. | 23 | 6482 | 72 Mar. 1 |
| *†§Born Reckless (A.T.) | Edmund Lowe | May | 11 | 7400 | 87 May 10 |
| *†§Cameo Kirby (A.T.) | Terris-Murray | Jan. | 12 | 6120 | 68 Dec. 7 |
| *†§Cheer Up and Smile | Lee-Lake-Beckwith | June | 22 | 5800 | 62 Aug. 9 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. | 16 | 8171 | 89 Aug. 10 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. | 17 | 7961 | 88 June 21 |
| *†§Crazy That Way (A. T.) | Bennett-MacKenna | Mar. | 30 | 5828 | 64 Mar. 28 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | Apr. | 20 | 5800 | 84 Mar. 28 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May | 4 | 7422 | 84 May 18 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June | 29 | 6340 | 70 June 14 |
| *†§Golden Calf (A.T.) | Carol-Mulhall-Breedel | Mar. | 16 | 6352 | 73 Feb. 22 |
| *†§Hasty Days (A.T.) | Special cast | Mar. | 2 | 7526 | 84 Jan. 18 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. | 19 | 6395 | 70 Dec. 14 |
| *†§High Society Blues (A.T.) | Gaynor-Farrell | Mar. | 23 | 6750 | 75 Mar. 1 |
| *†§Last of the Duanes (A.T.) | O'Brien-Loy-Brawne | Aug. | 31 | 8500 | July 12 |
| *†§Let's Go Places (A.T.) | Wenger-Lowe | Feb. | 2 | 6745 | 72 Jan. 18 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. | 5 | 5940 | 66 Jan. 25 |
| *†§Man Trouble | Ellis-Mackaill | Aug. | 24 | 7800 | 84 Aug. 30 |
| *†§Men Without Women (A T.) | MacKenna-MacDonald | Feb. | 9 | 7248 | 81 Jan. 4 |
| *†§Movietone Follies of 1930 | Special Cast | May | 4 | 6710 | May 10 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May | 25 | 6500 | June 14 |
| *†§One Mad Kiss (A.T.) | Dan Healy-Alice | July | 13 | 5566 | 64 July 26 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. | 23 | 5600 | 62 June 14 |
| *†§On Your Back (A.T.) | Rich-Warner-Hackett | Sept. | 14 | 6600 | 70 July 26 |
| *†§Rough Romance (A.T.) | O'Brien-Chandler | June | 15 | 4600 | 80 June 21 |
| *†§Sea Wolf (A. T.) | Milton Sills | Sept. | 21 | 8000 | Aug. 30 |
| *†§Sky Hawk (A.T.) | Garrick-Chandler | Jan. | 26 | 6920 | 78 Dec. 14 |
| *†§So This Is London (A.T.) | Will Rogers | June | 8 | 6300 | 92 May 31 |
| *†§Song O' My Heart (A.T.) | John McCormack | Sept. | 7 | 8243 | 82 Mar. 15 |
| *†§Soup to Nuts (A.T.) | Healy-Winninger-Smith | Sept. | 28 | 6340 | |
| *†§Such Men Are Dangerous (A.T.) | Baxter-Owen | Mar. | 9 | 7586 | 82 Feb. 1 |
| (Reviewed under title of "Mask of Love" in Feb 1, 1930 issue) | | | | | |
| *†§Sunny Side Up | Gaynor-Farrell | Dec. | 29 | 29 11196 | 125 Oct. 12 |
| *†§Temple Tower (A.T.) | MacKenna-Day | Apr. | 13 | 5200 | 58 May 17 |
| *†§ Sisters (A.T.) | Dresser-Patricola | Apr. | 6 | 6442 | 71 Apr. 26 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July | 6 | 7200 | 80 July 19 |
| *†§Women Everywhere (A.T.) | Murray-Dorsay-Kellard | June | 1 | 7500 | 83 June 14 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§A Devil With Women | Victor McLaglen-Maris | Nov. | 16 | |
| *†§Alone With You (A.T.) | Gaynor-Garrick | | | |
| *†§Are You There? (A.T.) | Lillie-Garrick | Nov. | 30 | |
| *†§Barcelona (A.T.) | Gaynor-Bogart | | | |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. | 23 | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| *†§Cisco Kid, The (A. T.) | Lowe-Baxter | | | |
| *†§Connecticut Yankee, A (A.T.) | Will Rogers | | | |
| *†§The Dancers (A.T.) | Moran-Holmes-Walter Byron | Nov. | 9 | |
| *†§East Lynne | Ann Harding-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Dec. | 21 | |
| *†§ First Love (A.T.) | | | | |
| *†§F. B. I. Detroit | | | | |
| *†§Girls Demand Excitement (A.T.) | Brendel-White-Comoton | | | |
| *†§Going Nowhere (A.T.) | Brendel-White-Tracy | | | |
| *†§Heart Breaker, The (A.T.) | Mitchell-Bartlett | Apr. | 13 | |
| *†§Her Kind of Men (A.T.) | Murray-Huntington | | | |
| *†§Her Numbers (A.T.) | Corcoren-Byron Collier, Sr. | | | |
| *†§Just Imagine (A.T.) | Brendel-O'Sullivan | Nov. | 2 | |
| *†§Lightnin' | Will Rogers | Dec. | 7 | |
| *†§Lilliom | Farrell-Taylor | Oct. | 5 | 8472 Sept. 13 |
| *†§Man Who Came Back, The (A.T.) | J. Gaynor - C. Farrell - K. MacKenna | Jan. | 4, '31 | |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Dec. | 21 | |
| *†§Movietone Follies of 1931 (A.T.) | Special Cast | | | |
| *†§Network (A.T.) | Hamilton-Kay Johnson | | | |
| *†§No Favors Asked (A.T.) | McLaglen-Francis | | | |
| *†§Oh, For a Man! (A.T.) | Gaynor-Farrell | | | |
| *†§Once a Sinner | H. B. Warner | Jan. | 25 | |
| *†§One Night in Paris (A.T.) | Gaynor-MacKenna | | | |
| *†§Painted Woman, The (A.T.) | John Wayne | | | |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Warner | Jan. | 11, '31 | |
| *†§Renegades | Baxter-Beery-Loy | Oct. | 26 | |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Oct. | 19 | |
| *†§She's My Girl (A.T.) | Farrell-Comoton | | | |
| *†§Shopper Hewfounder (A.T.) | T. Clifford-E. Lowe-L. Hyams | | | |
| *†§She Wears the Pants (A.T.) | Dorsay-MacKenna | | | |
| *†§Soldier, The (A.T.) | Baxter-Churchill | | | |
| *†§Stolen Thunder (A.T.) | MacDonald-Denny-White | Jan. | 18 | |
| *†§This Modern World (A.T.) | Baxter-Alcaniz | | | |
| *†§Tonight and You (A.T.) | J. Harold Murray-Moran | Dec. | 14 | |
| *†§Up the River (A.T.) | Luce-Bogart-Tracy | Oct. | 12 | |
| *†§Women Control (A.T.) | Murray-Maris-Luce | | | |
| *†§Women of All Nations (A.T.) | McLaglen-Lowe | | | |
| *†§Wyoming Wonder (A.T.) | Howard-Corcoran | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson | | | |

# INTERNATIONAL PHOTOPLAY DISTRIBUTORS

## FEATURES

| Title | Star | Rel. Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. | 1 | 7 | 76 June 21 |
| *†§Crimson Circle, The | Stewart Rome | Feb. | 1 | 7 | 79 Jan. 11 |
| *†§Dark Red Roses (A.T.) | Rome-Doble | Mar. | 1 | 8 | 67 Mar. 8 |

## SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Acl-Dental Treatmeet | | 2 | 17 | |
| *†§Abbie Mitchell & Sizzle & Blake | Song Program | 1 | 6 | |
| †Allez-Oo | Marionettes | 1 | 6 | |
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | 1 | 6 | |
| *†§Feed the Brute (A.T.) | Animal Novelty | 1 | 8 | |
| *†§Hook (A.T.) | Frawley & Smith | 1 | 8 | |
| *†§Jugtiles (A.T.) | Special Cast | 2 | 17 | |
| *†§Little Journeys in Songland | Song Series | 1 | 8 | |
| *†§Miser, The (A.T.) | Bransby Williams | 1 | 6 | |
| *†§Mr. Smith Wakes Up (A.T.) | Marriott-Gott | 2 | 16 | |
| *†§Night in Dixie, A (A.T.) | Mitchell-Hudgins | 2 | 15 | |
| *†§Nora Blaney No. 1 | Song Program | 1 | 8 | |
| *†§Nora Blaney No. 2 | Song Program | 1 | 8 | |
| *†§Operatic | Marionettes | 1 | 8 | |
| *†§Radio Franks & 4 Bachelors | Song Program | 1 | 8 | |
| *†§Teddy Brown & His Band | Jazz Program | 1 | 8 | |
| *†§Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. | 1 | 3 | 50 | |
| *†§When the Clock Struck Twelve (A.T.) | Niles Welch | | 2 | 18 | |

# METRO-GOLDWYN-MAYER

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. | 21 | 6700 | 74 Dec. 21 |
| *†§Big House, The (A.T.) | Beery-Morris-Hyams | June | 14 | 7901 | 88 June 28 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | May | 10 | 6873 | 75 May 24 |
| *†§Call of the Flesh | Novarro | Aug. | 16 | 9179 | 100 July 12 |
| Reviewed under title of "Singer of Seville" in July 12th, 1930, issue | | | | | |
| *†§Caught Short (A.T.) | Dressler-Moran | Jan. | 5 | 7961 | 88 May 10 |
| *†§Chasing Rainbows (A.T.) | Love-King | Jan. | 10 | 8100 | 90 Nov. 2 |
| (Reviewed under title of "Road Show" in Nov. 2, 1929, issue) | | | | | |
| *†§Children of Pleasure (A. T.) | Gray-Rubio-Johnson | Apr. | 26 | 6400 | 72 Aug. 9 |
| *†§Devil-May-Care (A.T.) | Ramon Novarro | Feb. | 7 | 8782 | 98 Dec. 28 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. | 19 | 7533 | 84 Apr. 19 |
| *†§Doughboys | Buster Keaton | Aug. | 30 | 6750 | 75 July 26 |
| Reviewed under title "Big Shot" in July 26 issue. | | | | | |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. | 22 | 8415 | 93 Feb. 22 |
| *†§Floradora Girl, The (A.T.) | Davies-Grey | May | 31 | 7260 | 81 June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyams | Mar. | 15 | 8367 | 98 Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. | 23 | 8100 | 80 Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | May | 17 | 7654 | 85 June 7 |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | May | 24 | 6858 | 77 May 31 |
| *†§Lady to Love (A.T.) | Vilma Banky | Mar. | 6 | 8142 | 98 Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-Le Roque | Aug. | 9 | | 78 May 3 |
| *†§Lord Byron of B'way (A.T.) | Terry-Raley-Edwards | Feb. | 28 | 7200 | 80 Jan. 25 |
| *†§Love in the Rough (A.T.) | R. Montgomery-D. Jordan | Sept. | 6 | 7875 | 88 Aug. 16 |
| *†§Madam Satan (A.T.) | K. Johnson Reginald Denny | Sept. | 20 | | Aug. 30 |
| *†§Men of the North (A.T.) | B. Leonard-G. Roland | Sept. | 27 | | |
| *†§Montana Moon (A.T.) | Joan Crawford | Mar. | 29 | 7917 | 88 Feb. 8 |
| *†§Not So Dumb (A.T.) | Davies-Negent | Jan. | 17 | 7650 | 85 Nov. 2 |
| Reviewed under title of "Duley" in Nov. 2, 1929, issue | | | | | |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July | 19 | 9138 | 102 July 19 |
| *†§One Embarrassing Night | All English Cast | Aug. | 1 | 7000 | Aug. 16 |
| *†§Redemption (A.T.) | Gilbert-Nagel-Adoree | Apr. | 6 | 6019 | 87 May 10 |
| *†§Rogue Song, The (A.T.) | Lawrence Tibbett | May | 10 | 8372 | 104 Feb. 1 |
| *†§Romance | Greta Garbo | July | 26 | | 78 Aug. 2 |
| *†§See Bat, The (A.T.) | Bickford-Miljan-Torres | June | 7 | 8570 | 75 May 3 |
| *†§Ship From Shanghai, The (A.T.) | Nagel-Johnsen-Welhelm | Jan. | 31 | 6225 | 69 Jan. 18 |
| *†§Slos of the Children (A.T.) | Moon-Negent | June | 27 | 7775 | 86 July 6 |
| Reviewed under the title of "Richest Man" in the World in July 5 issue | | | | | |
| *†§Strictly Unconventional (A.T.) | Stone-Cavanagh-Owen | May | 9 | 4970 | 65 Feb. 22 |
| Reviewed under the title of "The Circle" in Feb. 22, 1930, issue | | | | | |
| *†§This Mad World (A.T.) | Rathbone-Johnson | Apr. | 12 | 8100 | 60 Apr. 19 |
| *†§They Learned About Women (A.T.) | Van and Schenck | Jan. | 31 | 6773 | 67 Dec. 14 |
| *†§Unholy 3, The | Chaney-Lee-Linow | Aug. | 2 | 6300 | 70 May 24 |
| *†§Way Out West (A.T.) | Haines-Hyams | Aug. | 2 | 6407 | 71 Aug. 9 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Ballyhoo (A.T.) | | | | |
| *†§Battle of the Ladies (A. T.) | | | | |
| *†§Billy the Kid (A.T.) | John Mack Brown | Oct. | 18 | 8000 | Sept. 13 |
| *†§Bugle Sounds, The (A.T.) | Lon Chaney | | | |
| *†§Crisis, The (A.T.) | | | | |
| *†§Dance, Fools, Dance (A.T.) | | | | |
| *†§Dark Star, The (A.T.) | Marie Dressler | Nov. | 29 | |
| *†§Darkened (A.T.) | Ramon Novarro | | | |
| *†§Dixie (A.T.) | | | | |
| *†§Doing That Thing (A.T.) | | | | |
| *†§Five O'Clock Girl, The (A.T.) | Marion Davies | | | |
| *†§Great Day, The (A.T.) | Joan Crawford | | | |
| *†§Great Meadow, The (A.T.) | Stone-Boardman | | | |
| *†§Her Fortune (A.T.) | Joan Crawford | | | |
| *†§Insolration | Greta Garbo | | | |
| *†§Jenny Lind (A.T.) | Grace Moore | Nov. | 1 | |
| *†§Like Kelly Can (A.T.) | Montgomery-Jordon | | | |
| *†§March of Time (Tent.) | Weber & Fields | | | |
| *†§Merry Widow, The (A.T.) | | | | |
| *†§Monsieur Le Fox (A.T.) | Barbara Leonard | | | |
| *†§Naughty Marietta (A.T.) | | | | |
| †§Never the Twain Shall Meet | R. Torres | | | |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Dec. | 13 | |
| *†§Passion Flower (A.T.) | K. Francis-Johnson-Bickford | Dec. | 6 | |
| *†§Prisoner of Zenda | Novarro | | | |
| *†§Rag, The | | | | Sept. 27 |
| *†§Razzle-Dazzle (A.T.) | Dressler-Moran | | | |
| *†§Red Dust (A.T.) | Greta Garbo | | | |
| *†§Reducing (A.T.) | Dressler-Moran | | | |
| *†§Remote Control (A.T.) | Haines-Davies | Nov. | 15 | |
| *†§Revue of Revues (A. T.) | King-Love-Haines-Crawford | | | |
| *†§Rosalie (A.T.) | Marion Davies | | | |
| *†§Song of India (A.T.) | | | | |
| *†§Squaw Man (A.T.) | | | | |
| *†§Southerner, The | Lawrence Tibbett | | | |
| *†§The Squaw Man | | | | |
| *†§Tampico (A.T.) | | | | |
| *†§Those Three French Girls (A.T.) | R. Denny | Oct. | 11 | |
| *†§Trader Horn (A.T.) | Harry Carey | | | |
| *†§War Babies (A.T.) | Buster Keaton | | | |
| *†§War Nurse (A.T.) | Walker-Page-Montgomery | Nov. | 22 | Sept. 20 |
| *†§Way for a Sailor (A.T.) | John Gilbert | Nov. | 1 | Sept. 20 |
| *†§Woman Racket (A.T.) | Moore-Sweet | Jan. | 24 | 6387 | Dec. 14 |
| *†§World's Illusion, The (A.T.) | | | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. 19 | 1895 | Mar. 29 |
| *†§Baby Follies (A. T.) | Revue | Apr. 12 | | |
| *†§Bear Shooters | Our Gang | May 17 | 1681 | Feb. 16 |
| *†§Below Zero (A. T.) | Laurel-Hardy | Apr. 26 | 1868 | |
| *†§Big Kick, The | Harry Langdon | Mar. 29 | 1827 | Jan. 25 |
| *†§Biltmore Trio | | Jan. 25 | 853 | |
| *†§Blotto | Laurel-Hardy | Feb. 8 | 2654 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Apr. 27 | 1928 | Apr. 5 |
| *†§Clock Shop, The | Revue | May 10 | 2 reels | |
| *†§College Hounds | Dogs | | 2 reels | Mar. 29 |
| *†§College Romeos | Biltmore Trio | Jan. 25 | 853 | |
| *†§Dollar Dizzy (A.T.) | Charley Chase | | | Aug. 16 |
| *†§Fast Work (A. T.) | Charlie Chase | June 28 | 1866 | May 24 |
| *†§Fiddlesticks (A.T.) | | | | Aug. 16 |
| *†§Fifty Million Husbands | Charlie Chase | May 24 | 1846 | Mar. 29 |
| *†§Fighting Parson | Langdon | Feb. 22 | 1877 | Dec. 14 |
| *†§First Seven Years, The | Our Gang | Mar. 1 | 1843 | Apr. 5 |
| *Flower Garden | Revue | Jan. 18 | | |
| *†§Gems of M-G-M (A.T.) | | | | |
| Girl Shock | Charley Chase | | 20 | Aug. 23 |
| *†§Haywire (A.T.) | Laurel-Hardy | May 29 | 1775 | June 7 |
| Head Guy, The | Harry Langdon | Jan. 11 | 1876 | |
| *†§Hog Wild (A. T.) | Laurel-Hardy | May 31 | 1776 | |
| *†§Hot Dog | Dogs | | 2 reels | Feb. 15 |
| *†§Kiddies Revue (A. T.) | | Mar. 15 | | |
| *†§King, The | Harry Langdon | June 14 | 1787 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | | 2 reels | Aug. 2 |
| *†§Manhattan Serenade (A. T.) | Hackett-Doran | | | |
| *†§Night Owls (A. T.) | Laurel-Hardy | Jan. 4 | 1895 | Dec. 14 |
| *†§Old Man Treubin (A. T.) | Davidson-Nichols | | 2 reels | |
| *†§Pirates (A.T.) | | | | Aug. 16 |
| *†§Real McCoy (A. T.) | Chase | Feb. 1 | 1899 | Dec. 14 |
| School's Out | Our Gang | | 21 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. 25 | 1870 | |
| *†§Shrimp, The | Harry Langdon | May 3 | 1738 | Feb. 15 |
| *†§Song Writer's Revue, The (A.T.) | | | | |
| *†§Teacher's Pet (A.T.) | Our Gang | | 2 reels | Aug. 16 |
| *†§Tough Winter, A | Our Gang | June 21 | 1880 | Mar. 29 |
| *†§Van & Schenck | | Jan. 11 | 798 | |
| *†§Vodeville (A. T.) | Laurel-Hardy | | 2 reels | |
| *†§What Price Georgie (A.T.) | Georgia Price | | | Aug. 16 |
| *†§When the Wind Blows | Our Gang | Apr. 5 | 1765 | |
| *†§Whispering Whoopee | | Mar. 8 | 1907 | Mar. 29 |

## *PARAMOUNT*

### FEATURES

| Title | Star | Rel. | Length Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Animal Crackers (A .T.) | Marx Brothers | Sept. | 10 | 8697 | 99 | Aug. 30 |
| *†§Anybody's War (A.T.) | Moran & Mack | Aug. | 3 | 6750 | 76 | Apr. 5 |
| *†§Anybody's Woman | Chatterton-Brook | Aug. | 30 | 7243 | | Aug. 16 |
| *†§Applause (A.T.) | Helen Morgan | June. | 4 | 7068 | 76 | Oct. 12 |
| *†§Behind the Make-Up(A.T.) | Skelly-Wray-Powell | Jan. | 11 | 6364 | 71 | Oct. 26 |
| *†§Benson Murder Case The (A.T.) | Powell-Palletta-Calvert | Apr. | 12 | 5794 | 65 | Apr. 19 |
| *†§Big Pond, The (A.T.) | Chevalier-Colbert | May | 3 | 6964 | 78 | May 17 |
| *†§Border Legion, The (A.T.) | Arlen-Wray-Holt | June | 28 | 6948 | 68 | July 5 |
| *†§Burning Up (A.T.) | Marx-Brothers | Oct. | 1 | 3251 | 58 | Feb. 15 |
| †§Civilian Clothes (A.T.) | Cooper-Collyer | July | 12 | | | |
| *†§Dangerous Nan McGrew (A.T.) | Helen Kane | July | 5 | 6571 | 71 | June 28 |
| †§Dangerous Paradise (A.T.) | Carroll-Arlen | Feb. | 22 | 5744 | 58 | Feb. 22 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May | 24 | 6743 | 75 | May 17 |
| *†§Follow Thru (A.T.) | Rogers-Carroll | July | 26 | Not set | | May 24 |
| *†§For the Defense (A.T.) | William Powell | July | 26 | 6670 | 85 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. | 23 | 6949 | 90 | July 17 |
| *†§Heads Up (A.T.) | Rogers-Kane | Oct. | 3 | 6785 | 76 | Sept. 27 |
| *†§Honey (A.T.) | Nancy Carroll | Mar. | 29 | 6701 | 74 | Feb. 22 |
| *†§Kibitzer (A.T.) (D.) | Green-Brian-Hamilton | Jan. | 11 | 7273 | 81 | Aug. 31 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. | 26 | 7177 | 76 | Apr. 19 |
| *†§Laughing Lady | Chatterton-Brook | Dec. | 28 | | | |
| L'Enimatique Mr. Parkes (Slightly Scarlet) | A. Menjou-C. Colbert | | | 6390 | 71 | Sept. 6 |
| *†§Let's Go Native (A.T.) | MacDonald-Oakie | Aug. | 16 | 6560 | 85 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Green | Apr. | 19 | 6312 | 70 | May 31 |
| *†§Love Among the Millionaires (A.T.) | Bow-Smith | July | 19 | 6196 | 71 | July 12 |
| *†§Love Parade (A.T.) (D) | Chevalier-MacDonald | Jan. | 18 | 10081 | 111 | Oct. 19 |
| †§Man From Wyoming (A.T.) | Cooper-Collier | July | 12 | 6120 | 68 | July 12 |
| *†§Manslaughter (A. T.) | Colbert-Marsh | Aug. | 9 | 7954 | 89 | July 26 |
| *†§Men Are Like That (A.T.) | Hal Skelly | Mar. | 22 | 5500 | 61 | Nov. 23 |
| *†§Monte Carlo | Buchanan-MacDonald | Not Set | | 7650 | 85 | Aug. 9 |
| *†§Only the Brave (A.T.) | Gary Cooper | Mar. | 8 | 8024 | 67 | Mar. 15 |
| *†§Paramount on Parade (A.T.) | Special Cast | Apr. | 26 | 8125 | 101 | Apr. 5 |
| *†§Queen High (A. T.) | Ruggles-Rogers-Morgan | Aug. | 23 | | | Aug. 9 |
| *†§Return of Fu Manchu (A.T.) | Oland-Arthur | May | 17 | 6586 | 73 | May 10 |
| *†§Roadhouse Nights (A.T.) | Morgan-Ruggles | Feb. | 16 | 6709 | 74 | Dec. 28 |
| Reviewed as "River Inn" in Dec. 28, 1929 Issue | | | | | | |
| *†§Safety in Numbers (A.T.) | Charles Rogers | June | 7 | 7074 | 76 | June 7 |
| *†§Santa Fe Trail | Richard Arlen | | | 5839 | 65 | Sept. 27 |
| *†§Sap From Syracuse (A.T.) | Jack Oakie | July | 26 | 6018 | 68 | Aug. 2 |
| *†§Sarah and Son (A.T.) | Ruth Chatterton | Mar. | 22 | 6868 | 77 | Mar. 22 |
| *†§Sea God, The (A. T.) | Arlen-Wray | Sept. | 13 | 6054 | | Aug. 30 |
| *†§Seven Days' Leave (A.T.) | Gary Cooper | Jan. | 25 | 6100 | 68 | Nov. 23 |
| Reviewed under the title of "Medal" in Nov. 23, 1929 Issue | | | | | | |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | June | 14 | 6392 | 68 | June 7 |
| *†§Silent Enemy, The | Indian Cast | Aug. | 2 | 6080 | 88 | May 17 |
| *†§Slightly Scarlet (A.T.) | Evelyn Brent | Feb. | 22 | 6402 | 71 | Jan. 25 |
| *†§Social Lion, The (A.T.) | Oakie-Brian | June | 7 | 6403 | 60 | June 21 |
| *†§Spellers, The (A. T.) | Cooper-K. Johnston-B. Compson | Sept. | 26 | Not set | | Aug. 30 |
| *†§Street of Chance (A.T.) | Wm. Powell | Feb. | 8 | 7023 | 90 | Dec. 28 |
| *†§Texan, The (A.T.) | Gary Cooper | May | 10 | 7142 | 86 | May 17 |
| *†§True to the Navy (A.T.) | Clara Bow | May | 31 | 6396 | 71 | May 17 |
| *†§Vagabond King, The (A.T.) | King-MacDonald-Gleud | Apr. | 19 | 9412 | 106 | Jan. 11 |
| *With Byrd at the South Pole | | June | 28 | 7411 | 82 | June 28 |
| *†§Young Eagles (A.T.) | Charles Rogers | Apr. | 5 | 6405 | 71 | Mar. 22 |
| *†§Young Men of Manhattan (A.T.) | Colbert-Ruggles | May | 17 | 7621 | 85 | Apr. 26 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Along Came Youth (A.T.) | Charles Rogers | | | |
| *†§Dancing Mothers (A. T.) | | | | |
| *†§Feet First (A. T.) | Harold Lloyd | | | |
| *†§Fighting Caravan, The(A.T.) | Gary Cooper | | | |
| *†§Her Wedding Night | Clara Bow | Oct. 25 | .75 | Sept. 27 |
| *†§Honeymoon Lane (A. T.) | Eddie Dowling | | | 7 |
| *†§Huckleberry Finn (A. T.) | Junior Durkie | | | |
| *†§Kid Boots (A. T.) | Jack Oakie | | | |
| *†§Laughter (A. T.) | Nancy Carroll | | | |
| *†§Manhattan Mary | Ed Wynn | | | |
| *†§Merton of the Talkies (A.T.) | Jack Oakie | | | |
| *†§Morocco (A. T.) | Ceeger-Dietrich | | | |
| *†§Monte Carlo (A.T.) | MacDonald-Buchanan | | 7650 | Aug. 9 |
| *†§New Morals (A. T.) | Wm. Powell | | | |
| *†§Perche No | Maria Jacobini | | 69 | |
| *†§Playboy of Paris (A.T.) | Maurice Chevalier | Nov. 1 | | Sept. 13 |
| *†§Right to Love, The (A.T.) | Ruth Chatterton | | | |
| *†§Redee Romance (A. T.) | Arlen-Carroll | | | |
| *†§Rose of the Rancho (A. T.) | Gary Cooper | | | |
| *†§Royal Family, The (A. T.) | Fredric March | | | |
| *†§Scarab Murder Case (A. T.) | William Powell | | | |
| *†§Skiacy (A. T.) | | | | |
| *†§The Virtuous Bis | | | | |
| *†§Tom Sawyer (A. T.) | Jackie Coogan | | | |
| *†§Trabeas Bill | George Bancroft | | | |
| *†§Unfit to Print | Bancroft-Francis | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§A Bird in the Hand (A.T.) | Lois Wilson & Co. | | 2 reels | |

| | | | | |
|---|---|---|---|---|
| *†§A Hint to Bridge (A.T.) | Christie Comedy | | 2 reels | |
| *†§A Million Ma's (A.T.) | Lee Morse | | 1 reel | |
| *†§A Sailor's Luck (A.T.) | Gee, Beatty | | 1 reel | |
| *†§A Yankee Doodle Boy (A.T.) | Screen Song | | 1 reel | |
| †§Accidents Will Happen (A.T.) | Smith and Dale | Aug. 2 | 2 reels | |
| *†§Actions Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | | 1 reel | |
| *†§Adam's Eve (A.T.) | Christie Comedy | | 2 reels | |
| *†§After the Ball (A.T.) | Jas. Barton Co. | | 2 reels | |
| *†§After the Ball (A.T.) | Screen Song | | | |
| *†§Apartment Hunting (A.T.) | Florence Moore | | 2 reels | |
| *†§Artist's Reverie, The (A.T.) | Gamberelli & Co. | | 1 reel | June 14 |
| *†§At Home (A.T.) | Lulu McConnell | | 1 reel | |
| *†§At the Gate (A.T.) | Smith & Dale | | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | | 1 reel | |
| *†§Barnacle Bill, the Sailor (A.T.) | Talkartoon | | 1 reel | Aug. 2 |
| *†§Bearded Lady (A. T.) | Christie Comedy | Mar. 1 | 1794 | |
| *†§Bedalia | Screen Song | Jan. 4 | 604 | |
| *†§Belle of the Night | Christie Comedy | Feb. 15 | 2 reels | |
| *†§Bishop's Candlesticks (A.T.) | Walter Hustan | | 2 reels | |
| *†§Blue Songs (A.T.) | Ruth Etting & Orchestra | | 1 reel | |
| *†Book Lovers (A.T.) | Joe Santley-Ivy Sawyer | | 1 reel | |
| *†§Boyhood Days (A.T.) | Musical Novelty | | 2 reels | |
| *†§Brown Gravy (A.T.) | Christie Talking Play | | 2 reels | |
| *†§Carnival Man (A.T.) | Walter Hustoe | | 2 reels | |
| *†§Chinese Fantasy (A.T.) | Novelty Act | | 1 reel | |
| *†§Chinatown Fantasy, A | Miller-Dove | July 5 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | | 1 reel | |
| *†§Cleaning Up (A.T.) | C. Conklin-M. Swalo | | 2 reels | |
| *†§Cockeyed News (A. T.) | Eddie Cantor | | | |
| *†§Come Take a Trip in My Airship | Screen Song | May 24 | 1 reel | June 14 |
| *†§Confounded Interest (A.T.) | Raymond & Caverly | | | |
| *†§Cow Camp Ballads (A.T.) | R. Bruce Scenic | | 1 reel | |
| *†§Crooning Melodies (A.T.) | Singin, Orchestra | | 1 reel | |
| *†§Dance, You Singers (A.T.) | Puck & White | | | |
| *†§Daisy Bell (A.T.) | Screen Song | | | |
| *†§Dangerous Females (A.T.) | Gressler-Moran | | 2 reels | |
| *†§Dancing Gob (A.T.) | Christie Comedy | | 2 reels | |
| *†§Dear Teacher (A.T.) | Talking, Singing | | 2 reels | |
| *†§Dear Vivian (A.T.) | Christie Comedy | | 2 reels | |
| *†§Deep "C" Melodies (A.T.) | Frances Williams, Yacht Club Boys | | 1 reel | |
| *†§Desperate Sam | Bert Grese | Mar. 29 | 1832 | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. 9 | 1 reel | |
| *†§Don't Believe It (A. T.) | Christie Comedy | Feb. 8 | 1672 | Mar. 22 |
| *†§Down With Husbands | Arthur-Roach | Mar. 8 | 1680 | Mar. 22 |
| *†§Dresden Dolls (A.T.) | Maria Gambercili, Dancing | | 1 reel | |
| *†§Drifting Along (A.T.) | Robert Bruce Scenic | | 1 reel | |
| *†§Duke of Dublin (A. T.) | Christie Talking Comedy | Feb. 1 | 1850 | |
| *†§False Alarm Fire Co. (A.T.) | Smith & Dale | | 1 reel | |
| *†§Family Next Door, The | Charles Ruggles | Jan. 11 | 1381 | Feb. 15 |
| *†§Fare Nell (A.T.) | Louise Fazenda | | 2 reels | |
| *†§Fatal Card, The (A.T.) | W. & E. Howard | | | |
| *†§Fatal Forceps (A.T.) | Christie Comedy | | 2 reels | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | | 1 reel | |
| *†§Feelin' Blue (A.T.) | Ash-Washington | | 1 reel | |
| *†§Fireburs | Talkartoon | May 10 | 704 | Apr. 19 |
| *†§Fit to be Tied (A.T.) | Burns & Allen | Aug. 2 | 1 reel | |
| *†§For Love or Money (A.T.) | Christie Talking Play | Jan. 4 | 1870 | |
| *†§Food for Thought (A.T.) | Allen & Canfield | | 1 reel | |
| *†§Fleming of the Shrew (A.T.) | Christie Talking Play | | 2 reels | |
| *†§Getting a Break (A.T.) | Block & Sully | | 1 reel | June 28 |
| *†§Getting a Ticket (A.T.) | Eddie Cantor | | 1 reel | |
| *†§Glow Worm, The (A.T.) | Screen Song | Aug. 23 | 1 reel | July 19 |
| *†§Go Ahead and Sing (A.T.) | Tom Howard | | 1 reel | |
| *†§Grand Uproar (A.T.) | Talkartoon | | 1 reel | |
| *†§He Did His Best (A.T.) | Christie Comedy | | 2 reels | |
| *†§He Loved the Ladies (A.T.) | Christie Comedy | | 2 reels | |
| *†§He Was Her Man (A.T.) | Silda Gray | | 2 reels | |
| *†§Helping Hand, The (A.T.) | Solly Ward | | 2 reels | |
| *†§Her Husband's Women (A.T.) | Lois Wilson & Co. | | 2 reels | |
| *†§Her Piano Boys (A.T.) | Lillian Roth & Orchestra | | 1 reel | |
| *†§High Hat (A.T.) | Alice Boulden & Band | | 1 reel | |
| *†§Highlowbrow (A.T.) | Talking Novelty | | 2 reels | |
| *†§His College Chums (A.T.) | Eddie Peabody & Band | | 2 reels | |
| *†§His Honor, the Mayer | Charlie Murray | | 2 reels | July 19 |
| *†§His Wife's Birthday (A.T.) | Solly Ward | | 2 reels | |
| *†§Hold-Up (A.T.) | Tom Howard | | 2 reels | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | | 2 reels | |
| *†§Hot Dog | Talkartoon | Mar. 29 | 1 reel | |
| *†§Hot Lemonade (A.T.) | Louise Fazenda | | 2 reels | |
| *†§Hot Time in the Old Town Tonight (A.T.) | Screen Song | Aug. 2 | 1 reel | July 5 |
| *†§Humorous Flights (A.T.) | Donald Ogden Stewart | | 1 reel | |
| *†§I Come First (A.T.) | Herman Timberg | | 1 reel | |
| *†§If Men Played Cards Like Women Do (A.T.) | Hugh Cameron & Co. | | 1 reel | |
| *†§I'm a Wild Woman (A.T.) | Boydell-Ash | | 1 reel | |
| *†§I'm a Child to Come Home in the Dark | Screen Song | Feb. 1 | 851 | Jan. 25 |
| *†§I'm Forever Blowing Bubbles | Screen Song | Mar. 15 | 1 reel | |
| *†§In the Good Old Summertime (A.T.) | Screen Song | June 7 | 1 reel | |
| *†§In the Shade of the Old Apple | | | | |
| †§Installment Collector (A.T.) | Fred Allen | | 1 reel | |
| *†§I've Got Rings on My Fingers (A.T. | Screen Song | | | |
| Tree | Screen Song | Jan. 18 | 752 | |
| *†§Insurance | Eddie Canter | | 1 reel | June 28 |
| *†§Introduction of Mrs. Gibbs (A.T.) | Lulu McConnell | | | |
| *†§It Happened to Him (A.T.) | Jas. Barton & Co. | | 1 reel | |
| *†§Jazz Cured (A.T.) | Foley | | 1 reel | July 5 |
| *†§Jed's Vacation (A.T.) | Gregewin-Chance (Christie) | | 2 reels | |
| *†§Just One Word (A.T.) | Broadway Cast, Sketch | | 1 reel | |
| *†§Kandy Kabaret (A.T.) | Children's Ballet | | 1 reel | June 28 |
| *†§Kisses (A.T.) | Talking Comedy (Dverman) | | 2 reels | |
| *†§Knights in Venice (A.T.) | Smith & Dale | | 1 reel | |
| *†§La Paloma | Screen Song | Apr. 12 | 574 | |
| *†§La Schnappa, Inc. (A.T.) | Smith & Dale | | | |
| *†§Ladies' Choice (A.T.) | Gregewin-Chance | | 2 reels | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Hilliget | | 1 reel | |
| *†§Let Me Explain (A. T.) | Christie Comedy | Jan. 4 | 1870 | |
| *†§Lovers' Lane (A.T.) | Arthur & Morton Havel | | | |
| *†§Maine Stein Song (A.T.) | Screen Song-Vallee | | | Sept. 6 |
| *†§Makers of Melody (A.T.) | Talking, Musical | | 2 reels | |
| *†§Many Moons (A.T.) | Bruce Novelty | Aug. 9 | 1 reel | Sept. 6 |
| *†§Marching to Georgie (A.T.) | Christie Comedy | | 2 reels | |
| *†§Marriage Vows (A.T.) | Talkartoon | | | |
| *†§Meek Mr. Meek, The (A.T.) | Jimmy Barry | | 1 reel | |
| *†§Meet the Boy Friend (A.T.) | Lillian Roth | | 1 reel | |
| *†§Mine Be Missus (A.T.) | Christie Comedy | | 2 reels | |
| *†§Melancholy Dame (A.T.) | Christie Talking Play | | 2 reels | |
| *†§Melodies (A.T.) | Smith Bros., Singing | | 1 reel | |
| *†§Melting Pot (A.T.) | Petite Revue | | 2 reels | |
| *†§Million Me's, A | Lee Morse | Apr. 26 | 964 | Jan. 25 |
| *†§Moon Bride's Wedding (A.T.) | Indian Musical Novelty | | 1 reel | |
| *†§Moonshine (A.T.) | Jas. Barton & Co. | | 2 reels | |
| *†§Mother Pin a Rose on Me (A.T.) | Screen Song | | | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | | 1 reel | |
| *†§Music Hath Charms (A.T.) | Christie Talking Play | | 2 reels | |
| *†§My Gal Sal (A.T.) | Screen Song | | 1 reel | |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | Aug. 16 | 2 reels | |
| *†§New Rhythm | Azalazer & Band | | | July 26 |
| *†§Noah's Lark (A.T.) | Talkartoon | | | |
| *†§New and Then (A.T.) | Musical Novelty | | 2 reels | |
| *†§Off in the Silly Night (A.T.) | Christie Talking Play | | 2 reels | |
| *†§Old Black Joe (A.T.) | Screen Song | | | |
| *†§Old Man Whoopee (A.T.) | Art Frank | | 1 reel | July 26 |
| *†§On the High C's (A.T.) | Frances Williams & Yacht Boys | | 1 reel | |
| *†§One Man Reunion (A.T.) | George Fawcett | | 1 reel | |
| *†§Operatic Selections (A.T.) | Tito Schipa | | 1 reel | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. ofter title means All-Tolker. P.T. means Port-Talker. D means disc. F menns sound-on-film.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§Pals In Path (A.T.) | Jas. Barton & Co. | | | | 2 reels | | |
| *†§Paramount Acts | | | | | 1 reel | | |
| *†§Paramount Comedies | | | | | 2 reels | | |
| *†§Paramount Pictorials | | | | | | | |
| *†§Paramount Screen Songs | | | | | 1 reel | | |
| *†§Paramount Sound News | | | | | 1 reel | | |
| *†§Paramount Talkartoons | | | | | 1 reel | | |
| *†§Piano Tuners (A.T.) | D'Donnell & Blair. Sketch | | | | 1 reel | | |
| *†§Piping Pioneers (A.T.) | R. Bruce Scenic | | | | 1 reel | | |
| *†§Plasterers (A.T.) | O'Donnell & Blair. Sketch | | | | 1 reel | | |
| *†§Pest Mortome (A.T.) | Christie Comedy | | | | 2 reels | | |
| *†§Prisoner's Song The | Screen Song | | Mar. | 1 | 738 | | |
| *†§Put me Your Old Gray Bonnet (A.T.) | Screen Song | | | | 1 reel | | |
| *†§Radio Riot | Talkartoon | | Feb. | 15 | 737 | Feb. | 15 |
| *†§Radio Rhythm (A.T.) | Rudy Vallee & Band | | | | 1 reel | | |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | | | | 1 reel | | |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | | | | 1 reel | | |
| *†§Resolutions (A.T.) | Billy House | | Aug. | 30 | 2 reels | | |
| *†§Rube, The | Jimmy Berry | | June | 21 | 1 reel | | |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | | | | 1 reel | | |
| *†§Scrappily Married (A. T.) | Christie Comedy | | Feb. | 22 | 1634 | Jan. | 18 |
| *†§Schips, Tito | | | May | 24 | 1 reel | | |
| *†§Shubert's Inspiration (A.T.) | Famous Composer Series | | | | 1 reel | | |
| *†§Shubert's Masterpiece (A.T.) | Famous Composer Series | | | | 1 reel | | |
| *†§Shubert's Songs (A.T.) | Famous Composer Series | | | | 1 reel | | |
| *†§Shubert's Unfinished Symphony (A.T.) | Famous Composer Series | | | | 1 reel | | |
| *†§Sidewalks of New York (A.T.) | Screen Song | | | | | | |
| *†§Sing, You Dancers (A.T.) | Eva Puck & Sam White | | | | 1 reel | | |
| *†§Sleeping Porch (A.T.) | Christie Comedy | | | | 2 reels | | |
| *†§So This Is Paris Green | Fazenda | | Jan. | 18 | 1747 | Jan. | 25 |
| *†§Song Service (A.T.) | Lee Morse & Co. | | | | 1 reel | | |
| *†§Story Book Parade, The (A.T.) | Children's Ballet | | | | 1 reel | Aug. | 23 |
| *†§Strike Up the Band (A.T.) | Screen Song | | | | | | |
| *†§Stronger Sex, The (A.T.) | Christie Talking Play | | Mar. | 15 | 1760 | | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | | | | 1 reel | | |
| Sure Cure | Lynn Overman | | | | 1 reel | Sept. | 6 |
| *†§Swing, You Sinner (A.T.) | Talkartoon | | | | | | |
| *†§That Party In Person (A.T.) | Eddie Cantor | | | | 1 reel | | |
| *†§That Red-Headed Hussy (A.T.) | Grapewin-Chance | | | | 2 reels | | |
| *†§The Home Edition (A.T.) | Christie Comedy | | | | 2 reels | | |
| *†§The Lady Fare (A.T.) | Christie Talking Play | | | | 2 reels | | |
| *†§The Spy (A.T.) | Tom Howard | | | | 2 reels | | |
| *†§The Rube (A.T.) | Jimmy Barry. Sketch | | | | 1 reel | | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | | | | 1 reel | | |
| *†§The Wanderlust (A.T.) | R. Bruce Scenic | | | | 1 reel | | |
| *†§Toys (A.T.) | Three Ormonde Sisters | | | | 1 reel | | |
| *†§Traffic Regulations (A.T.) | Donald Ogden Stewart | | | | 1 reel | | |
| *†§Travellin' Alone (A.T.) | R. Bruce Scenic | | | | 1 reel | | |
| *†§Twentieth Amendment, The (A.T.) | | | | | 2 reels | | |
| *†§Two Americans (A.T.) | Walter Huston | | | | 2 reels | | |
| *†§Two Little Chinese Maids (A.T.) | Anna Chang & Co., Songs | | | | 1 reel | | |
| *†§Voices of Lonely Men | | | | Apr. | 19 | 1 reel | |
| *†§Weak But Willing (A.T.) | Christie Comedy | | | | 2 reels | | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | | | | 1 reel | | |
| *†§What Do I Care? (A.T.) | Moss & Frye | | | | 1 reel | | |
| *†§What Is It? (A.T.) | Elinor Glyn | | | | 1 reel | | |
| *†§When Caesar Ran a Newspaper (A.T.) | Christie Comedy | | | | 2 reels | | |
| *†§Wise Flies (A.T.) | Talkartoon | | July | 19 | 1 reel | June | 14 |
| *†§Ya Gide Melodies (A.T.) | Screen Song | | | | | | |
| *†§Yes, We Have No Bananas | Screen Song | | | Apr. | 26 | 1 reel | May 24 |
| *†§Ziegfeld Midnite Frolic (A.T.) | Talking, singing, instrumental | | | | 2 reels | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§Deep South | Southern Songs | | Aug. | 24 | 1 reel | Aug. | 16 |
| *†§Dude Ranching (A.T.) | Sportlight | | Sept. | 21 | 1 reel | 10 June | 28 |
| Ebony Shrine | Vagabond Adv. Series | | Sept. | 21 | 1 reel | Sept. | 13 |
| *†§Farm Foolery | Aesop Fable | | Sept. | 14 | 1 reel | Sept. | 20 |
| *†§Frolicking Fishes | Cartoon | | | | 6 | Sept. | 27 |
| Frozen Frolics | Aesop Fable | | Aug. | 31 | 1 reel | Sept. | 13 |
| *†§Give Me Action | Manning-Holmes | | Aug. | 17 | 2 reels | Aug. | 9 |
| *†§Glacier's Secret Tha | Vagabond Adventure Series | | June | 1 | 1 reel | | |
| *†§Gliding | Sportlight | | | | 10 | Sept. | 27 |
| *†§Hearts and Hoofs | Rice-Keefe | | Sept. | 7 | 2 reels | | |
| *†§Heid the Beby | Agnew-Crane-McPhail | | Aug. | 17 | 2 reels | | |
| *†§Hot Tamale | Aesop Fables | | Aug. | 8 | 1 reel | Aug. | 9 |
| *†§Hooked | Sportlight | | May | 10 | 1 reel | | |
| *†§I'll Take That One | All Star | | Oct. | 5 | 2 reels | | |
| *†§Jungle Terrors | Vagabond Adv. Series | | Oct. | 5 | 1 reel | Sept. | 20 |
| *†§Jungle Jazz | Aesop Fable | | July | 6 | 1 reel | July | 19 |
| *†§Kid the Kidder | Campus Comedy | | | | 2 reels | Sept. | 20 |
| Lair of Chang How | Vagabond Adv. Series-Terriss | | June | 15 | 2 reels | 18 June | 7 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | | Aug. | 17 | 1 reel | Aug. | 23 |
| *†§Let 'Er Buck | Sportlight | | July | 27 | 1 reel | Aug. | 9 |
| *†§Live and Learn | McPhail-Dearing | | June | 15 | 2 reels | | |
| *†§Love's Memories (A.T.) | Song Sketch | | Feb. | 16 | 1 reel | | |
| *†§Love That Kills | Vagabond Adventure Series | | Aug. | 24 | 1 reel | June | 7 |
| *†§Mandalay | Song Sketch | | Aug. | 24 | 1 reel | | |
| *†§Mind Your Business | Agnew-Gulliver | | July | 30 | 2 reels | 17 June | 12 |
| Musical Beauty Shop | Melody Series | | June | 1 | 2 reels | 18 June | 7 |
| Neat and Trim | All Star | | Sept. | 28 | 2 reels | | |
| *†§New Waiter, The | All Star | | June | 6 | 2 reels | | |
| *†§Night Clerk, The | All Star | | Sept. | 14 | 2 reels | | |
| *†§Night In a Dormitory, A | Ginger Rogers | | Jan. | 5 | 2 reels | | |
| *†§On the Air (A.T.) | Topics of the Day | | Jan. | 12 | 1 reel | Jan. | 11 |
| *†§One Nutty Night, Comedy | | | | | 20 | | |
| *†§Oom Pah Pah (A.T.) | Aesop Fable | | May | 11 | 1 reel | June | 7 |
| *†§Pathe Audio Review (A.T.) | Released Every Week | | | | 1 reel | | |
| *†§Pathe Sound News | Released Twice Every Week | | | | 1 reel | | |
| *†§Perfect Match, The (A.T.) | Butler Mayo | | Apr. | 6 | 2 reels | Apr. | 5 |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | | May | 4 | 2 reels | May | 10 |
| *†§Rich Uncles (A.T.) | Gribbon-Darrie | | May | 11 | 2 reels | May | 3 |
| *†§Ride 'Em Cowboy | White-Carney | | Apr. | 13 | 2 reels | Aug. | 16 |
| *†§Romeo Robin, A | Aesop Fable | | June | 22 | 1 reel | June | 28 |
| *†§Royal Flush, A (A.T.) | All Star | | Dec. | 19 | 2 reels | Aug. | 30 |
| *†§Rubeville Night Club (A.T.) | M. B. Watson | | Jan. | 26 | 2 reels | Nov. | 18 |
| *†§Sacred Fires | Vagabond Adventure Series | | July | 27 | 1 reel | | |
| *†§Satan's Fury (A.T.) | Vagabond Adventure | | Sept. | 7 | 1 reel | Aug. | 23 |
| *†§Ship Ahey (A.T.) | Aesop Fable | | Jan. | 5 | 1 reel | Jan. | 11 |
| Self Defense | Sportlight | | Sept. | 7 | 1 reel | Sept. | 13 |
| Snow Time | Aesop Fable | | July | 20 | 1 reel | 8 July | 26 |
| *†§Singing Saps (A.T.) | Aesops Fables | | Feb. | 2 | 1 reel | Feb. | 8 |
| *†§Sixteen Sweeties (A.T.) | White-McNaughten | | Apr. | 20 | 2 reels | Apr. | 18 |
| Ski Hi Frolics | Sportlight | | Aug. | 24 | 1 reel | | |
| *†§Sky Skippers (A.T.) | Aesop Fables | | Feb. | 16 | 1 reel | Feb | 15 |
| *†§Some Babies | Carle-Hiatt-Little Billy | | Sept. | 21 | 2 reels | Aug. | 18 |
| *†§Somewhere Out | Sportlight | | July | 13 | 1 reel | | |
| *†§Songs of Mother | Song Sketch | | Feb. | 2 | 1 reel | May | 10 |
| *†§Spills and Thrills (A.T.) | Sportlight | | Apr. | 6 | 1 reel | Apr. | 12 |
| *†§Splashing Through (A.T.) | Sportlight | | Feb. | 23 | 1 reel | Feb. | 15 |
| Sporting Brothers | Sports | | June | 1 | 1 reel | 8 June | 7 |
| Swell People | Dot Farley-Harry Gribbon | | Aug. | 24 | 2 reels | 22 July | 19 |
| Temples of Silence | Vagabond Adv. Series-Terriss | | July | 13 | 2 reels | 10 July | 19 |
| *†§Tight Squeeze (A.T.) | LaMaire | | Feb. | 2 | 2 reels | Nov. | 23 |
| *†§Trumpeter, The (A.T.) | Song Sketch | | Jan. | 19 | 1 reel | | |
| Trying Them Out | All Star | | May | 25 | 2 reels | 17 June | 7 |
| Two Fresh Eggs | Al. St. John-Jimmie Aubrey | | July | 6 | 2 reels | 20 July | 5 |
| Two Plus Fours | Campus Comedy—Nat Carr-Thelma Hill | | Aug. | 10 | 2 reels | 20 July | 26 |
| *†§Venetian Nights | Vagabond Adventure | | Aug. | 10 | 1 reel | Aug. | 16 |
| *†§Voice of the Sea (A.T.) | Song Sketch | | May | 4 | 1 reel | May | 3 |
| *†§Western Whoopee (A.T.) | Aesop Fables | | Apr. | 13 | 1 reel | Apr. | 19 |
| *†§What, No Bail! (A.T.) | Topics of the Day | | Mar. | 9 | 1 reel | | |

## PATHE

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | June | 28 | | |
| *†§Beyond Victory (A.T.) (F.) | Boyd-Twelvetrees-Gleason-Scott | Oct. | 12 | | |
| *†§Crashing Through (A.T.) (F.) | William Boyd | Dec. | 28 | | |
| *†§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. | 2 7607 | 84 | Nov. 15 |
| *†§Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau Gleason | Sept. | 21 7508 | 85 | Sept. 13 |
| *†§His First Command (A.T.) (F.) | Boyd-Sebastian | Jan. | 18 5850 | 65 | |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Horton-Ames | July | 18 8870 | 97 | June 14 |
| *†§Night Work (A.T.) (F.) | Eddie Quillan | Aug. | 3 8594 | 95 | Aug. 23 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. | 15 6740 | 73 | Nov. 30 |
| *†§Rested Dead (A.T.) (F.) | Boyd-Twelvetrees | Oct. | 26 | | |
| *†§Pardon My Gun (A.T.) (F.) | Starr-Duryea | June | 29 5654 | 63 | July 5 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. | 5 7074 | 78 | Feb. 8 |
| *†§Sewing High (A.T.) (F.) | Twelvetrees-Scott | May | 18 7500 | 75 | May 3 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Big Money | Quillan-Gleason-Armstrong-Gleason | Oct. | 26 | |
| *†§Greater Love, The (A.T.) | Ann Harding | Nov. | 16 | |
| *†§In Deep (A.T.) | Constance Bennett | Jan. | 18, '31 | |
| *†§I Take This Woman (A.T.) | Bannister-Harding | June | 7, '31 | |
| *†§Last Frontier, The (A.T.) | William Boyd | July | 26, '31 | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. | 5, '31 | |
| *†§North of the Yuken (A.T.) | William Boyd | May | 10, '31 | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. | 19, '31 | |
| *†§Rawhide (A.T.) | William Boyd | Feb. | 8, '31 | |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. | 15, '31 | |
| *†§Rebound | Ann Harding | Dec. | 14 | |
| Sin Takes a Holiday | Constance Bennett | Nov. | 30 | |
| *†§Siren Song, The (A.T.) | Mary Lewis | | | |
| *†§Taking the Rap (A.T.) | Twelvetrees-Armstrong | Aug. | 16, '31 | |
| *†§This Marriage Business (A.T.) | Constance Bennett | July | 5, '31 | |

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 20 min | |
| Pathe Sound News | | 10 min | |
| Pathe Silent News | | 10 min | |
| Pathe Audio Review | | 11 min | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 6 min | |
| Grantland Rice Sportlights | | 10 min | |
| Talking Topics of the Day | | 7 min | |
| Kaute Rockne Notre Dame | | | |
| Football Series of 8 | | | |
| 1. The Last Yard | Oct. | 15 | 1 reel Aug. 30 |
| 2. The Hidden Goal | Oct. | 15 | 1 reel Aug. 30 |
| 3. Flying Feet | Oct. | 15 | 1 reel Sept. 13 |
| 4. Touchdown | Oct. | 15 | 1 reel |
| 5. Two Minutes to Go | Oct. | 15 | 1 reel |
| 6. Backfield Aces | Oct. | 15 | 1 reel |

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All for Mabel | Carney-Wills | Oct. | 2 reels | Aug. 23 |
| *†§Amerixa or Bost | Daphne Pollard | July | 27 2 reels | June 21 |
| *†§Beauties, The | Hiatt-Kaley | June | 29 2 reels | |
| *†§Big Hearted | Harry Gribbon | June | 22 2 reels | June 28 |
| *†§Boss's Orders, The | Morgan-McPhail | Aug. | 31 2 reels | Aug. 2 |
| *†§Bugville Romance, A | Aesop Fable | June | 8 1 reel | June 21 |
| *†§Campus Favorites | Sportlight | June | 29 1 reel | July 5 |
| *†§Carnival Revue | Hiatt-Hughes | Aug. | 3 2 reels | July 19 |
| *†§Chasing Rainbows | Sportlight | Aug. | 10 1 reel | |
| *†§Champion Makers | Sportlight | June | 15 1 reel | June 21 |
| *†§Drums of Fear | Vagabond Adventure Series | June | 29 1 reel | June 28 |

*Means synchronized scene. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

## RKO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Allas French Gertie (A.T.) | Daniels-Lyon | Apr. | 20 6416 | 65 | Apr. 19 |
| *†§Beau Bandit (A.D.) | La Rocque-Kenyon | Mar. | 2 6750 | 69 | June 21 |
| *†§Case of Sergeant Grischa | Morris-Compson-Hersholt | Feb. | 23 8191 | 92 | Mar. 8 |
| *†§Conspiracy, The (A.T.) | Love-Trevor-Sparks | Aug. | 10 6480 | 71 | |
| *†§Cuckoos, The (A.T.) | Wheeler-Woolsey | May | 4 9155 | 90 | Apr. 6 |
| *†§Dancehall (A.T.) | Olive Borden-Arthur Lake | | 6184 | 67 | |
| *†§Danger Light, The | Neill-Armstrong-Arthur | Sept. | 27 7055 | 73 | |
| †§Dixiana | Bebe Daniels | Aug. | 30 9385 | 104 | July 26 |
| *†§Escape (A. T.) | All Star Cast | Sept. | 13 6345 | 70 | Sept. 13 |
| *†§Fall Guy, The (A.T.) | Mulhall-Clarke-Sparks | June | 15 6175 | 65 | May 31 |
| *†§Framed (A.T.) | Brent-Toomey | Mar. | 16 6111 | 68 | Feb. 15 |
| *†§Girl of Port (A.T.) | O'Neil-Sharland | Feb. | 2 6174 | 69 | Jan. 4 |
| *†§Half Marriage (A.T.) | Olive Borden-Farley | | 6481 | 71 | |
| *†§Half Snot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. | 3 7059 | 79 | Sept. 27 |
| *†§He Knew Women (A.T.) | Sherman-Joyce | May | 18 6319 | 70 | Apr. 26 |
| *†§Hit the Deck (A.T.) | Oakie-Walker | Feb. | 2 9219 | 102 | Apr. 26 |
| *†§Inside the Lines (A.T.) | Compson-Forbes | July | 20 8652 | 75 | July 12 |
| *†§Jazz Heaven (A.T.) | Sally O'Neill-Brown | | 6383 | 69 | |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | Aug. | 17 6309 | 69 | July 19 |
| †§Leathernecking (A. T.) | Foy, Jr.-Rubin | Sept. | 25 7690 | 81 | Sept. 6 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | Jan. | 5 7038 | 78 | Dec. 21 |
| *†§Lovin' the Ladies | Richard Dix | Apr. | 6 6138 | 68 | Feb. 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June | 1 6469 | 72 | May 31 |
| *†§Runaway Bride, The (A. T.) | Aster-Hughes | May | 24 6184 | 72 | May 31 |
| *†§Second Wife (A.T.) | Angel-Lee | Feb. | 9 6088 | 60 | Feb. 15 |
| *†§Seven Keys to Baldpate (A.T.) | Dix-Seegar | Jan. | 12 6759 | 70 | Jan. 4 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Bunce | Aug. | 24 6727 | 75 | June 28 |
| *†§Shooting Straight (A.T.) | Dix-Lawlor | July | 20 6720 | 55 | July 12 |
| *†§Side Street (A.T.) | Three Moore Brothers | | 6989 | 75 | |
| *†§Tanned Legs (A.T.) | Arthur Lake-Clyde | | 6383 | 69 | |
| *†§The Delightful Rogue (A.T.) | Rod LaRocque-Rita Lacey | | 6606 | 72 | |
| *†§The Night Parade (A.T.) | H. Trevor-Dorothy Gulliver | | 7062 | 72 | |
| *†§The Vagabond Lover (A.T.) | Rudy Vallee | | 8220 | 68 | |
| *†§The Very Idea (A.T.) | Sally Blaine-Hugh Trevor | | 6139 | 67 | |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Check and Double Check (A.T.) | Amos 'n' Andy | Oct. | 25 | |
| *†§Cimarren (A.T.) | Richard Dix | | | |
| *†§Ladies of the Port | Betty Compson | | 7741 | |
| *§Pay Off, The | Lowell Sherman | Oct. | 15 6930 | Sept. 13 |
| *†§Perfect Alibi, The (A. T.) | | | | |
| *†§Sensation (A.T.) | | | | |
| *†§Silver Horde (A. T.) | Brent-Wolheim | Oct. | 18 | Sept. 27 |
| *†§Upperworld (A.T.) | | Oct. | 25 | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Age of Innocence, The (A.T.) (F.) | Paula Trueman | Jan. | 5 | 1 reel |
| *†§Before Breakfast (A.T.) (F.) | | Mar. | 9 | 2 reels |
| Black and Tan | Duke Ellington & Orchestra | Feb. | 9 | 1 reel |
| *†§Bobbed Wire (A. T.) | Dane-Arthur | | | |
| *†§Bridegroom, The (A.T.) (F.) | Mare Connelly | Feb | 2 | 1 reel |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. | 1 | 2 reels June 21 |
| *†§Campus Sweethearts (A. T.) (F&D) | | Mar. | 9 | 2 reels |
| *†§Cash and Marry (A.T.) | Vaughn-Cooke-Bargast | Mar. | 16 | 2 reels |
| *†§Dear Slayer (A.T.) | Vaughn-Cooke | Mar. | 2 | 2 reels Feb. 22 |
| *†§Eventually But Not Now (A.T.) (F&D) | Vaughn-Cooke | Apr. | 13 | 2 reels Apr. 19 |
| *†§Fair Deceiver, The (A. T.) (F&D) | | Jan. | 6 | 1 reel |
| *†§General Ginsburg (A.T.) (F) | Mae Carr | Apr. | 13 | 2 reels |
| *†§Golf Specialist, The | W. C. Fields | | 2 | reels July 5 |
| *†§Good Time Keneath | Mare Connelly | | 1 | reel Aug. 9 |
| *†§Gunboat Ginsburg (A.T.) (F) | Mae Carr | Jan. | 12 | 2 reels Nov. 9 |
| *†§Guest, The (A. T.) (F&D) | Mare Connelly | May | 25 | 1 reel |
| *†§Hot Bridge (A. T.) (F&D) | | May | 11 | 2 reels |
| Humaneets | Benny Rubin | | 1 | reel July 5 |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. | 30 | 2 reels |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| *†§Lost and Foundered (A. T.) (F&D) | Vaughn-Cooke | Jan. | 19 | 2 reels | | | | | |
| *†§Magnate, The (A. T.) (F&D) | Marc Connelly | Mar. | 30 | 1 reel | | | | | |
| *†§Men Without Shirts (A.T.) | Dane-Arthur | Aug. | | 2 reels | | | | July | 5 |
| *†§Mickey's Champs (A. T.) (F&D) | Mickey Yule | Feb. | | 2 reels | | | | | |
| *†§Mickey's Luck (A. T.) (F&D) | Mickey Yule | Mar. | 30 | 2 reels | | | | Apr. | 12 |
| *†§Mickey's Master Mind (A. T.) (F&D) | Mickey Yule | Mar. | 2 | 2 reels | | | | | |
| *†§Mickey's Merry Men (A. T.) (F&D) | Mickey Yule | July | 20 | 2 reels | | | | Aug. | 16 |
| *†§Mickey's Musketeers (A.T.) | | | | 2 reels | | | | | |
| *†§Mickey's Strategy (A. T.) (F&D) | Mickey Yule | Jan. | 5 | 2 reels | | | | | |
| *†§Mickey's Winners (A. T.) (F&D) | Mickey Yule | Aug. | 17 | 2 reels | | | | | |
| *†§Mickey the Romeo (A. T.) (F&D) | Mickey Yule | June | 22 | 2 reels | | | | | |
| *†§Mickey the Whirlwind (A.T.) (F&D) | Mickey Yule | Apr. | 27 | 2 reels | | | | | |
| *†§Mickey the Warrior | Mickey Yule | May | 25 | 2 reels | | | | | |
| *†§Museum, The | Toby the Pup | Aug. | | 1 reel | | | | May | 24 |
| *†§Off to Peoria (A.T.) | Nick & Tony | July | 13 | 2 reels | | | | June | 14 |
| *†§Old Bill's Christmas (A.T.) | | Feb. | 9 | 2 reels | | | | Dec. | 14 |
| *†§Old Vamps for New (A. T.) | Vaughn-Cooke | Feb. | 2 | 2 reels | | | | Jan. | 25 |
| *†§Palooka Flying School (A.T.) | | June | 22 | 1 reel | | | | | |
| *†§Peep on the Deep, A | Clark & McCullough | Sept. | 1 | 2 reels | | | | July | 6 |
| *†§Pure and Simple | Louise Fazenda | Sept. | 15 | 2 reels | | | | | |
| *†§Setting Sun, The (A.T.) | Vaughn-Cooke | Feb. | 16 | 2 reels | | | | Feb. | 8 |
| *†§Sleeping Cuties (A.T.) | Alberta Vaughn | Jan | 5 | 2 reels | | | | Dec | 21 |
| Society Goes Spaghetti | Nick and Tony | Sept. | | 2 reels | | | | Sept. | 20 |
| *†§Strange Interview, The (A.T.) (F) | Sherwin-Knowles | Mar. | 2 | 1 reel | | | | | |
| *†§Toby the Fiddler (A.T.) | | Sept. | 1 | 1 reel | | | | | |
| *†§Who's Got the Body (A.T.) | Nick & Tony | Aug. | 3 | 2 reels | | | | May | 24 |

## SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Big Fight, The (A.T.) | Williams-Lane | Sept. | 1 | 55 | 50 | Apr. | 19 |
| *†§Blaze O'Glory | Eddie Dowling-B. Compson | Jan. | 1 | 8800 | 90 | Dec. | 14/29 |
| †§Charge of the Light Brigade | McLaglen-Hume | Dec. | 15 | 3850 | 100 | | |
| *†§Cock O' the Walk (A.T.) | J. Schildkraut-Loy | May | 15 | 7200 | 80 | Apr. | 19 |
| †§Costello Case | Tom Moore-Lola Lane | Nov. | 1 | 7000 | 80 | | |
| *†§Dude Wrangler, The (A.T.) | Durvea-Basquette | June | | 6200 | 68 | May | 24 |
| *†§Great Babbe | E. Von Stroheim-B. Compson | Jan. | 1 | 9956 | 100 | Sept. | 21/29 |
| *†§Hello Sister (A. T.) | L. Hughes-Borden | Feb. | | 9500 | 105 | Apr. | 5 |
| *†§Once a Gentleman (A.T.) | Horten-Wilson | Sept. | 1 | | | June | 21 |
| *†§Reno (A.T.) | Roland-Thomson-Leve | Oct. | 15 | 7000 | 70 | | |
| *†§Rogue of the Rio Grande | Hatton-Loy-Bohr | Oct. | 15 | 7000 | 70 | | |
| *†§Talk of Hollywood | Nat Carr-Fay Marbé | Mar. | 1 | 6588 | 72 | Dec. | 21/29 |
| *†§Up The Congo | Travel Lecture | Feb. | 1 | 3800 | 62 | | |
| †§What a Man (A.T.) | Denny-Segar | June | 1 | 7000 | 79 | Mar. | 29 |

## STATE RIGHTS

### FEATURES

| Title | Star | Dist'r | Length Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Across the World (A.D.) | Martin Johnson | Talk. Pic. Epics | Not set | 8860 | 98 | Jan. | 25 |
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. 1 | 8900 | 73 | June | 21 |
| Alma de Gaucho | Special Cast | Edw. L. Klein | May | 5200 | 52 | Sept. | 6 |
| Assault | Froelich-Amaan | Allied Film. | Mar. 15 | 8 reels | 85 | May | 10 |
| *†§Because I Love You | Mady Christians | Amer. Gen. Film | Jan. 24 | 9000 | 100 | Feb. | 8 |
| *†§Bottom of the World | | Talk. Pic Epics | Sept. 1 | 3800 | 42 | | |
| *†§Bride 68 (P.T.) | Veidt-Brink | Amer. Augie | Apr. 6 | | 100 | Apr. | 19 |
| *†§Bright Eyes | Balfour-Trevor | New Era | July 10 | 6800 | 76 | July | 9 |
| †§Burning Heart, The | Christians-Froelich | Harold Auten | May 10 | 8372 | 88 | May | 24 |
| *†§Call of Circus (A.T.) (D F) | Bushman Clayton | Burr | Jan. | 5546 | 61 | Jan. | 18 |
| *Canyon of Missing Men | Tom Tyler | Syndicate | June 1 | 4742 | 80 | Aug. | 2 |
| Caught in Berlin Underworld | Fritz Kortner | | | | | Feb. | 15 |
| Chess Player, The | Johanne-Blanchard | Unusual Plct. | | | | | |
| †§Civilization | Hickmen-Markay | Amer. Trad. Assn. | | | | | |
| *†§Clancy in Wall Street (A.T.) | Murray-Littlefield | Aristocrat | Mar. | 1827 | 127 | Mar. | 1 |
| *†§Code of the West | Bob Custer | Syndicate | | | 67 | | |
| *†§Constant Nymph, The | Ivor Novello | Big Three Exc. | Aug. 17 | 7800 | 87 | July | 6 |
| Co Optimists | Special cast | New Era | Feb. 8 | | | Feb. | 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | Jan. | 11 |
| *†§Covered Wagon Trail | Bob Custer | Syndicate | Dec. 29 | 4617 | 52 | May | 17 |
| *†§Danger Man The (P.T.) | Chas. Hutchinson | Cosmos | May 20 | 8516 | 92 | May | 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | Mar. | 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Biltmore Prod. | Jan. | 5400 | 60 | Dec. | 14 |
| Decks of Hamburg | Jugo-Fritsch | Ufa | | | | | |
| *†§Drifters | | Harold Auten | | | 40 | July | 6 |
| *†§Escaped from Dartmoor | Baring-Henning | Harold Auten | Apr. 11 | 7529 | 70 | Apr. | 19 |
| Eternal Fools | | Judea Films | Sept. 23 | 6120 | 68 | Sept. | 6 |
| Farmer's Wife | Thomas-Hall-Davis | Allied | Jan. 4 | 6845 | 76 | Jan. | 18 |
| Figaro | | Fraaco-American | Not Set | 6360 | 71 | Dec. | 7 |
| *†§Heart's Melody (A. T.) (F & D) | Fritsch-Parle | Ufa Film | | | | | |
| Her Unborn Child (F & D) | Special Cast | Windsor | Jan. | 10 | 7609 | 85 | Jan. | 18 |
| Hungarian Nights | Special Cast | mAer. Gen. Film Co. | Aug. 5/29 | | 8 reels | June | 14 |
| Hunted Men | Bob Steele | Syndicate | Apr. | 4853 | | | |
| *†§Hunting Tigers in India | Travel | Talking Plc. Epics | Dec. | 9750 | 85 | Dec. | 14 |
| *†§Immortal Vagabond (A.T.) | Haid-Froelich | Ufa Film | | | | | |
| In the South Seas with Mr. and Mrs. Pinchot | | Talk. Plct. Epics. | Sept. 1 | 5538 | | May | 31 |
| †§Iogagi | African Hunt | Congo Plct. Ltd. | Apr. | 13777 | 6 | 68 | Apr. | 26 |
| Jane Casket The | French Cast | Cosmos | | 5800 | 64 | | |
| *†§Jazz Cinderella | M. Loy-L. Robards | Chesterfield | Aug. 14 | 6181 | 68 | Sept. | 20 |
| *†§June and the Paycock (A.T.) | Sara Allgood | Harold Auten | June 27 | 8100 | | July | 5 |
| *†§Just Off Broadway | Lee-Christy | Chesterfield | Mar. 15 | 7650 | 85 | Dec. | 14 |
| *†§Ladies in Love (A.T.) | Day-Walker | Chesterfield | May | 6705 | 69 | May | 3 |
| *†§Last Dance, The (A.T.) | Reynolds-Roberds | Audible | Mar. | 5825 | 65 | Mar. | 29 |
| *Lone Horseman | Tom Tyler | Syndicate | Nov. 1, '29 | 4736 | 65 | Aug. | 2 |
| *†§Lonesome Trail | C. Delaney-V. Brown Faire | Syndicate | Aug. 25 | 5786 | 65 | Sept. | 13 |
| *†§Last Gods (A.T.) | | Talk Plc. Epics | Sept. 1 | 4800 | 83 | July | 12 |
| Lost Patrol | | Pre Patria | Not Set | 5100 | 57 | Dec. | 21 |
| *†§Love at First Sight(A.T.) | Keaner-Foster | Chesterfield | Feb | 15 | 6039 | 68 | Feb. | 1 |
| *†§Made to Order | Julian Eltinge | Jesse Weil | | 6240 | | Jan. | 25 |
| *†§Madonna of the Sleeping Cars | Claude Franc | Little Playhouse Film Co. | | | | Oct. | 19 |
| *†§Manxman, The | Carl Brisson | 6800 | Dec. | 21 | Ufa | Dec. | 14. |
| Melody of the Heart | | Ufa Film | Aug. 29 | Eng. 8061 | Germ. 8543 | 90 | Sept. | 6 |
| Mystery at the Villa Rose | Trever-Baring | Harold Auten | May 31 | 8000 | | 100 mins. | | |
| *†§Mysteries of Nature | | Ufa | | | | 71 | | |
| *†§Overland Bound | Leo Maloney | Raytone | Apr. | 15 | 5040 | 56 | Mar. | 29 |
| *†§Overland Bound (A.T.) | Leo Maloney | Raytone | Apr. | 15 | 5040 | 56 | Mar. | 29 |
| *†§Parting of the Trails | Bob Custer | Syndicate | Mar. | 1 | 4700 | 52 | Mar. | 29 |
| Passion Song, The | Olmsted-H. Beery | Excellent | | | 5060 | 56 | | |
| Peacock Fan The | Dorothy Dwan | Chesterfield | | | 5400 | 60 | | |
| Peer Millionaire | Talmadge-Howard | Biltmore | Apr. | 7 | 3200 | 58 | May | 17 |
| Perl | Special Cast | Ufa Films | | | | | |
| *†§Rampant Age (A.T.) (D F) | Murray-Kennedy | Continental | Jan. | 15 | 5743 | 64 | Jan. | 18 |
| *†§Ragpulla, the Holy Devil | Special Cast | Martin Berger | | | | Aug. | 30 |
| Riders of the Rio Grande | Bob Custer | Syn Pictures | Sept. 29 | | 5223 | June | 28 |
| *†§Romance of West | Jack Perrin | Jack Trop | June 15 | 5494 | 61 | Aug. | 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | | | Oct. | 12 |
| Sea Fury | Mildred Harris | Tom White | Not Set | 6200 | 58 | Dec. | 7 |
| *†§Slums of Tokio | Japanese Cast | Movieographs | | | 6805 | 73 | | |
| Smoke Bellew | Conway Tearle | First Division | | | | | |
| *†§Sombras de Gloria | Jose Bohr | Sono Art World Wide | | | | Feb. | 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | | 6300 | 70 | | |
| Stampede | Native Cast | Harold Autea | Apr. | 26 | 7540 | 80 | May | 3 |
| Strange Case of District Attorney "M" | | Unusual Photoplay | Mar. | 8800 | | Mar. | 22 |
| Three Outcasts, The | Yakima Canutt | Wera | Mar. | 5 reels | | Oct. | 12 |
| *†§Throw of the Dice | Seeta Ovi | Hollywood Plc. | Dec. 29 | 6700 | | May | 31 |
| Thunder God | Cornelius Keefe | Crescent | | 5317 | 66 | | |
| *†§Treasure, The | | Film Arts Guild | | | | Nov. | 30 |
| Western Honor | Bob Steele | Syndicate | Mar. | 4640 | 50 | May | 17 |
| *†§West of Reckles (A.T.) (D) | Art Mis. | World Art | Jan. | 16 | 3100 | 68 | Aug. | 9 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | Mar. | 1 |
| *†§White Devil (P.T.) (F & D) | Mosjukin-Dagover | UFA Films | | | | | |
| Why Cry at Parting | Haim-Grelle | International | | 2000 | 78 | Feb. | 22 |
| *†§Woman Who Was Forgotten (A.D.) | Belle Bennett | State Cinema | Jan. | 1.7560 | 63 | Jan. | 25 |
| Wondertul Lies of Nina Petrowna | Heim-Ward | Allied Films | May 60 | 6 reels | 60 | June | 14 |
| Worldly Goods | Kirkwood-Kennedy | Continental | Aug. 1 | 6065 | 63 | Aug. | 3 |
| *†§Yiddish Mama, The (A.T.) | Mae Simeo | Judea Films | | 4000 | | | |

## Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Age, The (A.T.) | | Liberty Prod. | | | | |
| *†§Body, Soul and Ornaments | | | | | | |
| *†§Breezy Bill | Bob Steele | Syndicate | | 4500 | 50 | Sept. | 20 |
| †§Burned Evidence (F) | | Continental | | | | |
| Buying a Wife | Special Cast | Aft. European | | 7 reels | | |
| *†§Clown, The (F) | | Continental | | | | |
| *†§Comeback, The (A.T.) | | Majestic | | | | |
| *†§Dancing Fathers (A.T.) | | | | | | |
| *†§Davy Jones Locker (A.T.) | | Liberty Prod. | | | | |
| *†§Der Tiger Von Berlin | Susa-Frank | Ufa Film | | | 55 | Sept. | 27 |
| *†§Divorce Questive, The (A.T.) | | Majestic | | | | |
| Duty to be Silent | Maria Albana | Aft. European | | 6 reels | | |
| *†§East Lynne (A.T.) | | Liberty Prod. | | | | |
| *†§East of Asia (A.T.) | | Liberty Prod. | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | | |
| Exodus to the New World, The | Lyon-Provost | Pioneer | | | | |
| Full Dressed Thieves | Nils Asther | Aft. European | | 7 reels | | |
| German Underworld | Special Cast | Aft. European | | 7 reels | | |
| Great Unknown, The | John Loder | Aft. European | | 6 reels | | |
| §†Hall the Woman (A.T.) | | Majestic | | | | |
| Her Viennese Lover | Asther-Nolan | Aft. European | | 8 reels | | |
| *†§In Oklahoma (A.T.) | | | | | | |
| *†§Lady of the Lake, The | Percy Marmont | FitzPatrick | | | | |
| *†§Life For Sale, A (F) | | Continental | | | | |
| Lonesome Trail | | Syndicate | | | | Sept. | 13 |
| Milak of the Snowlands | Special Cast | Allied | | | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | | | |
| *†§Mother's Millions (A.T.) | | Liberty Prod. | | | | |
| Our Daily Bread | Mary Nolan | Aft. European | | 7 reels | | |
| *†§Prize Mark, The (A.T.) | | Majestic | | | | |
| *†§Red Kisses (A.T.) | | | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | | | | | |
| *†§Second Honeymoon, The (F) | | Continental | | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | | | |
| *†§Smart Women (A.T.) | | Majestic | | | | |
| *†§Thou Shalt Not Equest (A.T.) | | | | | | |
| *†§Today (A.T.) | Nagel-Owen | Majestic | | | | |
| *†§Trap, The (A.T.) | | Majestic | | | | |
| *†§Unforbidden Sin, The (F) | | Continental | | | | |
| Unholy Love | Wegener-Petrovitch | Aft. European | | | | |
| When Duty Calls | Special Cast | Allied | | 8714 feet | | |
| Wild Men of Kalihari | Denver African Exp. | Talk. Plct. Epics | | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | | |
| Young Woodley | All English Cast | British International | | | | |

## SOUND SHORTS

| Title | Star | Istributer | Length | Reviewed |
|---|---|---|---|---|
| *†§Across the World | | Talk. Pictures Epics | 2 reels (serial) | Aug. 9 |
| *†§Anywhere By Air | | Visugragh | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†§Beethoven | | Fitzpatrick | 1 reel | Apr. 19 |
| *†§Bend Dance | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| Besides the Wastare Sea | | Castle Film | 1 reel | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | |
| *†§Bring On the Bride (A.T.) | | Elbee | 2 reels | Nov. 8 |
| *†§Broken Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| *†Chain Gang, The | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†Contest of the Cascades | Educational | Gen. Electric Co. | | Apr. 19 |
| Coast to Coast | Talker | Visugraphic | 2 reels | Aug. 30 |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | |
| *†§Egypt, Land of Pyramids | Travel Talk | FitzPatrick | 1 reel | June 21 |
| *†§Fourth of July | Travel Talk | Fitzpatrick | | |
| *†§Friend Husband (A.T.) | | Burr | 2 reels | |
| *†§Frost and Lace | | Ufa | 1 reel | |
| *†§Gallogin Gauche | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | Feb. 1 |
| *†§Gateway to India | Travelogue | Fitzgatrick | | |
| Imperial City | Travel Talk | Fitzgatrick | 1 reel | Aug. 23 |
| Jewish Melody | Cantor Waldman | Judea Films, Inc. | 1 reel | |
| *†Juggle Rythm | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | Jan. 11 |
| *†Just Mickey | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *§†Kiddie Carnival | | Mastelr | 2 reels | Apr. 26 |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| Land of Freedom | Seymour Reizteit | Judea Films, Inc. | 2 reels | |
| Lincoln's Birthday | | FitzPatrick | Feb. 12. | 350 feet | |
| *Liszt, Franz | Music Master Series | Fitz Patrick | 1 reel | Apr. 5 |
| *†§Mai-Ke Mashma-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawas (P.T.) | | Capital Prod. | 3½ reels | June 7 |
| †§Measuring Time | | Uta Film | 7 | Sept. 27 |
| *†§Meet the Family (A.T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Mickey's Concert | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†§Monkey Sounds (A.T.) | | Burr | 1 reel | |
| Natascha | Pinchus Lavenda | Judea Films, Inc. | 2 reels | |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 2000 | |
| *†Plane Crazy | Mickey Mouse Cartoon | Celebrity Prod. | Jan. 1 | reel |
| *†Plow Boy | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†§Shoemaker's Romance (A.T.) | Special Cast | Judea Films | 1900 | |
| *†§Should I | Charles Lawmer | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered (A.T.) | | Burr | | |
| *†§Sixty Minutes From Broadway | Color Novelty | Castle | 1 reel | |
| Sailors' Sweetheart | Hymie Jacobson | Judea Films, Inc. | 2 reels | |
| *†§Style and Class (A.T.) | Marty Barratz | Judea Films | | |
| *†§Summer Harmonies | Song Cartoon | Blephone | 1 reel | Oct. 5 |
| *†Tee Time | Felix the Cat | Conley Films | 1 reel | Apr. 6 |
| Temple of Love | Travel Talk | Fitzpatrick | 2 reels | Sept. 6 |
| *Thought for Mother's Day | Fitzpatrick | | 1 reel | May 10 |
| Washington's Birthday | | Fitz Patrick | Feb. 22. | 350 feet | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 5 |
| *†When the Cat's Away | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†Wild Waves | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | Jan. 11 |

## TIFFANY

### FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A. T.) | Armida-Terry | May | 18 | 5474 | 65 | May | 31 |
| *†§Borrowed Wives | Rex Lease | Sept. | 10 | 5580 | 62 | Aug. | 30 |
| *†§High Treason (A.T.) | Hume-Thomas | Mar. | 25 | 6210 | 69 | June | 7 |
| *†§Hot Curves (A.T.) | Rubin-Lease-Day | June | 15 | 7223 | 80 | July | 12 |
| *†§Journey's End (A.T.) | Colin Clive | May | 23 | 11416 | 130 | Apr. | 12 |
| *†§Just Like Heaven (A. T.) | Louise-Newell | July | 14 | | | | |
| *†§Kathleen Mavourneen (A.T.) | O'Neil-Delaney | June | 20 | 6169 | 66 | Aug. | 2 |
| *†§Mamba (A.T.) | Hershelt-Boardman-Ferbes | Mar. | 18 | 6148 | 69 | Mar. | 15 |
| *†§Medicine Man, The (A.T.) | Benny-Brenson | June | 15 | 6211 | 69 | June | 21 |
| *†§Near Rainbow's End (A.T.) | Steele-Lorraine | June | 10 | 5916 | 65 | July | 5 |
| Reviewed as "Dangerous Business" issue Dec 21 | | | | 7029 | | | |
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Sept. | 10 | 5850 | 65 | Aug. | 30 |
| *†§Party Girl (A.T.) | Doug Fairbanks, Jr. | Jan. | 1. | 6750 | 73 | Dec. | 21 |
| *†§Peacock Alley (A.T.) | Mae Murray | Jan. | 10 | 6660 | 67 | Feb. | 8 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§Sunny Skies | Benny Rubin | May | 12 | 6994 | 76 | May | 24 |
| *†§Swellhead (A. T.) | Gleason-Shilling-Walker | Mar. | 20 | 7040 | 75 | Apr. | 26 |
| Thoroughbred | Saron-Barry | Aug. | 10 | 5425 | 50 | Aug. | 23 |
| *†§Troopers Three (A.T.) | Lease-Sullivan | Feb. | 15 | 7239 | 80 | Feb. | 22 |
| *†§Wings of Advenure | Rex Lease | June | 30 | 5050 | 56 | Aug. | 9 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha Oe | Torres & Lyon | | | |
| Arctic Patrol, The | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |
| Branded Men | Rex Lease | | | |
| Caught Cheating | Sidney-Murray | | | |
| Circus Parade | | | | |
| Danger Signal | | | | |
| Drums of Jeopardy | | | | |
| Extravagance | June Collyer | | | Sept. 20 |
| Fighting Grin, The | Rex Lease | | | |
| Ghost Ship, The | | | | |
| Girl of the Limberlost, A | | | | |
| *†§Headin' North (A.T.) | Bob Steele | | | |
| Hi-Jack | | | | |
| Keeper of the Bees, The | | | | |
| *†§Land of Missing Men (A.T.) | Bob Steele | | | |
| Lasca | | | | |
| Lawless Valley | Rex Lease | | | |
| Leftover Ladies | | | | |
| Lure of the Yukon, The | | | | |
| Moran of the Lady Letty | | | | |
| *†§Paradise Island (A.T.) | Harlan-Gay | not set | | July 5 |
| *†§Ridin' Fool, The (A.T.) | Bob Steele | | | |
| Roaring Barrier | | | | |
| She Got What She Wanted | Compson-Tracy | | | |
| Single Sin, Th | June Collyer | | | |
| Steel | | | | |
| †*§Sunrise Trail, The (A.T.) | Bob Steele | | | |
| The Barbarian | | | | |
| The Dilbway | | | | |
| Third Alarm, The | James Hall-Hershelt-Louise | | | |
| Thundering Hoofs | Rex Lease | | | |
| *†§Under Montana Skies | Harlan-Gulliver | | | |
| Unpardonable Sin | | | | |
| Utah Kid | Rex Lease | | | |
| Wild Youth | | | | |

## SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Blimp Mystery, The | | | | Sept. 27 |
| Classics in Slang Series | 8 H. C. Witwer's | | 2 reels | |
| Color Symphonies Series | 8 in Technicolor | | 1 reel | |
| *†§Cossack's Bride, The | Color Symphony | | 1 reel | Feb. 22 |
| *†§Enchanted Forest The (A.T.) | | | 1 reel | May 31 |
| Fire Worshippers, The | | | | Sept. 27 |
| *§In Old Madrid | Color Symphony | | 1 reel | |
| *†§Jungle Drums | Colortone | | 2 reels | Dec. 28 |
| Kentucky Jubilee Singers | Series of 3 | | 2 reels | |
| *†§Kentucky Jubilee Singers | Series of 3 | | 1 reel | |
| Little Covered Wagon | Chimp Comedy | | 2 reels | Aug. 30 |
| *†§Melodie | Color Symphony | | 1 reel | |
| Musical Fantasies | Series of 3 | | 1 reel | |
| *†§On the Plantation | Forbes Randolph Singers | | 2 reels | May 10 |
| Rolling Stone Series | 6 Color Travels | | 1 reel | Sept. 6 |
| TiRany Chimp Series | 6 Monkey Comedies | | 2 reels | |
| Voice of Hollywood Series | Station S-T-A-R | 26 | 1 reel each | |
| No. 8 | Ben Turpin | | | Apr. 26 |
| No. 9 | Wesley Barry | | | Apr. 19 |
| No. 11 | Billy Bevan | | | May 24 |
| No. 12 | Lloyd Hamilton | | | May 31 |
| No. 13 | Geo. K. Arthur | | | July 19 |
| No. 14 | Joe Cobb | | | Aug. 9 |
| No. 15 | Ruth Roland | | | July 12 |
| No. 16 | Neil Hamilton | Aug. | 10 | |
| No. 17 | Laura La Plante | Aug. | 20 | |
| No. 18 | Gleason & Armstrong | Sept. | 11 | |
| No. 19 | Johnny Hines | | | |

# *UNITED ARTISTS*

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bad One, The (A. T.) | Gel Ble-Lowe | May 3 | 6675 | 74 | Mar. 22 |
| *†§Be Yourself (A.T.) (F) | Fannie Brice | Feb. 8 | 5977 | 67 | Feb. 1 |
| *†§Eyes of the World (A.T.) | Merkel-Holland | Aug. 30 | 7272 | 81 | Aug. 23 |
| *†§Hell Harbor (A.T.) | Velez-Hersholt | Mar. 22 | 8354 | 92 | Mar. 6 |
| *†§Lummox (A. T.) (F) | Westover-Lyon | Jan. 18 | 7533 | 84 | Feb. 15 |
| *†§One Romantic Night A. T.) | Olish-Nagel-La Rocque | Apr. 12 | 6592 | 72 | Mar. 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. 1 | 8225 | 91 | Feb. 22 |
| *§Rolling (A. T.) | Ronald Colman | July 26 | 6500 | 70 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. 13 | 8128 | 90 | Sept. 20 |

## COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Abraham Lincoln (A. T.) | Walter Huston | Nov. 29 | 8704 | Aug. 23 |
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. 15 | | |
| *†§City Lights (F) | Charlie Chaplin | | | |
| *§Da Barry, Woman of Passion (A. T.) | Norma Talmadge | Oct. 11 | 8291 | |
| *†§Escapade | Evelyn Laye | Jan. 10 | | |
| Kiki (A.T.) | Mary Pickford | | | |
| *†Hell's Angels (F) | Lyon-Hall-Harlow | | | June 7 |
| *†§Lattery Bride, The (A.T.) | MacGonald-Garrish | Oct. 25 | 7472 | |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | Feb. 21 | | |
| *†§Sea O' Gans (A.T.) | Al Jelson | | | |
| †§Whoopee (A. T.) | Eddie Cantor | Sept. 27 | 8393 | July 12 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Glorious Vamps (A.T.) | Bebby Watson | Jan. 25 | 852 | Jan 2? |
| *†§Second Hungarian Rhapsody | | May 24 | 895 | July 19 |
| *†§The Americans Come (A.T.) | Otto Matiesen | Aug. 2 | 978 | |
| *†§Wizard's Accordian | | Apr. 20 | 540 | Sept. 20 |
| *†§Zampa (A.T.) | | Sept. 6 | 1 reel | Sept 7 |

# *UNIVERSAL*

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§All Quiet on Western Freat (A.T.) | Wolheim-Ayres-Wray | Aug. 24 | 12423 | 136 | Apr. 25 |
| Big Timber (Re-Issue) | William Desmond | Mar. 30 | 4388 | | |
| *†§Burning Trail (Reissue) | Wm. Desmond | July 28 | 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Goles | Apr. 20 | 7519 | 83 | Apr. 5 |
| *†§Climax, The (A. T.) | Crawford-Hersholt | Jan. 28 | 5715 | 65 | Mar. 29 |
| *§Cohens and the Kellys in Scotland | Sidney-Murray | Mar. 17 | 7800 | 82 | Mar. 15 |
| *†§Conceotratia' Kid (A.T.) | Hoot Gibson | | | | |
| *†§Czar of Broadway (A.T.) | Wray-Comoseu-Harron | May 25 | 7314 | 81 | Apr. 26 |
| *†§Dames Ahoy (A.T.) | Glenn Tryon | Feb. 9 | 6773 | 86 | Feb 8 |
| *†§Devil's Pit, The | Special Cast | Mar. 9 | 8268 | 89 | Apr. 27 |
| Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue | | | | | |
| *†§Embarrassing Moments (A.T.) | Reginald Denny | Feb. 2 | 5230 | 58 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Apr. 6 | 6763 | 75 | Dec. 21 |
| Flying Hoofs | Jack Hoxie | Feb. 2 | 3852 | 43 | |
| *§Hell's Heroes | Bickford-Hatton | Jan. 5 | 8148 | 70 | Dec. 21 |
| *§Hide-Out (A. T.) | Murray-Crawford | Mar. 30 | 5299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. 17 | 8163 | 102 | Apr. 6 |
| *§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. 1 | 7697 | 82 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. 2 | 6765 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Hoot Gibson | Feb. 16 | 6784 | 84 | Feb. 15 |
| *†§Mountain Justice | Ken Maynard | May 4 | 8748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. 12 | 5609 | 62 | Dec. 28 |
| *§Outside the Law (A.T.) | Nolan-Robinson | Sept. 18 | 7114 | 76 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. 19 | 5900 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Hoot Gibson | Apr. 27 | 8094 | 87 | May 24 |
| *†§Song of the Caballero | Ken Maynard | June 29 | 8624 | 78 | July 13 |
| *†§Sons of the Saddle | Ken Maynard | Aug. 3 | 6872 | 76 | Aug. 8 |
| *†§Spurs (A.T.) | Hoot Gibson | Aug. 24 | 5303 | 58 | Sept. 6 |
| *†§Storm, The (A. T.) | Special Cast | Aug. 16 | 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. 23 | 5186 | 67 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June 1 | 6482 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb. 23 | 5025 | 58 | Jan. 4 |
| *†§What Men Want | All Star | July 31 | 6041 | 67 | Sept. 6 |
| *†White Hell of Pitz Palu | Special Cast | June 1 | 7727 | 86 | May 10 |
| White Gutlaw, The (Reissue) | Jack Hoxie | May 25 | 4541 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June 8 | 8529 | 73 | July 13 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§A Lady Surrenders | Tobin-Nagel | Oct. 6 | 8485 | Sept. 27 |
| *†§Blind Husbands (A.T.) | | | | |
| *†§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Loff | | | |
| *†§Cat Creeps (A.T.) | Twelvetrees-Hersholt-Hackett | | | Sept. 20 |
| *†§Cohens & Kellys Hunting Big Game in Africa (A.T.) | Sidney-Murray | | | |
| *†§Dracula (A.T.) | Bela Lugosi | | | |
| *†§East is West (A.T.) | Lupe Velez-Lew Ayres | Oct. 23 | | Sept. 27 |
| *§†Huschback of Notre Dame (A.T.) | | | | |
| *†§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-HebartOct. | 6 | | |
| *§†Merry-Go-Round (A.T.) | Loft-Boles | | | |
| *†§Durang | Dorothy Janis | | | |
| *†§Resurrection (A.T.) | Boles-Velez | | | |
| †§Saint Johnson (A.T.) | Ayres-Wray | | | |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | | | |
| †§Strictly Dishonorable (A.T.) | John Boles | | | |
| *†§Hall Gods (A.T.) | | | | |

## SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Alias the Bandit | Bobbie Nelson | May 17 | 2 reels | Apr. 19 |
| All Wet | Sid Saylor | | 2 reels | May 24 |
| Anthony & Cleopatra (reissue) | | May 26 | 1 reel | |
| Bauge of Bravery | Ed Carson | Feb. 8 | 2 reels | Jan. 11 |
| Bashful Whirlwind (Reissue) | Edmund Cobb | Aug. 30 | 2 reels | |
| Battling Kid, The | Bobbie Nelson | June 14 | 2 reels | May 24 |
| Beauty Parade, The | Arthur Lake | July 2 | 2 reels | June 7 |
| Benjamin Franklin (Reissue) | | June 23 | 1 reel | |
| Boundary Line, The (Reissue) | Fred Humes | July 6 | 2 reels | |
| Close Call (Reissue) | Edmund Cobb | Aug. 2 | 2 reels | |
| Columbus & Isabella (reissue) | | June 9 | 1 reel | |
| Crooked Trails | Ted Carson | May 3 | 2 reels | Mar. 29 |
| Crimson Courage | Ted Carson | Mar. 6 | 2 reels | Feb. 1 |
| Ganger Claim, The | Bobbie Nelson | Mar. 22 | 2 reels | Feb. 15 |
| Fighting Terror (Reissue) | Billie Sullivan | July 10 | | |
| French Leave | Sid Saylor | Mar. 19 | 2 reels | Mar. 8 |
| Fetiow Me | Arthur Lake | Apr. 30 | 2 reels | Apr. 8 |
| Foul Ball | Sid Saylor | Apr. 16 | 1 reel | |
| Getting the Air | Arthur Lake | Mar. 5 | 2 reels | Feb. 1 |
| Ker Bashful Beau | Arthur Lake | June 11 | 2 reels | May 24 |
| His Girl's Wadding | Arthur Lake | July 23 | 2 reels | June 28 |
| Kounty Fair | Oswald Carteon | Jan. 4 | 1 reel | Jan. 7 |
| Last Stand | Bobbie Nelson | Jan. 25 | 2 reels | Dec. 21 |
| Law in the Saddle | Ted Carson | Apr. 5 | 2 reels | Mar. 1 |
| Lightning Rider, The | Ted Carson | Aug. 23 | 2 reels | July 19 |
| Lightning Express (Serial) | Chandler-Lorraine | June 2 | 10 episodes | |
| Make It Snappy | Sid Saylor | Feb. 15 | 2 reels | Jan 18 |
| Man Hunter, The | Ted Carson | July 26 | 2 reels | July 5 |
| Matter of Policy | Edwards | Jan. 13 | 1 reel | |
| Milky Way (Reissue) | Charlie Puffy | Mar. 10 | 1 reel | |
| Omer Khayam (Reissue) | | July 14 | 1 reel | |
| One Wet Night | Reach-Edwards | Feb. 24 | 1 reel | |
| Paul Revere (Reissue) | | Aug. 25 | 1 reel | |
| Plane Crazy | Sid Saylor | July 6 | 2 reels | June 7 |
| Peekaboo | Arthur Lake | May 21 | 2 reels | Apr. 26 |
| Pony Express Kid, The | Edmund Cobb | Aug. 9 | 2 reels | July 19 |
| Post of Honor | Bobbie Nelson | Feb. 22 | 2 reels | Jan. 18 |
| Prehisteric Man (Reissue) | | Aug. 11 | 1 reel | |
| Pronto Kid, The (Reissue) | Edmund Cobb | Apr. 12 | 2 reels | |
| Queen of Roundup (Reissue) | Josie Sedowick | Mar 1 | 2 reels | |
| Red Coat's Romance | Ted Carson | June 28 | 2 reels | |
| Restless Rest (Re-Issue) | Neely Edwards | Mar. 24 | 1 reel | |
| Ropin' Venus | Josie Sedowick | Jan. 18 | 2 reels | |
| Seeing Red (Reissue) | Billy Sullivan | Aug. 16 | 2 reels | |
| Should Husbands Players Marry? | | June 30 | 1 reel | |
| Sid's Long Count | Sid Saylor | May 25 | 2 reels | Apr. 26 |
| Sitting Pretty | Arthur Lake | Jan. 15 | 2 reels | Dec. 21 |
| Six Gun Justice | Bobbie Nelson | Apr. 19 | 2 reels | Mar. 15 |
| Some Show | Arthur Lake | Apr. 2 | 2 reels | Mar. 1 |
| Step Right Up | Sid Saylor | May 7 | 2 reels | Apr. 19 |
| Son of Courage | Bobbie Nelson | July 12 | 2 reels | June 21 |
| Storm King (Re-Issue) | Edmund Cobb | Feb. 16 | 2 reels | |
| Speak Easy (Reissue) | Charlie Puffy | Apr. 7 | 1 reel | |
| Trail of the Pack | Ted Carson | Jan. 7 | 2 reels | Dec. 7 |
| Under the White Robe (Re-Iskue) | Neely Edwards | May 12 | 1 reel | |
| Way of the West (Reissue) | Neely Edwards | Feb. 1 | 2 reels | |
| Why Walt | Slim Summerville | Feb. 10 | 1 reel | |
| Whia Hand, The (Reissue) | Billy Sullivan | Mar. 15 | 2 reels | |
| Wild West Waltop (Reissue) | Edmund Cobb | May 24 | 2 reels | |
| Willlam Tell | | Jan. 27 | 1 reel | |
| Wolf's Fangs | Ted Carson | May 31 | 2 reels | May 10 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arabian Gaza | | Mar. 3 | 2 reels | |
| *†§Bowery Bimbees | Oswald Carteon | Mar. 17 | 1 reel | Apr. 8 |
| *†§Broadway Follies | Oswald Carteon | Mar. 3 | 1 reel | Feb. 15 |
| *†§Brother for Sale (A. T.) | Sunny Jim | June 23 | 2 reels | Dec. 21 |
| *†§Chinese Blues (A.T.) | Sporting Youth | Mar. 31 | 2 reels | Mar. 29 |
| *†§Christmas Cheer (A. T.) | Sunny Jim | Feb. 3 | 2 reels | Dec. 14 |
| *†Chile Con Carmes | Oswald Carteon | Feb. 3 | 1 reel | Jan. 11 |
| *†§Cold Feet | Oswald Carteon | Aug. 16 | 1 reel | |
| *†§Detective, The | Oswald Carteon | Sept. 22 | | |
| *†§Discontented Cowboys | Sidney-Murray | Oct. 15 | 2 reels | |
| *†§Fellow Students | Sid Saylor | Apr. 9 | 2 reels | Mar. 8 |
| *†§Finger Prints (A.T.) | Kenneth Harlan | Mar. 23 | 10 episodes | |
| †§Football Follies (A.T.) | Sporting Youth | Feb. 3 | 2 reels | |
| *†§Foul Ball, The | Oswald Carteon | Oct. 8 | | |
| *†§Malowe'en | Sporting Youth | Apr. 14 | 2 reels | Apr. 8 |
| *†§Hammer & Tongs (A.T.) | Kane Richmond Leather Pusher Series | Oct. 6 | 2 reels | |
| *†§Hash Shop | Oswald Carteon | Apr. 14 | 1 reel | Apr. 12 |
| *†§Hell's Heels | Oswald Carteon | June 2 | 1 reel | June 7 |
| *†Henoecked | Oswald Carteon | Aug. 11 | 1 reel | |
| *†§Heroes of the Flames (A.T.) | | June 2 | 12 episodes | |
| *†§His Bachelor Daddy | Sunny Jim | May 14 | 2 reels | Apr. 19 |
| *†§Hot for Hollywood | Oswald Carteon | May 10 | 1 reel | May 24 |
| *Hurdy Gurdy | Oswald Carteon | Jan. 20 | 1 reel | Nov. 30 |
| *†§In Mexico | Oswald Carteon | | | |
| *†§Jade Rex, The | Lorraine-Parrin | Mar. 24 | 10 episodes | Feb. 22 |
| *†§Kid Roberts (A.T.) | Kane Richmond Leather Pusher Series No. 1 | | | |
| *Kisses and Curses | Oswald Carteon | Feb. 17 | 1 reel | Jan. 25 |
| *†§Knockout, The | Leather Pushers No. 3 | Nov. 5 | 2 reels | |
| *†§Lightning Express, The (Serial) | Lorraine-Chandler | June 2 | 10 episodes | April 12 |
| *†§Live Ghosts (F & D) | Ann Christy | Jan. 20 | 2 reels | Jan. 11 |
| *†§Mush Again | Sunny Jim | Apr. 23 | 2 reels | Mar. 29 |
| *†§My Pal Paul | Oswald Carteon | June 18 | 1 reel | June 28 |
| *†§Neighbors | Sunny Jim | Mar. 28 | 2 reels | Mar. 1 |
| *†§Not So Quiet | Oswald Carteon | July 7 | 1 reel | July 26 |
| *†§One Day to Live (A.T.) | All Star | Sept. 24 | 2 reels | |
| *†§Outdoor Sports | Sid Saylor | | 2 reels | Dec. 14 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§Pals in Buckskin No. 1 | Tim McCoy | | | | | | |
| | Indians are Coming Series | | | | | | |
| *†§Parlez-Vous | Summerville | Sept. | 10 | 2 reels | | | |
| *†Prison Panic | Oswald Cartoon | Apr. | 28 | 1 reel | | May | 10 |
| *†§Royal Fourflush | Sporting Youth | Feb. | 17 | 2 reels | | Jan. | 25 |
| *†§Schoolmates | Sporting Youth | Apr. | 28 | 2 reels | | Apr. | 26 |
| *†§Seeing Stars | Sporting Youth | Mar. | 17 | 2 reels | | Mar. | 8 |
| *†§She's a He (A.T.) | Sunny Jim | | | 2 reels | | May | 10 |
| *†§Singing Sap | Oswald Cartoon | | | 1 reel | | Sept. | 20 |
| *†§Sister's Pest | Sunny Jim | Feb. | 26 | 2 reels | | Jan. | 25 |
| *†Snappy Salesmen | Oswald Cartoon | Aug. | 16 | 1 reel | | | |
| *†§Spell of the Circus (A.T.) | F. Bushman, Jr.-N. Vaughn | Jan. | 12 | 10 episodes | | | |
| *†§Spooks | Oswald Cartoon | July | 21 | 1 reel | | | |
| *†§Steeplechase (T.) | Sporting Youth | Jan. | 6 | 2 reels | | Dec. | 14 |
| *†§Stop That Noise | Sunny Jim | July | 19 | 2 reels | | June | 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. | 1 | 1 reel | | Sept. | 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. | 29 | | | | |
| *†§Talking Newsreel | | Sept. | 29 | 1 reel | | | |
| *†Tarzan the Tiger (Serial) | Frank Merrill | Dec. | 9 | 10 episodes | | | |
| *†§Terry of the Times (Serial) | Hewes-Thompson | Aug. | 11 | 10 episodes | | June | 21 |
| *†§Traffic Troubles | | Mar. | 12 | 2 reels | | Feb. | 15 |
| *†§Tramping Tramps | Oswald Cartoon | Mar. | 21 | 1 reel | | Mar. | 29 |
| *†§Up and Downstairs | | Jan. | 29 | 2 reels | | | |
| *†§Vernon's Aunt | Dent-Archer | Feb. | 10 | 2 reels | | Feb. | 1 |
| *†§We We Marie | Slim Summerville | Oct. | 29 | 2 reels | | | |

## *WARNER BROTHERS*

*(Available sound-on-disc only)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| A Soldier's Plaything | Loder-Lyon-Langdon | Nov. | 1 | | |
| Big Boy | Al Jolson | Aug. | 30 | | July 26 |
| *†§Courage (A.T.) | Bennett-Nixon | June | 7 | 6830 | 74 | May 31 |
| *†§Dancing Sweeties | All Star | July | 19 | | June 14 |
| *†§Dumbells in Ermine (A. T.) | Armstrong-Gleason-Kent | May | 10 | 6300 | 70 | June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. | 25 | 7152 | 79 | Oct. 19 |
| *†§General Crack (A. T.) | John Barrymore | Jan. | 25 | 9809 | 109 | Nov. 16 |
| *†§Golden Dawn (A.T.) | Woolf-Segal | June | 14 | 7447 | 83 | June 21 |
| *†§Green Goddess, The (A. T.) | George Arliss | Mar. | 8 | 6653 | 74 | Feb. 22 |
| *†§Hold Everything (A. T.) | Lightner-Brown-O'Neill | May | 1 | 7513 | 84 | Apr. 12 |
| *†§Isle of Escape (A. T.) | Blue-Loy | Mar. | 1 | 5814 | 65 | Apr. 5 |
| *†§Mammy (A. T.) | Al Jolson | May | 31 | 7570 | 84 | Mar. 29 |
| *†§Man from Blankley's, The (A.T.) | John Barrymore | May | 24 | 6167 | 68 | Apr. 12 |
| *†§Man Hunter (A. T.) | Rin-Tin-Tin | May | 3 | 4383 | 49 | Apr. 12 |
| Matrimonial Bed | All Star | Aug. | 2 | 6030 | | Aug. 9 |
| Office Wife | Makeill-Stone | Aug. | 23 | | | |
| *†§Oh! Sailor, Behave (A.T.) | Irene Delroy-Chas. King | Aug. | 16 | 6850 | 66 | July 12 |
| *†§On the Border | Rin-Tin-Tin | Mar. | 15 | 4410 | 49 | Feb. 8 |
| *†§Recaptured Love | Bennett-Halliday | July | 5 | 6120 | 68 | June 7 |
| *†§Rough Waters (A. T.) | Rin-Tin-Tin | June | 7 | 4280 | 68 | July 26 |
| *†§Royal Box (A.T.) (German) | Moissi-Horn | | | 8000 | 89 | Dec. 26 |
| *†§Second Choice (A. T.) | Dolores Costello | Jan. | 4 | 8150 | 91 | Jan. 11 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. | 26 | 5268 | 59 | May 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. | 15 | 6413 | 71 | Feb. 22 |
| *†§Song of the West (A.T.) | Vilma Segal | Mar. | 15 | 7185 | 80 | Mar. 8 |
| *†§Sweet Kitty Bellairs | Claudia Dell | Aug. | 9 | 5772 | 65 | Sept. 13 |
| *†§Those Who Dance (A. T.) | Monte Blue | Apr. | 19 | 6876 | 78 | July 12 |
| *†§Three Faces East | Bennett-von Stroheim | July | 26 | 6120 | 88 | June 21 |
| *†§Under a Texas Moon (A. T.) | Fay Torres-Ley-Baery | Apr. | 1 | 7010 | 83 | Mar. 12 |
| *†§Wide Open (A. T.) | E. E. Horton | Feb. | 1 | 6341 | 71 | Mar. 29 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| A Soldier's Plaything | Coder-Langdon-Lyon | Nov. | 1 | | |
| Adam and Evening | | | | | |
| Bad Women § | Oell-Boley-Gordon | | | | |
| Barber John's Boy | Holmes-Mitchell | | | | |
| Bells Were Young | | | | | |
| Captain Applejack | John Halliday | | 5940 | | Aug. 23 |
| Captain Thunder | Fay Wray-V. Varconi | | | | Sept. 27 |
| Children of Dreams | | | | | |
| Divorce Among Friends | All Star | | | | |
| Doorway to Hell | Lewis Ayres | Oct. | 18 | | Sept. 20 |
| Fifty Million Frenchmen | Olsen & Johnson | | | | |
| Gay Caballero | | | | | |
| God's Gift to Women | Withers-Nixon | | | | |
| Ex-Mistress | Nolan-Hamilton | | | | |
| Life of the Party | Winnie Lightner | Oct. | 25 | | |
| Maybe It's Love | Brown-Bennett | Oct. | 4 | | |
| Mayfair | | | | | |
| Moby Dick | John Barrymore | Sept. | 27 | 7220 | Aug. 16 |
| Old English | George Arliss | Sept. | 27 | 7826 | Aug. 30 |
| Outward Bound | L. Howard-Fairbanks, Jr. | | | | Sept. 20 |
| Penny Arcade | Withers-Knapp | | | | |
| Red Hot Rhythm | Winnie Lightner | | | | |
| River's End | Bickford-Knapp | | | | |
| Sinners' Holiday | | Oct. | 11 | | |
| Sit Tight | Lightner-Brown | | | | |
| Steel Highway | Withers-Aster | | | | |
| Viennese Nights | Gray-Segal-Hersholt | Sept. | 20 | 9007 | Aug. 30 |

## VITAPHONE VARIETIES (D)

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| A Syncopated Sermon | Johnson Chow-Robison | | 1 reel | |
| Absent Minded | Perkins-Ford | | 882 | 10 | Apr. 12 |
| Aida, Frances | | | 522 | 6 | Feb. 8 |
| Alpine Echoes | Douglas Stanbury | | 1 reel | | |
| And Wife | Elliott-Davis | | 971 | 11 | Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1435 | 16 | Mar. 15 |
| At the Round Table | Hellinger-Hopper-Hunyon-Corbett | | | | |
| At Your Service | Landis-Halligan-Blackwood | | 622 | 7 | |
| Bard of Broadway, The | Walter Winchell | | 2 reels | | |
| Barefoot Days | Cast of Children | | | | |
| Battery of Songs, A | Hoyt-Coots-Quintelle | | 710 | 8 | May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | | | Aug. 30 |
| Believe It or Not, No. 3 | Robert L. Ripley | | | | |
| Believe It or Not No. 5 | Robert L. Ripley | | 1 reel | | |
| Benefit, The | Joe Frisco | | 926 | 10 | Feb. 8 |
| Bernie, Ben | Orchestra | | 771 | 9 | Apr. 19 |
| Big Money, Potter Series | Littlefield-Ward | | 1141 | 12 | May 24 |
| Bigger and Better | Watsons | | | 8 | Aug. 9 |
| Body Slam, The | Lambert-Ladoux-Irving | | 1 reel | | July 19 |
| Box Car Blues | Leonne Tunes No. 5 | | 1 reel | | |
| Bridal Night | Arthur-Merriam | | | | |
| Broadway's Like That | Ruth Etting | | 864 | 10 | Mar. 8 |
| Bubble Party, The | Geo. Sweet | | 629 | 7 | |
| Bubbles | Vitaphone Kiddies | | 686 | 8 | |
| Cave Club, The | Leach, Mehman-Perlet | | 781 | 9 | |
| Celeste Aida | Giovanni Martinelli | | | 9 | June 21 |
| Cheer Leader, The | Tom Douglas | | 826 | 9 | |
| Christmas Knight | Washburn-Eddy-Middleton | | 696 | 8 | |
| College Capers | | | | | |
| Collegiate Model The | Ona Munson | | 2 reels | | May 10 |
| Compliments of the Season | Dressler-Lane-O'Brien | | 2 reels | | Aug. 30 |
| Congo Jazz | Looney Tunes No. 2 | | 1 reel | | |
| Contrary Mary | Bobby Watson | | 838 | 9 | June 7 |
| Cry Baby | Vernon-Treen | | | | |
| Danger | Litel-Campeau-Merriam | | 744 | 8 | May 24 |
| Desert Thrills | Edwin Bartlett | | 725 | 8 | July 26 |
| Devil's Parade, The | Sidney Toler | | 888 | 10 | June 14 |
| Dining Out | Kent-Lake | | | | |
| Doctor's Wife | Panoborn-Aster-Mitchell | | | | |
| Done in Oil, Potter Series | Littlefield-Ward | | 1539 | 17 | June 14 |
| Ducking Duty | Conklin-Morgan | | 493 | 5 | |
| Duel, The | Wales-Teasdale | | | | |
| Emergency Case | Hugh Cameron | | | | Sept. 27 |
| Eternal Triangle, The | Rich-Standing-Kaliz | | | | |
| Evolution | Progress of Motion Pictures | | | 10 | June 21 |
| Evolution of the Dance | Lunino Lane | | 1071 | 12 | Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | | |
| Family Ford | | | | | |
| Fashion's Mirror | Newberry-Thompson | | | | |
| Faust, Duet-1st Act | Chas. Hackett | | 872 | 16 | Nov. 20 |
| Feminine Types | Jean Barrios | | | | |
| Fight, The | Norman Brokenshire | | 1 reel | | May 10 |
| Find the Woman | Hugh O'Connell | | 817 | 9 | |
| Five Minutes From the Station | Overman-Churchill-Sidney | | | | |
| Footnotes | Page Sisters & Oscar Grogan | | 519 | 6 | Apr. 19 |
| For Art's Sake | Broderick-Crawford | | 1 reel | | Sept. 27 |
| For Two Cents | De Wolf Hopper | | 1 reel | | |
| For Sale | Gregory Ratoff | | 523 | 6 | June 14 |
| Fore | Ford-Lane | | | | |
| Fowl Trouble | | | | | |
| Frame, The | Boyd-Middleton | | 934 | 10 | |
| Gates of Happiness | Arthur Pat West | | | 8 | Sept. 27 |
| Getting a Raise, Potter Series | Littlefield-Ward | | 1130 | 13 | May 10 |
| Ginsberg of Newberg | Eddie Lambert | | 2 reels | | Aug. 2 |
| Girls We Remember | | | | | |
| Glee Quartette, The | Jack Buchanan | | 552 | 8 | Feb. 15 |
| Going Places | Shaw & Lee | | 880 | 7 | June 7 |
| Grand Uproar | Jim McWilliams | | 702 | 8 | May 31 |
| Grounds for Murder | Foster-Glendenning | | | | |
| Gym Jams | Lew Mayer | | 635 | 7 | Apr. 19 |
| Hard Guy | Spencer Tracy | | 1 reel | | Sept. 6 |
| Head Man, The | O'Connell-Kelly | | 798 | 9 | Apr. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | 1315 | 13 | |
| Heidt and His Californians | | | | | June 7 |
| Her Relatives | Neely Edward | | | | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels | 19 | Aug. 30 |
| His Public | Morris & Campbell | | | | |
| Holland | Technicolor | | 731 | 6 | June 14 |
| Holiday in Storyland, A | Vitaphone Kiddies | | 799 | 9 | |
| Hold Anything | Looney Tunes No. 3 | | | | Aug. 26 |
| Honolulu | Madison-Marsh | | 1 reel | | |
| Horse Sense | Bob Roebuck | | | | |
| Idle Chatter | Lou Holtz | | 908 | 10 | Apr. 19 |
| Ill Wind, An | Hibbard-Loreh-Graham | | 2 reels | | June 14 |
| I'll Fix It | Kent-Lake | | 1 reel | | |
| Japanese Bowl, The | Technicolor | | 694 | 8 | June 14 |
| Jay Walker, The | Chester Clute | | 1 reel | 10 | Sept. 13 |
| Jazz Rehearsal | Kane-Edwards | | 1 reel | | May 10 |
| Keeping Company | Eddie Buzzell | | 1746 | 19 | May 10 |
| Legacy, The | Betty Compton | | 2 reels | 15 | Aug. 30 |
| Letter, The | Pauline Garon | | 800 | 9 | |
| Let's Elope | Betty & Jerry Browne | | 845 | 9 | June 14 |
| Let's Merge | Doree Leslie | | | | |
| Lobo, Duo of Dogs | Lobo | | 990 | 7 | Mar. 8 |
| Lonely Gigio | Lotti Loder | | 822 | 9 | |
| Lost and Found | Demarest-Bond | | | | |
| Love Boat | Herman-Lindberg | | 784 | 8 | Mar. 1 |
| Many Happy Returns | Connolly-Gottschalk-Evans | | 2 reels | 17 | Aug. 30 |
| Married | Flint-Ridges-Foran | | | | |
| Master Sweeper, The | Chester Conklin | | 904 | 10 | Mar. 8 |
| Matinee Idle | Henry Hull | | 885 | 8 | June 14 |
| Military Post, The | Roberto Guzman | | 570 | 6 | Mar. 15 |
| Modern Business | | | 800 | 9 | |
| Money, Money, Money | Mason-Keeler | | 878 | 10 | |
| Mr. Intruder | Otto Kruger | | | | |
| My Mistake | Donald Brian, Pat O'Brien | | 1 reel | | |
| Naggers, The | Mr. & Mrs. Jack Norworth | | 1 reel | | June 14 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | | 845 | 8 | June 14 |
| Nay, Nay, Nero | Cameron-Watson | | 1 reel | | |
| Nightingale, The | Osborne-Talbot-O'Brien | | 2 reels | | |
| Nile Green | Broderick-Crawford | | 740 | 8 | June 7 |
| No-Account, The | Hardie-Hutchinson | | 777 | 8 | |
| Office Steps | McNaughton-Thompson | | 874 | 10 | May 31 |
| Oh, Sarah | Jack McLallen & Sarah | | 1 reel | | |
| On the Rancho | Will & Gladys Ahern | | 600 | 7 | Mar. 15 |
| Only the Girl | Wattles-Marsh | | 560 | 6 | |
| Operation Table, The | Edgar Kennedy | | 935 | 9 | Aug. 9 |
| Out for Game, Potter Series | Littlefield-Ward | | 2 reels | | Aug. 9 |
| Pagliacci | Giovanni Martinelli | | | | |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | | 1743 | 14 | |
| Paper Hanging | Johnny Arthur | | 1 reel | | May 31 |
| Pauio, Paquita & Chiquita | | | 832 | 9 | |
| Pay Off, The | H. B. Walthall | | 1070 | 12 | Mar. 8 |
| People Vs. The | Campeau-O'Malley | | 848 | 8 | Apr. 12 |
| Perfect Understanding, A | May-Oaks | | 537 | 6 | |
| Play Boy, The | Fox-Curtis | | 2 reels | | |
| Poor Aubrey | Franklin Pangborn | | 2 reels | | May 10 |
| Poor Fish, The | Cavanaugh-Ridges-Schafer | | | | |
| Private Detectives, A | Priscilla Boys | | | 8 | Sept. 27 |
| Putting It On | Jarvis-Bond | | | | |
| Railroad Follies | Varieties No. 4209 | | 1 reel | | Aug. 23 |
| Reno or Bust | Pangburn-Elliott | | 1150 | 13 | June 7 |
| Road Knights | | | | 9 | Aug. 9 |
| Rhythm | Reisman Band | | | 15 | Aug. 9 |
| Royal Fourflush, The | Eddie Buzzell | | 1558 | 17 | June 14 |
| Rural Hospitality | Roger Imhof | | | | |
| Russian Rhapsody, A | Kuznetzoff & Nicolina | | 704 | 8 | |
| Ryan & Lee | | | | | June 14 |
| Salesman, The | Orth-Vernon | | | | |
| School Daze | Musical-song-dance skit | | 2 reels | | Aug. 30 |
| Scotch Tape | Scott Sanders | | | | |
| Seeing Things | Demarest-Auer-Fielding | | 2 reels | | |
| Seeing Off Service | Penner-Budey-McNaughton | | 1 reel | | |
| Seymour, Ann | Songs | | | | |
| Shakespeare Was Right | | | | | |
| She Who Gets Slapped | Tom Dugan | | | | June 7 |
| Ship Ahoy | All Star | | | | |
| Showin' Off | Vitaphone Kiddies | | 1 reel | | |
| Sinkin' in the Bathtub | Looney Tunes No. 1 | | 1 reel | | May 10 |
| Skin Game, The | Irving-Lambert-Duffy | | | | |
| Slick As Ever | H. J. Conley | | 2 reels | | June 7 |
| Song Paintings | Ann Seymour | | 1 reel | | June 7 |
| Song Plugger, The | Joe Frisco | | 1390 | 16 | June 7 |
| Sound Effects | Buddy Fraos | | 653 | 7 | May 10 |
| South Sea Pearl | Gaston Glass | | 2 reels | | May 10 |
| Stand Up, The | Watson-Cameron-Mack | | 685 | 8 | June 14 |
| Stepping Out | Penner-Phillips-Donnelly | | 1 reel | | |
| Stiff Alarm, The | Webb-Allen | | 1 reel | | June 7 |
| Strong and Willing | Trixie Friganza | | | | |
| Strong Arm The | Harrington-O'Neil | | | | |
| Substitute, The | Chas. Lawrence | | | | Sept. 27 |
| Surprise | Dugan-Leonard | | 1038 | 12 | |
| Suspicion | Lyons-Earle-Morne | | | | |
| Syncopated Sermon, A | Hall & Johnson Choir, Willard Robinson | | 1 reel | | |
| System | Clements-Knapp | | | | |
| Taking Ways | Codee & Orth | | 2 reels | | May 10 |
| Talking It Over | Jack Osterman | | 739 | 8 | |
| Taxi Talks | Tracy-Alexander | | 1348 | 15 | June 14 |
| Temple Belles | Green-Blackman | | 1348 | 15 | June 14 |
| Tenement Tonnie, A | Ryan & Lee | | 758 | 9 | June 14 |
| Thank You, Doctor | Varieties No. 1028 | | 1 reel | | Aug. 23 |
| Tintypes | Yorke & King | | | | |
| 23 Skidoo | Lew Fields | | 854 | 10 | June 14 |
| Two of a Kind | Lytell-Fant | | 1 reel | | June 7 |
| Two Rounds of Love | Rennie-Dixon | | | | |
| Varsity Show, The | Olive Shea | | 1390 | 9 | |
| Vengeance | Richmond-Moorhead | | 819 | 8 | Feb. 8 |
| Victim, The | Orth-Howard | | | | |
| Wanderer, The | Douglas Stanbury | | | 9 | Sept. 13 |
| Who's the Boss? | Pangborn-Howard | | | | |
| Webster Ian Students | Ryan-Lee | | 801 | 8 | Apr. 19 |
| Wedding of Jack and Jill, The | Vitaphone Kiddies | | 701 | 8 | June 7 |
| Wedding Belles | Howard-Newton | | 465 | 5 | |
| What a Life | | | 955 | 11 | June 14 |
| Who Pays? | Murray-Oakland | | 842 | 10 | Mar. 15 |
| Where There's a Will | George Hassell | | 2 reels | | |
| Window Cleaners | Brice-Edwards | | 837 | 7 | Apr. 19 |
| Woman Tamer, The | Gilbert-Howard-Davis | | | | |
| Won to Lose | Irving-Lambert | | | | |
| Work, Milton C. | | | | | |
| Yamekrew | | | 857 | 9 | Apr. 26 |

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

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VOLUME XLII
NUMBER 15

Motion Picture News

NEW YORK CITY
OCTOBER 11, 1930

# Schenck Seeks Angel in Hughes; Pathe Control Is Goal with RKO Joining Race

### *Denies Hughes Buy*

**Hollywood—Joseph M. Schenck, arriving here Thursday from the Coast, denied that Howard Hughes has acquired an interest in United Artists. He made no mention, however, of the reported deal under way for Hughes to buy into Art Cinema Corp.**

**Mary Pickford, Schenck stated, has abandoned plans to appear in a New York stage play, intending to continue picture work.**

## Tear Bombs, Cig Butts, Bottles, One Bad Dream

Chicago—Investigation of the "mystery" of the finding of a tear bomb in a Congress Hotel room which had been vacated by Al Steffes of Minneapolis transfers suspicion from the tear bomb to the author or authors of the story.

F. E. Burke, manager of the Congress, after denying any knowledge of the incident, authorized a MOTION PICTURE NEWS representative to conduct his own investigation with full co-operation from the hotel

(*Continued on Page* 34-*D*)

### *Lorentz Rides Into One Jam; Avoids Another*

A little matter of mixing names caused embarrassment aplenty to Pare Lorentz, picture critic of *Judge*, and the Guaranty Trust Company of New York, when, in a recent issue, the scribe stated that the bank had issued a report characterizing the picture companies as "unsound and risky."

Fireworks began to pop over the heads of the bankers, who were innocently blamed for the sock, and the latter in turn leveled their cannon at Lorentz, who rushed into print with the following:

"Some time ago in these columns I claimed that the Guaranty Trust Company of New York had issued a report characterizing the movie companies as unsound and risky. The Guaranty Trust Company, never made such a statement, and I'm sorry the whole thing came up. I'm not going to make a mistake again and attempt to name the bank that did issue such a report (it really wasn't just an idea that I made up—my information was confidential and supposedly authoritative, but mixed up on its banks, and I'm not going to attempt to start all over again)."

To which one nit-wit replied, "Now I'll tell one."

### *U. A. Chief to Sell 50% of Art Cinema Interest; Slashes Salaries*

Joseph M. Schenck's efforts to obtain new financing through proposed sale of an interest in Art Cinema Corp. to Howard Hughes, coupled with a plan for acquisition of Pathe to help seal the bargain, may precipitate a race between Schenck and Radio-Keith - Orpheum to get control of Pathe.



*Joseph M. Schenck*

Having instituted in New York drastic moves to cut overhead through pruning of personnel and a general 10 per cent reduction in salaries, Schenck has returned to the Coast, where negotiations are reported being continued to dispose of a 50 per cent interest in Art Cinema with Hughes as the buyer. This is the second maneuvre to holster finances of the production company, which some months ago borrowed $3,000,000 from Paramount.

Pathe figures in the proposed deal as an added attraction, it is said, its stars being wanted to strengthen the United Artists array. Joseph P. Kennedy is reported to have offered to sell control to Schenck at various times, but the deal now is reported as "very hot."

#### Radio Ready to Act

Meanwhile, Radio does not intend to let the Pathe plum slip through its fingers, it is indicated, with negotiations now under way between David Sarnoff and Elisha Walker of the Bancamerica-Blair banking group. Radio has sought to make a deal on various occasions, it is stated, wanting par-

(*Continued on Page* 34-*D*)

### *RKO-Pathe Terms*

**Under terms of the deal reported under way between David Sarnoff and Elisha Walker, Radio would buy 1,000,000 shares of Class B common and 250,000 shares of Class A common stock of Pathe. The latter has outstanding $5,500,000 in bonds, but there is no provision for these to be taken over by Radio, it is said, which would mean that Pathe's identity would be retained and operations of the organization maintained as an individual entity.**

### *"Bad Business"*

**"All wet" was the manner in which one sales department head characterized salary reductions being made to pare overhead.**

**"At a time when the industry needs real push to get ahead it is fallacy to cut salaries, thus weakening employee morale," he said. "It would have been okeh if when the companies were making big dough they had boosted salaries, but they didn't, so cuts now not only are unfair but bad business."**

## 'Wolf' Cries Are Drowned Out By Business Cheers

While some companies in the industry are crying "wolf," pruning their personnel and cutting salaries, business generally is on the upswing with wages holding firm, states a national survey presented to the National Association of Manufacturers at its annual convention in New York.

Although the trade slump has been widespread, it has not been sufficient to "weaken the confidence of understanding minds in the essential parts of our American economic system," John E. Edgerton, woolen mill head, told the convention.

### *Sap Stunt Starts Salary Slash Idea in Big Brain*

One of the week's big laughs in New York film circles was the result of one of those highly formal interviews which a second string distributor condescended to grant to a weekly trade paper reporter.

The big shot distrib, being a busy, high-powered executive, instructed his press agent to collaborate with the newshound on a set of questions which could be submitted at the interview. Much of his "valuable" time would be saved by such a method, he pointed out.

The P. A. and the scribe got together and the former, hearing rumblings of personnel cuts and salary slashes, hit upon the bright idea of including a feeler in the question line-up. This done, the reporter was ushered into the sanctum-sanctorum of the big gun and everything went over as per schedule.

The interview was fast drawing to a close

(*Continued on Page* 34-*D*)

Motion Picture News

Vol. XLII NEW YORK CITY, OCTOBER 11, 1930 No. 15

# THE PENNY IS MIGHTIER THAN THE DOLLAR

WHILE Hollywood's mahogany chair-warmers and New York's affirmative executives continue to sit in repose, the slashing of microscopic salaries continues without interruption. The payroll shrinks in proportion to the rising satisfaction of the pygmy brain that sponsors the cut and the business ship of state assumes even keel. Perhaps.

It's hard to believe that seasoned film men who profess to know their business can blind themselves so completely to the light. They know, or they should, how sensitive a product they deal in. They know, or should, that the value of a picture fluctuates like the wind; that what the salesman, for instance, can get in price depends on his ability, plus his enthusiasm, to put over his deals.

## *Ant Hills Bucking Mountains*

YET, overlooking the mountains in waste, they permit annihilation of the ant hills, and, by their very actions, allow the stamina of their men in the field to face disintegration.

How can a go-getter salesman be expected to knock 'em dead when in the back of his mind he wonders when the price-slashing farce enacted in the home office will reach him? How, conceivably, can the rank and file be expected to keep that shoulder to the wheel when the reward is either discharge or salary reduction the moment bad pictures or economic depression throw the tremors of panic into the front office?

And why, will some enlightened soul inform us, should it be necessary to remind the great brains of the industry how basically unsound is a business precept so obviously founded on lack of vision?

## *The Rally of the Penny-Savers*

THIS column touched on the situation when the penny-savers first got their bright idea. An important man, who agrees with the writer that the procedure is wet and thereby stamps himself as a lone wolf among his executive compatriots, suggested the other day that it might be well to repeat what was published at the time. Here it is:

"The gladiator play boys of ancient Rome never supplied their toga-bedecked citizenry with a more entrancing, if not quite so futile, spectacle than is being unfolded today in some of our best film circles.

## *Spotlight on Some Truths*

"THE bankers are looking the other way when flotations of new issues are broached. Cash is consequently hard to get. Theatre grosses, until two weeks ago, were more low than high, while here in New York circuit managers looked glum, felt that way and didn't know what to do about it.

"So from the high places came the word and picayune retrenchment was started on its smallish way. Publicity men were fired. Also advertising men. Clerks were dismissed, stenos let out and some consciences thereby eased.

"In New York there are high-priced incompetents tenaciously holding their fat jobs. They are relatives, political henchmen of the man in the saddle or they know where the body is buried."

## *When the Wash-Up Comes*

WHEN the adding machines stop clicking and grosses are finally tallied, the outfits that squandered morale to save a few thousands might well take mental inventory. If they are honest and at all penetrating in their diagnosis, the conclusion will be inevitable.

In this business, money has to be spent to bring money back. Rant against it, scoff at it, or even pooh-pooh it. Thirty years of motion pictures have demonstrated this to be the truth.

It's inescapable.

KANN

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# Mayor Walker of New York Resigning Post Jan. 1 to Join Fox Legal Staff?

### *Come Down to Earth, Bo!*

**There's a certain element on the staffs of Broadway picture palaces which is due for a healthy kick in the pants because of its totally uncalled-for high-hattin' attitude when asked for press information. Some of them are managers, while others are alleged press agents, who are being paid only to publicize the film and stage attractions of their respective theatres, which job they sorely fall down on when a newshound attempts to secure the dope on current picture attractions.**

**This week a reporter called the New York Strand no less than four times for names of attractions on the current program, and then gave it up as a bad job. "Too busy," was the theatre's reply.**

**Some noive.**

## Future Activity Of William Fox Puzzle on Coast

Los Angeles—Status of William Fox, as respects his reported agreement with Fox Film, to serve as adviser for a five-year period, is being speculated upon here in view of the deal with H. L. Gumbiner. Fox is said to be the owner of the site on which Gumbiner's new house is being built and is to operate the office building which is to be a part of the structure.

Gumbiner's new theatre is to open in January and, it is declared, will be the most pretentious house west of Chicago. There is an estimated $2,500,000 involved in the venture. A number of innovations will feature the theatre.

Whether Fox is to be cut in on the profits of the theatre, or appear only in the part of landlord, has not been made clear.

Gumbiner is the owner of the Tower, 950-seat house which he built at a reported cost of $426,000. With the cost of the land, running the total well over $1,000,000, many were skeptical, saying Gumbiner couldn't come out on the venture, but he proved otherwise by rapidly getting back his investment, with the house continuing in the black.

## *MacLean and Boasberg to RKO Plant as Producers*

Hollywood—From acting to supervising is Douglas MacLean's hop in production. The former Ince and Christie star has been signed by RKO as an associate producer and will first handle the Wheeler-Woolsey comedy to follow "Hook, Line and Sinker."

Al Boasberg, gag man, has also joined Radio in a capacity similar to MacLean's. He has been given no assignment as yet.

## *Champion of Industry Decides To Return; Was M.P.T.O.A. Counsel; Fought Cohen*

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James J. Walker, mayor of New York, is preparing to return to the picture business, it is learned on reliable authority. The veteran former counsel of the M.P.T.O.A. is to hand in his resignation Jan. 1 as chief executive of the world's largest city to join the legal department of Fox, states this authority.

Report that Mayor Walker was joining Fox was promptly denied when it first cropped up several weeks ago, but the story now is that the mayor has definitely decided to cast his lot with that organization.

### Quits After Cohen Fight

Walker was for several years the general counsel of the M.P.T.O.A., following his projection into the limelight at the Cleveland convention, where the organization was formed. He resigned in 1922 at the Washington convention after a squabble with the then president, Sydney S. Cohen, who charged him with "sitting at Will H. Hays' feet."

He had been a dominant figure in exhibitor work, touring the nation with independence as his battle cry. He led the fight against producer-distributor theatre operation, which was climaxed at the Minneapolis convention in 1921, where Adolph Zukor promised that Paramount would cease acquiring and building theatres. At that time he was minority leader in the New York State Senate, where he always championed the industry's cause.

### Scandals Not an Influence

Even before the present investigations into New York scandals, Mayor Walker had determined to resign to join Fox, it is declared. It was rumored in the New York press also that he was to supplant Will H. Hays.

When the story was first bruited about in late August, Motion Picture News telegraphed Mayor Walker for comment. The wire was never answered.

### The Insiders' Outlook

...really take it on the chin for those two hundred thousand iron men?

***Is It True That—***

A certain figure, looming large in public life, is about to abandon politics in favor of a big job with one of the major producer-distributor-exhibitors?

If a theatre executive around New York pried himself loose from a many chair more of... into the fold...

*The tip-off on the Walker yarn, first published in MOTION PICTURE NEWS on August 30.*

### *More Truth Than Poetry*

**Motion picture engineering "wizards" and technical "experts" are due for the shock of a lifetime shortly, when a noted personality makes known the details of a new invention which has only just emerged from his laboratory.**

**The fact that the basic thought for its development has never occurred to anyone before, so far as is known, is most amazing because of its obviousness.**

***Motion Picture News*** **learns exclusively that the device may result in the solution of one of the industry's greatest technical problems, possibly saving millions to producers and exhibitors in equipment, and, if it materializes, revolutionizing the particular branch for which it is intended.**

## Johnny Bull to Grab 60 Houses In the States

British interests will force British pictures upon the American market, going directly to fans in this country through a string of 60 theatres in as many key towns widely scattered over the entire country.

Product from Great Britain, except in rare instances, has been unable to make headway in this country because of inability to secure distribution through the big companies, which control a healthy slice of the exhibition field, while independent distributors have not evidenced any enthusiasm for the foreign-made stuff and usually steer clear of it.

Using the Cohan Broadway house in New York as the first stands, Capt. Harold Auten, understood to be acting on behalf of British International, London, and a group of English bankers, has under consideration building up the contemplated string of 60. Majority will have a weekly change policy.

## *N. W. "Big Shot" May Sock Back in M-G-M Suit*

Minneapolis—Something akin to an explosion which will be heard throughout the Northwest is expected to occur when and if M-G-M goes through with its suit against Ed Backus of the Grand Theatre Co., International Falls, Minn., for alleged breach of contract. For Backus, who is a member of the Backus-Brooks Lumber Co., is by way of being one of the Northwest's wealthiest men, and one of the leading political powers of the Northwest.

About $11,000 is involved in the suit, with Backus contending he rates an adjustment on the film rentals concerned. With M-G-M understood to be prepared to prosecute its claim, retaliation is anticipated.

# INSIDERS'

FEARFUL, perhaps, that history might repeat itself, the brothers Warner are said to have safeguarded themselves against adversity to the tune of a $20,000,000 trust fund. The dough is said to be in escrow and to be inaccessible for many years to come.

Up to the time of the entrance of John J. Raskob, the brothers are said to have set aside about $8,000,000, but the Raskob deal swelled the bankroll considerably. The national Democratic chairman is said to have purchased 200,000 shares of the common at $40 per share.

Whenever you ask Harry Warner about Raskob, he will tell you that after all his company's stock is for sale in the open market and that if Raskob, or any other Wall Street operator, is anxious to buy, the principal requisite is the do-re-mi with which to do so.

But up and down the main stem, the query on everybody's tongue is this:

"What do you hear about Warners?"

Speculation is widespread over the immediate future. The bankers, as represented by Dick Hoyt and Walter Sachs, are pretty much the big boys these days. And what they say is the McCoy in the Warner ranks.

### *Mental Gymnastics*

Just what inspired Hayden Stone's return to picture financing is another question that is stirring comment. After the Richard Hoyt Syndicate had secured control of West Coast and disposed of it to Fox in the days when the William's phalanx was thundering down the road to theatre supremacy, John Dillon, Hoyt's trusty sidekick, openly declared he and his company were out of the business.

Then, for no reason which seemed apparent, Hayden, Stone stepped neatly into the Warner mix-up. It all seemed contrary to Hoyle and the pattern which the dopesters had worked out.

The unexpressed, but persistently reported, interest behind the move is declared to be the Du Ponts. The Wilmington crowd has a neat number of millions on the loose with apparently no place to go. Other bankers found the celluloid haven a comfortable one in which to repose. Besides, the Du Ponts manufacture raw stock and George Eastman for many years has been having pretty much of his own way in that important by-product. From there, you can piece the puzzle together without further help from *The Insiders.*

One extremely important banker remarked the other day and was sorry immediately thereafter that he had spoken:

"Keep your eye on the Du Pont interests. The Wall Street underground has it that they are ready to walk into the picture business with a thud that will rock the foundations of the industry."

Beyond that he would say nothing.

There's one other angle on the Warner situation that rates attention. Then on to other matters.

Hoyt knows Spyros Skouras. Matter of fact, a choice story making the rounds in limited fashion is that it might have been the gentleman from St. Looey who influenced Hoyt to bring Hayden, Stone into the picture.

Later developments concerning Skouras' spot in the Warner set-up may offer proof that this report has a definite foundation in fact. There are those who insist they are right that Skouras will shortly have considerable more to say in the Warner management than the conduct of the theatre chain, although, in these days of asthmatic box-offices, that is enough of a worry. The Hoyt-Skouras association would imply much faith in the latter by the former. Etc., etc.

### *Can You Guess—*

**WHAT "big" film man was so humiliated over a recent business boner that he made a hurried and none-too-graceful exit for the Coast, after being told he had become the laughing stock of Broadway, to stay there until the odor dries up?**

**Exactly what is the nature of the questionable "business" arrangement carried on between two New York companies for the past year and how long it will be before the expose which must come will smite the industry between its surprised optics?**

**Who the leaders in this inside deal are and what the trade will think of their morals once the spotlight is flashed in their direction?**

**The monicker of the independent producer on the coast, known as the money lender of Hollywood, who has plenty of celebs on the cuff for plenty?**

**Why is a "w. k. film man" so interested in ascertaining the details of a paragraph appearing recently in this very spot and involving what appears to be a fellow executive?**

**And what did one of the former's aide-de-camps promise a Motion Picture News reporter if he would supply the lowdown?**

**In what organization some of the inner workings are being unearthed with a minor executive nursing a peeve doing the unearthing?**

**How much consternation his research will create if his findings should ever reach the light of day?**

### *Fortune Gone Astray*

With wide film being projected into the picture for a test of box office strength, at least, it is interesting to recall the millions John D. Elm would have made out of it—if it clicks—under his former contract with Bill Fox. That agreement, it is said, called for a five per cent of the gross on all pictures using the process over a period of years, but Fox bought it up.

The Grandeur experiment is said to stand General Theatres Equipment $250,000 to date. When first introduced the nut was $100,000, it is said. The cost of designing and manufacturing the machines and cameras is responsible.

It is figured that a change over to wide film will cost the industry as much as did the rush to sound, which is said to have been between $350,000,000 and $500,000,000, with the end not yet in sight. That belief has led to a gentlemen's agreement to hold off on the introduction of wide film until cost of sound is absorbed.

However, with the novelty of talkers already worn off, the situation seems to be changing. Now comes the interesting test between Grandeur and Realife, scheduled next week in New York. Maybe wide film will click to an extent which some of the big operators figure will justify its general introduction.

### *Fuses, Dynamite, Sparks*

Everybody seems to be sidestepping wide film these days—that is, so far as published comment is concerned. But there are a few retentive memories which recall the stand-off attitude on sound assumed by the business until a young warbler named Jolson knocked 'em out of their seats with "The Jazz Singer" in the waning days of 1927 and early 1928.

Towns like Charlotte ditched dates to hold Jolson for something like six weeks and, before anyone quite realized what had transpired, the industry was off on one of its periodic spells of insanity.

Agreements or no, the day a real attraction on wide film begins to wreck box-office records, the stampede will be on to play a return date. Those able to re-

# OUTLOOK

sist the pressure will urge caution, but, take it from an *Insider* who has been watching this business for years, the tide will refuse to be stemmed.

The spark of one knock-out, smash hit will be sufficient to set the fires of a wide film revolution flaming clear across the nation.

### *Kennedy Returns*

Remember when Joe Kennedy upped and declared he had retired from films in favor of banking?

Some of the industry's oracles fell for it. *The Insiders* held a meeting, developed what at the time looked like a brainstorm and then expressed the thought in print that Joseph P. had no such idea; that if he had, it wouldn't be long before he changed his mind.

It's come.

You can stop us if we're wrong, but this is what *The Insiders* see from their Outlook tower:

That Kennedy is figuring in the discussions now being waged between David Sarnoff and Elisha Walker anent the acquisition of Pathe by Radio (You'll find more of this elsewhere.)

That Kennedy has been conversing with Joe Schenck regarding the possibility of a deal between Pathe and United Artists.

That, if United Artists decides to call it a day, Kennedy may be the chap whose job it will be to place the U.A. stars on other programs.

You can't do all that when you're on the retired list.

### *A New Gadget*

Hollywood, the land of previews, is now under the constant surveillance of every major circuit in the field. This is how it works:

Each circuit chain has a spotter whose job it is to cover previews, analyze new product from the b.o. and hurry his opinion through to his superior in New York. In some instances, the spotter is on the payroll of the studio affiliated with the circuit. In other instances, the sleuth operates under special assignment. This criss-cross check-up practically covers every picture made.

This is why it works:

While the big producers are linked together in booking alignments with each other's circuits, it is obviously essential, for instance, for the Warners to know what Paramount is about to spring. Twist it any way you like and the conclusion is the same. Strategic spotting of star names is a very vital factor in successful theatre operation, as is types of pictures. Theatre grosses rise and fall with startling and unexplained rapidity. Any advance information which may have a bearing on bookings is vital information.

### *Generals and Armies*

**BACK in '17 or thereabouts when Germany and the Allies were cussing at each other across the trenches, it finally became apparent that, like cooks, too many generals often soured the broth.**

**So eventually came the decision to appoint a commander-in-chief of the Allied forces. From then on, it seems, the various sectors acted in unison and when one army needed reserves, there was no quibbling. The reserves went in to stem the tide of battle.**

**This mild dabble into history illustrates what happened between Harold B. Franklin and Harley L. Clarke. Franklin unquestionably did a fine job in building up Fox West Coast to its present enviable position. Harold has always felt that he had contributed a very substantial portion of Fox Film's profits and insisted this was possible because he ran his powerful chain as he saw fit and without anything beyond a perfunctory control from New York.**

**On the other hand, Clarke felt that, while Franklin was very much of a main drag executive, Fox West Coast was, after all, only one of the children and Fox Film the daddy; that if the parent insisted upon administering a dose of castor oil the child should have been obedient enough to swallow it.**

**Franklin thought otherwise and said so; the two viewpoints refused to become reconciled and the former is now out. There were other considerations, such as salary and a percentage of the net, but they weren't one-two-three by comparison with the real issue that caused the split.**

THE enigmatic Mr. Hughes, after all, will produce "Queer People," the story of Hollywood which has sometimes been described in picture circles as one of the most vicious attacks on Hollywood ever published.

Why?

*The Insiders* level a question at Hughes which many in the business are thinking. In Hollywood, the commonly accepted yarn is that Hughes bought the picture rights because he was tipped off the authors planned a sequel in which his "Hell's Angels," fetish was the keystone.

If that is correct, those who have the best interests of the business in mind fail to understand why, once having purchased the film rights, Hughes feels he must produce the story, despite the intimation that the venom will be removed. What Hughes apparently has overlooked is the inevitable truth that those who have read "Queer People" will expect to see the picturized version cling to the plot structure and incident of the book. If they don't get it, Hughes will find himself in the position of a producer who is misrepresenting his wares.

If he follows the story text, which obviously he cannot do, he will find himself in the unenviable position of a recognized producer holding up his own business to the ridicule of scoffers.

### *Will He, Won't He?*

Coast gossip is that Alexander Pantages will never serve the one to fifty year prison term imposed for alleged assault. The theatre magnate, who has been granted a new trial, is still a powerful figure on the Coast and there persists in many circles the notion that he was framed.

Another factor is the Pantages theatre in Hollywood. Pantages insisted that his name be retained on the structure, said to represent $2,000,000. With that name on the marquee, the investment would be jeopardized if the Pantages jail term is sustained, Coast observers believe. Fox West Coast is reported to have offered plenty to take Pan's name off the theatre.

### *The Last Laugh*

Maybe Fox isn't giving the merry ha-ha these days to the wiseacres, who emitted a series of loud guffaws when Will Rogers was signed. It was a dumb move, these railbirds insisted, for hadn't Rogers proved more or less of a flop in silents? And wouldn't he surely repeat with a nosedive in talkers?

The laugh is occasioned by the grosses being rolled up by the Roger pictures, which have gone over with such a bang that Fox has hastened to put Will under contract. And to show what the company thinks of him, the inside dope is that the contract calls for a weekly pay check of twenty-five grand, with the comedian scheduled to make three pictures for the 1930-31 program.

THE INSIDERS

# Allied to Ignore Zoning Confabs and Seek Federal Aid and Public Backing

### *Another Switch?*

**Hollywood—Producers in this movie town are understood to be seriously considering the advisability of a wholesale return to silent versions as a means of breaking into foreign markets.**

**While full steam ahead will be the order of the day as regards foreign talkers, there are some who believe markets abroad are as yet insufficiently wired to make an appreciable dent, and silents are the only solution for heavy returns until such time as at least a majority of houses are wired.**

## Paramount Plans Building Program In Foreign Cities

Mergers in the foreign field and possible concentration of theatre outlets won't feaze Paramount. With an eye toward this eventuality, the organization is mapping plans for a quiet, but intensive, theatre building program in all important cities on the Continent.

The company now operates a few houses in English cities, but proposes to swell the list through construction. The plan does not provide for acquisition of existing houses or circuits. The theatre policy in Europe calls for a close working arrangement where possible with important national interests in each field of operation, the plan perhaps going so far as to include a percentage of local capital in the building of the theatres.

The multi-lingual production plan, actively under way in Paris for some months now, figures in the set-up. While Paramount feels talkers in various languages are necessary for maintenance of its exchanges in Europe, it is also figured the good will created thereby will prove to be an important factor in clearing the decks for the organization's theatre building activities.

### *Lining Up Continental Sites; Graham in Charge*

London—Eugene Zukor and Morris Greenberg of the Publix theatre construction department are looking over a number of sites on the Continent, but no construction plans have been formulated as yet. Proposed Paramount expansion will be in the hands of John C. Graham, the company's European chief.

### *New Fox Contracts*

Hollywood—Fox has placed Myrna Loy under long-term contract. Player was formerly with Warners.

The studio has also signed C. Henry Gordon. First assignment is "Once a Sinner."

### *Protection Snags Result in Decision for Newspaper and Radio Campaign*

Prepared to wash its hands of proposed zoning agreements, Allied States Association is planning to go to the public with a campaign against extended protection and block booking.

The association probably will refuse to be a party to any zoning schedules and may even seek Federal relief if any schedules considered unreasonable are adopted. The Brookhart bill is expected to be amended to include a protection provision and may be backed by Allied.

W. A. Steffes, general manager of the Northwest exhibitor unit, will start the ball rolling in the Minneapolis territory with a series of newspaper articles acquainting the public with the association's stand against block booking and protection. Radio broadcasts also will be used.

The Chicago flare-up, attended by the big guns of the organization, put a real crimp into the situation as regards Allied participation.

Leaders of the group take the position that the effort to restrict double-featuring and giveaways is in direct contrast to the consent decree entered in the West Coast case. While that decree concerns only southern California, the association feels that its principles should apply throughout the United States, so far as legality of protection limitations is concerned.

The protection meetings have run into snags in all keys where Allied units are located and it now looks as though Allied will walk out on the meetings altogether.

In his proposed campaign, Steffes will assert that inability of small-town exhibitors to obtain some pictures their patrons want to see due to their limited playing time, which is sewed up by a few company blocks, is hurting the business generally because patrons denied these attractions are resentful. He also will charge that extended protection is for the purpose of driving patrons into towns controlled by the chains, in order to see the pictures denied them by their community theatres.

### *Et Tu, Junior!*

**Hollywood — Discovered at last — a place in Hollywood where a Who's Who in the film colony is not observed. It's first come, first served, with a vengeance in local preview houses.**

**At the advance showing of Paramount's "Morocco" at the Fox Ritz, Carl Laemmle, Jr., and his party of four arrived at 8:15. The S.R.O. sign had been out since 7. Junior managed to get in after some difficulty and was directed to the balcony. There an usher seated the party—on the carpeted stairs.**

**The *Motion Picture News* reviewer had to move over to let them sit down.**

### *Salvation Maurry*

**London — Depression, hard times, shortage of money — everywhere throughout the London trade one hears loud cries of "wolf!" Which prompts one (half) wit to suggest that Maurice Chevalier donate his salary of $20,000 weekly from local stage appearances to starving Londoners in the film business.**

**This guy, apparently, doesn't know Maurice, who has already established a healthy reputation over in America for "nursing" salary checks, and giving away straw hats in the winter time.**

## Zoning Battle Is Launched by Sen. Brookhart

Grand Rapids, Mich.—Senator Brookhart has turned his attention to the zoning schedules now being drawn up or planned to various key cities, and believes that extended protection overshadows block booking in importance. As a consequence, he suggests amendment of the anti-discrimination provision of the Clayton Act, so it will apply to all leases as well as sales in interstate commerce.

The senator, who is the author of the bill bearing his name which is designed to prevent block booking, made known his views at the convention here of the Michigan. He urged exhibitors to fight against the practices complained of and to enlist the

(*Continued on Page 34-A*)

### *Pantages New Trial to Be Decided Saturday*

Los Angeles—Charges of gross misconduct in trial of Alexander Pantages were reiterated in his answer to the state's appeal from the court decision granting a new trial to the theatre magnate. The Appellate court has until Saturday to pass upon the state's motion.

### *Hearst an Exhibitor, but It's a Private Theatre*

Former President and Mrs. Calvin Coolidge headed a list of society notables who attended the housewarming given by William Randolph Hearst at his Port Washington, L. I., estate. The occasion marked dedication also of Hearst's private theatre on the estate. It is equipped with RCA Photophone.

### *Mary Garden Here*

Mary Garden, star of the Chicago Opera Company, is back from Europe. If a screen test proves satisfactory, she is to appear in talkers.

# Color to Stage Comeback Next Season; Improvements to Better Films' Quality

***Color War Ahead?***

**Continuance of a stiff battle over color patents may reach these shores from London, where leading American companies and British processes have been waxing hot and heavy over patent priority. Resumption of the court hearing abroad is due within a month, with practically every important color company in both countries participating.**

**Issuance of U. S. patent number 1,773,201 to Maurice Elvey, and corresponding with British patent number 322,801, is held to be the tip-off on a shift of hostilities to America.**

## Paramount Cuts Down Footage to Increase Action

Hollywood—In a move to obtain greater action in its talkers, Paramount has inaugurated a plan of shooting the least possible footage, then previewing the picture and after that shooting any additional scenes needed. The company has recognized the fault common to talkers—too much dialogue and too little action—and the new plan is an effort to correct this fault. The economy factor also is an important one in the plan.

This week two pictures were previewed. One was pronounced oke, while the other had to go back for repairs. The first was "Morocco," featuring Gary Cooper and Marlene Dietrich.

The picture to go back for repairs was "Sea Legs," the Jack Oakie navy yarn. Victor Heerman first directed the talker and Eddie Sutherland made a number of retakes. However, more sequences and story changes are planned before the talker will be released.

### *RKO Removes Stumbling Block to Denver House*

Denver—Negotiations for acquisition of property at 15th and Wellington have been concluded by RKO, and the chain will proceed with original plans to replace the present Orpheum with a $1,000,000 house seating 3,000.

### *Roxy Units To Be Used In Other Fox Theatres*

Mike Marco already has begun policy changes at the Roxy and for the presentation of "The Big Trail," the stage show will be reduced to a minimum and various members of the stage personnel routed to de luxe houses of the Fox circuit.

### *Allen Glenn Named B. I. P. Publicity Chief*

Allen Glenn, veteran advertising and publicity man and showman, has joined British International Pictures as director of publicity at the George M. Cohan, New York.

## Bar "Angels" on Refusal to Omit Drinking Scenes

Toronto—Unwisely advised to buck the Ontario censors when ordered to make cuts in "Hell's Angels," local officials responsible for the picture adopted a policy of all or nothing. As a result they get nothing. The air film is out altogether for this part of Canada, despite two trips to the Parliament buildings and elaborate pleadings. The sponsors are going to make one more trial later to get it passed.

British airmen who saw Hughes' picture in the United States had written to government officials here protesting against mess scenes showing Royal Air Force officers drinking. These were ordered cut. Refusal to do so resulted in a ban.

The picture had a tentative 5-week booking at the Shubert legit house, Royal Alexandra.

### *London Show Window Obtained by United*

London—United Artists has leased the Buchanan as a London show window for its product. It will open in a few weeks with Chaplin's "City Lights."

### *Gene Marcus Planning To Enter Production*

Gene Marcus, of Philadelphia, head of Masterphone, has gone to the Coast where he plans to enter film production. A series of all-talkers starring Buffalo Bill, Jr., is planned.

### *John Wayne in Town*

John Wayne, Fox's new "find" who appears in "Big Trail," arrived in New York yesterday for a brief stay.

### *Nize Peepuls*

**"They say three persons outa five got acting ability," chirped Gertie Glutz.**

**"Yeah, and th' other two go into the movies," retorted her nitwit side-kick.**

### *"Whoopee" Demonstrates the Value of Color and Presages Its Return*

Color films, which took it on the chin owing to the manner in which they were dumped on the market last season, are due for a comeback in 1930-31, in the opinion of a number of executives. Steady improvement in coloring, plus a realization that color must be used with quality pictures if it is to be successful, will be contributing factors, it is expected.

Last year the gag was an effort to save flops by injecting color into them. The result was the public became wary of films advertised as having color in them.

The color orgy had its start with "The Gold Diggers of Broadway," which is said to have grossed $5,000,000. The picture didn't need color to get over, but the fact that the public flocked to it started a mad rush by producers for color, to which was wrongfully ascribed the picture's success.

#### Warners Had Monopoly

At the time, Warners had sewed up all the eight cameras of Technicolor, scheduling 40 color pictures for the year. However, Paramount, M-G-M, RKO, Tiffany and Columbia also made a bid for color, so that Technicolor was forced to increase its capacity 800% within a few months, raising its total of cameras to 50. The resultant splurges with color came with such rapidity and color was used so promiscuously that public reaction soon followed.

Producers soon revised their plans and, realizing their mistake in proceeding too swiftly, appealed to Technicolor. Its contracts are non-cancellable and carry a deposit of $25,000, but a temporary cancellation was permitted, Technicolor agreeing that the development was proceeding too fast. The postponement has permitted a number of improvements.

Company officials now are pointing to "Whoopee" as an example of what can be done through intelligent use of color and cite it to back up their belief that new improvements presage a real comeback for color this year.

Meanwhile, Howard Hughes is preparing an expansion for Multicolor, which he expects to use in a number of films next year.

## Rushing Work on Multicolor Plant

Hollywood—Multicolor, Inc., is rushing work on its new $500,000 plant in order to be ready for operation by Nov. 15. Multicolor is said to have enough commercial film and short subject orders in color to keep it rushed for over six months.

Technicolor has laid off over 200 men in the past few months and the plant is running with a skeleton crew at present. Producers would rather hold orders for color contracts over until business is better than spend extra for color prints at this time.

# Sound Still in The Laboratory, Says Crawford

Sound still is in the laboratory or experimental stage of its development and should be considered as much, and its delivery from the workshop was made entirely too soon, declared Merritt Crawford, sound patents authority, in an address delivered to members of the North Shore Men's Club at Flushing, L. I.

"One of these days when the talking picture's technique had been developed sufficiently to create the illusion of reality attained by the silent film," Crawford stated, "it is destined for a great future. It will indeed then be a new art. But that time is some distance ahead.

"At present, sound and speech in our screen entertainment dominates our ideas, partly by its novelty. It is an obsession, which, I think, will not be permanent," he said. "In my opinion, the talking picture is only an incident in the forward progression of the animated screen art—the art whose ultimate place in civilization's scheme no man today can fully visualize. Eventually, sound or speech will only be an adjunct of the motion picture and not even an absolutely essential part of it," predicted Crawford.

### Natural Growth Limited

"It will have its place, just as do the stage settings, the lighting and the costumes, to enhance or add to the entertainment or educational value of the story told by the screen. But that is all. Temporarily, the talking picture has vastly limited the natural growth of the purely cinematic art. The pantomime—the suggestion.

"The talkie has taken from the screen much of its powers of illusion. Let us hope that the sound engineers are soon able to give back to the screen what they have taken away from it."

### Edison on the Spot

In tracing the early history of films, Crawford recalled the famous court decision which charged that Thomas Edison was "not the inventor of film," nor was he "the first inventor of apparatus capable of producing suitable negatives." Crawford gave Edison credit, however, for commercializing films, but belittled his discovery and inventive claims.

### *Socked!*

**Kansas City—Misrepresenting the earning capacity of a theatre constitutes an offense, according to Judge C. A. Burney of the Circuit court here. In February, 1926, Frank Emery of Lincoln, Neb., purchased the Bufurd, Kansas City suburban house, from J. T. Wilson and I. S. Martin, paying $3,000 cash and giving two notes totaling $3,500. Judge Burney last week invalidated the sale, canceled the notes and gave Emery judgment for the $3,000, on the grounds the sellers misrepresented the earning capacity of the theatre when they told Emery it had averaged $75 a week net.**

### *Discuss Successor*

**Los Angeles—W. H. Lollier, of Fox West Coast Theatres, has gone east to confer with Harley Clarke, Fox chief, concerning a successor to H. B. Franklin. Oscar Oldknow, who is at present in charge, is here only temporarily, according to reports from the theatre offices.**

**Lollier, representing the West Coast circuit stockholders, will endeavor to get some one who is not classed as a Wall Street man to take charge, the West Coast Theatre stockholders believing it best not to have an eastern financier at the head of the circuit.**

**Harry Hartman, division manager for southern California, is reported to be taking over an eastern division under the supervision of Harry Arthur, whose former position Hartman now holds. Hartman said nothing definite had been arranged so far, however.**

# Franklin Status Has 'Em Guessing; Bet on RKO Post

Hollywood—What about Harold B. Franklin? The coast is guessing plenty, but the yarn that is credited most is the exclusive appearing in Motion Picture News last week that the former president of Fox West Coast Theatres will head RKO's activities on the Pacific Slope. Franklin denies this and confines his remarks to the mere statement that his plans will be made public next week. Insiders, however, lean toward the Radio affiliation.



*Harold B. Franklin*

Over at Fox West Coast, where Oscar Oldknow is in command, at least one change has been made. Jack Frost, formerly with Publix in the East, will take over duties until now handled by J. J. Franklin, manager of Fox West Coast's Los Angeles division.

J. J. will join his brother. This, of course, was anticipated.

In New York, a number of reports concerning Harold B. Franklin's future are rife. His name is still being linked with the Warner theatre department, the story being that he will step into Spyros Skouras' post when the latter is moved up to a higher executive post. Another yarn has it Franklin will go abroad to handle theatre activities for Paramount. A third identifies him with development of a new chain on the coast, possibly in association with Abe and Mike Gore.

The fourth still ties him in with Howard Hughes.

### *Equity Ball Nov. 8*

Twelfth annual ball of the Actors' Equity Association will be held at the Hotel Astor, New York, Nov. 8, states Margaret Smith, general manager.

# Censors Say It With Roses and Eats; $300 Gone

Seattle—Seattle's muchly publicized theatre board of censorship, headed by the muchly publicized Dave Himelhoch, manager of Fox's Coliseum here, is in the limelight again!

Now it is a charge by Mrs. Edith Williams, former member of the board but not reappointed by Mayor Frank Edwards for the current year, that the $300 in the city budget of 1929 for the censor board was "misappropriated"—for such things as luncheons and flowers for members.

She and other members repeatedly demanded an accounting, she said, but had none. Whereupon she complained to the mayor and the 1930 budget saw no appropriation for the censors.

"Mrs. Williams has made a grave error, or is, at least, uninformed," Himelhoch said. "The record of funds spent is in perfect shape and open to the public. Certainly we bought meals for board members who held meetings at noon to prevent loss of time from their businesses. And we purchased flowers for members of the board who were ill. But members often were compelled to pay for minor expenses of the board out of their own pockets."

And, in conclusion, Himelhoch hinted, rather broadly, that Mrs. Williams may have been disappointed at lack of reappointment when the board was reduced from nine to five.

### *Talkers Losing Ground in France, Writer Declares*

Talkers are steadily losing ground in France, states John White, United Press correspondent writing from Paris. He quotes as his authority the "Courier Cinematographique," which believes silent pictures, perhaps with sound effects, will become increasingly popular.

Edouard Samuel, writing in the French trade paper, is cited by White as declaring patronage of the combined picture theatres in Paris has fallen off sharply and progressively over a period of three years. Samuel adds that French producers have achieved anything but happy results in the talker field and that most theatre-goers prefer "the comfort of silence."

### *Quick, a Bromo!*

**Wire reports received by Motion Picture News indicate a drop in box-office receipts at many key points as a result of the world series baseball games, radio transcription of which have been keeping thousands at home or lined up in front of newspaper offices and other public places. Early morning shows have been unaffected, but matinees have been hit plenty by the absence of ball fans from the shows.**

**Philadelphia and St. Louis report sensational jumps, with these two towns enjoying a short wave of prosperity brought about by thousands visiting to see the games.**

# Rally Round the Flag, Boys, There's A Traitor in Camp Who Needs Shooting

### *Industrial Units to Continue*

Paramount and Pathe will not junk their industrial departments, contrary to current reports which state that both companies found the sledding too tough and decided to pull out. The former is understood to have $1,250,000 in uncompleted contracts for production of industrials now on the books.

Entrance of Warners recently stiffened the competition in a field which turns over heavy grosses if theatre time can be secured for the ad plugs. The picture companies, adverse to tying in their houses on this basis will offer no guarantee for playing time, and, as a result, are finding customers few and far between.

## "U" and Bureau Warn Against 'All Quiet' Trick

Columbus—Protests from Universal and the Better Business Bureau of Ohio have been received by the Ohio exhibitor unit over the manner in which some exhibitors are advertising a picture formerly known as "The Battle of Chateau Thierry."

The picture is being billed as "All Quiet along the Battle Front," which the bureau and the Ohio unit agree is misleading advertising and injurious to "All Quiet on the Western Front."

The exhibitor association is asking its members to refrain from being a party to any such "deception and misrepresentation of this nature."

### *Stench Bombs in Two San Jose Houses; 1 Arrest*

San Francisco—A San Francisco man was arrested as labor trouble broke out anew in two San Jose motion picture theatres employing non-union operators.

Jack Setton was accused of exploding two stench bombs in the National and the Hester theatres. Setton confessed, San Jose police said, and further declared that a San Francisco man had hired him for $10 to "bomb" the theatres. San Jose authorities brought him here and were still searching for the instigator of the plot.

### *Returns to Coast*

Hollywood — Herman J. Mankiewicz, scenarist at the Paramount studios, has returned from New York, where he has been working at the company's eastern studio. During his stay in New York Mankiewicz worked on the screen play for "The Royal Family," now being filmed there with Ina Claire, Frederic March, Mary Brian and Henrietta Crossman heading the cast.

### *Merchants Aid Para. Opening*

Fort Wayne, Ind.—Merchants and civic associations were brought into the Paramount theatre opening celebration, with department stores plugging the new house via windows.

## Paramount, RKO Rivalry in N. W. Becomes Hectic

Minneapolis—Drift apart of Paramount and Radio on the switching of play dates will result in an aggressive campaign by RKO in this territory this year, it is reported. New first runs in the Twin Cities, Duluth, Rochester and Winona in Minnesota, La Crosse and Eau Claire, in Wisconsin, Fargo, N. D., and Sioux Falls, S. D., are planned by the chain.

In addition, Iowa and Nebraska may be invaded by RKO to get into closed Publix spots, it is stated. Scouts for the company have been here recently considering the situation as regards the Minneapolis territory.

### *RKO Reported Seeking Libson Cincy Theatre*

Cincinnati—Negotiations are under way for acquisition of Keith's by RKO, according to report in circulation here, which is to effect that a deal will be finally completed within two weeks. Keith's, operated by United Theatres Corporation, of which Isaac Libson is the executive head, is the only first-run house here not taken over from the Libson-Heidingsfeld interests in the recent RKO transfer.

### *Schrecklich!*

**Hollywood—Probably it is just an old German custom. Any way, Hans Kraly, former assistant to Ernst Lubitsch, took a sock from his erstwhile boss. It was at a dancing party given by Mary Pickford and Douglas Fairbanks. Lubitsch said it was because Kraly and the former Mrs. Lubitsch taunted him, while Kraly said he didn't know what the fracas was all about. However, Lubitsch conceded a technical knockout for his divorced wife, predicting sarcastically a brilliant pugilistic career for her. The wife came to Kraly's aid after her former husband struck the writer. She said the attack was due to jealousy.**

### *Mustering Hollywood Army to Oust Fanatic Who Delights In Knifing Film Folk*

Hollywood — This town's famous old grapevine system is working plenty overtime in an attempt to clip the wings of a self-appointed fairy godparent who acts more like a serpent than the mythical guardian.

This gent has a perverted sense of something or other, judging by his venomous and highly denunciatory attacks made against the industry, in public places, whenever the occasion arises. Most of the town has been wised up to turn thumbs down on the fanatic and his few followers who use the soap-box method of knifing people and the workings of production.

On more than one occasion he has attempted to crash the news columns of the daily press, here and elsewhere, but editors recognize in his stuff the work of a poison pen and it usually reaches the furnace via the waste-basket route.

It all started several months ago when, unheralded except for the noise of his own trumpet, he arrived in town with his wife and proceeded to the credentials committee of the Wampas for Annie Oakleys to visit the Movie City's studios. When asked for a legitimate reason why such permits should be issued, the crank promptly responded that he and the missus were representing two well-known weekly magazines who had commissioned them to write an article on the industry from the inside production angle.

A checkup by the Wampas revealed the fact that commissions had never been assigned to the pair, and what was more, neither of the magazines had ever heard of them. Suspicions of the organization which linked the pair to the enemy camp were, therefore, verified and passes were refused.

Not a week had elapsed before the new arrivals began to tear into everything that's sacred to Hollywood—and there are still a few principles which cannot be tampered with. Big names were brought into printed pamphlets which just reeked of libel, and the fight was on. Pictures which were nationally recognized as clean and wholesome successes were then put on the spot, and attempts made to place untruthful and dirty "exposes" in various newspapers and magazines.

In recent days, this pair has gone the limit, spreading their doctrine of untruth to New York and other cities, and launching widespread moves in an attempt to blacken the character of the industry in general.

Hollywood believes the gent is just nuts and has been unable to find either political or church affiliations which might have a "sinister" motive for knifing films and film folk.

### *Rothacker in N. Y.*

Watterson Rothacker, former head of the Rothacker laboratory and later production manager for First National, is in New York.

# Independents in Chicago Embrace As Storm Brews

Chicago—Obviously, there is nothing so effective in bringing drifting brothers together again as a few storm clouds on the horizon.

For the past several months there has been an apparent indifference to the affairs of their organization among members of the Illinois Independent Theatre Owners' Association. Meetings were poorly attended, and payment of dues were falling off. Then came the re-zoning conferences once more, at which Aaron Saperstein, president of the Independent unit, made his lone, and consequently conspicuous stand, against adoption of the proposed plan of release and protection. Assailed and criticized on all sides, Saperstein's board of directors first rallied to his support. Then a meeting of the entire organization was called to consider the vote on the proposed plan. Eighty members, representing 150 theatres, responded. Not only in numbers, but in spirit and determination as well, was the meeting an unprecedented one in the life of the organization.

Responding to the appeals of Abram F. Myers, president of Allied States; Al Steffes of Minneapolis, and directors of the organization, the lax members kicked in with back dues, new members were signed up, and the organization took on a life and purpose which even its officers admitted had not existed before.

The rejuvenated organization is now hitting on all cylinders and its new determination appears destined to win for it all the concessions it is demanding in connection with the new zoning plan. There are indications, even, that it may do infinitely more than that with the aforementioned subject.

# Allied Facing Battle in Iowa; Smith in Field

Des Moines—Although all's seemingly quiet along the exhibitor front in this territory, there is a battle looming to decide whether the M. P. T. O. or the new Allied Theatres' Association is to be the dominant factor among independents of this state.

The new Allied unit took over the recent convention of the M. P. T. O., elected its own officers and now is preparing to open a permanent office here. Its militant leaders intend an expansion program.

Meanwhile, E. P. Smith, president of the M. P. T. O., has been busy in the field. Dues of his membership expire Jan. 1, but he has no intention of letting the organization pass out of the picture. It is probable that he will call upon the M. P. T. O. A. for aid in holding members in line, and the new group may offset by appealing to national Allied leaders, so a battle is in prospect.

### *Ol' Black Al*

**The newest drama at the box-office might easily be captioned: "Time is fleeting—and so is fame," or "What a whale of a difference just a few years make."**

**It concerns old man public's fickleness and Al Jolson, who, exactly three years ago, was being touted far and wide as one of the biggest money-makers of the age. On Oct. 6, 1927, when Al opened in New York in "Jazz Singer," he was acclaimed a sensational draw, and later proved the accuracy of this compliment when the latter film and "Singing Fool" rolled up tremendous grosses.**

**Almost three years later, Al's newest picture wound up a disastrous run at the N. Y. Winter Garden, where, because of a floppy b. o. performance, the film was unable to stand the gaff for more than two weeks. And reports from the sticks, too, bear out the New York occurrence, with but very few exceptions.**

**"What a whale of a difference," etc., etc.**

# Ohio Exhibitors Make Mad Dive For "Big House"

Cleveland—With the lifting of the ban on "The Big House," the local M-G-M exchange was swamped with requests for dates to such an extent that the picture has already been booked into every town in the territory of 10,000 and more inhabitants. It will follow "Whoopee" at the Stillman.

"Numbered Men," First National's prison feature picture, was passed by the Ohio Board of Censors at the same time that the ban was lifted on "The Big House." Both pictures had been held up in Columbus since last June because Dr. John L. Clifton, head of the state board of censors, declared they were unwholesome for the youth of the state. Both were passed without any eliminations.

# Merry Mixup in Ad Campaigns on Prison Pictures

Lima, O.—Quite an advertising battle was staged by Warners' Ohio here and the State, independently owned, an interesting feature of which pitted a First National picture in the opposition house against a M-G-M entry in the Warner house.

Warners' Ohio billed "The Big House" as the "most talked of picture in the history of talking pictures," while the State countered with a "Don't be confused" line, asserting that "Numbered Men" was the one and only authentic picture taken from the stage play, "Jail Break."

# Chi Film Board To Compromise Protection Jams

Chicago—That the Chicago Film Board will compromise on all major points of independent objection to the proposed plan of release and protection for this territory was revealed to Motion Picture News this week. Film Board members and the distributors' committee which authored the plan went into session this week to work out a plan of adjustment and concession.

All restrictions against double-featuring, one of the principal points of independent objection, are certain to go by the boards, it was learned. This means that local exhibitors will be permitted to double feature in the first week of general release, as has been the custom in the past, rather than in the eighth week of general release, as is specified in the new zoning plan. Concessions are also possible on the regulations against give-aways, or bargain admission gags, and the membership line-up on the continuing zoning committee. Independents have objected to the first on the grounds that give-aways were no more objectionable than the cut-rate matinee scales offered by the de luxe houses, and to the second, on the grounds that the proposed membership leaves them unequally represented on the continuing zoning committee.

The Film Board and zoning committee will also classify "C" release houses, which was not done in the original plan, and will list in the plan all downstate key centers. In the plan submitted two weeks ago, which was unanimously rejected by the independents, only so-called "Publix towns" were considered, with downstate cities that are just as important as the Public centers, entirely ignored.

The plan with these adjustments will then be re-submitted.

# Allied Changes Tactics, Avoids Omaha Sessions

Omaha—With the stage set for fireworks to repel the anticipated invasion of this territory by Allied States Association, its organizers pulled a surprise when they failed to show up Tuesday and Wednesday as the convention of the western Iowa and Nebraska exhibitor unit got under way.

This indicates that Allied has changed tactics since the St. Louis gathering, when the group "moved in" and won over many of the exhibitors in town for the gathering.

C. C. Pettijohn of the Hays organization and M. A. Lightman, president of the M. P. T. O. A., were billed as star speakers at the Omaha sessions. Pettijohn, however, was absent because of illness.

### *Woon Goes to Haiti*

Hollywood—Basil Woon, who is collaborating with William K. Wells and Walter C. Kelly on "Women of All Nations," has gone to Haiti for data for the story.

# Chicago Film Board Grants Concessions To Independents in Protection Dispute

### *Half of Theatres in Country Independent, Is Claim; 'Initialing' Trick?*

Chicago—Cautioning member exchanges against arbitrarily putting into effect the proposed plan of release and protection for this territory, which was unanimously rejected by the Illinois Independent Theatre Owners' Association during the week, the Chicago Film Board of Trade gave evidence that wholesale concessions will be made to the objections the independents have raised against the plan. The warning of the Film Board followed closely on the independents' meeting which was addressed by Abram F. Myers, president of Allied States, and Al Steffes of Minneapolis, at which frequent mention was made of test cases to determine the legality of protection in Illinois.

The proposed plan had been given "tentative approval" by all major distributing, circuit and chain organizations in the territory affected, but had been rejected by Aaron Saperstein, president of the local Allied unit, and E. E. Alger, downstate exhibitor. Saperstein's veto was unanimously upheld by the board of directors of his organization, and at the later meeting by 85 members, representing 150 theatres. Several local exchanges had begun to sell in accordance with the provisions of the zoning plan, which was published exclusively in last week's issue of Motion Picture News, when halted by the Film Board's warning.

#### Legal Battle Looms

"Any attempt to gain aproval of a plan of protection," Al Steffes told the independents, "is merely an attempt to get you to legalize an illegal act." In reply to a question, Steffes advised the independents to "get the best attorney in Chicago if the Film Board attempts to enforce the plan despite your veto. He'll get you out of it."

Officers of the organization urged that the matter be taken to a Federal court "to determine whether protection is legal in the State of Illinois."

Myers, who made the trip from New York by plane in order to address the meeting, spoke with more restraint, but in the same vein. Proceeding on the theory that "where there is no competition there should be no protection," Myers set about to demonstrate that real competition does not exist between Chicago Loop theatres and the small neighborhood houses; nor between the theatres of Chicago and those of outlying towns.

"When autocratic zoning boards arbitrarily seek to administer protection counter to this principle," Myers said, "the injuries they do are certain to bring them to grief whenever an injured one resorts to his civil rights.

"Independents, properly organized, would have the power to demand and obtain equality with producer-affiliated theatres in all things. Between the statement made at the last 5-5-5 conference, to the effect that we could obtain none of our demands because we represented 'only 15 per cent of the theatres,' and the one made to the government later that we represented 65 per cent of the theatres, there is a reliable mean. I would say that independents represent—numerically, at least—50 per cent of the theatres. In that background is the basis of an organization as powerful and efficient as the one opposed to you. And, certainly, there is refutation in it of the independent's national viewpoint of helplessness and hopelessness."

Referring to the manner in which Chicago and downstate representatives at the last zoning conference here were requested to "initial" the backs of their copies of the proposed zoning plan to signify "tentative approval," Myers said: "That was a trick that could not even have been attempted in New York. It shows the need of a strong organization here."

By calling attention to the large and spirited meeting, Myers refuted stories that the local Allied unit was about to break up for lack of interest and non-payment of dues.

Steffes, too, referred to the "initialing" of the proposal as a trick.

"Charlie Pettijohn," he said, "wants a zoning schedule in existence here at any cost by the time the Marks Bros. case gets to court. He wants to be able to wave a protection plan in front of the judge and say, 'What are you talking about? Chicago exhibitors are satisfied. They have approved this.'"

Steffes defended the objections of the Illinois independents to the proposed zoning plan. Those objections are centered on the regulation of double-featuring and the restrictions on give-aways. Steffes' contention was that if double-featuring was to be regulated, so should the stage shows of the de luxe houses be similarly regulated; and if the give-aways were to be restricted, so should the bargain matinees of the larger houses be restricted. At present, many of the latter, even in the Loop, have matinee admission scales lower than the evening admissions of the smaller outlying houses. Some of these scales are in effect up to early evening.

Steffes, too, urged the maintenance of a strong local organization, and support of Allied States, to which, he said, even the non-member independents owe their existence today. He recounted the several victories of Allied during the past eighteen months to substantiate his statement, and added that the "best contract the independent has ever had, due to the efforts of Allied, will soon be in force." A reference of his to the "rotten productions" with which theatre owners have been served during the past year, drew applause.

#### Saperstein Attacks Plan

Further objections of the independents to the proposed plan were voiced by Aaron Saperstein at the meeting. The first is that theatres in the "C" release classification are not designated in the plan, which placed that classification in the jurisdiction of the continuing zoning committee, to which the independents object on the ground that they are not fairly represented on this committee. A second objection was that, according to Saperstein, only so-called "Publix towns" are considered in the downstate plan, with other towns, just as important as those considered, ignored entirely.

The zoning plan, when put before the meeting, was rejected in its entirety by unanimous vote. Further discussion indicated that the independents may now fight any move whatever to inaugurate a plan of protection in the territory.

In contrast to the three months of zoning meetings held behind closed doors here, the independents' meeting was thrown open to all and sundry—even to trade press representatives, against whose admission to zoning meetings special precautions were taken.

### *Fights Chi Zone Plan*



*ABRAM F. MYERS*

### *Allied Branches*

**Chicago—Allied States is patterning its organization nationally after that of the Hays organization, it was stated here at a meeting of the local Allied unit. Branch offices, similar to Film Boards of Trade, will be established wherever an Allied unit is in existence, and the local units will henceforth bear the Allied name combined with the state in which they are located.**

**In accordance with the change, the membership of the Allied unit here voted approval of a change in name from Illinois Independent Theatre Owners' Association to the newly designated form—Allied Theatres of Illinois.**

### *Action Quickly Follows Veto Of Plan at Meeting; May Appeal to U. S. Court*

### *Tri-States Fall Meet*

Memphis—Arrangements are now being completed for the fall meeting of the Tri-States Motion Picture Theatre Owners to be held here Nov. 30 to Dec. 1. J. F. Norman is president of the organization, which embraces exhibitors in Arkansas, Tennessee and Mississippi.

# Michigan Unit Takes Brookhart Cue on Rezoning

Grand Rapids—Zoning may become the McCoy insofar as the M. P. T. O. of Michigan is concerned, but something will have to be done about it first.

Senator Brookhart's speech in which he took a crack at protection and zoning, is generally considered by those who attended the annual convention as indicative of how the organization itself may be expected to react to the zoning plan.

A. Eiseman of Flint was elected president for the ensuing year. In office with him are S. C. Schram of Kalamazoo as vice-president; H. T. Hall of Detroit as secretary, and J. E. Niebes, also of Detroit, as treasurer.

The directors are Harry Clark, Fred De Lodder, E. E. Kirchner, Tom Lancaster, J. C. Ritter, A. Robinson, Alex Schreiber, Carl Schweighart, Frank Wetsman, Lou Wisper, all of Detroit and the following:

Ray Branch of Hastings; Glenn Cross of Battle Creek; Allen Johnson of Grand Rapids; Leon Krim of Mt. Clemens; H. T. Reynolds of Grand Rapids and H. A. Wood of Bangor.

Next year's pow-wow will be held at Mt. Clemens.

## *Names Full Time Counsel*

Desire of Universal for a general counsel to devote his full time to company affairs has led to appointment of Willard S. McKay as general counsel. He succeeds Siegfried Hartmann, who has held the post for years. Hartmann has been devoting only part time to the post.

## *Wolverine Whatnots*

GRAND RAPIDS, MICH.—Fred K. Harris of Hart, the "fisherman's paradise," was as usual among the first to register at the convention. Fred is the perennial delegate—has never missed a convention and doesn't intend to.

* * *

*H. M. Richey, the bustling, hard working general manager, put in plenty of busy hours at the meeting—both during and in between business sessions.*

* * *

W. A. Kelly, president of the New Jersey Theatre Owners' Association, was among the prominent visitors spotted at the convention.

* * *

*James C. Ritter of Detroit, oldest member and a past president of the association, known from Coast to Coast as a great independent war horse, took a prominent port in convention activities.*

* * *

Glenn Cross of Battle Creek made that distinguished baritone of his heard at all business sessions.

* * *

*John Neibes of Detroit, treasurer of the association for so many years that even he has lost track, went on the ticket again for his habitual post without opposition.*

* * *

Ed Kirchner, manager of the Family, Detroit, one of the last houses of the Harris Amusement Co. of Pittsburgh, was a prominent and hard working committeeman. Ed has been managing the Family for the last 21 years. It was one of the first ten-cent combination houses in the state, but for the past sixteen years has been operated as a straight picture spot, with business improving every year.

* * *

*President Allen Johnson, the ladies' choice,*

(Continued on Page 29)

# Ixnay Is Harvard Reply to Rogers' Film Proposition

Cambridge, Mass.—Page Joe Kennedy. Harvard has turned thumbs down on the request of Paramount that Buddy Rogers be permitted to lead the university band in a sequence for his new picture to be filmed at the Sanders theatre, where graduates receive their diplomas. Recently Rudy Vallee was denied permission to croon the university anthem over the radio. The university daily took some strong editorial wallops at both propositions.

## *Levey, Moskowitz, Eaton, Rothacker In From L.A.*

Arrivals from the Coast Thursday:

Jules Levey, film buyer for RKO theatres, who has been visiting his company's studios.

Charles C. Moskowitz of the Loew company, back from a short studio trip.

Mary Eaton, former Ziegfeld player, who has been staging dance ensembles at RKO.

Watterson R. Rothacker, former production chief for First National, who will be in New York a month.

Alan Hale, who sails for Europe today and may appear in British-made talkers.

Al Lichtman, who joined the informal party in Chicago on Wednesday and journeyed into New York.

William A. Johnston of Motion Picture News.

## *Marion House Under Hammer*

Marion, O.—The Ohio theatre, formerly operated by R. I. Ulmer, has been purchased at receiver's sale by a company headed by H. B. Heubner.

## *Among Leaders at Michigan Exhibitor Unit Convention*



*Glenn A. Cross, Director*



*A. Eiseman, New President.*



*H. M. Richey, General Manager.*

# Grandeur and Realife Processes to Stage Projection Duel in New York

## Wolverine Whatnots

(Continued from Page 28)

*conducted the final business sessions of his year in office with a neatness and despatch that was a delight to the golf-bitten delegates who were anxious to get back to Cascades' fairways. "Handsome" Allen leaves a highly creditable record of organizational achievement behind him.*

* * *

Frank Westman, the well known owner of the Avalon, Detroit, and the convention's most genially noisy delegate, was on hand to make life miserable for those delegates who couldn't stand being kidded.

* * *

*Registration was in charge of Pearl Sprott, H. M. Richey's secretary. Three women were required to register the 160 convention delegates Tuesday morning.*

* * *

Hal Burriss kicked in with that nifty prize they played for Monday in the golf tourney at Cascades Country Club.

* * *

*President and Mrs. Allen Johnson of Grand Rapids were host and hostess to the directors' wives, Monday evening. Bridge followed a dinner at the Pantlind, with the prizes going to Mrs. Alex Schreiber, Miss Pearl Sprott and Mrs. Edgar Kirchner. Meanwhile, the husbands attended the board of directors' dinner, which was followed by a business meeting.*

* * *

Alex Schreiver, operator of the Times Square and Loop, Detroit, is still being kidded about giving away crackers and cheese with every admission ticket. Alex's Loop was the first Detroit house to start that grocery night gag.

* * *

*Walter Norris, manager of Keith's, Grand Rapids, was host to the convention Tuesday night at a private screening of "Africa Speaks" at the RKO house. Carl Shalit, Columbia manager, furnished the print.*

* * *

Abram F. Myers, president of Allied States; Senator Smith W. Brookhart of Iowa, and Col. H. A. Cole of Texas arrived Wednesday morning and took their places on a busy day's program.

* * *

*An early breakfast party at the Masonic Country Club, Wednesday morning, started the day off right for those conventionites who were in condition to attend.*

* * *

Senator Ernest Conlin of Grand Rapids, a staunch friend of the state association, was a visitor at the convention.

* * *

*George W. Trendle, head of the Kunsky-Trendle Broadcasting Co., operating stations in Detroit and Grand Rapids, was on hand to greet his many friends and former associates. The Kunsky-Trendle stations conduct a daily "Movie Chats" hour, giving the names, addresses and program information for approximately 75 theatres, without charge. In return, the theatres run a trailer calling attention to the stations' broadcasting programs. A neat tie-up.*

* * *

A Tom Thumb golf tournament for the ladies was one of the many forms of amusement provided for wives of the delegates. Two prize cups were awarded on the conclusion of the tournament.

* * *

*Luncheon was served for convention guests at the restaurant of the American Seating Co., following a tour of inspection at the plant. On the same day, the ladies were the guests of the Pantlind Hotel, convention headquarters, at luncheon.*

* * *

Wednesday evening's banquet was a fitting climax for the three-day meeting. Following the dinner, addresses were made by Judge Alfred J. Murphy of Detroit; City Manager George Welch of Grand Rapids, and other distinguished speakers. Entertainment and dancing concluded the evening.

* * *

*Mrs. H. M. Richey, Mrs. Allen Johnson and Mrs. H. T. Reynolds were in charge of the many activities provided for women guests. A fashion show at Herpolsheimer's department store concluded these separate events Wednesday afternoon.*

## Competitive Tests Set for Capitol and Roxy by M-G-M and Fox

Wide film, concerning the future of which there is great speculation and trepidation, is to get its first competitive test Oct. 17, when M-G-M pits its new Realife process at the Capitol, New York, against Grandeur at the Roxy.

Grandeur, said to be improved greatly since its first showing a year ago, is to reappear via Fox's "The Big Trail," while Realife is to have its premiere via "Billy, the Kid."

With United Artists, George K. Spoor, RKO and Warners working on wide film processes, the forthcoming test is to prove of widespread interest to the trade, as it is expected to serve as a gauge to public reaction to proposed wide film. If public reception warrants the extra expense of wide film, there is expected to be a scramble to get aboard the bandwagon by the various companies.

Grandeur is 70 mm. film and can be shown only via a Grandeur projector, while Realife is 35 mm. film. An estimated $250,000 has been spent on experiment and actual construction of the Grandeur machines, the cost of which has not been made public, but which is expected to be considerably greater than projectors. Realife can be projected by standard projectors, through addition of special equipment which costs about $100, M-G-M says.

The Spoor process requires all new equipment, while the proposed Warner head is adaptable to both 65 mm. film and standard. Secrecy has shrouded development of the United Artists and RKO processes.

### So!

Hollywood—An actor, long out of work and in debt, describes his current financial situation something like this:

"I've seen more red than any bull in Spain."

## Paramount Estimates 9 Month Net at $13,541,000

Talk of depression may be widespread, but over at Paramount they are thinking otherwise. The company on Thursday estimated its consolidated net profits, which include earnings of subsidiary companies, after all charges and taxes, for the nine months ending Sept. 27, 1930, to be $13,541,000, which amounts to $4.59 per share on 2,948,397 shares, the average number outstanding during the period. This estimated profit is 39 per cent ahead of $9,731,000, reported for the corresponding period of 1929 and creates a new high record for this period in the history of the company, it is said.

Profits for the three months ending Sept. 27, 1930, are estimated at $5,100,000, or $1.60 per share on 3,180,636 shares outstanding during the quarter.

## Moscow Heads Sales For Columbia in South

Sam Moscow, of Columbia's Boston office sales staff, has been appointed southern division manager and will have supervision over the Charlotte, Atlanta, Memphis, New Orleans, Dallas and Oklahoma City branches. He replaces Leslie Wilkes, resigned. Moscow will make his headquarters in Atlanta. Moscow was connected with the Independent Film, Inc., in Boston from 1924 until 1929, when that franchise was taken over by Columbia

Charles Johnson has been appointed manager of the Albany exchange, succeeding H. C. Bissell, transferred to the same post at Cleveland.

## Screen Mirror Claims 250,000 Circulation

National circulation of 250,000 is claimed by *Screen Mirror*, fan publication, with launching of an eastern division with Albert Margolies in charge. Eddy Eckels, who started the magazine for Fox West Coast Theatres, came to New York to launch the eastern edition.

## Harris Goes to "U"

Hollywood—Bob Harris has left Columbia to head the Universal scenario department and to become associate producer. Erwin Gelsey, former scenario chief, now is an associate producer.

## Stimson Returning

C. A. Stimson, vice-president of Big 4 Film Corp., is en route to New York after a month in Europe.

# Wide Film Dealt Solar Plexus Blow As Engineers Ignore It in New Standards

### A Definition

Local wit says the Warners are already describing 1930 as the "past" year.

## Sonora, Seeing Stars, Is Blase

Sonora, Calif.—For thirty days the townspeople have mingled with screen personalities. Hundreds of workers are here to film location scenes for Paramount's "Fighting Caravans," the Zane Grey story of the conquest of the frontier.

Among those to be seen walking on Senora's main street as though it were Hollywood boulevard are Gary Cooper, Ernest Torrence, Lily Damita, Tully Marshall, Eugene Pallette, Fred Kohler, Eve Southern, May Boley, Sid Saylor, Roy Stewart and James Marcus.

Sonora is slowly becoming accustomed to its position as a second Hollywood, since scenes for "The Virginian," "The Border Legion," "The Texan" and "The Girl of the Golden West" have been filmed near the town within the past year.

### Smith Heads Division to Handle RCA Royalties

J. O. Smith, who has been associated with RCA Photophone since its inception, has been appointed head of its newly created royalty administration department. It will function as a division of the department of recording operations headed by Lowell V. Calvert. The new department will handle administration of all royalties in connection with film producer licensees and Sonora's main street as though it were the use of copyrighted music in films made by licensees.

### Hutchinson to Make Comedies for Big 4

Craig Hutchinson, identified with comedy production since 1915, has signed a contract with Big 4 to produce 12 two-reel comedies to be released at the rate of one a month.

### Cain Gets Tiffany Post

Sam Cain has been appointed Denver manager for Tiffany by Oscar Hanson, sales manager. He replaces Jerry Marks. Cain formerly managed the Universal branch at Denver.

### Mix's Daughter Signs

Hollywood—Ruth Mix, daughter of Tom Mix, Western star, has been signed by Big 4 Film Corp. to appear opposite Wally Wales in "Red Fork Range," on which preliminary work has been started.

### Big Guns Keeping It Locked in Lab Because Industry Unable To Stand Financial Gaff

Practically official confirmation of the fact that the industry still has a long road to travel before there is wholesale commercialization of wide film came this week when the Society of M. P. Engineers—technical mouthpiece of the industry—made known the officially accepted dimensional standards for equipment and recommended practice, and completely ignored the wide picture factor.

Motion Picture News learns authoritatively that technical and financial leaders are practically chaining wide development to the laboratory for the present, because of the industry's inability to shoulder the terrifically hugh investment necessary to finance the change-over.

One authority told a News reporter that the sound switch would cost all branches between $350,000,000 and $500,000,000, and wholesale commercialization of wide pictures would involve a like amount. Economic status of the industry at present prevents its assuming this new burden for at least two or three years, he stated.

Inability of representatives of large picture interests to get together on a standard width likewise acts as a checkmate, with various factors fighting for 55 mm., 60 mm., 65 mm. and 70 mm. This group has been holding periodical confabs for many months, but as yet has been unable to get together.

The Society, it is understood, has instructed its technician members to withhold any public discussion of wide film until such time as a definite policy, and further development has been made.

#### Few Dimensional Changes

Not until this week has the Society officially approved standards for apparatus and recommended practice, which were likewise approved by the American Standards Association on Sept. 20. These standards remain practically identical with those

(Continued on Page 35)

### Two Plus Two Equals Nine

**Chicago—Four weeks ago, Balaban & Katz's Oriental took a nose dive in box-office receipts. The second week went lower, resulting in hurried conferences and a general bolstering up of stage attractions. New shows were booked and the circuit heads watched for the spurt in business which never materialized. With a third consecutive "red" week staring them in the face, they decided upon a switch in masters-of-ceremonies and more changes in stage shows. Picturegoers still remained away, as evidenced by a fourth week of bum business.**

**B. & K. executives have tried everything under the sun to perk up the Oriental's receipts—that is, everything except good pictures.**

### Wide Films Soon

London—"We shall have wide screen films very shortly," Eugene Zukor declared on a visit here.

## Trouble Gambles With Ron Gamble

Seattle—The last few days have brought nothing but grief to Ron Gamble, managing director of the Arabian, key house of the Farwest Theatres, Inc., suburban chain in this city.

In the first place, Gamble was attacked in his office in the theatre Sunday night, securely tied with a fish line, gagged, and relieved of more than $800 in cash, representing the house's receipts for the week-end just concluded.

Then, to make matters worse, his car was broken into the following night and two reels of "Devil's Holiday" were removed therefrom, causing much consternation among theatre employees, patrons and exchange officials.

Police have apprehended the culprits who made away with the film and have placed them in the city bastile, but so far have been unsuccessful in their search for the two youths who made off with the theatre's cash.

Meanwhile, Gamble is hoping that he may be able to disprove the old adage that ill fortune always appears in three-fold cycles. Two is more than enough, in his estimation.

### Knox Reorganizes Erpi Engineering Activities

Engineering activities of Electrical Research Products have been divided by Vice-President H. G. Knox into three departments, commercial engineering, general engineering and reproducing. The reproducing department is being taken over as part of the scope of the present operating department.

The commercial department, headed by H. B. Santee, will have charge of all recording and studio relations save major engineering development, as well as charge of financial relations with producers. For this purpose, B. L. Glaser, assistant treasurer, has been attached to the department. The acoustic consulting service, headed by S. K. Wolf, also is part of this department.

The general engineering department, with G. E. Mather as director, will be devoted to study of recording and reproducing problems, maintaining a staff of consulting engineers. Under the reorganization a group of field engineers, specializing in reproducing, are taken over by the operating department. This department, managed by H. M. Wilcox, supervises the servicing and maintenance of equipment in theatres.

# New Standard Release Print to Reduce $6,000,000 Yearly Replacement Cost

## *Mutilations of Prints and Uniform Projection Are New Features*

Aimed to reduce the more than $6,000,000 annual cost of print replacements, a standard release print, which will tend toward more uniform projection and cut down mutilation of film is to make its appearance Nov. 1.

The standard was worked out by a sub-committee under supervision of the producer-technicians' committee of the Academy of M. P. Arts and Sciences. Irving Thalberg is chairman of the committee.

The new standard print was outlined Monday at a luncheon of the Projection Advisory Council, where Lester T. Cowan, head of the technical bureau of the Academy was chairman. The luncheon was arranged by P. J. McGuire of the Projection Advisory Council, which has indorsed the new standard print as has the American Projection Society.

Salient features of the new standard are as follows:

1. Standard nomenclature for different types of prints as well as for the units comprising each reel.
2. Standard inscription for identification.
3. Standard synchronizing marks.
4. Standard method for change-over from reel to reel.

During the next three weeks an advance educational program will be conducted to pave the way for the standard. It is hoped to reach every theatre, exchange, and studio in the country acquainting theatre and exchange managers, projectionists, film editors and laboratory executives with the features of the new standard.

In bringing about a uniform method of change-over, one of the most irksome problems in projection should be solved. At the present time the individual projectionist puts on his own change-over marks. These accumulate and give rise to a constant demand for replacement by exchanges.

The new change-over signals consist of circular opaque marks with transparent outline printed from the negative. Each signal is four frames in length and is placed in the upper right hand corner of the frame. At the first signal, known as the motor cue, the projectionist starts the motor of the incoming machine; at the second signal, known as the change-over cue, the change-over is accomplished.

The time between the two signals is eight seconds or twelve feet of film. This allows the incoming machine to pick up to normal speed and reach the continuation of the picture in time to accomplish the change-over smoothly.

After the projectionist has determined the time of pick-up of his machine he will know how many feet of film his incoming machine requires while the final twelve feet is being run out on the outgoing machine. He identifies this footage with a number on the synchronizing leader and threads up accordingly.

In addition to the change-over system, the standard specifications cover the leaders both at the beginning and end of the picture. At the beginning the leader consists of three parts: protective leader (4 to 6 feet), identification leader (4 feet), containing the part number and picture title.

### *300 RCA Installations*

**Two hundred and twenty installations of sound reproducing equipment were made by RCA Photophone in the United States and Canada during August and September, according to a list just released by Sydney E. Ahel, general manager. During the same period eighty-three additional complete equipments were shipped to foreign distributors, making a total of more than 300 contracts for RCA Photophone installation for the two months.**

This is followed by a synchronizing leader (14 feet in length) the first section of which (2 feet) is opaque followed by a frame in which the word "start" is printed in black letters on a white background. Footage indicator numbers on the synchronizing begin three feet from the first frame of the picture and are numbered three to eleven.

The ending of the reel will consist of 6 feet of opaque runout trailer, 4 feet of identification trailer, and 4 to 6 feet of protective leader.

Complete text of the Academy's recommendations follows:

In connection with the report of the Academy's sub-committee on correlation of release print makeup and practice, appears a reproduction of the blue print specifications for the makeup of a standard release print, including leader, runout and cues to secure accurate reading and correct change-over. (See pages 32 and 33.)

These specifications have been worked out during the past eight months by this committee, in advisement with technicians appointed by the 17 major Hollywood studios and theatre and exchange representatives. The standard release print applies to sound prints on film, on disc and combination prints. It is designed for adaptability to studio production and dubbing requirements, to laboratory practice, to efficient handling in exchanges and to better enable projectionists to make change-overs without rehearsal or marking and mutilating prints.

### Report of the Committee

Revision of the specifications will be made periodically as necessary to further the general purpose of contributing to quality sound picture presentation.

Complete text of the report, as submitted by S. J. Twining, committee chairman, and Lester Cowan, the Academy's technical-bureau manager, follows:

### *Use of Standard Prints In Sound Projection*

The standard release print was designed to make threading up, synchronizing, change-over and handling of prints easier for the projectionist. Take advantage of the new system as you would an improvement on your machine.

Spend a half hour in rehearsing change-over on the first standard print that comes in to your theatre in order to determine the pickup of your machines. As the leaders and cues on all standard prints will be just the same from then on, all change-overs will be just the same.

1. Every standard print you receive from the exchange will have the words printed or stamped on the reel band.

2. Do not mark or mutilate any footage of leader ahead of the action or in the run-out. Remember that the reason the standard is a convenience to you is because it is measured exactly.

3. The protective leader and the protective trailer are never to be less than four feet or more than six feet in length when sent out by the exchange.

4. Any special instructions by the producer of the picture will be found in the two feet of leader immediately following the part title and the two feet immediately following the end-of-part title.

### 5. How to Find "Actual Change-Over Footage"

Fifteen or twenty minutes rehearsal per machine will be necessary when you receive your first picture made up on the standard release print. Once you know your speed you can change-over between any two standard prints from then on without any additional cues or rehearsal.

The "actual change-over footage" is the length of leader which must be left to run through the incoming machine in order to make a perfect change-over. In other words, it represents the leader that will run through the incoming machine in eight seconds. (Eight seconds is required to complete the change-over as the start motor cue is twelve feet from the end of the outgoing reel.)

The easiest way to determine your "actual change-over footage" is to rehearse by placing the footage frame numbered 11 in the aperture of the incoming machine. Then change-over according to the cues, starting the motor of your incoming machine the instant you first see the start motor cue and throwing the douser switch the instant you see the change-over cue. If there is a lapse between the two reels showing on the screen try it again by placing the footage frame number 10 in the aperture of the incoming machine. Continue this process with the same machine trying footage frame numbers 9, 8, 7 and so on until you have found the foot and the frame in the foot which when threaded up at the aperture will give you the exact change-over. This frame then marks your exact change-over footage for that machine. As all standard prints will be of exactly the same leader footage you will be able to run down to the footage frame number you have found to be necessary for a perfect change-over and this same frame number will always be in your

(*Continued on next page*)

### *Adoption by Major Companies, New Standard Print Ready Nov. 1*

# Markings and Reel Change-over Become Standard

(*Continued from preceding page*)

picture aperture when starting the incoming machine. Repeat the timing process for the other machine or machines as there is often appreciable variation between the pick-up speed of two machines in the same projection room.

### 6. Threading for Disc

In threading up for disc, set the needle on the disc at the synchronizing mark and thread the start mark frame into the picture aperture of the projection machine. Then turn down the machine until the proper footage numeral appears in the picture aperture. If the turn down is not made in this manner, changing over from the signals on the outgoing reel will not be successful.

When running down the machine to the proper footage number note the revolutions of the turn table. This will simplify the process of threading.

### 7. Threading for Movietone

Once you have determined the actual change-over footage which must be left to run through the incoming machine it is simple to thread up each standard leader so that the same footage frame number will be at the aperture ready for the start.

If you wish to test the length of your loops to insure synchronism thread up so that the start frame or any numbered footage frame is the aperture. A diamond mark will show at the sound gate as the diamonds are placed twenty frames ahead of the start frame and footage numerals. You can then turn down to have the exact frame in the aperture for the change-over footage.

### 8. Change-Over

When you see the motor cue start the incoming machine.

When you see the change-over cue throw the douser switch.

### 9. The Cues

The *motor cue* is a circular opaque mark with transparent outline printed in the upper right hand corner of four consecutive frames. The first of these frames is exactly twelve feet from the end of the picture. This distance, like the length of the synchronizing leader, was designed to accommodate the variety of pickup speeds among machines in use.

The *change-over cue* is a mark like the *motor-cue* on four consecutive frames, the first of which is one foot from the end of the picture. In placing the change-over cue in this position it was assumed that the average time lapse occurring when an alert operator sees the cue on the screen until he throws the douser switch is half a second. It is essential that the operator throw the switch immediately the cue flashes on the screen if the change-over is to be perfect.

### 10. Counting Disc Revolutions

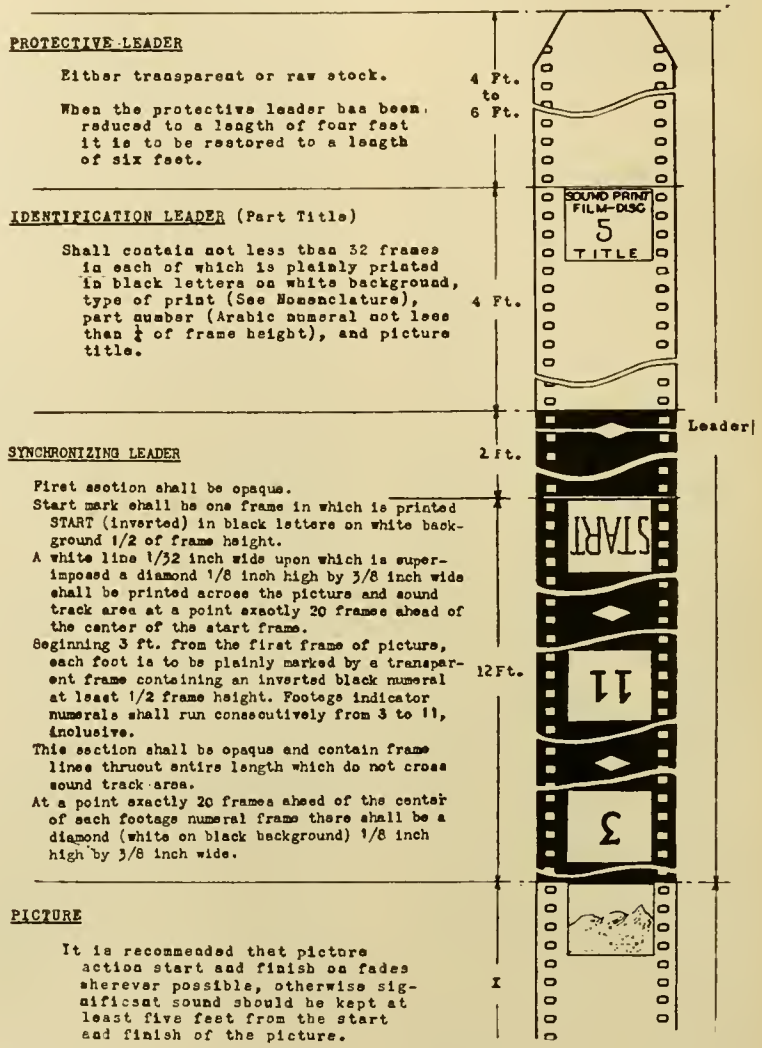
When playing discs with standard release prints many projectionists prefer to count the revolutions of the disc to reach the proper turn down for perfect change-over.

## *Specifications for 35 mm Release Prints*

Suggested by

*Academy of M. P. Arts & Sciences*

Blue Print Chart, Section 1




### 11. Change-Over on RCA Machines

Because of the almost instantaneous pick-up of RCA projectors, reels may be threaded up at the start frame for these machines and the standard signals at the end of the outgoing reel employed for motor start and change-over. In this case practically the same amount of footage will be run through on the incoming reel as on the outgoing reel.

### 12. Partial Exceptions to Standard Prints

It will naturally be some time before the standard release print comes into universal use throughout the country, as past releases will continue in circulation.

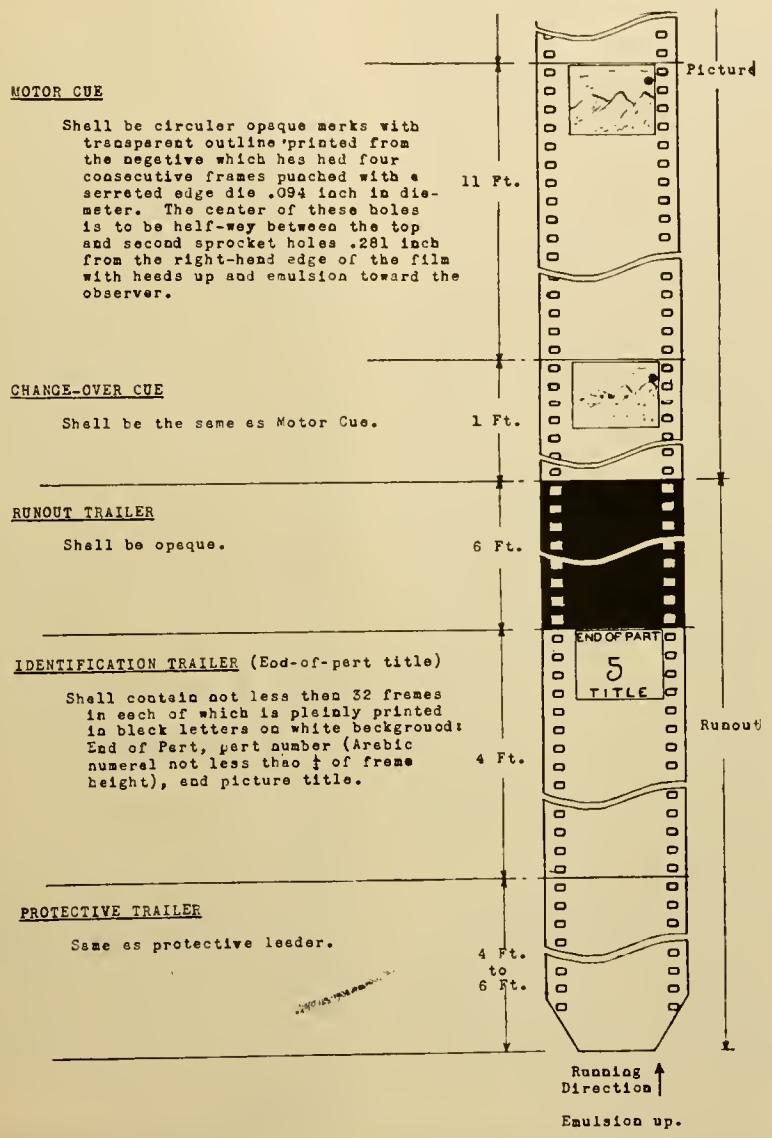
The dubbing process of some producers releasing on disc necessitates the use of more than twelve feet of leader between the start frame and the action. These prints will be standard in other respects and as the footage will be numbered at every foot up to the start frame the projectionist can readily see the length of his leader without measuring.

### *Handling Standard Prints In the Exchange*

1. Exchange Film Inspectors are expected to make sure that every print inspected conforms to the measurement outlined in the Standard Specifications. Any cut outs or mutilations in either the leader or run-out will affect the change-over. It is suggested in this regard that a standard charge be made for any mutilation of leader or run-out and that any theatre returning a print with a reel damaged in this manner be

## *Specifications for 35 mm Release Prints*

### Blue Print Chart, Section 2




charged for it, and that a complete new leader or run-out be used each time rather than making patches.

2. The protective leader and the protective trailer attached to the front and end of the leader and run-out respectively are intended to facilitate threading and protect the rest of the print. When either leader has been whipped down to four feet, the length should be restored to six feet by the exchange inspector before sending that reel out again.

3. It is suggested that the nomenclature of the parts of a print be thoroughly understood and used by all exchange employees handling prints.

4. It is important that the exchange stamp or print the words STANDARD PRINT MAKEUP on the band of every reel which fulfills the standard specifications.

### *Makeup of Reels In the Studio*

The standard print will be a distinct convenience to the studio cutter and in the handling of negatives through the dubbing processes.

1. While each reel division involves an individual problem in cutting it is recommended that picture action start and finish on fades wherever possible. Otherwise significant sound should be kept at least five feet from the start and finish of the picture. This extra footage insures steadying down of the projector carrying the incoming reel before significant sound is reproduced and also allows a margin of safety on the change-over.

2. In the case of change-over on a fade, the fade itself is considered as "picture" in the terms of the specifications. The change-over cue will be put 12 feet and the motor cue one foot from the end of the fade. The six feet of opaque run-out trailer is in addition to the fade.

3. The line across both picture area and sound track twenty frames ahead of the start mark frame will serve as the base for all matching of sound track and picture in making up the original negative.

4. The protective leader and the protective trailer of course apply specifically to the release print. However, these lengths of either transparent or raw stock can with advantage be carried through most of the studio operations.

5. The form of the part title is definitely specified. The part title is to occupy at least the first 32 frames of the Identification Leader. It may be extended to the entire four feet if desired. Otherwise the second 32 frames may be left blank or provide space for cueing or other instructions according to individual studio policy.

6. As the Synchronizing Leader is uniform for all prints it is only necessary for the cutting department to specify it to the laboratory. If these leaders are applied by the cutting department to sample prints, care should be exercised to see that the synchronizing leader has been retained in its full length.

7. The visible signal will show as a black dot against light background and as a white circle against dark background. No special cutting is necessary on account of the signal.

### *Development of Release Print Makeup Standard*

Efforts to improve the make-up of release prints and change-over cues were begun in Hollywood more than a year ago. The confusion and complete lack of uniformity among studios was one of the by-products of the abrupt introduction of sound. Until the more urgent production problems could be taken care of many important factors contributing to the presentation of the picture had to wait.

In September of last year the need for correlating practice in the makeup and handling of release prints was recognized and a committee was formed by joint action of the Technicians Branch of the Academy of Motion Picture Arts and Sciences, the local chapters of the American Projection Society, the American Society of Cinematographers and the Society of Motion Picture Engineers. This committee included: Sidney J. Twining, chairman, manager of sound track laboratory, Paramount-Publix West Coast Studios; N. H. Brower, then president of the Los Angeles Film Board of Trade; A. J. Guerin, manager of Plant No. 7, Consolidated Film Industries, Inc.; Sidney Burton, president of the California Chapter, American Projection Society; Gerald F. Rackett, then manager of the Techni-

(Continued on Page 34-D)

# Heavy Campaign To Educate All Projectionists

# Seattle Golfies Too Profane and Noisy; Curfew On

Seattle—Further restrictions on pee wee golf courses and their patrons are scheduled as a result of protests on the part of irate citizens to the public safety committee of the Seattle city council.

James Scavatto, chairman of this committee, announced that he will introduce an ordinance calling for a fine of $300 or 90 days in jail for golfers who make too much noise and disturb the sleep of neighboring homeowners.

The ordinance further calls for the closing of residential district courses between the hours of 11 P.M. and 8 A.M. and in the business district from 12 midnight until 8 A.M. Noisy loud speakers on radios to attract public attention would also be banned.

"Golf is all right in its place," Scavatto said, "but I am seriously considering a move to bar the construction of all miniature courses in residential districts. This game, usually associated with silence as its chief courtesy, is becoming too boisterous and profane as played on the dinky links."

Owners and operators of the miniature links who were present in the council chambers to defend the charges against them were rather dismayed to see the public safety committee composed of Councilmen Robert Harlan and Frank Laube in addition to Scavatto. Harlan is the only golfer of the three!

# Synthetic Sport Called Nuisance

Harrisburg, Pa.—A permanent injunction prohibiting the operation of a miniature golf course in a restricted residence district of this city has been granted by the Dauphin County Court. The order enjoins V. Frant Forrer and J. Sharon McDonald from establishing the proposed course at Green and Division Sts. The grounds for the order were that the course would be an "objectional structure" in the eyes of the law and would prove to be a nuisance.

## *No Golfette Curfew Action in Fort Wayne*

Fort Wayne, Ind.—The city attorney here has announced that an ordinance regulating the time of opening and closing miniature golf courses within the city limits probably will not be passed. He declared that he understood the committee on rules, regulations and ordinances, to which the proposed ordinance was referred, would not report the measure back to the council.

"Because the pee wee golf courses which were the cause of complaints made by nearby residents regarding loud speaking and disorderly conduct have been warned and have abided by the warning, the committee probably will disregard the ordinance," he said.

## *Jokes Going Pee Wee, Too*

**Cincinnati—In order to get a laugh out of the miniature golf situation, Olsen and Johnson, headlining in a new act at the RKO Albee, use an effective gag.**

**A plant, gun in hand, is stationed at the side of the stage, remaining silent and motionless throughout the entire act, which runs about an hour. This in itself has the audience guessing. Just before the final curtain he is asked why he is there.**

**"To keep anyone from starting a miniature golf course on the stage," is the animated reply.**

# Penna. Regulates Indoor Golfettes

Harrisburg, Pa.—Pennsylvania has placed a ban on the use of any kind of old buildings for indoor golf courses during the approaching winter season.

The industrial board of the state department of labor and industry, which has supervision of the so-called fire and panic law governing the construction of theatres and other places of amusement, has decided that structures used for indoor golf come within its jurisdiction and has promulgated very definite rules regulating buildings used for baby golf. These provide that, while buildings not specifically constructed for golf may be used under certain circumstances, it is insisted that they must be entirely fireproof. In the case of garages used for golf, all must be cut off completely from any place of assembly in the same building, and the walls of the exits from the garage must be of four-inch concrete and the walls of the building proper must be of eight-inch masonry. The garage portion of the building must have external doors of metal, the window frames must be of metal and wire-glass must be used.

## *Pee Wees Put on Same Basis as Film Houses*

Harrisburg, Pa.—Levying of a license fee of $50 annually and a ban on Sunday operation of miniature golf courses here is planned by police. The license fee is the same as charged local theatres, which also are dark on Sundays.

## *Cummings Promoted*

Cleveland—Bob Cummings, with the Paramount Columbus sales force, has been appointed Cleveland city salesman. He succeeds John Himmelein, who last week became branch manager of the local office.

## *Del Ruth May Go Abroad*

Hollywood—Roy del Ruth is considering an offer to direct one picture in London for Brochen Film Co. Del Ruth's Warner contract permits him to make one a year for an outside producer.

## *Belles Named Booker*

Cleveland—Frank Belles has been appointed head booker at the local Tiffany exchange, succeeding Herbert Horstmeier. Belles was formerly with Standard Film Service Company.

# Indoor Minnies A New Worry to N. Y. Exhibitors

Albany—Tom Thumb golf courses in Watertown, N. Y., are to be regulated by a city ordinance. Sunday play will be banned and the ordinance also provides for closing courses at a certain hour each night. In Rochester, a license fee of $300 per year will be required from operators of miniature golf courses. Courses opened since June 30 will be charged $150 for the remainder of the year.

In Albany, N. Y., during the past week, plans were announced for the building and operation of five Tom Thumb courses which will be housed indoors, two occupying former motion picture theatres which have been closed for some time, while two will be housed in large buildings formerly occupied by manufacturing concerns.

Announcement of the indoor courses is worrying theatre owners of the city, who had been counting on the outdoor courses ceasing as soon as cold weather arrived. There is no question but that the Tom Thumb courses have cut rather heavily into attendance at theatres during the past summer, yet taking everything into consideration the first-run houses of Albany have had what might be termed a good season.

# Putt Promoters Plan Pint Pow

San Francisco—This city is to witness at least one convention which cannot be referred to as "mammoth." In fact, it will be quite diminutive.

All miniature golf experts in the country will be invited to attend, according to Alden E. Glaze, president of the San Francisco Miniature Golf Course Owners' Association.

Glaze and Paul T. Carroll, president of the San Francisco Convention and Tourist League, are planning to have a three-day conclave of the pee wee golfers in one of the smaller rooms of the Palace Hotel at an early date.

## *All Night Golf Hit By Indianapolis Law*

Indianapolis — City councilmen have dealt a blow to all-night miniature golf in this city. They passed an ordinance requiring course operators to pay license fees of $15 a month and close the courses at 1 A. M. The ordinance has been signed by the mayor and goes into effect Oct. 6. It sets a penalty of $100 on course operators who fail to obtain licenses or close at the required hour. The law will apply also to indoor golf courses which will operate this winter.

## *Another Rochester Suburban*

Rochester, N. Y.—Plans for another neighborhood house got under way last week with the creation of the Seymour Amusement Co., with Toby Fogel, Esther Cohen and Lewis Rosenzweig, all of Rochester, as directors.

# Zoning Battle Is Launched by Sen. Brookhart

(Continued from Page 22)

aid of the public, saying that such a course will lead to outlawry of "the unconscionable practices saddled on the industry by the Hays crowd."

His bill, the senator said, was introduced upon complaint of Iowa independents that block booking and compulsory arbitration was driving them out of business. He declared he has no desire to retard the steadily increasing growth of the industry or to cramp the development of motion picture art. Stating that he accepts the comparison that spokesmen for the industry have made between films and schools in the dissemination of learning, he declared that he has "no desire to retard the steadily-increasing growth of the business or to cramp the development of the motion picture art."

### Defends His Stand

"But I would remind my friends in the industry," he continued, "that there is no government worthy of the name that has committed so vital a subject as education solely to private enterprise without retaining some measure of control which would insure that so tremendous a power was not put to unworthy or subversive uses.

"It is not as if this powerful agency for molding the culture, habits and character of the people—more especially the young—had been placed in the hands of specially chosen men of proven competence. With all due respect for their material achievements, the men who head the industry have risen to the top, or have been called in, not for their qualifications as educators or publicists, but for other and wholly different reasons.

"If it be said that the known effects and potentialities of the movies as an educational medium are not sufficient to justify a public interest in what is regarded by some as a purely private business, then there are other grounds. The whole business is founded on a form of property that is not a natural or inherent right, but is in effect a government bounty. It is a fair assumption that the framers of the Constitution and the authors of the copyright law never intended that a copyright should serve as a means for oppressing any part of the people or of depriving the people of the right to regulate in all needful particulars any agency that is so intimately linked with their happiness and welfare as the movies.

"Finally, it may be said that monopoly has always been regarded by the courts as a sufficient justification for the exertion of the police power, and this conception underlies and sustains the extreme degree of regulation to which the public utilities are (or may constitutionally be) subjected. That the motion picture industry, both by reason of the copyright law and the extent to which it has been manipulated with the indulgence of the prosecuting authorities, is a monopoly scarcely admits of doubt.

"The bill that I have introduced into the Senate is not designed to exert that measure of control over the industry that might be justified by the foregoing considerations, because I have felt that if certain monopolistic practices were eliminated, and the public were given a full opportunity to choose the kind of pictures it preferred to see, the desired results could be achieved by normal processes.

"I am aware that in all investigations and proceedings counsel for the Hays office have submitted innumerable statements and charts to prove that the producers frequently break their blocks, but I have yet to see such a statement in such detail as to show whether the privilege of buying in broken blocks is afforded to the independent theatres in the same degree that it is afforded to the theatres operated by the producers themselves. And all protestations to the contrary notwithstanding, it is apparent from information coming to my attention that the producers are not only standing on their blocks at this time, but are tying their short subjects and newsreels to their blocks, thus depriving the theatre owners of virtually all right of selection as to the subsidiary features as well as to the feature pictures.

"Since the theatre is the point of contact between the industry and the public, and the theatre owner is best qualified to judge what the public wants, and bearing in mind that tastes vary in different communities, I believe that block booking as practiced in the industry today denies to the public the right freely to choose the kind of pictures it wants to see and is a public wrong of the first magnitude.

### Doubts Commission Power

"The Federal Trade Commission as long ago as 1927 issued a cease and desist order against the practice, but the suit to enforce this order has been allowed to languish in the Circuit Court of Appeals ever since, the record has not even been prepared, and no effort is being made to prosecute the case to a conclusion. Even if the commission should shake off its lethargy and press the case to a hearing, there is no assurance that the Federal Trade Commission Act really justifies the order, and it is apparent that if a remedy is to be provided, for this and for other glaring abuses in the industry, it must be by legislation.

"From information coming to my attention I gather that another practice has recently been carried to a point where it even overshadows those mentioned in the bill. I refer to the practice known as clearance or protection whereby the pictures, after being shown in an affiliated or chain theatre, are withheld from subsequent run houses until they have lost their drawing power. It may well be that it would be unfair for two houses charging different admission prices to play the same picture at the same time in a competitive district. But it is obvious that the practice provides a powerful weapon for the producers in building up their own or favored houses and in weakening their independent rivals. Undoubtedly it has been used to compel the residents of small towns to forsake their neighborhood theatres and drive to the producer-owner theatres in nearby cities in order to see pictures while they retain that interest which is born of novelty.

### Assails Zoning Plans

"So great were the abuses in this connection that the government, through the Department of Justice, displayed an interest—albeit a timid one—and the Hays Organization, I am informed, is now engaged in an effort to silence complaint by inducing the exhibitors to agree to protection schedules, thus estopping the exhibitors from further agitating the question and paving the way for the Department of Justice to withdraw its hand. I assume that if this perplexing problem could be settled by open negotiation between the several branches of the industry it would be in the interest of all parties, since the competitive element would serve to protect the public. But the representatives of the Hays office, it appears, consider that they have a job to do and they are now advising independent exhibitors and independent exhibitor organizations that they must take these hand-made schedules, prepared by the sales managers of these supposedly competing producers in New York, whether they like them or not.

"This position, I am informed, has been taken by representatives of the Hays office in Baltimore, Chicago, New Orleans, Atlanta, and Des Moines. This constitutes one of the boldest attempts at coercion ever witnessed in this country, and is a challenge to the government itself.

"It has been suggested to me, and I pass it on to you, gentlemen, that the best method of reaching this situation would be to amend the anti-discrimination provision of the Clayton Act so that it would apply to leases as well as sales in interstate commerce. Discrimination lies at the bottom of most of the monopolistic practices of the industry—discrimination by the producers in favor of their owned and controlled theatres and against the independent houses. Of course, we can not compel exact equality of treatment, and that would be undesirable, but if by legislation we could outlaw excessive protection that has no proper relation to the competitive factors in the situation, and unjust discrimination that can have no other purpose than to injure or destroy the independent theatres by diverting all patronage into the controlled houses, I believe that we would come close to having a solution of this problem."

### *Chicago Goes West*

**Hollywood—Those who are left on the Warner lot are toting guns around, the lot is that deserted.**
**Reported, but unconfirmed.**

# Hays Office Now Seeks to Silence Exhibs, Charged

## *Paramount Opens Portland Branch*

Portland, Ore.—The new $100,000 exchange building of Paramount has opened. In charge of Frank Clark, the exchange will serve 256 theatres in a territory, including southwestern Washington and extending as far east as Boise, Ida., and south to the California line. Clark recently came here from Los Angeles to succeed William Winship, who has been promoted to take charge of foreign distribution for Paramount.

The new building cost $100,000 and includes a small theatre. The theatre, with Western Electric equipment, cost $20,000.

## *Reopening of Rochester First Run Slated Oct. 18*

Rochester, N. Y.—Final plans to open the Capitol, remodeled from the old Fay's theatre, almost destroyed in a fire last January, were completed by the Comerford interests last week with the appointment of Al Kaufman, manager of the Loew's Great Lakes, Buffalo, as manager, and setting the opening date for Oct. 18. Arch McCallum, former manager, and Robert Barrett, former assistant, operated the house for Edward Fay of Providence.

Carpenters and decorators last week were putting the finishing touches on the place. The gallery has been removed. The house seats 1,200. Warner films will be used chiefly.

## *Dinner for Lichtman*

Members of the Motion Picture Club, New York, will tender President Al Lichtman a beefsteak dinner on Oct. 16. Purpose: merely a funfest.

### *The Bath Tub Yodels*

Ottawa—Somebody does sing in the bath tub, after all. This was shown when Desire Charlesky, French tenor, came to Ottawa for a command performance before Governor-General and Viscountess Willingdon. A newspaperman found M. Charlesky in the bath tub of the royal suite at the Chateau Laurier Hotel singing to beat the band. And it wasn't "Singing in the Rain."

# Publix Launches New Stage Units In Pacific N. W.

Seattle—Something new in Publix stage presentations is being ushered into the Pacific Northwest territory in conjunction with National Prosperity Week, according to Robert Blair, Northwest division manager of the Paramount Publix circuit.

Effective this week, patrons of the local Paramount theatre are seeing stage units including performers from the eastern and middle western shows, backed up by a line of at least 16 girls who will travel with the units from Los Angeles. This schedule will replace the booking of acts for four-week engagements only at Pacific Coast Publix houses, backed by a line that formerly remained at the same theatre indefinitely.

According to Blair's announcement, Publix acts will jump from Milwaukee to Los Angeles, except the lines, which will return East. In Los Angeles the acts will pick up a new line which will travel up the Coast for five weeks intact. When they end their engagements in this city, the acts will proceed to Denver for a week's showing. The line will then leave for Los Angeles to begin the Coast circuit again, while the headliners will proceed on to the Publix southern route, to be joined by a third line group from New Orleans.

Personal appearances of such stars as Jeanette MacDonald, Mitzi Green, Lillian Roth, etc., are scheduled for all Pacific Coast cities.

### *Signs Kalmer and Ruby*

Hollywood—Bert Kalmar and Harry Ruby, show-writing teams, have signed a long-term contract with First National. Their first picture under this agreement will be produced during the coming winter. In the meantime Ruby is coming to New York by boat via the Panama Canal. Kalmar will remain in Hollywood temporarily.

### *Huston in Balzac Yarn*

Hollywood—First National has assigned "Honor of the Family" to Walter Huston. The play, adapted from a story by Balzac, is now in preparation.

### *"U" Takes Over Asher Co.*

Boston—Harry Asher, president of the American Feature Film Co., has resigned that office. The affairs of the company have been taken over by the Universal Pictures.

# Branson Named Pathe Assistant Sales Manager

Quick promotion followed transfer of W. E. Branson to the home office sales force and the former St. Louis branch manager has been appointed assistant to General Sales Manager E. J. O'Leary of Pathe. O'Leary transferred Branson to New York but two weeks ago.



*W. E. Branson*

Branson started in the film business as a Pathe salesman at Des Moines, in 1929, becoming manager of the branch, and in January of this year head of the St. Louis exchange.

O'Leary's executive staff is now as follows: John F. McAloon, assistant general sales manager; W. E. Branson, assistant to general sales manager; E. L. McEvoy, eastern division sales manager; W. E. Callaway, southern division sales manager; H. S. Lorch, midwestern division sales manager, and J. H. MacIntyre, western division sales manger.

### *Esther Ralston Returns After Vaudeville Tour*

Hollywood—Esther Ralston will return to pictures after a long vaudeville tour as leading lady for Lawrence Tibbetts in "The Southerner," which Harry Pollard will direct. William K. Howard was to direct, but Fox recalled him to plan for another talker on that lot. Others in the cast include H. B. Warner, Hedda Hopper, Beryl Mercer, Louis John Bartels and Stepin Fetchit. The story is by Wells Root and Bess Beredyth.

### *Three Versions Simultaneously*

Hollywood—"The Boudoir Diplomat," recently completed by Malcolm St. Clair with a cast including Betty Compson, Ian Keith, Mary Duncan, Jeannette Loff, Lawrence Grant, Lionel Belmore and Andre de Beranger, will be filmed simultaneously in French, German and Spanish.

### *Tay Directs Gloria*

Hollywood—Tay Garnett has been slated to direct Gloria Swanson in "Rockabye," which is being adapted by Elliott Clawson. At present Garnett and Patsy Ruth Miller, his wife, are enjoying a visit in Mexico City.

### *Gillis with Consolidated*

Boston—Joe Roth, who has been manager of Consolidated Films Exchange since it was established some two years ago, has resigned and is succeeded by Walter Gillis.

### *Plan Frisco Fox Exchange*

San Francisco—John Nolan, home office representative, and Branch Manager Fred Voigt have under consideration several sites for a new Fox exchange here.

### *A New Garbo*

Marlene Dietrich, German importation, comes through in "Morocco," her first American picture, as a new Garbo, according to a *Motion Picture News* reviewing scout who caught the picture at a California preview this week.

His appraisal of Miss Dietrich and the production appears on page 54. this issue.

# England Seeking Film Supremacy Via Huge Merger

London—Great Britain is developing its major effort to wrest film supremacy from the United States, with a $7,500,000 combine being formed to merge ten companies for manufacture of raw stock, film production, distribution and exhibition.

It will be known as the Empire Building, Manufacturing and Cinema Corp., Ltd. Main offices will be at the Ellstree studios. Facilities for simultaneous production of six pictures are to be provided.

The new company is planning a theatre building campaign throughout Great Britain. Work on the company's first picture is to start next month.

### *Grant Succeeds Sills*

Hollywood—Lawrence Grant has been named by the nominating committee of the actors' branch of the Academy of Motion Picture Arts and Sciences to serve for three years representing the branch on the board of directors, the governing body of the Academy, in place of the late Milton Sills, whose untimely death created a vacancy in the annual nominations.

### *More Dorsay Appearances*

Fifi Dorsay, Fox star, who has just completed an engagement at the Roxy, will make a personal appearance at the Fox Audubon, 165th Street and Broadway, beginning Friday. Her engagement there will last for four days after which she will appear at the Academy of Music for three days.

### *Better Films Committee Starts*

Formation of Association for Better Photoplays has been completed to "cultivate" members to a better appreciation of pictures. Zone headquarters are planned for New York, Chicago, Birmingham and Los Angeles. Courses in picture instruction will be given, it is stated.

### *Fox Buys "U" Shorts*

Fox-Midwesco has closed with Universal for the entire current short subject line-up for its 101 theatres. A similar deal was also closed with the Dickinson circuit of 30 theatres.

### *Ohio Exhibitor-ess Passes*

Upper Sandusky, O.—Mrs. W. S. Bristol, who owned the Ohio theatre, died recently after a lingering illness.

# Musicians of Seattle Yield to Orchestra Defi

Seattle—Withdrawal by the Seattle Musicians' Union of their objection to the importation of a first chair cellist from Chicago this week assured this city another season of concerts by the Seattle Symphony Orchestra. The move came after an ultimatum had been delivered to the union executives by the Symphony board of directors, threatening to cancel the scheduled concerts and disband the orchestra because the union musicians refused to rehearse with "outside" artists while local musicians were unemployed. A loss of about $60,000 in salaries to union musicians of this city would have resulted if the concerts had been cancelled.

Union officials explained that they had no objection to the use of imported musicians, if all local musicians who were competent were used. In the case at hand, however, they agreed to make an exception, when it was learned that the Symphony board would not be dictated to in the matter. The entire action may set a new precedent in this city, as the same policy is maintained by the union in regard to the use of imported players in local theatre orchestras.

As a result of the differences between Conductor Karl Krueger and the Unions, rehearsals for the past week have been called off and it has been found necessary to postpone the opening concert until October 20, instead of October 6, as originally scheduled.

# Tacoma Theatres Dynamited in Labor Dispute

Tacoma, Wash.—Police here are seeking vandals who placed two dynamite charges which partially demolished the Community theatre and slightly damaged the Sunset. The front of the Community was blown out and flying debris damaged the interior.

A bundle of dynamite is believed to have been placed in the box office. The projection room and machines also were damaged. J. R. Porter is owner of the house. A stick of dynamite at the Sunset blew a hole in the roof. Both were early morning explosions, so no injuries were reported.

These two suburbans are among the 11 in Seattle, Everett, Bellingham and other cities of this region involved in a dispute with operators. The exhibitors are insisting that only one man be employed in the booth, with the union holding out for two.

Guards are being doubled at all of the houses involved, the managers appealing to the police for protection.

## *Gayne Whitman in Serial*

Hollywood—Due to injuries to Fletcher Norton, Gayne Whitman has replaced him in the cast of "Fingerprints," a 10-episode serial in production at Universal.

## *Seek Solution*

**St. Louis—Renewed efforts are being made to break the deadlock in the musicians' strike here, a special committee of the union having been given full power to act in negotiating a settlement. Threat was made this week of a sympathy strike by operators and stagehands unless the musicians' row is settled.**

## *Operators Sue Theatres; Charge Contract Breach*

Cincinnati—Frank W. Huss, Jr., and Jennie Carlin, doing business as the Ohio Theatre & Show Co., were made defendants in a $26,000 damage suit brought by Moving Picture Operatives' Protective Union, Local No. 165, who contend that the sale of the Gem and Rex Theatres, operated by the defendants, was made to Dixie Amusement Co., on May 22 last, solely for the purpose of getting rid of a contract which the theatres had with the plaintiff to furnish operators. The Dixie Amusement Co. also is made a party to the suit.

According to the petition, the union alleges that the contract was to continue in effect until September 1, 1931. It charges that the alleged sale of the theatres was a pretense, and result of a combination and conspiracy by the operating company to breach the contract.

## *Singer Predicts Return Of All-Vaudeville Shows*

Seattle—Mort H. Singer, executive of the Radio-Keith-Orpheum circuit, arrived here this week to confer with union theatre employees "ironing out" contract problems and difficulties for the ensuing year.

Tacoma, Spokane and Everett musicians and operators, in addition to the Seattle group, are represented in the meetings now being held.

Singer commented favorably upon the fact that large theatres throughout the nation are retaining their orchestras, and predicted that some day vaudeville will come back into its own, without the feature photoplay as an adjunct.

At the conclusion of his meetings here, Mr. Singer will leave by plane for San Francisco, where meetings with the Northern California union organizations are scheduled.

## *Strike or No Strike, Warners Reopen Aldine*

Philadelphia—The Aldine, closed for 40 weeks, reopened Wednesday with Griffith's "Lincoln," which will play on a road show basis. The house was scheduled to open two weeks ago, just after announcement of the strike among musicians, but since it was then one of the focal points in the argument, the opening was cancelled. Now it appears that, in spite of the threatened general strike, the Stanley-Warner interests are going ahead with the opening, without an orchestra, of course.

One of the protests lodged against the striking musicians by the Stanley-Warner company was that this theatre was forced, under the last contract, to pay $1,111 a week for musicians it did not use. There have never been stage shows or presentations at the Aldine.

# Musicians Riot When Ordered on Sympathy Strike

Philadelphia—Desire of the striking picture musicians to enlist the aid of other members of the entertainment world recoiled on them at a "secret" meeting when they were ordered by Joseph Weber, national president of the American Federation of Musicians, to join in a sympathetic strike with the stagehands and amusement helpers who were endeavoring to force hotels, cafes, night clubs, dance halls, and broadcasting stations to employ union help. Weber's letter ordered the strike to begin Oct. 15.

This drastic order, affecting all of the 3,000 members of the Musicians' Protective Association of this city, instead of the little more than 200 picture house musicians, invoked a near riot when John Colaprete, president of the local union, read it to the assembled musicians at their headquarters. As soon as the order was read, there were shouts from all parts of the hall, where had congregated almost 3,000 men, practically the entire membership, and a score of men attempted to speak at once.

Though reminded by one speaker that the stagehands and operators were apparently willing to walk out with the musicians, the film quarrel was not soon patched and that reciprocity was only fair and just, the sentiment of the meeting seemed strongly against the walkout. Several speakers were shouted down and two actual fist-fights were started before the meeting arrived at some semblance of order. A committee was named to confer with Weber in the matter.

# K. C.'s 'Non-Union' Union on Scalping Party—And How!

Kansas City—A stench for a stench is the policy adopted by the new projectionists association of non-union operators which was organized to battle alleged gunman tactics of the union operators who are said to have stench-bombed a score or more "scab" houses.

The new association, called Sound Projectionists' Ass'n, sent a letter to union theatres stating that if non-union houses are stench-bombed, the former will retaliate by bombing union houses. The warning is said to have thrown a scare into union ranks.

Fourteen independent theatres are employing projectionist members to the new association and others are expected to join within a week. Opposition to the demands for two men in a booth and excessive wage scales were the reasons for organizing the new association.

## *Six Week Minimum for Two Roxy Films Seen*

Fox expects "The Big Trail" and "Just Imagine" to run a minimum of six weeks each at the Roxy, New York.

# Tear Bombs, Cig Butts, Bottles, One Bad Dream

(Continued from Page 17)

management. Accordingly, the reporter followed the trail set down in a trade paper story alleging that Bill Saal, head film buyer for Publix, had been awakened at 2 A. M. by the screams of a hotel maid who had discovered and discharged a tear gas bomb while cleaning the room which had been occupied by Steffes. Saal was reported to have notified the management and summoned a house detective, and was alleged to have said the maid was later attended by a physician.

The News representative first interrogated Burke, the hotel manager, who stated no report of the incident had reached him. Then, in the presence of the reporter, Burke questioned attaches of his office, all of whom disclaimed any knowledge of the incident. With the hotel's authorization, the reporter then questioned members of the house detective staff, the house physician and the chief of room service. None of these, each stated, knew or had heard of the alleged finding of a tear gas bomb in any room of the hotel. The chief of room service then summoned three maids assigned to floor G of the Congress Hotel Annex, where Steffes was quartered during the day. The maid who had cleaned the room occupied by Steffes was singled out.

### Sherlock Holmes Stuff

"In cleaning Mr. Steffes' room, did you find anything unusual?" she was asked.

"No, sir."

"Did you make any outcry while working in the room?"

"I did not."

"What, as nearly as you remember, was the condition of the room when you entered it?"

"It was pretty neat, considering. The bed had not been slept in, and the rugs were kind of clean, though there was a lot of cigarette butts and ashes laying around and quite a few bottles and an ice bucket full of water."

"But nothing else?"

"No, sir."

"And what time was this?"

"I would say about 6 o'clock."

(The trade paper account placed the time of the disturbance at 2 A. M.)

"Was it daylight?"

"Yes. It was."

Turning to the reporter, the room service supervisor inquired, "Has Mr. Steffes any enemies?"

The reporter replied that he was not personally acquainted with any.

"Somebody," mused the official, "must have had a bad dream."

## *Dr. Lee De Forest to Wed Again, He States*

Hollywood—As soon as he determines when a divorce decree obtained by his second wife becomes final, Dr. Lee DeForest intends to marry Marie Mosquini, the inventor declares. He is moving his laboratory to the Coast for further research work in the development of talkers and of radio.

## *W. E. Cutting*

**Chicago—In order to avoid further reductions in salaries of workers, and to provide continuous employment through the winter, Western Electric is considering inauguration of a five-day week for the large shop and office staffs of its Hawthorne plant. It is reported a reduction in salaries is involved in the five-day week program.**

# Academy Release Print to Reduce Replacements

(Continued from Page 33)

cal Bureau; I. James Wilkinson, chief film editor of Paramount-Publix West Coast Studios; and Donald Gledhill of the Academy Technical Bureau, secretary.

The committee attacked the problem and set about drawing up tentative specifications for release print practice which could be made uniform. The cooperation of the Academy and of the Association of Motion Picture Producers was extended to the project. The original group was constituted a sub-committee of the Producers-Technicians Committee of the Academy and representatives of the seventeen major studios were appointed to collaborate with them.

During the subsequent months, various aspects of the problem were carefully studied by the committee, test reels were made, and a series of meetings with the studio, theatre and exchange representatives and conferences with smaller groups were held to insure that the specifications represent an efficient and practical solution.

### Terms on Chart Explained

Detailed explanation of terms used by the Academy standards committee in the blue print specifications, which appear on pages 32 and 33 follows:

**Sound Print-Film**—A print with a photographic sound record integral with the print.

**Sound Print-Disc**—A print with a disc sound record.

**Sound Print-Film and Disc**—A print with a photographic sound record integral with the print and a corresponding disc sound record, either of which may be used.

**Silent Print**—A print without a sound record.

**Leader**—That part of the print from the beginning to the first frame of picture.

**Picture**—That part of the print between the leader and the runout.

**Runout**—That part of the print from the last frame of the picture to the end.

## *Gets Long Term Pact*

Hollywood—Jo Swerling, playwright and novelist, has signed a long-term contract with Columbia. He has completed adaptations or dialogue or both on 10 Columbia pictures in as many months.

## *Fire Damages Theatre*

Frackville, Pa.—Fire of undetermined origin did damage of $24,000 to the Grand here. The $9,000 organ and a large part of the sound mechanism were destroyed.

# Joseph Schenck Seeks Angel in Howard Hughes

(Continued from Page 17)

ticularly the Pathe interest of 49 per cent in DuPont-Pathe and Pathe News. Now, with the Pathe stars really clicking, added incentive is seen as given the reported deal.

The "general business depression" has severely affected United Artists, employes were notified when told that all receiving more than $30 weekly would have to take a 10 per cent cut.

Speculation on the future of United Artists was a topic of discussion during the week in view of the retrenchment moves, which are regarded by some as certain to weaken morale, and the declared need of Schenck for new financing.

## *Sap Stunt Starts Salary Slash Idea in Big Brain*

(Continued from Page 17)

and finally the reporter piped: "Mr. So-and-so, what do you think of the 10 per cent salary cut just ordered by United Artists?"

"Did *they* do that?" asked the startled executive.

He reached for a pad and pencil and the reporter hurried out.

## *Paramount Closes N. Y. Studio for Two Weeks*

Paramount's New York studio has completed its current group of pictures and, except for a few shorts, there will be little activity at the studio for about two weeks, while plans for the new group of 18 pictures are completed. "The Royal Family" marked windup of the current group.

B. P. Schulberg, Walter Wanger and M. Jaffe arrive in New York Tuesday to survey studio operations. While the studios are virtually dark a number of renovations and improvements are to be made. Meanwhile, Clara Bow and Director Frank Tuttle are en route to New York to make Manhattan scenes for "No Limit."

## *Rochester Yeggs Get $691*

Rochester, N. Y.—Breaking into the Monroe, largest neighborhood film theatre in the city, for the second time since March, burglars chiseled open the safe and took $691 in cash. Their previous loot was $891.

Elmer Lorritz, manager, told police the thieves had broken in two doors to reach his office. He offered the opinion the burglars were the same who pulled the first job.

An unsuccessful attempt was made to burglarize the Liberty, a North Side neighborhood house, the same night.

## *Buck Sent to Camden*

A. G. Buck, for the last year manager of the picture-music department of RCA Photophone, has been appointed manager of the record order and production division with headquarters at Camden. He succeeds J. L. Crewe, Jr., resigned.

# Wide Film Dealt Solar Plexus Blow As Engineers Ignore It in New Standards

## *Big Guns Keeping It Locked in Lab Because Industry Unable To Stand Money Gaff*

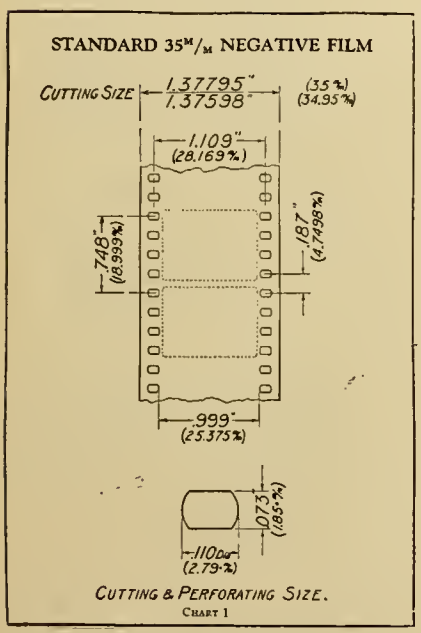
(*Continued from page* 30)

which have been in use, the Society merely giving them approval for the entire industry, and setting up a definite base from which to operate.

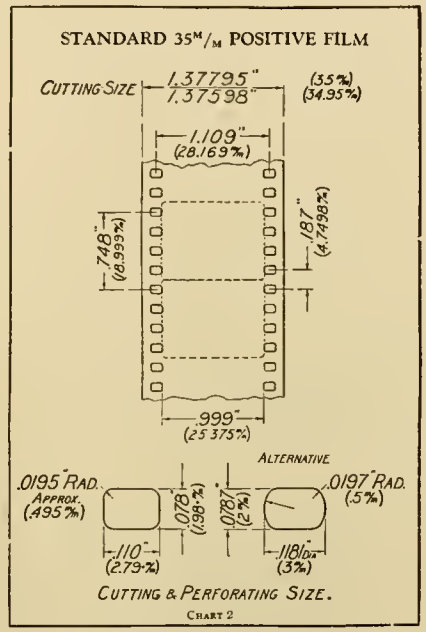
Complete text of the standards adopted follow:

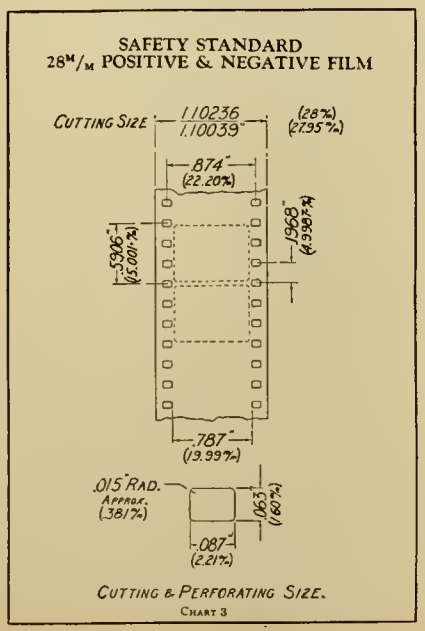
### *Dimensional Standards*

1. Dimensions of Newly Cut and Perforated Film.
   *a. Standard* 35 *mm. negative film*
   The dimensions for this material are shown in Chart 1.




   *b. Standard* 35 *mm. positive film*
   The dimensions for this material are shown in Chart 2. It will be noted that two forms of perforation may be used with this material, both forms being recognized as standard by the Society.
   *c. Safety standard* 28 *mm. positive and negative film*
   The dimensions for these materials are shown in Chart 3.
   *d. Standard* 16 *mm. positive and negative film*
   The dimensions for these materials are shown in Chart 4.
2. Frame Line.
   *a. Standard* 35 *mm. film*
   The frame line shall be half way between two successive perforations on each side of the film.
   *b. Safety standard* 28 *mm. film*
   The center of the frame line shall pass through the center of a perforation on each side of the film.
3. Film Splicing Specifications.
   Standard dimensional specifications for the making of film splices for laboratories and exchanges are given in Chart 5.
4. Lantern Slide Mat Opening.
   3.0 inches (76.20 mm.) wide by 2.25 inches (57.15 mm.) high.
5. Motion Picture Projector Sprockets.
   *a. Take-up sprocket*

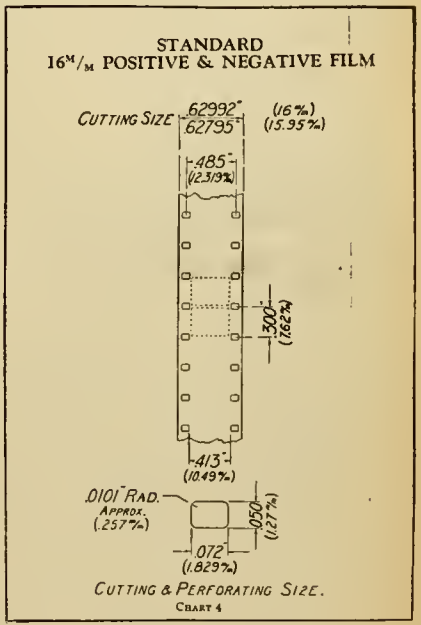



## *Essentials of Old Equipment Practices Remain Unchanged In New Set of Standards*

The take-up sprocket, which is a hold-back sprocket on a motion picture projector, should be designed to have the same pitch as the perforations on film which has shrunk to the maximum amount occurring in films of commercially useful condition as supplied by exchanges. This value of shrinkage is taken as 1.5%, and the dimensions of the standardized take-up sprocket are computed accordingly.

The essential dimensions are: Base diameter 0.9321 inch (23.67 mm.). Tooth thickness (at base) 0.050 inch




(1.26 mm.).

Other dimensions of the standard take-up sprocket are given in Chart 6.

*b. Intermittent and feed sprockets*

The intermittent and feed sprockets should be designed to have the same pitch as the perforations on newly processed film which is 0.13% less than the pitch of newly cut and perforated film (see Charts 1 and 2).

The dimensions of the standard intermittent and feed sprockets are computed to conform to these requirements.

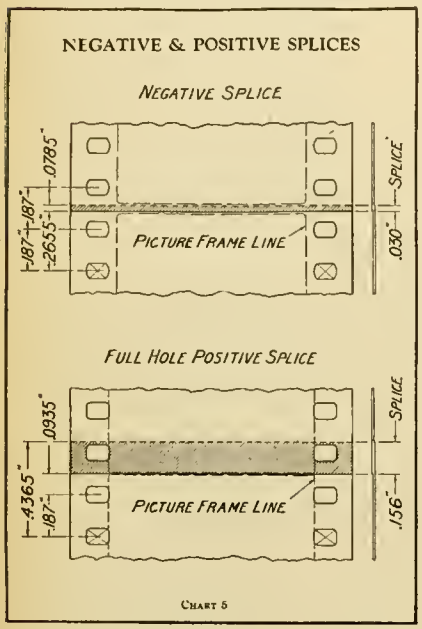
The essential dimensions are: Base diameter 0.9452 inch (24.01 mm.). Tooth thickness (at base) 0.050 inch (1.26 mm.).

Other dimensions of the standard

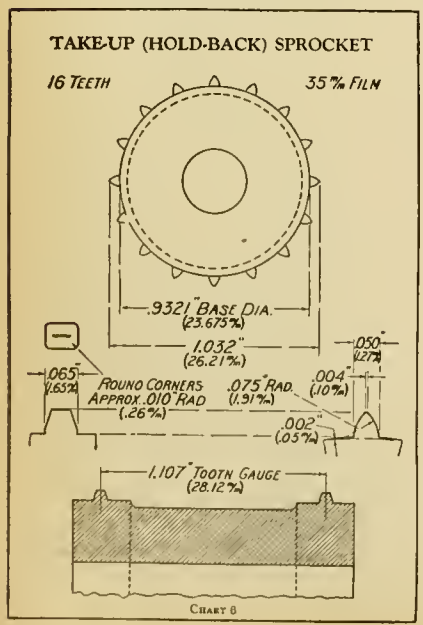
# Engineers' New Dimensional Standards Ready for Industry's Immediate Use

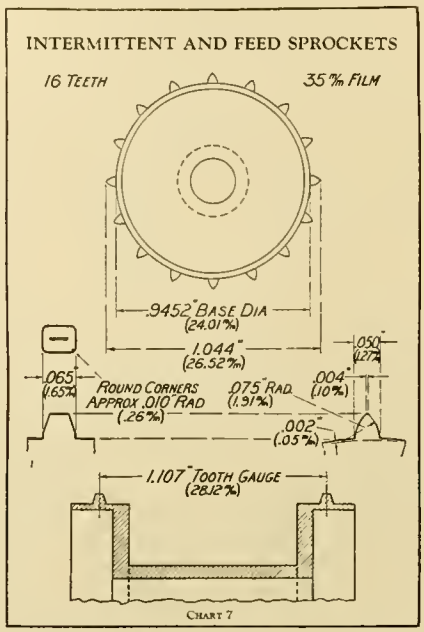
intermittent and feed sprockets are given in Chart 7.

6. Dimensions of Motion Picture Projection Aperture.
   *a. Standard 35 mm. film*
   Width 0.9060 inch (23.01 mm.).
   Height 0.6795 inch (17.26 mm.).
   *b. Safety standard 28 mm. film*
   Width 0.748 inch (19.00 mm.).
   Height 0.551 inch (14.00 mm.).



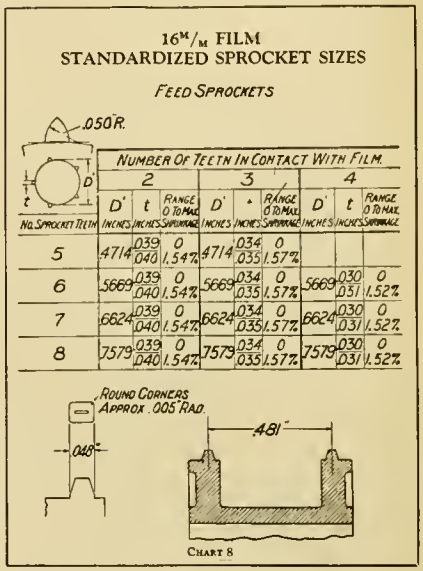

7. External Diameter of Projection Lenses.
   *a. No. 1 projection lens*
   External diameter of lens barrel 2 1-32 inches (51.59 mm.).




*b. No. 2 projection lens*
External diameter of lens barrel 2 25-32 inches (70.65 mm.).

8. 16 mm. Feed Sprockets.
   The dimensional standards relating to this element are shown in Chart 8. It should be noted that dimensions are given relating to sprockets having 5, 6, 7 and 8 teeth, and also dimensions relating to these sprockets when designed for 2, 3 and 4 teeth in contact with the film.
9. 16 mm. Take-Up (Hold-Back) Sprockets.
   The dimensions are shown in Chart 9.
10. 16 mm. Combination (Feed and Take-Up) Sprockets.
    The dimensions are shown in Chart 10.
11. 16 mm. Camera and Projector Apertures.
    The dimensions are shown in Chart 11.
12. 16 mm. Splices.
    The dimensions are shown in Chart 12.
13. Width of Film Track in 16 mm. Cameras and Projectors.
    A clearance of 0.005 inch (0.13 mm.) shall be allowed in the construction of the film track in cameras and projectors using 16 mm. film. The standard cutting width (see Chart 4) is 16.0 mm. (0.62992 inch). This dimension is the upper limit and gives
    Width of film track = 16.13 mm. (0.63492 inch).
14. Taking Speed, Standard 35 mm. Sound Pictures.
    This shall be 24 pictures per second.
15. Projection Speed, Standard 35 mm. Sound Pictures.
    This shall be 24 pictures per second.
16. Scanning Line.
    *a. Position relative to picture aperture*
    The scanning line (for combined sound and picture on 35 mm. film) shall be located at an average distance of 14.5 inches measured along

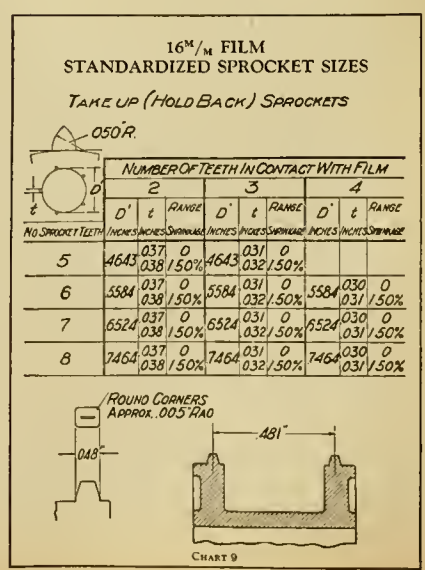



the film below the center of the picture gate.

*b. Transverse position relative to the guided edge of positive film*
The position and dimensions of the scanning line shall be as shown in Chart 13.

17. Sound Track.
    The location and width of the

(Continued on next page)



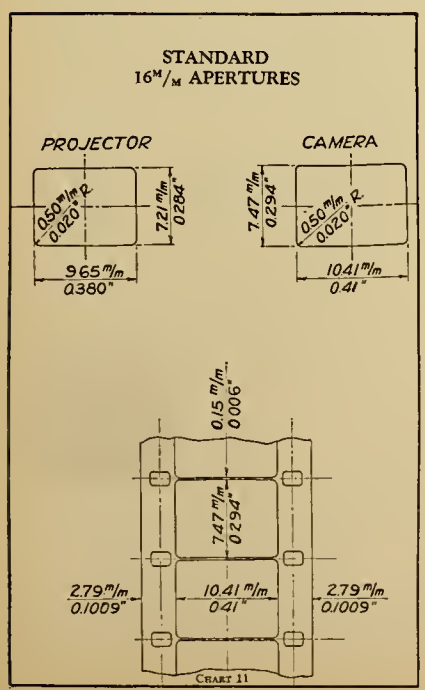
sound track on combined sound and picture positives shall be as shown in Chart 14.

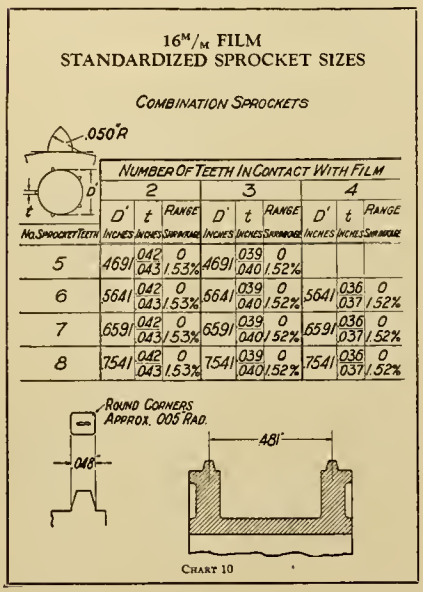
### *Adopted Definitions*

1. **Number of Teeth in Mesh.**
The number of teeth in mesh with the film (commonly referred to as "teeth in contact") shall be the number of teeth in the arc of contact of the film with the drum of the sprocket, the pulling face of one tooth being at the origin of the arc, as shown in Chart 15.
2. **Safety Film.**
The term "Safety Film," as applied to motion picture materials, shall refer to materials which have a burning time greater than ten (10) seconds and which fall in the following classes: (*a*) support coated with emulsion, (*b*) any other material on which or in which an image can be produced, (*c*) the processed products of these materials, and (*d*) uncoated support which is or can be used for motion picture purposes in conjunction with the aforementioned classes of materials.
The burning time is defined as the time in seconds required for the complete combustion of a sample of the material 36 inches long, the determination of burning time being carried out according to the procedure of the Underwriter's Laboratory. This definition was designed specifically to define Safety Film in terms of the burning rate of the commercial product of any thickness or width used in practice. The test of burning time, therefore, shall be made with a sample of the material in question having a thickness and width at which the particular material is used in practice.

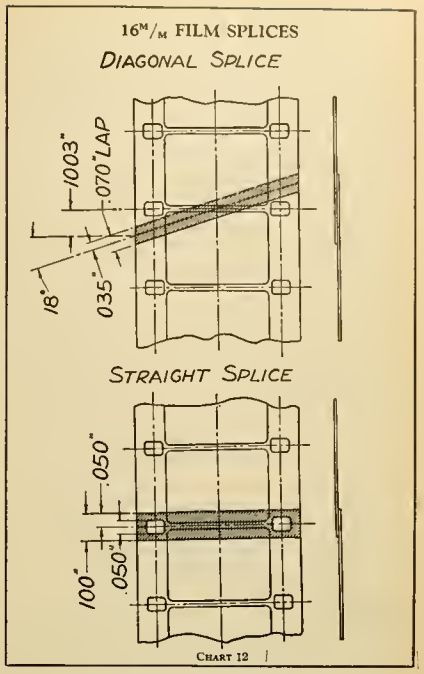
### *Recommended Practice*

1. **Aperture Size.**
The existing ratio of 3 to 4 between height and width of picture should be retained when introducing any new size of film.
2. **Leaders and Trailers.**
These should be opaque with markings embossed on them. In a multiple reel story each trailer and the leader immediately following should be marked with the same title.
3. **Thumb Mark.**
The thumb mark on a lantern slide should be located in the lower left-hand corner next to the reader when the slide is held so that the slide can be read normally against the light.
4. **Take-Up Pull.**
This should not exceed 15 ounces at the periphery of a 10-inch reel, or 16 ounces on an 11-inch reel.
5. **Projection Lens Height.**
The standard height from the floor to the center of the projection lens of a motion picture projector should be 48 inches.
6. **Projection Angle.**
This should not exceed 12 degrees.




7. **Standard Observation Port.**
This should be 16 inches (40.6) square with its center 5 feet 3 inches (160 cm.) above the floor when the projection angle is zero, the center of the aperture to be lowered 1 inch (25.45 mm.) for each one degree drop in angle of projection.
8. **Projector Speed. (For 35 mm. Silents.)**
The standard practice should be the projection of 80 feet of standard film per minute with a maximum of 85 feet and a minimum of 75 feet.
9. **Camera Cranking Speed. (For 35 mm. Silents.)**
A camera taking speed of 60 feet of standard film per minute with a minimum of 55 feet and a maximum of 65 feet should be used when normal action is desired, in connection with the Society of Motion Picture Engineers' recommended practice of 80 feet per minute projection speed.
10. **Projector Lens Mounting.**
The projector lens should be mounted in such a manner that light from all parts of the aperture shall have an uninterrupted path to the entire surface of the lens.




11. **Projection Lens Focal Length.**
The focal length of motion picture projection lenses should increase in ¼-inch steps up to 8 inches and in ½-inch steps from 8 to 9 inches.
12. **Projection Objectives, Focal Marks.**
Projection objectives should have the equivalent focal length marked thereon in inches and quarters and halves of an inch, or in decimals, with a plus (+) or minus (—) tolerance not to exceed 1% of the designated focal length also marked by proper sign following the figure.
13. **Leaders for Sound-on-Film Positive.**
Manufacturers of sound film should place a leader on each roll of film on which is designated the framing of the picture and the corresponding sound.
14. **Projector Apertures for Sound.**
"WHEREAS, Investigation has revealed wide variance in theatre projection practices and that there is no effective standard aperture for projection of sound-on-film talking motion pictures;
"*Be it resolved*: That as a temporary measure this committee recommends that all studios and cinematographers using sound-on-film methods make marks on the camera ground glass equally spaced from the top and bottom in addition to the mat mark for the sound track; these marks to delineate a rectangle 0.620 by 0.835 inch in size and that all vital portions of the picture be composed within these limits;
"*Be it also resolved*: That the committee further recommends that theatres which make a practice of re-establishing the full screen proportions from sound-on-film pictures do so by the use of an aperture whose size would be 0.600 by 0.800 inch on the basis of projection on the level, the horizontal center of the aperture coinciding with the horizontal center of the S. M. P. E. aperture."

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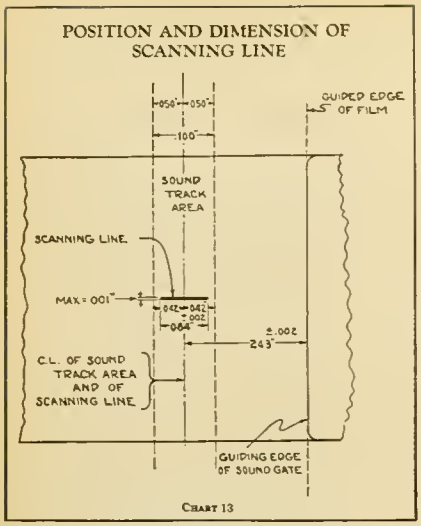


CHART 13

# Relief of Wide Picture Problem Through Screen?

Delving deeply into its technical phases for the purpose of discovering some means of mounting temporary obstacles set up by wide film, leading technicians and engineers of the industry will wage a hot discussion on methods of securing a large screen picture at the forthcoming fall confab of the Society of M. P. Engineers.

The semi-annual convention will be launched at the Hotel Pennsylvania, New York, on Oct. 20 with a spirited contest at the polls when two strong factions are expected to clash for control of the organization in 1931.

Wide screens which magnify ordinary 35 mm. film have failed to click to date, chiefly because of technical obstacles and an unnatural touch given to characters which appear out of proportion when flashed on the wide screen. The open floor debate planned by the engineers, it is understood, may furnish material for the correction of these ills. If this occurs, commercialization will be hurried to care for wide film needs, which at present are said to be in a sad plight because of the enormous sums necessary to change over from 35 mm. to a wider measure. A wide screen, such as Magnascope, requires only 35 mm. film, amplifying objects on a large screen.

## Color on the List

Color will come in for its share of discussion when G. E. Matthews, of Eastman's research lab, starts an open forum on principles and processes of photography in natural colors. Matthews will be followed by Palmer Miller, of Brewster Color, who will delve into a three-color subtractive.

Practically every important phase of sound is listed for debate, with leaders giving plenty of time to the international aspect.

The complete convention program for the entire four-day period, follows:

### Monday, Oct. 20th

**8:30 to 10:00 A.M.**—Convention Registration.
**10:00 A.M.**—Convention Called to Order (Roof Garden, Pennsylvania Hotel).
Address of Welcome by Major Edward J. Bowes, Capitol Theatre, New York.
Response by the President.
Report of the Convention Committee.
Reports of the Secretary and Treasurer.
Election of Officers.
Report of Progress Committee—G. E. Matthews, Chairman.
"Meeting Sound Film Competition Abroad" by C. J. North and N. D. Golden, M. P. Division, Bureau of Foreign and Domestic Commerce, Washington.
"International Relations in the Sound Picture Field" by F. S. Irby, Associate Editor, Electronics, New York.
"Some Observations of the M. P. Industry in Russia" by J. W. Coffman, President, Audio-Cinema, New York.
**1:00 to 2:00 P.M.**—Luncheon.
**2:00 P.M.—Papers:**
"The Progress of Sound Motion Picture Presentation" by Harold B. Franklin, Los Angeles.
Report of Standards and Nomenclature Committee—A. C. Hardy, Chairman.
Open discussion—"Methods of Securing a Large Screen Picture."
Report of Journal Committee—L. A. Jones, Chairman.
Report of Projection Committee—L. M. Townsend, Chairman.
"Principles and Processes of Photography in Natural Colors," by G. E. Matthews, Research Laboratory, Eastman Kodak, Rochester.
"Three Color Subtractive Cinematography," by Palmer Miller, Brewster Color Film, Newark.
Demonstration Film of a Three Color Lenticular Screen Process, by L. M. LaPorte, Paramount Publix, New York.
**Committee Reports:**
Color Committee—W. V. D. Kelley, Chairman.
Historical Committee—C. L. Gregory, Chairman.
Studio Lighting Committee—A. C. Downes, Chairman.

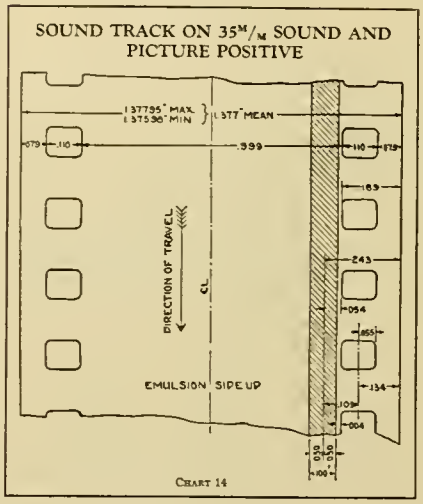


CHART 14

Theatre Lighting Committee—C. E. Egeler, Chairman.
Membership, Papers, and Publicity Committees—H. T. Cowling, J. W. Coffman, W. Whitmore, Chairmen.
**8:00 P.M.**—Exhibition of recent films of interest in the Roof Garden, Pennsylvania Hotel.

### Tuesday, Oct. 21st

**8:30 to 9:30 A.M.**—Registration.
**9:30 A.M.**—(Roof Garden, Pennsylvania Hotel.)
"An Entertainment City," by R. N. Goldsmith, Vice-President, Radio Corp., New York.
"Recent Developments in Newsreel Sound Recording Equipment," by P. M. Robillard and E. F. Lyford, RCA Photophone, New York.
"Some New Studio Recording Equipment," by W. P. Dutton and S. Read, RCA Victor Co., Camden.
"Improvements in Dynamic Speakers," by I. Bobrovsky Serge, Consulting Engineer, Rochester.
"Carbon and Condenser Microphones—Their Characteristics in Construction and Use," by W. C. Jones, Bell Telephone Labs., New York.
Open discussion: "Advantages and Disadvantages of Placing Sound and Picture on Separate Films."
**12:30 to 1:30 P.M.**—Luncheon.
**1:30 P.M.—Papers** (Roof Garden, Pennsylvania Hotel):
"Motion Study with the Motion Picture Camera," by Alan Mogenson, Associate Editor, McGraw-Hill Publishing Co., New York.
"A New Sound Picture Theatre Reproducing System," by G. Puller, Bell Telephone Labs., New York.
"A New Type Glow Lamp for Recording Sound on Films," by Joseph B. Zetka, New York.
"The Madaler Process of Sound Recording and Reproducing," by H. Von Madaler, Hampton Bays, L. I.
Demonstration Film Recorded by the Use of a Reflector in Combination with a Microphone—H. W. Dreyer and M. C. Batsel, RCA Photophone, Inc., New York.
"Film Noise of Non-Electric Origin," by John G. Frayne, Electrical Research Products, Hollywood.
"Some Experiences in Adapting Theatres for Sound," by L. M. Townsend, Paramount Publix, New York.
"A 16 mm. Portable Sound on Film Projection Equipment," by C. R. Hanna, P. L. Irwin and E. W. Reynolds, Westinghouse, East Pittsburgh.
**6:30 to 7:30 P.M.**—Dinner.
Entire evening set aside for visiting Broadway Theatres.

### Wednesday, Oct. 22nd

**9:30 A.M.**—Papers (Roof Garden, Pennsylvania Hotel):
"Cinematographic Analysis of Mechanical Energy Expenditure in the Sprinter," by C. A. Morrison, Eastman Teaching Films, Rochester, and W. O. Fenn, University of Rochester, School of Medicine and Dentistry, Rochester.
"Additional Characteristics of High Intensity Arcs," by D. B. Joy and A. C. Downes, Research Laboratories, National Carbon, Cleveland.
"Double Toning of Motion Picture Film," by J. I. Crabtree and W. Marsh, Research Laboratory, Eastman Kodak, Rochester.
"Some Observations on Stereoscopic Projection," by J. B. Taylor, Research Laboratory, General Electric, Schenectady.
"Removing the Fire Hazard from the Handling and Storage of Film in Laboratories," by R. C. Hubbard, Consolidated Film Industries, New York.
"Some Applications of the Comparison Microscope in the Film Industry," by O. E. Conklin, Redpath Laboratory, DuPont-Pathe Film, Parlin, N. J.
"The Rocono Treatment for Film Rejuvenation," by A. P. Rittenbein, New York.
"Reducing Solutions for Motion Picture Film," by J. I. Crabtree and L. E. Muebler, Research Laboratory, Eastman Kodak, Rochester.
**1.00 to 2:00 P.M.**—Luncheon.
**2:30 P.M.**—Boat Trip Around Manhattan Island. Boat leaves Battery Pier at 2:30 P.M.
**7:30 P.M.**—Semi-Annual Banquet in the Grill Room of the Pennsylvania Hotel. Dancing afterward.

### Thursday, Oct. 23rd

**9:30 A.M.**—Papers (Bell Telephone Laboratories):
"A Modern Laboratory for the Study of Sound Picture Problems," by T. E. Shea, Bell Telephone Labs., New York.
"Peculiar Engineering Problems in the 16 mm. Field," by E. C. Fritts, Eastman Kodak, Rochester.
Two-Way Television Demonstration by H. E. Ives, Bell Telephone Labs., New York.
"A Damped Diaphragm Sound Reproducer," by Rudolph Miehling, Universal Sound System, Philadelphia.
"The World's Most Powerful Microscope," by F. F. Lucas, Bell Telephone Labs., New York.
**1:30 to 2:30 P.M.**—Luncheon (courtesy of Bell Telephone Labs., Inc.).
**2:30 P.M.**—Trip through Bell Telephone Laboratories, including Sound Film Laboratory.
**7:30 P.M.**—Papers (Roof Garden, Pennsylvania Hotel):
"Two-Solution Development of Motion Picture Film," by J. I. Crabtree, H. Parker and H. D. Russell, Research Laboratory, Eastman Kodak, Rochester.
"Aiding the Theatre Patron Who Is Hard of Hearing," by F. H. Graham, Electrical Research, New York.
"The Photoflash Lamp," by Ralph E. Farnham, General Electric, Cleveland.
"Higher Illumination for Non-Professional Projector Equipments with Low Voltage Tungsten Filament Lamps," by V. J. Roper, General Electric, Cleveland.
"Electrical Instruments for Test Purposes," by A. H. Wolferz, Weston Electrical Instrument Corp., Newark.
"A New and Simplified 16 mm. Projector and Camera," by C. E. Phillimore, Peko, Inc., Chicago.

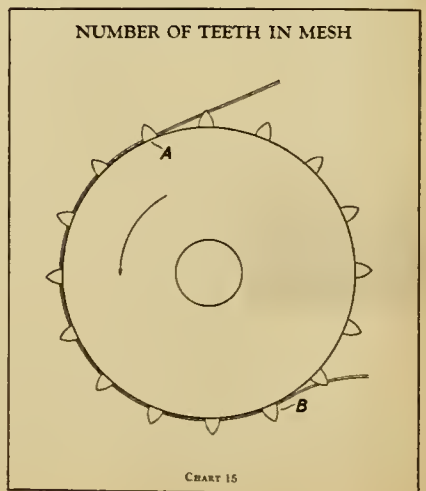


CHART 15

# None in Toronto Over Par; 'Carlo' High at $13,000

Toronto—"Follow Thru," Paramount technicolor, with Buddy Rogers and Nancy Carroll, did not keep up the pace during the week under the new stage-show policy of the Imperial. For one thing, there was no Mitzi Green in person as an added attraction as for the previous week, while some of the regular patrons do not take kindly to Rogers. The result was a gross of $18,000, or a rating of 97%.

"Monte Carlo," at the Tivoli, was strong at $13,000, or 100%. Loew's had a four-day run of vaudeville and pictures, the feature being "Love in the Rough," before going into an all-screen policy on Oct. 3, and this was good for $10,500, or 95% as a farewell. The Uptown picked up a bit on "Holiday" on its split-week plan, the gross being $6,200 for the first half. It was good theatre weather.

Estimated takings:

**"FOLLOW THRU" (Paramount)**

IMPERIAL—(3,600), 25c-75c, 6 days. **Other attractions:** Paramount news, orchestra, stage presentation and stage band, "The Lair of Chang." **Gross:** $18,000. **Rating:** 97%.

**"MONTE CARLO" (Paramount)**

TIVOLI—(1,600), 25c-75c, 6 days. **Other attractions:** Fox Movietone news, "Neighborly Neighbors" (comedy); "Tivoli Talking Reporter," local news. **Gross:** $13,000. **Rating:** 100%.

**"LOVE IN THE ROUGH" (M-G-M)**

LOEW'S—(2,200), 25c-75c, 4 days. **Other attractions:** Metrotone news, "Chinese Flower Garden" (Technicolor), five vaudeville acts, orchestra. **Gross:** $10,500. **Rating:** 95%.

**"HELL'S ISLAND" (Columbia)**

SHEA'S HIPPODROME—(2,600), 30c-75c, 6 days. **Other attractions:** Universal news, comedy, five vaudeville acts, orchestra. **Gross:** $13,000. **Rating:** 85%.

**"HOLIDAY" (Pathe)**

UPTOWN—(3,000), 15c-50c, 3 days. **Other attractions:** Paramount news, "Drifting Along" (scenic), "Freshman's Goat" (comedy). **Gross:** $6,200. **Rating:** 95%.

**"ONE EMBARRASSING NIGHT" (M-G-M)**

UPTOWN—(3,000), 15c-50c, 3 days. **Other attractions:** Krazy Kat, "The Bandmaster"; "Lady, You May Slay Me" (comedy); Grantland Rice Sportlight, "Gridiron Glory"; news. **Gross:** $5,300. **Rating:** 85%.

## *Serials Aimed to Bring Back Kids, Derr Says*

Hollywood—Pathe serials are being produced with the definite aim of recapturing juvenile interest, states President E. B. Derr, who is in charge of production.

"Children have been more or less overlooked since the advent of the sound picture," Mr. Derr states. "The trend has been toward ultra-sophistication for the adult audiences. This is as it should be, but it seems to me that producers should also provide appropriate entertainment for juveniles. We intend to produce serials particularly for the children and I am convinced that it is a step in the right direction."

## *Open Warner Bldg. in January*

Milwaukee—Warners' ten-story theatre and office building now in construction here will be completed in January. Rapp & Rapp are architects for the structure.

## *Directs Trousers Story*

Hollywood—Hamilton McFadden will direct Fifi Dorsay in her initial starring vehicle for Fox, "She Wears the Pants."

## *Slanguage*

Hollywood—Contributions of Amos 'n' Andy to the nation's vocabulary are outlined by Don Eddy, director of publicity at the RKO studio, as follows:

***Propolition:*** Proposal or situation.
***Regusted:*** State of disgust.
***Unlax:*** Rest yourself; "at ease."
***Check ond double check:*** Right in every particular.
***Incorpolated:*** Formerly pronounced "incorporated."
***Sichiation:*** Archaic pronunciation, "situation."
***Remission:*** Once called "commission."
***Mulsifies:*** Mathematical process: synon. *times it.*
***Revides:*** Mathematical process.
***Reducts:*** Mathematical process.
***Reportant:*** Worthy of attention.

# $12,000 Intake Warrants a 3rd 'Whoopee' Week

Montreal—"Whoopee," starring Eddie Cantor, continued its victorious march for a second week at the Princess, and the United Artists' feature was held over for a third week. For its second stretch, the all-color picture held up to a gross of $12,000, which equalled 105%. United Artists also scored heavily with "Abraham Lincoln" as a road show at His Majesty's theatre at $1.50 top, with $14,000, or 100%.

"Dawn Patrol," at the Palace, made a hit, gathering $16,500 on good exploitation, which means 105%. Loew's was in the running with Milton Sills' last picture, "Man Trouble," the gross being $11,500, or 95%. The Capitol was strong with "Follow Thru," Rogers and Carroll in all-color, doing $14,000 for a rating of 100%. It was a great week all around for Montreal's top theatres. The weather was cool and mostly fair.

Estimated takings:

**"WHOOPEE" (United Artists)**

PRINCESS—(2,272), 25c-60c, 7 days, second week. **Other attractions:** Metrotone news, Universal Topics, comedy. **Gross:** $12,000. **Rating:** 105%.

**"ABRAHAM LINCOLN" (United Artists)**

HIS MAJESTY'S—(1,700), 50c-$1.50, 6 days. **Other attractions:** None. **Gross:** $14,000. **Rating:** 100%.

**"DAWN PATROL" (First National)**

PALACE—(2,600), 25c-75c, 7 days. **Other attractions:** Fox Movietone news, "H. R. H. the Prince of Wales Pictured the World Over" (Pathe Audio Review); cartoon. **Gross:** $16,500. **Rating:** 105%.

**"FOLLOW THRU" (Paramount)**

CAPITOL—(2,670), 25c-65c, 7 days. **Other attractions:** Fox Movietone news, cartoon comedy, comedy. **Gross:** $14,000. **Rating:** 100%.

**"MAN TROUBLE" (Fox)**

LOEW'S—(2,982), 25c-50c, 7 days. **Other attractions:** Fox news, "Old Man Whoopee," "A Bugville Romance (Aesop's Fable), "Vacation Loves" (comedy). **Gross:** $11,500. **Rating:** 95%.

**"THE STORM" (Universal)**

IMPERIAL—(1,650), 25c-50c, 3 days. **Other attractions:** Paramount news, cartoon, comedy. **Gross:** $3,600. **Rating:** 80%.

**"ONCE A GENTLEMAN" (Sono-Art)**

IMPERIAL—(1,650), 25c-50c, 4 days. **Other attractions:** Universal news, comedy, Technicolor reel. **Gross:** $3,900. **Rating:** 85%.

**"PARTY GIRL" (Tiffany)**

STRAND—(750), 15c-50c, 7 days. **Other attractions:** Pathe news, (Tiffany feature, "The Thoroughbred.") **Gross:** $4,200. **Rating:** 90%.

**"ALF'S BUTTON" (Gaumont)**

ROXY—(550), 25c-50c, 7 days. **Other attractions:** Travelogue, scenic, comedy, Felix the Cat cartoon. **Gross:** $3,000. **Rating:** 90%.

# "Raffles" Socks Ottawa Records On 110% Rating

Ottawa—"Raffles" cracked all box office records, since the introduction of talking pictures, at the Centre theatre, during the week by registering 110% with a gross of $3,600, but the United Artists production could not be held over because of previous bookings.

Another topnotcher was "Anybody's Woman," at the Regent. On the strength of Ruth Chatterton it hit with $4,500, or 95%. "Dixiana" was good for $3,400, equal to 90%, on a three-day run at B. F. Keith's. A British production, "Splinters," was the attraction at the Imperial and it was well liked by the war veterans, but scored only $2,600, or 85%, for the six days. The weather was mostly fair and cool, with few counter attractions.

Estimated takings:

**"RAFFLES" (United Artists)**

OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Grantland Rice Sportlight, "Dogging It"; "Some Babies" (comedy). **Gross:** $3,600. **Rating:** 110%.

**"ANYBODY'S WOMAN" (Paramount)**

REGENT—(1,225), 25c-75c, 6 days. **Other attractions:** Paramount news, "Jazz Preferred," "Who Killed Rover?" (dog comedy), orchestra. **Gross:** $4,500. **Rating:** 95%.

**"DIXIANA" (RKO)**

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Universal news, Mickey Mouse cartoon, "Desert Sunk." **Gross:** $3,400. **Rating:** 90%.

**"LADIES MUST PLAY" (Columbia)**

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news; "Goodbye Legs" (comedy); "Arctic Antics." **Gross:** $1,150. **Rating:** 90%.

**"SPLINTERS" (British)**

IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Fox Movietone news; "Swing, You Sinners" (cartoon comedy); Grantland Rice Sportlight, "Bows and Arrows." **Gross:** $2,600. **Rating:** 85%.

**"LAST OF THE DUANES" (Fox)**

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Pathe news, "The Average Husband," "Don't Strike Your Mother," "Old Man Whoopee." **Gross:** $3,050. **Rating:** 80%.

**"BLAZE O' GLORY" (Sono-Art)**

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, Screen Snapshots, "Big Kick" (comedy). **Gross:** $1,200. **Rating:** 90%.

## *New Vaudeville Circuit Routes 20 Coast Houses*

Seattle—The Follies theatre, open for the last few months on a combined musical comedy and first-run film policy, this week announced a change in policy whereby it becomes a vaudeville and film house. According to C. M. Dunn of Portland, owner and operator, five acts of vaudeville will be booked in weekly by the Pacific Interstate Vaudeville Circuit of Los Angeles, said to be furnishing this entertainment to 20 theatres in the Pacific Coast territory. Prices of 10, 25 and 35 cents will remain in effect, with four shows daily and Sunday. First-run film attractions from all companies will continue to be booked as screen fare.

## *Rita Vamps Again*

Hollywood—Rita LaRoy will play another vamp role in "Hook, Line and Sinker" for RKO. Eddie Cline will direct the picture, which stars Bert Wheeler and Robert Woolsey.

## *Kickers Get Break*

Hollywood—Things aren't so bad as they seem. Mosconi Brothers will use 20 chorus girls, recently released by RKO, in stage units for the Paramount Theatre.

### *New Vogue*

Hollywood—Talkers concerning the Foreign Legion seem to be the rage at present. Paramount has finished "Morocco" with Gary Cooper and Marlene Dietrich, RKO is making "Beau Ideal" with Ralph Forbes, and Fox has just previewed "Renegades" with Warner Baxter in the featured spot.

# Bankers Bring $28,000 to the "Whoopee" B.O.

Cleveland—This was a great week for the downtown theatres. The annual convention of the American Banking Association, presence of President Hoover and more than 7,000 visiting bankers, and the personal appearances of Eddie Cantor at the Stillman and Cliff Edwards at the State, combined to draw thousands. Downtown theatres were well packed at every performance. In some instances it was the picture that drew heavy attendance. In others, it was the personal appearance of a star. In any event, the results were most satisfactory.

On the other hand, the neighborhood houses were not so happy. The interference of Jewish holidays seriously affected box-office receipts, and even the big pictures failed to register in most cases.

"Whoopee" made the sensational take of $28,000, rating 186%, high for the week.

Estimated takings:

**"WHOOPEE" (United Artists)**
STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "The Band Master" (Columbia); "The Island Empire" (Standard Film); Fox news; personal appearance of Eddie Cantor for two evening performances on Thursday. **Gross:** $28,000. **Rating:** 186%.

**"MONTE CARLO" (Paramount)**
ALLEN—(3,300, 30c-60c, 7 days. **Other attractions:** "Resolution" (Paramount); "Hot Tamale" (Pathe); M-G-M news. **Gross:** $18,000. **Rating:** 100%.

**"ON YOUR BACK" (Fox)**
STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "School's Out" (M-G-M); "Frozen Capers" (stage show); Paramount news, Cliff Edwards in person. **Gross:** $23,000. **Rating:** 113%.

**"GRUMPY" (Paramount)**
RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** Sportlight (Pathe); Pathe Review, Pathe news, vaudeville. **Gross:** $24,500. **Rating:** 98%.

**"MOBY DICK" (Warners)**
RKO HIPPODROME—(4,500), 25c-75c, 7 days. **Other attractions:** "Won by a Neck" (Educational); "Parisian Nights" (Tiffany); Fox news. **Gross:** $17,500. **Rating:** 87%.

**"SOUP TO NUTS" (Fox)**
CAMEO—(1,200), 25c-50c, 7 days. **Other attractions:** "Dollar Dizzy" (M-G-M); Paramount news. **Gross:** $4,000. **Rating:** 80%.

**"ROUGH ROMANCE" (Fox)**
KEITH'S E. 105TH ST.—25c-50c, 7 days. **Other attractions:** Sportlight (Pathe); Pathe news, "Toby, the Fiddler" (RKO); "Irish Stew" (Educational); "Grandma's Girl" (Educational; vaudeville. **Gross:** $14,500. **Rating:** 96%

### *Italians After U. S. Films*

Rome—Independent exhibitors numbering 350 have banded together to buy American product. The association, known as Syndicate of Independent M. P. Exhibitors, is said to have the protection of Mussolini's government.

### *Victor Back in Harness*

New Castle, Pa.—Dave Victor has leased the Nixon and will reopen the house as the Victor. He recently sold his Victor, McKeesport, to Warners.

# Three in Boston In Stiff Tilt For Top Honors

Boston—Grosses slid off during the week and receipts were way below the previous week, probably due to two reasons: the Jewish holidays and preparations for the welcome to the American Legion and the American Federation of Labor conventions, both starting Sunday. The early part of the week showed good business, but the last of the week went flat in practically every theatre.

In the slump, the Metropolitan, with "Three Faces East," showed the highest gross with $36,000 and was on equal rating with Loew's State with "Whoopee," both doing 115%. Both films, had they come a week earlier, would have grossed far above that mark. Two houses fell below the average for the first time in many weeks.

Both Keith houses showed 105% for a total for the week with $44,000. Totals for the week from all theatres were just about two-thirds of the grosses for the previous two weeks. Weather was fair and cool.

Estimated takings:

**"THREE FACES EAST" (Warners)**
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Comedy revue, "Oh, Uncle"; organ specialties, Paramount news. **Gross:** $36,000. **Rating:** 115%.

**"SQUEALER" (Columbia)**
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, Sportlight, RKOlians, Pathe news. **Gross:** $20,000. **Rating** 105%.

**"LADY SURRENDERS" (Universal)**
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Sportlight, Pathe news. **Gross:** $24,000. **Rating:** 105%.

**"WHOOPEE" (United Artists)**
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, Hearst news. **Gross:** $23,000. **Rating:** 115%.

**"LOVE IN THE ROUGH" (M-G-M)**
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Hearst news. **Gross:** $20,000. **Rating:** 100%.

**"ANYBODY'S WOMAN" (Paramount)**
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Paramount news. **Gross:** $13,000. **Rating:** 90%.

**"SPOILERS" (Paramount)**
**(Playing simultaneously with Uptown)**
OLYMPIA—(2,500), 25c-30c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $14,500. **Rating:** 95%.

**"SPOILERS" (Paramount)**
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $12,000. **Rating:** 100%.

**"HELL'S ANGELS" (United Artists)**
TREMONT—(1,800), 50c-$2, 6 days. No other attractions. **Gross:** $12,500. **Rating:** 115%.

### *Joe Comer at Salt Lake*

San Francisco—Joe Comer, chief booker at the M-G-M exchange, has gone to Salt Lake to become chief booker at that exchange. Sammy Cooper has been moved up to comedy booker status, and Sammy Davis has been made assistant to Jack Jacobs, chief feature booker.

### *McClintic Directs Fox Yarn*

Hollywood—Guthrie McClintic will direct "Once a Sinner," an original screen story for Fox. H. B. Warner will have a featured role.

### *Collyer in "Single Sin"*

Hollywood—June Collyer again moves to Tiffany, on a borrowing arrangement with Paramount, this time to appear in "Single Sin," A. P. Younger yarn.

### *The Ape*

The little Torres girl, Racquel, kept her manager waiting half an hour, says "Talking Screen," thereby exasperating said manager, who is quoted as growling:

"Say, what's the idea of making me stand around here like a monkey?"

"Sorry," sorried Racquel, "but can I help it how you stand?"

# Okla. City First Runs Topped by 125% of "Satan"

Oklahoma City—Better business and better pictures prevailed in Oklahoma City, and every conceivable method of novel and effective advertising, exploitation and tie-ups was used. Houses are being remodeled and new equipment added, and everything possible is being done to put Oklahoma City on the theatrical map in a big way. Pat McGee, for Publix, and Leto J. Hill, for Warner Bros., are the general managers of the principal theatres and a friendly rivalry is on now, with strong competition looming in the near future.

Miniature golf craze notwithstanding, exhibitors here mopped up with an unusually fine assortment of films. "Madam Satan," at the Criterion, clicked for $10,000, while the "Sea Wolf," at the Midwest, brought in $9,000.

"Hell's Island," at the Liberty, was worth $6,500; "The Bad Man," at the Empress, took in $3,000 for four days; the Capitol showed $7,500 on "Good News," and for four days the Orpheum, with "The Notorious Affair," was worth $3,200.

Estimated takings:

**"MADAM SATAN" (M-G-M)**
CRITERION—(2,000), 25c-50c, 7 days. **Other attractions:** Paramount news, "Story Book Parade." **Gross:** $10,000. **Rating:** 125%.

**"GOOD NEWS" (M-G-M)**
CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** Metrotone news, "The Helping Hand." **Gross:** $7,500. **Rating:** 115%.

**"SEA WOLF" (Fox)**
MIDWEST—(1,500), 25c-60c, 7 days. **Other attractions:** Newsreel, "On the Ranch"; Mickey Mouse in "While the Cat's Away." **Gross:** $9,000. **Rating:** 115%.

**"HELL'S ISLAND" (Columbia)**
LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** "Honolulu Wiles," Liberty news, "Honey Moon Zeppelin." **Gross:** $6,500. **Rating:** 95%.

**"BAD MAN" (F. N.)**
EMPRESS—(1,500), 15c-35c, 4 days. **Other attractions:** Fox news, "Freshmen's Goat" (Educational comedy). **Gross:** $3,000. **Rating:** 90%.

**"NOTORIOUS AFFAIR" (F. N.)**
ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** RKO vaudeville, newsreel. **Gross:** $3,200. **Rating:** 95%.

### *Fay Re-opens Stock*

Providence—Edward M. Fay, who has six theatres here, moved into the Carlton Monday night for the fall and winter season. Kirk Brown, Jr., and Alney Alba are the leads. The house never has run pictures except for an occasional road show.

### *Cleveland Sales Switches*

Cleveland—James B. Reilly has been appointed manager of the Pathe exchange, succeeding Oscar Ruby, who has been with Pathe for the past 14 years.

Herbert Kaufman has resigned as manager of the local Columbia branch.

# "Abe," "Africa," Ufa Film Lead Chicago Parade

Chicago—The same trio of small houses which took the Loop profit lead two weeks ago retained their top position for the second week, while the big spots hit average, or only slightly better business during the same period.

"Melody of the Heart" (UFA) continued to hold the city's large German population in thrall for the second week at the Castle. With hold-outs all day long, the picture got $7,490 or 227%. On one occasion there were 150 or more patrons in line on the sidewalk in front of the theatre. "Africa Speaks" (Columbia) gave the Woods $19,500, or 175%, in its second week, only a few hundred dollars under the near-record mark established for the first week. The picture was moved to the State-Lake, largest RKO Loop house, for its third week, while "Lady Surrenders" went into the Woods. The Punch & Judy had a similar week with "Abraham Lincoln," which was only a few dollars under the mark for the preceding week. The picture got $9,100, or 154%.

Estimated takings:

**"GOOD NEWS" (M-G-M)**
CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show headed by Mitzi Green; orchestra, newsreel, comedy, cartoon. **Gross:** $49,400. **Rating:** 103%.

**"MELODY OF THE HEART" (UFA)**
CASTLE—(300), 60c, second week. **Other attractions:** Newsreel. Hold outs here all week. **Gross:** $7,490. **Rating:** 227%.

**"MOBY DICK" (W. B.)**
McVICKERS—(2,284), 35c-85c, 7 days of first and second week. **Other attractions:** Comedy, newsreel, musical short. **Gross:** $32,200. **Rating** 115%.

**"LITTLE ACCIDENT" (Universal)**
**(Second time in Loop)**
MONROE—(962), 25c-40c, 7 days. **Other attractions:** Thirty minutes of newsreel, comedy. Picture playing to adults only. **Gross:** $4,400. **Rating:** 74%.

**"SCARLET PAGES" (F. N.)**
ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, cartoon, newsreel, novelty short. Third week of poor business for this house. B. & K. has given it new stage shows and new master of ceremonies, but hasn't tried giving it better pictures yet. **Gross:** $31,500. **Rating:** 75%.

**"MATRIMONIAL BED" (W. B.)**
PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaudeville, newsreel, comedy, musical short, orchestra. **Gross:** $18,100. **Rating:** 75%.

**"ABRAHAM LINCOLN" (U. A.)**
PUNCH & JUDY—(390), $1-$2.50, 3-a-day, second week. **Other attractions:** Comedy, novelty short. Near-capacity business; only a few dollars under first week. **Gross:** $9,100. **Rating:** 154%.

**"MONTE CARLO" (Paramount)**
ROOSEVELT—(1,591), 35c-85c, first 7 days. **Other attractions:** Newsreel, cartoon, novelty short. Picture slated to leave at end of 14 days. **Gross:** $26,600. **Rating:** 125%.

**"SINNERS' HOLIDAY" (W. B.)**
STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaudeville, comedy, newsreel. House takes "Africa Speaks" (Columbia) after two record weeks at the Woods. **Gross:** $19,800. **Rating:** 75%.

**"WHAT A WIDOW" (U. A.)**
UNITED ARTISTS—(1,700), 35c-85c, second and final week. **Other attractions:** Newsreel, musical short, comedy, "Whoopee" (U. A.) replaced, with Eddie Cantor appearing for big opening. **Gross:** $19,800. **Rating:** 90%.

**"AFRICA SPEAKS" (Columbia)**
WOODS—(1,166), 35c-75c, second and final week here. **Other attractions:** Comedy, newsreel. Picture only a few hundred dollars under first week, but being moved to RKO's largest, State-Lake in cash in on the business during the final week. **Gross:** $19,500. **Rating:** 175%.

## *Blowitz Chief Booker*

Cleveland—S. D. Blowitz of the Warner home office theatre department, is here as chief booker for Warner theatres in Ohio, with offices in the new Warner Building. George Lynch, formerly with the Schine circuit in southern Ohio, is associated with Blowitz.

## *Tough*

**Toronto—Nationalism is an adversary that Howard Hughes must strafe if his picture "Hell's Angels," is to be shown in Canada, it is indicated by action of the Ontario censors in banning the picture. The $4,000,000 baby, the censors feel, is a reflection on the royal flying corps, and no aspersions on the king's aviators will be permitted. As the censor boards of other provinces generally follow Ontario's lead, it looks as though it's going to be plenty tough for Hughes in his efforts to get back Canada's quota on the picture. The film was to have had a road show run starting Oct. 6 at the Royal Alexandria here.**

# "Good News" Tops Des Moines List Grossing $6,000

Des Moines—Taxes—and plenty of them—were due here, and, as a result, theatregoers tightened up the purse strings and did not indulge in amusements. Pictures on the bills were all good.

With Stanley Smith appearing in person with "Good News," the Paramount did lockout business on the evening shows and counted up a record of 150%. The Strand also did unusually good business for the last half of the week. Olsen and Johnson scored a hit in "Oh, Sailor, Behave," and made 125%. "Africa Speaks," in spite of the very good stage show, also at the Orpheum, did not break above 100%. "The Dawn Patrol" scored 100%.

Estimated takings:

**"SANTA FE TRAIL" (Paramount)**
PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** Paramount news, Doc Lawson organ special, stage band, three vaudeville acts. **Gross:** $4,500. **Rating:** 100%.

**"GOOD NEWS" (Paramount)**
PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** "U." news, organ number, Al Morey band in original presentation ("Movie Mad"), Stanley Smith in person. **Gross:** $6,000. **Rating:** 150%.

**"DAWN PATROL" (F. N.)**
DES MOINES—(1,600), 25c-35c-50c, 7 days. **Other attractions:** Paramount news, Paramount comedy ("Red, Green and Yellow"). **Gross:** $8,500. **Rating:** 100%.

**"SQUEALER" (Columbia)**
ORPHEUM—(2,000), 25c-50c 4 days. **Other attractions:** Pathe news, five acts RKO vaudeville. **Gross:** $5,000. **Rating:** 100%.

**"AFRICA SPEAKS" (Columbia)**
ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** Pathe news, Pathe revue, special local-made movie ("Traffic Week"), five acts of RKO vaudeville. **Gross:** $4,890. **Rating:** 100%.

**"OLD ENGLISH" (Warners)**
STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** Paramount news, Columbia cartoon ("Henpecked"). **Gross:** $900. **Rating:** 100%.

**"OH, SAILOR, BEHAVE" (Warners)**
STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** Pathe news ("October Horoscope"). **Gross:** $1,800. **Rating:** 125%.

## *La Crosse Wants Flesh*

La Crosse, Wis.—Saturday and Sunday vaudeville has been inaugurated by the Majestic Theatre here in response to a demand which the management detected for flesh shows. Five acts of vaudeville and a sound picture constitute the week-end offering.

## *Mary Doran Cast*

Hollywood—Mary Doran will depict the feminine lead and support Walter Huston in Columbia's "Criminal Code," which will be directed by Howard Hawks.

# "Angels" Clips $20,000 in First Cincinnati Week

Cincinnati—First-run houses here experienced additional opposition from "Hell's Angels," which opened a roadshow engagement at the Shubert at $2 top, augmented by personal appearance of Jean Harlow, star of the picture, who was in town during the early part of the run. This diverted patronage from the regular houses to extent of about $20,000. Despite this, however, the Capitol, with "Office Wife," came through high among the straight flicker palaces, with a gross of $14,600, for a rating of 113%, which is a gain of $1,600 over the previous week.

The Albee, vaudefilm, had one of the best weeks in a long time, the gross being skyrocketed to $30,900, a rating of 143%, which is practically $3,000 more than the intake for the preceding seven days. This was partially due to the picture, "Last of the Duanes," but more probably to the vaude headliners, Olsen and Johnson, Warner stars, breaking in a new act of pretentious proportions, which seemed to have clicked unusually well with the flesh-and-blood regulars.

The Strand, with "Grumpy," chalked up a gross of $5,190, rating 146%, which was a few dollars under the week before, while the Lyric went slightly below par with "Old English," which grossed $11,750, for a 98% rating. This also was the case with the Palace, showing "The Spoilers," where the gross registered $13,290, equivalent to 95%. Weather was ideally cool throughout the week.

Estimated takings:

**"LAST OF THE DUANES" (Fox)**
ALBEE—(3,300), 30c-50c-65c-75c, 7 days. **Other attractions:** Vaudeville headed by Olsen and Johnson; others: Dorothea and Helen Blossom, Jarvis-Harrison Co. and Gilbert Bros.; organ solo; shorts: Metro news, "Ebony Shrine" (Pathe Vagabond series); "Self-defense" (Pathe). **Gross:** $30,900. **Rating:** 143%.

**"OLD ENGLISH" (Warners)**
LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** Paramount news, "Monkey Melodies" (Columbia). **Gross:** $11,750. **Rating:** 98%.

**"SPOILERS" (Paramount)**
PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** Paramount news, "Sinkin' in the Bathtub" (Vitaphone Varieties). **Gross:** $13,290. **Rating:** 95%.

**"OFFICE WIFE" (Warners)**
CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** Fox news, "Clock Shop" (M-G-M color); "The Big Deal" (Vitaphone Varieties). **Gross:** $14,600. **Rating:** 113%.

**"HELL'S ANGELS" (United Artists)**
SHUBERT—(2,190), 50c-75c-$1-$1.50-$2, 7 days. Personal appearance of Jean Harlow from Sunday to Tuesday. **Other attractions.** None. **Gross:** $20,400.

**"GRUMPY" (M-G-M)**
STRAND—(1,350), 25c-40c, 7 days. **Other attractions:** Pathe news, "Laurel and Hardy Murder Case" (M-G-M). **Gross:** $5,190. **Rating:** 146%.

**"FOLLOW THRU" (Paramount)**
FAMILY—(1,140), 20c-25c-35c, 4 days. **Other attractions:** Paramount news. **Gross:** $2,780. **Rating:** 142%.

**"CAPTAIN OF THE GUARDS" (Universal)**
FAMILY—(1,140), 20c-25c-35c, 3 days. **Other attractions:** Paramount news. **Gross:** $1,495. **Rating:** 142%.

## *Returns to Sheboygan*

Sheboygan, Wis.—Edward J. Benjii, who has been managing two Fox houses at Oshkosh, Wis., has been returned to the Fox here as manager, a post he formerly held. The change was at his own request.

## *Lewis Stone with Garbo*

Hollywood—Lewis Stone will play one of the two male leads in "Inspiration," Greta Garbo's next picture which Clarence Brown will direct at M-G-M.

### *The Indian Sign*

Hollywood — One of the major studios is making a special depicting the life of the early West. Press stories released in advance of the filming announced that a whole tribe of Indians would be brought direct to Hollywood from a reservation.

One of the exploitation men who contacts with the theatres went out on the lot the other day where all the Indians were working and began inquiring about the chances for them making a personal appearance tour at the time of the picture's release. His inquiry disclosed that none of the Indians used in the picture belonged to the much publicized tribe and that none of them was from a reservation. They were the same Indians that have been used in Hollywood for all other pictures where the red man is needed.

# "Bad Man" Good In Portland on $14,900 Gross

Portland, Ore.—Wonderful fall weather brought out increased business at all first runs, due also to an outstanding list of pictures put over in showmanlike manner.

It was prosperity week at the Paramount which made a happy choice in "The Bad Man." The crowds liked Walter Huston in the stellar role. "Barnyard Scandals" was the stage attraction, under supervision of Phil Lampkin, popular m. c., and Con Maffie with organ novelties. All of which rolled up a high gross of $14,900, and 155%.

Estimated takings:

**"BAD MAN" (F. N.)**
PORTLAND PARAMOUNT—(3,068), 25c-50c, 7 days. **Other attractions:** "Barnyard Scandals," featuring Lassiter Bros.; personal appearance Stuart Erwin; Cambreva Bros., Muriel Fontaine, Phil Lampkin and Paramounteers, Con Maffie at Wurlitzer, Paramount news. **Gross:** $14,900. **Rating:** 155%.

**"MAN TROUBLE" (Fox)**
FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Busy Bee" Idea, featuring Liana Galen, soprano; Cooper & Green, comedians; Terry Green, acrobat, and Paul A. Howard; Henri LeBell at Wurlitzer; Lindy Taft and Fox Broadway band; Fox news. **Gross:** $13,650. **Rating:** 135%.

**"WHAT A WIDOW" (U. A.)**
FOX UNITED ARTISTS—(945), 25c60c, 7 days. Gloria Swanson; sufficiently good for second week. **Other attractions:** Fox news, Hollywood varieties. **Gross:** $12,500. **Rating:** 125%.

**"LADY SURRENDERS" (Universal)**
RKO ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Minstrel, "Honey Boys"; Rob Robinson; Sandy Lang Co. Clever advertising helped sell picture. **Gross:** $11,400. **Rating:** 120%.

**"MONTE CARLO" (Paramount)**
RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** Paramount news, Universal newsreel, Paramount shorts. **Gross:** $10,000. **Rating:** 110%.

**"LAST OF THE LONE WOLF" (Columbia)**
HAMRICK'S MUSIC BOX—(1,835), 25c-50c, 7 days. **Other attractions:** Vitaphone acts, Fox news. **Gross:** $9,875. **Rating:** 109%.

## "U" Has Scotland House

Aberdeen, Scotland—Lease of the Playhouse for long runs has been acquired by Universal, which opens with "All Quiet," to be followed with "King of Jazz."

## *Lipsitz Out at Fox*

Hollywood—Harold Lipsitz, Fox supervisor, has been let out, studio reports. Lipsitz has made no further plans at the present time.

# Cantor Film is Providence High Taking $25,000

Providence—The hilarious Eddie Cantor in "Whoopee" brought business at Loew's State up to $25,000 in spite of hard times, golf and plenty of sports competition. Long lines formed each night and even loge seats were scrambled for by ardent fans.

Next in line came the Paramount, which did $15,000 with "Follow Through," aided by the personal appearance of Charles Rogers on Wednesday night. The RKO Albee, with $10,800 for "Lady Surrenders," was average, while the Majestic was O. K. at $12,000, showing "Girl of the Golden West." RKO Victory was low with "Eyes of the World," hitting around $7,000.

Estimated takings:

**"WHOOPEE" (Paramount)**
LOEW'S STATE—(3,800), 10c-50c, 7 days. **Other attractions:** Maurice in organlogue; "Fiddlesticks," Hearst Metrotone news. **Gross:** $25,000. **Rating:** 135%.

**"GIRL OF THE GOLDEN WEST" (F. N.)**
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "Keeping Company," "Spanish Rhythms," newsreel. **Gross:** $12,00. **Rating:** 105%.

**"FOLLOW THROUGH" (Paramount)**
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** "At Home," Joe Alexander, organlogue. **Gross:** $15,000. **Rating:** 110%.

**"LADY SURRENDERS" (Universal)**
RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** "The Hidden Ball," "Sky High," "Curiosity," Pathe news. **Gross:** $10,800. **Rating:** 90%.

**"EYES OF THE WORLD" (U. A.)**
RKO VICTORY—(1,600), 10c50c, 7 days. **Other attractions:** "Hot and Bothered," Pathe news. **Gross:** $7,000. **Rating:** 85%.

# "Office Wife" Draws Femmes And $13,750

Omaha—Slightly cooler weather helped all houses to pile up fair grosses. "The Office Wife" and Horace Heidt's Californians on the stage was a break for the World to the tune of $13,750, rating 125%.

"Danger Lights" brought the Orpheum $16,000 for another 100% week. Roxy's Gang on the stage was billed over the picture, however.

The Paramount slipped to 90% with "What a Widow," netting $7,650. "On the Level," first half at the State, got $2,137 (95%), and "Isle of Escape," last half, hopped up to 105%. Dough was $2,625.

Estimated takings:

**"DANGER LIGHTS" (RADIO)**
ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Roxy Gang and three RKO acts, Pathe news, shorts, overture. **Gross:** $16,000. **Rating:** 100%.

**"WHAT A WIDOW" (U.A.)**
PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** "Her Future," "Satan's Fury," Disney cartoon, Paramount news, organ. **Gross:** $7,650. **Rating:** 90%.

**"OFFICE WIFE" (F.N.)**
WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Horace Heidt's Californians, Paramount news, shorts. **Gross:** $13,750. **Rating:** 125%.

**"ON THE LEVEL" (FOX)**
STATE—(1,200), 25c-40c. 3 days. **Other attractions:** Universal news, shorts. **Gross:** $2,137. **Rating:** 95%.

**"ISLE OF ESCAPE" (W.B.)**
STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news, shorts. **Gross:** $2,625. **Rating:** 105%.

### *Breaks Into Jail*

Michael (Six-Syllable) Simmons, big gun of Sono Art's advertising and publicity department, pulled a nifty when he crashed New York's alimony jail for a private showing of "Reno." . . . What a lot of crust showing a divorce picture to a gang in jail for not paying up on alimony. . . . He certainly picked the toughest audience he could find. . . . And they actually applauded. . . . And the reviewers certainly took chances on attending. . . . Jack Harrower had a guilty look as he sneaked in. . . . Mike lost his hat by sitting in the section reserved for the inmates. . . . Gerry Rudolph of RCA Photophone got a big hand for supplying the equipment. . . . What a tribute to the portable machine, that it could be set up on the spot and produce such fine sound.

# "DuBarry" Fails To Pass 100% at 'World Premiere'

Kansas City—"The Spoilers" made the best record of the week, giving the Newman $16,000, rating 130%. The Uptown took $7,500, a rating of 125%, on "The Squealer." The Mainstreet reported 110% on "Lady Surrenders," which means $16,500.

Remainder of the theatres did about average, although the Pantages dropped down to 85% on "Way of All Men," taking $8,500.

"Du Barry," at the Midland, billed as the world premiere, failed to draw expected patronage. First three days held up well and then business fell off.

Estimated takings:

**"DU BARRY" (U. A.)**
LOEW'S MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Our Gang in "Pups Is Pups," Metrotone news. **Gross:** $14,500. **Rating:** 100%.

**"LADY SURRENDERS" (Universal)**
MAINSTREET—(3,067), 25c-60c, 7 days. **Other attractions:** Pathe news, five acts vaude headlining Mr. Wu with his Chinese "Show Boat." **Gross:** $16,500. **Rating:** 110%.

**"SPOILERS" (Paramount)**
NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Lulu McConnell in "Red, Green and Yellow"; Paramount screen song, "My Gal Sal"; Paramount news. **Gross:** $16,000. **Rating:** 130%.

**"SEA WOLF" (Fox)**
ROYAL—(900), 25c-60c, 7 days. **Other attractions:** Paramonot news; short subjects, "Confounded Interest" and "Story Book Parade." **Gross:** $5,000. **Rating:** 100%.

**"SQUEALER" (Columbia)**
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Tom Patricola in "Si Si Senor," Mickey Mouse in "The Shin Dig," Universal news. **Gross:** $7,500. **Rating:** 125%.

**"WAY OF ALL MEN" (F. N.)**
PANTAGES—(2,190), 25c-50c, 7 days. **Other attractions:** Pathe news, Fanchon & Marco "Idea in Blue." **Gross:** $8,500. **Rating:** 85%.

## *Boston Wants Spoor Co.*

Boston—George K. Spoor's proposed production company is wanted by a number of other eastern cities, it is indicated by action of the Chamber of Commerce in requesting Spoor to locate here.

## *Cruze Signs Tracy*

Hollywood—Lee Tracy has been cast in "She Got What She Wanted," first picture which James Cruze will make for Tiffany under his new contract.

# "English" and "Sailor Behave" Flop at Balto

Baltimore—The week was ideal for theatre-going with cool, clear weather prevailing during the entire six days. Rolling up of high grosses was hindered somewhat, however, by the Jewish holidays and the World Series, with many listening to the games at newspaper offices and over radios.

Loew's Stanley and Century, as usual, came away with high grosses for the week. At the Stanley, DeMille's "Madam Satan" went over fairly well with an estimated gross of $14,000, which represents 80%. Audiences appeared to enjoy it thoroughly. At the Century, Gloria Swanson struck a popular note with her "What a Widow," the gross being $16,650, rating 90%.

Next in line was "Lilliom," at the New. While this picture was not considered strong enough to hold a second week, it grossed $9,500, or 95%. Charles Farrell was considered generally not tough enough in character for the play and some people are reported to have objected to the representations of things celestial.

Helen Twelvetrees and Phillips Holmes struck public fancy with their parts in the melodramatic "Her Man," and excellent business was done throughout the week at the Rivoli. The gross was $9,200, rating 115%.

"Old English," with George Arliss, fell considerably during its second week at the Auditorium. The gross was $2,640, rating only 40%. This flop is attributed to the high top price of $1 and the high-class appeal of the picture. Warners' "Oh, Sailor, Behave" also rated 40%.

Estimated takings:

**"WHAT A WIDOW" (United Artists)**
LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Bigger and Better" (comedy). **Gross:** $16,650. **Rating:** 90%.

**"MADAM SATAN" (M-G-M)**
LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** Metrotone, M-G-M news, "Fiddlesticks" (Flip the Frog cartoon). **Gross:** $14,000. **Rating:** 80%.

**"MONTE CARLO" (Paramount)**
**(After one week at the Stanley, shown simultaneously with the Parkway Uptown)**
LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Shy, Little Glow Worm" (song reel); Charley Chase in "Girl Shock" (comedy). **Gross:** $3,100. **Rating:** 90%.

**"MONTE CARLO" (Paramount)**
**(After one week at Stanley, shown simultaneously with the Valencia Downtown)**
LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** Metrotone news, Charley Chase in "Dollar Dizzy" (comedy), "Monkey Melody" (Walt Disney cartoon). **Gross:** $4,400. **Rating:** 100%.

**"OH, SAILOR, BEHAVE" (Warners)**
WARNERS' METROPOLITAN—(1,300), 15c-50c, 6 days, starting Saturday. **Other attractions:** Universal news, "Scotch Love" and "One to Loose" (Vitaphone Varieties); "Take That One" (Pathe comedy). **Gross:** $3,450. **Rating:** 57%.

**"THE SANTA FE TRAIL" (Paramount)**
KEITH'S—(2,500), 25c-50c, 6 days, starting Friday. **Other attractions:** Universal and Pathe news, three days each; Radio Humanette cartoon, "In the Mountains"; (Tiffany color subject); "The Introduction of Mrs. Gibbs" (Paramount comedy). **Gross:** $4,560. **Rating:** 57%.

**"LILIOM" (Fox)**
NEW—(1,600), 25c-50c, 6 days. **Other attractions:** Fox Movietone news "Frozen Follies" (cartoon). **Gross:** $9,500. **Rating:** 95%.

**"OLD ENGLISH" (Warners)**
**(Second consecutive week)**
AUDITORIUM—(1,600), 50c-$1, 6 days. **Other attractions:** Universal news, "The Legacy" (Vitaphone comedy). **Gross:** $2,640. **Rating:** 40%.

**"TWO HEARTS IN THREE-QUARTER TIME" (Tohis-G. M. H. B.)**
LITTLE—(267), 35c-50c, 6 days. **Other attractioos:** "The Wizard's Apprentice" (novelty with music); "Along the Romantic Rhine" (scenic); overture on film. **Gross:** $1,300. **Rating:** 130%.

**"INSIDE THE LINES" (Radio)**
PALACE—(2,046), 25c-60c, 6 days. **Other attractions:** Bert Smith revue "Loose Ankles," with acts, chorus, orchestra; "Men Without Skirts" (comedy); Humanette cartoon. **Gross:** $6,750. **Rating:** 75%.

**"HER MAN" (Pathe)**
RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** "Swell People" (comedy); "The Voice of Hollywood," Pathe news. **Gross:** $9,200. **Rating:** 115%.

**"SISTERS" (Columbia)**
HIPPODROME—(2,250), 20c-60c, 6 days, starting Saturday. **Other attractions:** The Harvey Players in "Mary's Other Husband," with acts, chorus, orchestra; Pathe news; Mickey Mouse in "The Fire Fighter" (cartoon); Educational comedy. **Gross:** $8,500. **Rating:** 85%.

## *Miniature Gaff*

**Hollywood—Little Billy, famed midget comedian, was just leaving the Pathe studio after playing an important role in "Some Babies," a two-reel comedy. He was puffing contentedly on his usual cigar when a pestiferous woman stopped him:**

**"Young man, does your mother know you smoke cigars?"**

**Billy chewed the end of his butt, looked up at the p. w. and came back with:**

**"Say, lady, does your husband know you speak to strange men?"**

# "Holiday' Knocks 'Spoilers' from Perch with 120%

Seattle—Local film houses dropped a bit during the past seven days, as far as grosses are concerned, from the better-than-average totals of recent weeks. For the week, three of the city's key houses waged a neck-and-neck race for first honors, with money honors going to the Paramount on "The Spoilers," but rating honors going to the Fox with "Holiday." The former house got about $13,000 for a rating of 108%, while "Holiday" rated about 120% with a gross of $12,500. The Fox Fifth Avenue took $12,900 with "Dough Boys" for a rating below 100%.

"Moby Dick," in its second week at Hamrick's Music Box, was good for $6,500 (105%) and across the street at the Blue Mouse "The Squealer" got approximately $6,000 (100%). Running to its extended run policy, the Fox Coliseum clicked almost $3,000 (90%) with "Song o' My Heart," which just ended a two-week run at the Fox to average business only.

Estimated takings:

**"THE SQUEALER" (Columbia)**
BLUE MOUSE—(950), 25c-50c-75c, 7 days. **Other attractions:** Vitaphone Varieties, Fox Movietone news. **Gross:** $6,000. **Rating:** 100%.

**"SONG O' MY HEART" (Fox)**
COLISEUM—(1,650), 25c-35c-50c, 7 days, extended run. **Other attractions:** Lloyd Hamilton comedy, Fox Movietone news, organ concert, "singing usherette." **Gross:** $3,000. **Rating:** 90%.

**"HOLIDAY" (Pathe)**
FOX—(2,450), 25c-35c-50c-60c-75c, 7 days, first week. **Other attractions:** Pathe comedy, Fox Movietone news, Owen Sweeten and band. **Gross:** $12,500. **Rating:** 120%.

**"DOUGH BOYS" (M-G-M)**
FOX FIFTH AVE.—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Silly Symphony cartoon, Fox Movietone news, Fanchon-Marco stage revue. **Gross:** $12,900. **Rating:** 95%.

**"MOBY DICK" (Warners)**
MUSIC BOX—(950), 25c-50c-75c, 7 days, second week. **Other attractions:** "Leather Pushers," Universal news. **Gross:** $6,500. **Rating:** 105%.

**"SPOILERS" (Paramount)**
PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** Lillian Roth singing short, Paramount news, Publix stage revue with Milt Franklyn and band, featuring the "Sisters G." **Gross:** $13,000. **Rating:** 108%.

# Frisco High to "Good News" on $18,000 Intake

San Francisco—A few high-grade pictures on the several screens in and around San Francisco brought the ratings, both gross and percentage, higher than usual. And they would have been still higher had it not been for Jewish holidays.

Golden Gate did a good business with "Wild Company," grossing $13,500 and a 125% rating. At the Fox, grossing $40,000 and a 110% rating, "Love in the Rough" was the draw. "The Spoilers," at the St. Francis, did 100% and a gross of $9,500.

"Monte Carlo" did a pleasing business at the California with a gross of $11,000, rating 110%. The Orpheum did 100% rating with a $8,500 gross on "Lady Surrenders."

The "Primrose Path," while doing a 100% rating and a gross of $9,000 at the Davies, did less than contemplated. The weather was pleasant the last four days of the week, but foggy and windy the first three days.

Estimated takings:

**"LADY SURRENDERS" (Universal)**
ORPHEUM—(2,270), 25c-35c-50c, 7 days. **Other attractions:** Mack Sennett's "Hello, Television"; organ feature, RKOlians, Armand's "Symponie"; gift box to ladies on Monday, Tuesday and Wednesday matinee. **Gross:** $8,500. **Rating:** 100%.

**"WILD COMPANY" (Fox)**
GOLDEN GATE—(2,500), 30c-40c-50c, 7 days. **Other attractions:** Claude Sweeten and his RKOlians, RKO vaudeville, Pathe news. **Gross:** $13,500. **Rating:** 125%.

**"SPOILERS" (Paramount)**
ST. FRANCIS—(1,400), 35c-50c-90c, 7 days. **Other attractions:** Paramount cartoon, Paramount news, Larie de Pries' band. **Gross:** $9,500. **Rating:** 100%.

**"MONTE CARLO" (Paramount)**
CALIFORNIA—(2,200), 35c-50c-65c-90c, 7 days. **Other attractions:** California concert orchestra playing "Selections from Faust," Paramount news, comedy, Travel Talk. **Gross:** $11,000. **Rating:** 110%.

**"SCARLET PAGES" (First National)**
PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** Paramount stage revue, "Barnyard Scandals"; Paramount comedy, "Introducing Mrs. Gibbs"; Paramount news; Paramount talkertoon, "The Grand Uproar"; Tim Crawford and Benay Ventura presenting "Radio Momeots." **Gross:** $9,000. **Rating:** 90%.

**"HOLD EVERYTHING" (Warners)**
CASINO—(2,400), 25c-35c-50c, 7 days. **Other attractions:** Fox news, Travel Talk, Harry Langdon comedy. Aesop's Fables. **Gross:** $11,200. **Rating:** 110%.

**"LOVE IN THE ROUGH" (M-G-M)**
FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Fox and Hearst news, Vagabond Director, Hermie King, guest conductor; concert orchestra, Fanchon & Marco's "Southern Belle Ideas." **Gross:** $40,000. **Rating:** 110%.

**"GOOD NEWS" (M-G-M)**
LOEW'S WARFIELD—(2,700), 50c-65c-90c, 7 days. **Other attractions:** "At the Bottom of the World," four reels on the Antarctic Ocean; Jan Ruhini, violinist; Fox and Hearst news. **Gross:** $18,000. **Rating:** 130%.

**"MATRIMONIAL BEDS" (Warners)**
EMBASSY—(1,400), 50c-65c-90c, 7 days. **Other attractions:** Newsreel, "Believe It or Not," Ripley; Looney Tune comedy. **Gross:** $8,500. **Rating:** 90%.

**"PRIMROSE PATH" (State Rights)**
DAVIES—(1,150), 35c-50c, 7 days. **Gross:** $9,000. **Rating:** 100%.

## *Davey Host to Orphans*

Indianapolis—Children from the Indianapolis orphans' home, the Lutheran orphans home, the day nursery, general Protestant orphans' home and the James Whitcomb Riley hospital for children were guests of Davey Lee recently at the Indiana theatre, where he was fulfilling a week's personal appearance engagement. The Indianapolis Street Railway provided the transportation and protection was afforded by the police department. The Indiana Board of Photoplay Indorsers was sponsor for the party.

# "Office Wife" A Knockout in N. Y. on $41,000

Catchy title of Warners' "Office Wife" drew sensational business to the New York Winter Garden, where the film attracted $41,000 to the chain's b.o. window, by far the biggest, proportionately, intake of the week.

The seven-day theatre period on this town's main stem was marked—and marred—by an unusually even number of "red" and "black" performances. "Hell's Angels" speedily gains box-office momentum as it winds its way along the dual run at the Criterion and Gaiety.

The initial days of the British experiment at the Cohan have proved a success, with the current film, "Atlantic," set for a hold-over.

Estimated takings:

**"BIG HOUSE" (M-G-M)**

ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 15th week. **Other attractions:** Comedy, "College Hounds." **Gross:** $17,653, strong for length of run.

**"LOVE IN THE ROUGH" (M-G-M)**

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, Hearst Metrotone news, Capitol presentation, "Al Jolson in Person." **Gross:** $70,994. Jolson did not help much by personal appearance.

**"ABRAHAM LINCOLN" (U.A.)**

CENTRAL—(1,490), $1-$2, 7 days, 6th week. **Other attractions:** Comedy, "Dollar Dizzy"; Overture, "Zampa." **Gross:** $18,127.

**"YOUNG WOODLEY" (Brit. Inc.)**

GEO. M. COHAN—(1,500), 35c-50c-75c, 7 days. **Other attractions:** Comedy, "Love Your Neighbor"; newsreel. **Gross:** $7,990.

**"HELL'S ANGELS" (Caddo-U.A.)**

(Playing simultaneously at the Criterion and Gaiety)
CRITERION—(850), $1-$2-$2.50, 7 days, 7th week. **Other attractions:** None. **Gross:** $18,127, running to "S.R.O."

**EMBASSY—ALL NEWSREEL**

EMBASSY—(598), 25c, 7 days. Straight newsreel show, running continuously. **Gross:** $9,429.

**"HELL'S ANGELS" (Caddo-U.A.)**

(Playing simultaneously at the Criterion and Gaiety)
GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 7th week. **Other attractions:** None. **Gross:** $15,359, $1,000 better than previous week.

**"AFRICA SPEAKS" (Col.)**

GLOBE—(1,050), 35c-50c-75c, 7 days, 2nd week. **Other attractions:** Shorts, comedy "Broken Weddiog Bells"; cartoon, "Frolicking Fishes"; Creatore and his hand in "Fire-Worshippers." **Gross:** $21,200, a knockout take.

**"OUTWARD BOUND" (Warners)**

HOLLYWOOD—(1,600), 60c-75c-$1-$1.50, 2nd week **Other attractions:** Shorts, "Looney Tunes," "Helen Broderick," "Martinelli." **Gross:** $21,457, holding up strong.

**"HER WEDDING NIGHT" (Para.)**

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Comedy, "Dizzy Dishes." **Gross:** $71,100, not so hot for Clara.

**"ANIMAL CRACKERS" (Para.)**

RIALTO—(1,904), 65c-85c, last eight days. **Other attractions:** Shorts, "Many Moons." **Gross:** $23,000, a deep drop for the wind-up.

**"MONTE CARLO" (Para.)**

RIVOLI—(2,103), 35c-65c-85c, last six days. **Other attractions:** Shorts: "Stein Song," "Sure Cure." **Gross:** $17,400 for six days; followed by "Whoopee," one-day gross: $10,200.

**"ALL QUIET ON THE WESTERN FRONT" (U.)**

ROXY—(6,200), 50c-75c-$1, 7 days, 2nd week. **Other attractions:** Stage show, news. **Gross:** $75,923, bad, dropping nearly $45,000 under first week.

**"BAD MAN" (F.N.)**

STRAND—(3,000), 35c-50c-65c-85c, 7 days. **Gross:** $34,701, only fair.

**"OLD ENGLISH" (F.N.)**

WARNERS—(1,490), $1-$1.50, 7 days, 6th week. **Other attractions:** Shorts, "The Legacy," "Believe It or Not." **Gross:** $16,299, starting downward slide.

**"OFFICE WIFE" (Warners)**

WINTER GARDEN—(1,493), 35c-50c-65c-$1, 1st week. **Other attractions:** Shorts, "Eddie Foy," "Mark Hellinger," "Walter Winchell," newsreel. **Gross:** $41,406, a wow.

## *Hodkinson with Universal*

San Francisco—Kenneth Hodkinson now is manager of the Universal exchange here, succeeding W. P. Moran. Hodkinson formerly was with United Artists and the former W. W. Hodkinson Corp.

## *Weshner Promoted*

**For the second time within a few months, David (Skip) Weshner has been transferred from his post as general manager of Warner theatres in northern New Jersey to director chief of advertising and publicity for Warner houses outside New York City. Harry A. Kalmine succeeds him in New Jersey. Previously Louis Marks of the Marks Bros., Chicago, had taken over the Weshner post, with Weshner reassigned to it after a few weeks. Weshner now is on a tour of key cities.**



*David Weshner*

# Pantages Stage Show Cops Big Dough on Coast

Los Angeles—Despite its 150% rating, local film row was disappointed in the "Big Trail" opening which turned in $24,000, one of the lowest premiere-week intakes at the Chinese in many months. Even the $5 initial performance failed to bolster up the take to expected gross.

Highest rating of the week went to the Pantages, which, chiefly because of the "Beverly Hills Billies," local radio songsters, copped 166% on a $25,000 intake.

Estimated takings:

**"HOLIDAY" (Pathe)**

FOX CARTHAY CIRCLE—(1,650), 9th week, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, comedy, Movietone news. **Gross:** $6,500. **Rating:** 62%.

**"MADAM SATAN" (M-G-M)**

FOX CRITERION—(1,652), 7 days, 2nd week, 35c to 65c. **Other attractions:** Comedy, Movietone news. **Gross:** $15,000. **Rating:** 150%.

**"LAST OF THE DUANES" (Fox)**

LOEW'S STATE—(2,418), 7 days, 35c to 65c. **Other attractions:** Movietone, Metrotone news, Fanchon and Marco's "Doll Follies" Idea, Laurel and Hardy comedy. **Gross:** $27,000. **Rating:** 100%.

**"SANTA FE TRAIL" (Para.)**

PARAMOUNT—(3,596), 7 days, 35c to 65c. **Other attractions:** Paramount "Revue Moderne" stage show, comedy, news. **Gross:** $25,000. **Rating:** 100%.

**"OFFICE WIFE" (Warners)**

WARNER DOWNTOWN—(2,400), 3rd week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $16,000. **Rating:** 106%.

**"HEADS UP" (Para.)**

UNITED ARTISTS—(2,100), 7 days, 35c to 65c. **Other attractions:** Comedy, organ concert, news. **Gross:** $8,000. **Rating:** 61%.

**"LEATHERNECKING" (RKO)**

RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, comedy. **Gross:** $14,500. **Rating:** 90%.

**"HALF SHOT AT SUNRISE" (RKO)**

ORPHEUM—(2,750), 7 days, 35c to 65c. **Other attractions:** Comedy, news. **Gross:** $15,000. **Rating:** 96%.

**"LAS CAMPAMAS DE CAPISTRANO" (Latin Pictures)**

CALIFORNIA INTERNATIONAL—(2,000), 25c to 50c. **Other attractions:** Spanish comedy, short subjects, news. **Gross:** $5,900. **Rating:** 98%.

**"THE BIG TRAIL" (Fox)**

GRAUMAN'S CHINESE—(2,030), 1st week, 7 days, 75c to $1.50, twice daily. **Other attractions:** Orchestra, Movietone news, $5.00 premiere. **Gross:** $24,000. **Rating:** 150%.

**"MAN TROUBLE" (Fox)**

GRAUMAN'S EGYPTIAN—(1,800), 7 days, 35c to 65c. **Other attractions:** Comedy, news. **Gross:** $4,100. **Rating:** 54%.

**"BIG BOY" (Warners)**

WARNER DOWNTOWN—(3,000), 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $14,000. **Rating:** 100%.

**"SEA GOD" (Para.)**

PANTAGES HOLLYWOOD—(3,000), 7 days, 40c to 65c. **Other attractions:** Fanchon and Marco's "On the Set" Idea, Movietone news, comedy. **Gross:** $25,000. **Rating:** 166%.

# "Scarlet Pages" Plenty Black on $16,000 Intake

Philadelphia—Continued cool weather and the appearance of several popular pictures, one "Scarlet Pages" being heavily exploited, maintained grosses at a good level. The musicians, on strike, are in the midst of another feverish battle involving the whole group, having received orders from Joseph Weber, president of the federation, to walk out on all night clubs, broadcasting stations and dance halls, to enforce the complete unionization of the territory.

"Animal Crackers" reaped $19,000 for its first full week at Keith's, being retained for a second week, with the possibility of a third, though Paramount is behind in bookings here and may want to swing in "Manslaughter" as soon as possible.

In spite of some adverse lobby comment on the part of the customers who didn't like Gloria Swanson in farce, "What a Widow," crashed through to $45,000 at the Mastbaum. "Scarlet Pages" took in $16,000 for its first week at the Stanton, indicating a five or six-week run. The Boyd slumped to $14,000 for the second week of "Girl of the Golden West," and the Fox scraped under average with "Anybody's War," taking $26,000.

Estimated takings:

**"WHAT A WIDOW" (U.A.)**

MASTBAUM—(4,800), 35c, 50c, 75c, 6 days. **Other attractions:** Technicolor novelty, "Girls We Remember," Vitaphone short, "The Rounders," fashion show in lobby. **Gross:** $45,000. **Rating:** 116%.

**"ANYBODY'S WAR" (Para.)**

FOX—(3,000), 40c, 50c, 75c, 6 days. **Other attractions:** Tiffany "Chimp" comedy, Movietone news, musical short. **Gross:** $26,000. **Rating:** 97%.

**"ANIMAL CRACKERS" (Para.)**

KEITH'S—(1,800), 35c, 50c, 75c, 6 days. **Other attractions:** Scenic novelty, "Drifting Along"; Paramount cartoon, "Dizzy Dishes"; Paramount news. **Gross:** $19,000. **Rating:** 125%.

**"GIRL OF THE GOLDEN WEST" (F.N.)**

BOYD—(2,400), 35c, 50c, 75c, 6 days, 2nd week. **Other attractions:** Newsreel, Fitzpatrick travelogue, Vitaphone Variety. **Gross:** $14,000. **Rating:** 75%.

**"A LADY SURRENDERS" (Univ.)**

STANLEY—(3,700), 35c, 50c, 75c, 6 days. **Other attractions:** Newsreel, Vitaphone Variety. **Gross:** $20,000. **Rating:** 110%.

**"SQUEALER" (Columbia)**

EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Universal news, "Musical Gems," novelty short. **Gross:** $19,000. **Rating:** 105%.

**"SCARLET PAGES" (F.N.)**

STANTON—(1,700), 25c-65c, 6 days. **Other attractions:** Newsreel, Vitaphone Variety. **Gross:** $16,000. **Rating:** 160%.

**"QUEEN HIGH" (Para.)**

ARCADIA—(600), 50c, 6 days. **Other attractions:** Educational comedy, Aesop's Fables. **Gross:** $5,000. **Rating:** 100%.

**"SHE'S MY WEAKNESS" (Sonoart)**

KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** News, Vitaphone short, Charlie Chase comedy. **Gross:** $5,000. **Rating:** 100%.

## *Studio at RCA Office*

A sound studio has been installed by RCA Photophone on the eleventh floor of the corporation's home office in New York. Now in operation under the supervision of Grover C. Shafer of the department of recording operations, the studio is given over to the making of tests, synchronization and other recording activities.

## *New 2,100-Seater for Ohio*

Bellefontaine, O.—A new two-story, 2,100-seat theatre, to be known as the Holland, will be erected here, the contract already having been awarded. Estimated cost is placed at $175,000.

### *Flattery*

Hollywood—According to the *Los Angeles Herald*, William Le Baron of RKO got a laugh when he spoke over the microphone at the premiere of "The Big Trail."

"I know this will be a good picture," said Bill, "because we are making one like it."

# "Monte Carlo" Takes $22,000 In Minneapolis

Minneapolis—Football fever held Minneapolis in its grip during the week and did comparative damage around the box offices. Postponed high school games on Monday cut into matinee business to some extent, but brought out some celebrators at night. The regularly scheduled high school games of the week took another crack at the theatre queues on Friday, but were thrown for something of a loss. On Saturday the first important game of the University of Minnesota drew some of the afternoon business, but the worst blow fell when the invading team from Vanderbilt University overwhelmed the Gophers and plunged the younger element of the town into impenetrable gloom from which it did not emerge until the evening theatre business had suffered somewhat.

Publix theatres took advantage of the week, however, to introduce a new feature in its tie-up with football by opening its great Minnesota theatre after the Thursday show to dancing for the football fans. The theatre provided 10 pieces of its large pit orchestra with Lou Breese, its master of ceremonies, as director, and the occasion was an instant success. The event is intended to catch both high school and university pre-game celebrators and bids fair to be one of the outstanding weekly occasions during the football season.

The Publix revue on the stage during the week, moreover, took its cue from the prevailing interest and was called "Campus Daze," with Eddie Lambert and Dorothea Berke backing up Breese and his orchestra. Incidentally, the Minnesota is making much of Breese, forming Breese clubs among the newsboys and working other excellent publicity stunts to capitalize the popularity of the master of ceremonies.

Estimated takings:

**"MONTE CARLO" (Paramount)**

MINNESOTA—(4,025), 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Lou Breese and his serenaders, "Campus Daze," with Eddie Lamhert and Dorothea Berke, collegiate overture presentation, newsreel. **Gross:** $22,000. **Rating:** 60%.

**"LADY SURRENDERS" (RKO)**

RKO ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Roy Sedley in "Sound and Unsound," heading five acts vaudeville. **Gross:** $14,500. **Rating:** 50%.

**"DAWN PATROL" (First National)**

CENTURY—(1,640), 25c-35c-60c, 7 days, 6 shows daily, second week. **Other attractions:** "Meet the Boy Friend," "Red, Green and Yellow," Paramount news. **Gross:** $8,500. **Rating:** 85%.

**"CALL OF THE FLESH" (M-G-M)**

STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Short comedy, newsreel. **Gross:** $6,000. **Rating** 60%.

**"BIG BOY" (Warners)**

LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $2,000. **Rating:** 70%.

**"IN THE NEXT ROOM"**

ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** Comedy, news. **Gross:** $1,500. **Rating:** 65%.

# Sono Art Set on 20 Pictures for 1930-31 Season

Sono Art-World Wide is all set on stories and titles on its line-up of 20 pictures for 1930-31, states Budd Rogers, sales chief. The list is divided into two groups of ten each known as "Cruze-World Wide Winners" and "Thrill-o-Dramas."



*Budd Rogers*

The group of "Cruze-World Wide Winners" comprise ten pictures, as follows:

"Costello Case." A James Cruze production, featuring Tom Moore, Lola Lane, Russel Hardie, Roscoe Karns, and Wheeler Oakman. Story by F. McGrew Willis. Directed by Walter Lang.

"Reno." Adapted from Cornelius Vanderbilt, Jr.'s novel starring Ruth Roland; with Kenneth Thompson, Montagu Love, Sam Hardy, Doris Lloyd, Edith Yosselli. Directed by George J. Crone.

"Symphony in Two Flats." Adapted from stage play of the same name; featuring Ivor Norvello and Jacqueline Logan. Directed by V. Gareth Gundry.

"The Big Fight." A James Cruze production, based on the Belasco stage play; featuring Lola Lane, "Big Boy" Guinn Williams, Stepin Fetchit, Ralph Ince. Directed by Walter Lang.

"Rogue of the Rio Grande." A Cliff Broughton production, featuring Myrna Loy, Raymond Hatton, and Jose Bohr. Directed by Spencer Gordon Bennett.

"Charge of the Light Brigade." A Gainsborough production; based on Tennyson's poem, made under the supervision of the British War Office. Featuring Cyril MacLaglen, Benita Hume, and a cast of 5,000.

"Once a Gentleman." A James Cruze production; featuring Edward Everett Horton, Lois Wilson, King Baggot, George Fawcett, Francis X. Bushman. Directed by James Cruze.

"Week End Sinners," by Gerald Bowman. (Cast to be announced later.)

"Just for a Song." A Gaumont-Gainsborough production featuring Lillian Dawes, Roy Royston, and Constance Carpenter. Directed by V. Gareth Gaudrey.

"The Scoop," by John Drinkman. (Cast to be announced later.)

In the "Thrill-o-Drama" group there will be ten pictures, four of which are scheduled as "specials." Story material, casting and production of which will start in three weeks in Hollywood, is as follows:

"Air Police," by Arthur Hoerl; "Hell Bent for Frisco," by Gene Pritchard; "First Aid," by Michael L. Simmons; "Hell Skipper," by H. G. Wilson; "Casey Jones Jr.," by Gregory T. Kelsey; "Is There Justice?" by Francis Packard; "Cheyenne Kid," by Arthur Hoerl; "Neck and Neck," by Thornton Churchill; "Swanee River," by Roger W. Sherwood; "Mounted Fury," by G. Evarts Spence. The four designed as specials in the above group are: "Air Police," "First Aid," "Casey Jones Jr." and "Is There Justice."

Of the second group, "Air Police" and "Hell Bent for Frisco" have reached the continuity stage, with casting to begin in two or three weeks. George W. Weeks will supervise production.

### *Dirty Crack*

Hollywood—It was at Malibu, where Coast notables watch the Pacific waves go wild.

"Let's give an amateur show for a gag," somebody said to the marquee lights assembled.

"Yeah," replied a wit in the corner, "You'll have plenty of talent to draw on."

# Lots of College Atmosphere on Theatre Golfie

Ann Arbor, Mich.—The Michigan here is operating a complete indoor golf course for the free use of patrons.

A course of 15 holes, each one of which is original in design with the Michigan management, has been built by house mechanics and electricians in the basement of the 2,200-seat house. Clubs and balls are furnished by a local sport shop and patrons who have paid their admission at the box-office may either go directly into the theatre and see the show, playing golf later, or they may play as long as they desire before going into the auditorium. Whichever they do, they get one thing free, Gerald Hoag, manager, points out.

The indoor course is proving popular with the student patrons from University of Michigan and so far seems to be an answer to the serious competition being offered by the outdoor courses in the city. Several indoor courses are being built in the vicinity, all having the usual green fees.

The Michigan course has been designed with a university theme, particularly as relating to athletics. Hazards include shooting through baseball masks, football helmets and tennis nets. To make the seventh hole it is necessary to hit the top of a beer keg just right. If successful, the shot drops through to a spigot and out into a beer mug. The last hole can be made only if the player rings the bell on a suspended model of a Phi Beta Kappa key.

Two long corridors and two large rooms are used for the course, which was set down on the cement floor by means of drills and toggle bolts.

### *Hayes Denounces Rumors*

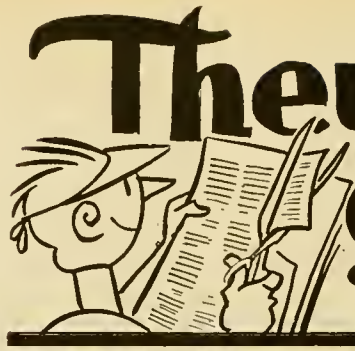
Will H. Hays this week denounced as "utterly without foundation" reports from abroad that the recent rioting over the presentation of German talkers in Prague were instigated by importers there of American films.

"Such accusations are absolutely baseless," he said. "I believe every factor in the German motion picture industry will join us in resenting such absurd reports, which can only spring from a desire to affect the very cordial relations that now exist between the American and German film industries."

### *Denny Opposite Pickford*

Hollywood—Reginald Denny is to play opposite Mary Pickford in "Kiki."

# They say Quaint



THE "It" girl, Clara Bow, takes a whirl at a game of blackjack at Calneva, Nevada, and finds out how much she doesn't know about gambling. She "thinks" that she is playing with 50-cent chips and they turn out to be $100 ones. She gives the manager of the gambling resort checks bearing only her signature. "You fill them out!" she says.

And whew! When the checks arrive at Clara's bank they call for $13,900. And, of course, Clara doesn't want to pay.

It's costly experience if, eventually, she must part with that much money.

With her at Calneva were Clara's secretary, Miss Devoe, Rex Bell and Will Rogers.

Around Rogers, Clara and Bell is a lot of public illusion. They worked hard to create it. The public needs its illusions. That is the service actors and actresses do for the world—create illusions for humdrum lives. They ought to cherish the fictional characters they build in the public mind.

And the public doesn't like to picture its idols around gambling tables. Actors and actresses lose something intangible when such stories become public property, even though they "break the bank," as one of the Dolly Sisters has done frequently at Monte Carlo.

And illusion, after all, guarantees their box-office receipts.—*N. Y. Mirror.*

* * *

**Once they get an actor mixed up with a certain set of people in the movies, he is there for life. And so we have William Powell, than whom there is no better motion picture actor, in another story about "the law." After doing the Philo Vance series and that excellent film, "Street of Chance," we thought Paramount might let Bill associate with some honest people for a change, but "Shadow of the Law" finds him back among convicts and policemen.—*Life.***

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*Gloria Swanson and her Marquis are about to go to court after being married six years. It seems that Miss Swanson has been violating one of the rules of Hollywood, paying too much attention to pictures and not enough to divorce.*—N. Y. Post.

* * *

Among other photoplay anecdotes is the one that involves Arthur Caesar, formerly of the Hardened Artery, but now Hollywood's best professional insulter. An independent movie producer was worried about his first film, so he summoned Caesar for counsel. In the projection room, after the chin-ema had been run, he said: Nu? Wot have you got to suggest?"

"You have a fortune in that movie," said Arthur without revealing any emotion.

"How do you mean?" asked the man.

"Cut it up," was the devastating retort, "and sell it for mandolin picks."—*N. Y. Mirror.*

## *Joke*

**Cincinnati.—The Motion Picture News news hound, desiring to get both sides of the picture, was recently interviewing the operator of a pee wee golf course. Among other pertinent questions he asked, "How's business?"**

**"Great," came the quick response from aforesaid purveyor of diminutive amusements. "You see miniature golf is really a necessity. People simply must have their bread and nutter."**

## *All Greek to Them*

**Tarpon Springs, Fla.—N. V. Darley, who has operated the Royal theatre here for the past two years, handed over the keys and all the equipment to the landlord this week in return for a release of his lease, and walked out. The population of Tarpon is about evenly divided between Americans and Greeks, the latter controling the big sponge industry here, and while the Americans demand the talking pictures, the Greeks prefer the silent, so the business is not sufficient to keep the house out of the red.**

A RECENT visitor to Hollywood severely states that the natives have but two topics of conversation—the movies and bootleggers. Clive Brook remarks defensively that he has heard Hollywood gatherings discuss other subjects, among them dandruff! But there is one topic of unfailing interest and charm, suitable to any place, any company, both sexes, ever fresh, ever thrilling—and that is "diet." There is probably no place in the world where so many diet experiments are tried. In Hollywood, if you take care of the pounds, the pence will take care of themselves. The camera has a way of exaggerating size without mercy. One potato, recklessly indulged in, may cost a contract. "If I eat a chocolate cream, it shows in my next picture," moaned a film flapper recently. Almost all studios include a "weight clause" in their contracts. If the player passes the prescribed poundage, the contract is void.—*Motion Picture.*

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*The producer must not only construct the big thing but he must let the exhibitor, large and small, have it on terms and conditions that will give the latter a living chance to survive. It is only through this answer to the vital need of the hour, will the motion picture industry continue to progress and prosper.*—M. P. Record, Seattle.

* * *

THERE is one man in Hollywood who dares to be himself. *And is.*

He leads his own life, in the way he likes to lead it, and lets the rest of the world go bye-bye.

He doesn't care what people say, or think, or do, or do not do.

He never does anything because it is "being done."

He is himself in his personal—very personal—life, and he is himself in the studio and on the screen.

He doesn't give a rap for publicity of any kind, and has to be bound and gagged before he'll give an hour to it now and then. He's completely un-self-conscious about it all. He doesn't give his life or his habits of living any label or handle, and he doesn't thank anyone else for doing it for him.—*M. P. Classic.*

THEY'RE running true to their records, these two beautiful sisters whose faces grace the most important flickers. Their own domestic unions were of short duration and they have no qualms as to just whose home they invade with their charming ways. They have no scruples about their conquests, and one of them is rapidly getting a Hollywood reputation for being none too discriminating as to where she scatters her affections.

However, one would think that even these two could be depended upon to keep hands off the husbands of their best friends. Not them! One of them is being talked about all over the film colony because of the frequency with which she is seen in the company of her dearest girl friend's husband. The two women knew each other and were so chummy long before either of them never went to Hollywood, but that's in the past now and there is open warfare.

The sister of the intruder pulled another similar stunt last season. She had plenty of admirers, but she had to choose the man who was engaged to one of the girls in her little circle. The victim in this instance was in plenty of trouble at the time and needed all the help which a big, powerful prospective husband is supposed to extend on such an occasion. But he, too, became enamored of the enticing little thing and left his own girl friend. Subsequently he got the air from her, but too late to do anything about his own blasted romance. Count that cinema season lost when these sisters don't pull something on their camera friends.—*N. Y. Graphic.*

* * *

**A well known writer has devised a means of beating the high cost of motion picture living. For a year he has been living in a house in Beverly Hills that rents for four hundred dollars a month without paying a cent for it. He has an invalid staying with him, and he claims that the owner can't evict him while there's a sick person in the family. So that's that. Other Hollywood film writers are planning to adopt invalids, it's rumored.—*Talking Screen.***

* * *

Those inscrutable ways of Providence! Haven't we all been bewailing the pernicious influence of Broadway on the youthful and inexperienced talkie? Haven't we been deploring the latter's readiness to ape the ways and habits of the stage, while suppressing the promptings of its own cinematic nature? Today we have to admit that Broadway's influence has not been all for the bad. With the milk of Broadway dialogue Hollywood has been obliged to imbibe some of its intelligence as well. No doubt, in the perspective of even a few years Broadway successes are apt to lose a great deal of their glamour. But in one respect they are undeniably superior to Hollywood creations: they represent adult standards of intelligence if not always of artistic appreciation. Injection of intelligence into pictures by means of dialogue may not be an unmixed blessing from the point of view of future developments, but the future will take care of itself. For the present it is a relief to encounter pictures which are not made expressly for the juvenile mind.—*The Nation.*

# that — Quips Lifted and Sifted



NICE leedle yarn about one of the big Broadway boys who came out to write dialog on the XYZ lot. His script was O.K.—swell, in fact—and the picture was shooting when the big execs took a look at the rushes and decided that one scene was all wrong. Hurry call to the dialog writer to do his stuff that night. All work suspended until he should bring in his script in the morning. The middle of the next afternoon the high priced dialog writer crawled back on the lot, weary and red eyed—but not from burning the midnight oil. He'd been burning up something quite different, and he didn't have a line of dialog to show for it. Execs surrounded him anxiously. "Where iss the new version? Let's see it, queek!" The big writer looked at them sadly. Tears came to his eyes. "Men," he said magnificently, "I haven't got it. It wasn't *good* enough! So I tore it up." Did they believe him? Sure. Wasn't he a genius? Weren't they paying the fellow a number of grand a week? Sure they believed him. Nice leedle yarn, eh? And if you don't believe it, it merely proves that you simply don't know your Hollywood.—*Talking Screen.*

* * *

**If the motion picture industry and the amusement business in general is in need of any one thing, it is a tolerant and boosting attitude of the press. If criticism is not *constructive*, it should be withheld. The best brains possible are being employed in the industries, whose success is the result of courageous trial and error, the "do and dare," which has brought unquestioned prosperity despite knocking, ridiculing and sarcasm. It is noteworthy that not a single one of these horned and barbed vitriol throwers has elevated himself correspondingly.—*Inside Facts, Los Angeles.***

* * *

*Strange things transpire under the Hollywood sun but none are stranger than the determination of the folks who make the movies to be* different *at all costs. The insistent struggle for distinction is as unending—and quite as important—as the fight to the top. The crest of individuality is the peg over which publicity, public attention and other what-nots, so dear to the heart of the actor, is draped. Thus, Clara Bow dyes her hair flamingo; Alice White goes sockless; Joan Crowford carries dolls; Ruth Roland wears tiaras; Charlie Farrell owns a Ford.*—Screenland.

* * *

**Many and devious are the ways in which the American film producers are tackling what probably is the most difficult problem of the moment—the second conquest of the foreign market. In several of the larger studios considerable activity is to be observed in the special departments created for the emergency. Others are trailing along, watching closely, waiting to see what happens before following the leader. And things should be happening very soon.—*Baltimore Times.***

## *Force of Habit*

**Hollywood—A bunch dow nat Malibu was digging into one of the Sunday night snacks that the habitues of the beach colony throw for their guests.**

**Included was a young juvenile who is about to get his first real break via a big picture shortly to make its debut. He was eating, drinking or sipping his soup standing.**

**"Why not sit down," someone inquired.**

**"I've been walking around so long looking for a job that I don't know how," was the snappy rejoinder.**

THE Paramount Department of Nomenclature lets it be known that Charles Ruggles, who has been agreeably inoffensive until now, will henceforth be known as "Charlie" Ruggles. The change, announces the studio lord chamberlain, was effected "virtually by popular request," Mr. Ruggles acceding graciously to public importuning.

Well. Let's go a little farther along this route and see what else can be done in changing or expanding the labels of some of the better-known players. "Georgie Porgie" Bancroft sounds feasible. Louis ("Cuddles") Wolheim and "Davie" Torrance have possibilities. "Ray" Novarro, "Bennie" Lyon, "Maisie" Pickford, "Jackie-Boy" Oakie, "Teddie" Lowe, and "Bazzie" Rathbone are some of the names which may leap out at you from the billboards unless, as a member of the somewhat vaguely defined public which governs such matters, you register a protest with the chaplain of your nearest cinema house.—*Cenema, New York.*

* * *

**"More often than not the picture advertised as risque in the lobby is found to be wholly innocuous, and, it may be added, to the disappointment of a large part of the audience. Obviously, the lay censors of our films go no farther into the subject than the theatre lobby.**

**"Irreconcilable enemies of censorship are in accord with this new policy of honest advertising. They criticize the movie industry for permitting such a short-sighted policy to survive so long, for they must have known that through it they were playing into the hands of the censorship crowd. . . ."—*Asbury Park, N. J., Press.***

* * *

*"Figures don't lie, but liors do some nifty figuring."*

*Which has to do directly with the figuring by some of the industry's leaders with reference to the actual position of the independent theatre owner in the motion picture industry.*

*If all independent theatre operators were properly organized, there would be no need for the present controversy over the true position of the independent vs. the producer-chain operator.*—Greater Amusements, Minneapolis.

THERE is every reason to believe that within a year movies will not be of the same monotonous form and character. At the present time the large companies have succeeded in producing their movies with rigid constructions. The actual form, the technique of the film, has no more variation from day to day than a Ford chassis. Occasionally some daring producer will tack on a cigar lighter, a new coat of paint, or an extra tire, but the form of the movie has, with a few rare exceptions, remained static ever since Hollywood began its great era of sound. Strangely enough even the public seems to have felt the monotony despite the theory that nothing is too terrible for a movie fan. Whatever the reason, the great corporations have discovered suddenly that the gold is not cascading into the cashier's drawer as it once did.

(An unnamed New York bank) has issued a report on the infant industry, characterizing it as a mushroom growth, unsound and risky. All of which is no news to the producers. But it may bring home to the gentlemen once again that, despite the opinion of the Supreme Court, in which the august jurists held the movies were "concerned with industry—not with art, news or opinion," even the most loyal movie fan needs some meat along with his cheap pastry.—*Judge.*

* * *

*One can no more speak of bad music than one can speak of bad sunshine; there is no such thing.*—DeCasseres in Life.

* * *

**"Chattering in the audience drowns a lot of the sound during a talkie film," says a critic. But not nearly enough.—*London Humorist.***

* * *

Currently the most popular movie stars, according to the verdict of the box offices, are the following:

Paramount—Clara Bow, Buddy Rogers and Nancy Carroll. M.-G.-M.—Greta Garbo, Norma Shearer and Ramon Novarro. R.-K.-O.—Bebe Daniels, Richard Dix and Sue Carol. Pathe—Ann Harding, Helen Twelvetrees and Constance Bennett. Fox—Janet Gaynor, Charles Farrell and Fifi d'Orsay. Universal—John Boles. First National—Richard Barthelmess, Doug Fairbanks, Jr., and Loretta Young. United Artists—Chester Morris, Ronald Colman and Joan Bennett.—*N. Y. News.*

* * *

*Since the war, Hollywood has been all cluttered up with royalty. Honest-to-goodness ex-Highnesses are hidden in the spinach. And there's a phoney prince for every première. But this didn't prevent a lady celeb seeker from trying to impress Alice Joyce, whom she met for the first time.*

*"Why," said the lion-hunter to the aristocratic Alice, "I actually dined with a Russian Grand Duke!"*

*"Really?" replied Alice, "I was more forutnate. I didn't!"*—Talking Screen.

## *She Knows*

**Hollywood — Instead of starting scenes with the command, "camera," Paul Stein, now directing Constance Bennett in "Sin Takes a Holiday" for Pathe, calls "shoot."**

**Rehearsal was about to begin for a love scene in a boudoir.**

**"Are we ready?" called Stein. "Then shoot!"**

**"Gee!" whispered an excited extra girl. "The husband must be coming in."**

# Before the "Mike" In N. Y. Studios

MONROE SHAFF, assistant production manager to Sam Sax, pinch-hitter for Stuart Stewart, casting director and holder of many other exalted titles and aliases, has branched out as an author, and in collaboration with Stanley Rauh, staff writer at the Warner Brooklyn studio, has written a variety entitled "The Big Shot." Roy Mack directed.

* * *

*As we strolled onto the main stage t'other day where bigger and better Vitaphone shorts are made, the hisses and boos which we heard reminded us of the time we walked a batter with the bases full, forcing in the winning run. But it turned out that the boys were not in the throes on my behalf but had been told to do so for sound effects during shooting on "Revenge Is Sweet," a Vitaphone burlesque on the showboat mellerdrama of the good old days when a paddle wheel did not necessarily mean a raffle game at the county fair. Burnet Hershey wrote this one, which includes in the cast Barbora Weeks, King Calder, Leslie Adams and about sixty others. Alf Goulding directed.*

* * *

Add similes: As helpless as Murray Roth without his cane, Ed DuPar minus his cigarette holder, Harold Levey without a piano, Stuart Stewart without his pince-nez.

* * *

*Weare Holbrook, newspaper man, short story writer and creator of "Clarence," the Herald-Tribune comic strip, has been added to the Warner Vitaphone scenario staff at the Flatbush plant. There are now five writers here, the others being Stanley Rauh, Burnet Hershey, A. D. Otvos and Casey Robinson, the latter recently imported from Hollywood.*

* * *

After a prolonged vacation in California, Frank Orth, who has made more Vitaphone varieties than any other actor, has come back to Jimmy Walker's much harrassed environs where Murray Roth has planed a number of new shorts in which Frank and his wife, Ann Cody, will appear.

* * *

*Ina Claire, who is playing an important role in "The Royal Family," now almost completed at the Paramount New York studios under the co-direction of Cyril Gardner and George Cukar, threw a party at her estate in Connecticut, numbering among her guests Lewis Milestone and members of the cast of "The Royal Family."*

* * *

Larry Kent, head of Paramount short subject department, flew to the Yale game last week.

* * *

*Austin Parker, staff writer at Paramount's Long Island plant, and his wife, Miriam Hopkins, are back in town after a two-week sojourn in Bermuda.*

* * *

The Paramount studio publicity department, under Al Wilkie, has been augmented by the addition of Morris Helprin, former assistant to Mordaunt Hall of the *New York Times*, and Don Pond, formerly on the staff of the *Morning Telegraph*.

* * *

*Frank Cavett directed the Nancy Carroll skit which will be used in conjunction with Miss Carroll's personal appearances. Frank made good use of his stage experience.*

* * *

Tentatively titled "Two Against Death," Nancy Carroll's latest opus will get under way Oct. 20 under George Abbott's direction. Norman Foster, who is returning from a round-the-world trip with his wife, Claudette Colbert, will play opposite Miss Carroll.

PINCUS.

# Sees Extended Run As Prosperity Sign

Growth of extended run policies in cities large and small throughout the nation demonstrates the strides being made toward return of prosperity, in the opinion of C. J. Scollard, executive vice-president of Pathe. He believes that "prosperity is here" and cites a recent national survey he made to prove it.



*C. J. Scollard*

Taking the company's picture, "Holiday," for the test, Scollard made a cross-country check-up on bookings, which emphasized the growing tendency toward longer runs. The picture, which now is in its ninth week at Los Angeles, has played two, three and four weeks in many spots, where single week bookings were the rule. There are many instances of the picture getting a full week in split-week houses.

Scollard says that the public is prone to neglect theatrical entertainment in times of industrial stress, and feels that the grosses being obtained constitute "an obvious sign of prosperity."

## Abilene "Blue" Jam Ends With House Dark Sundays

Abilene, Tex.—Texas' old-time "blue laws," nearly a century old, have won out in a legal battle between city authorities and a local theatre. An agreement has been reached whereby the theatre will remain closed on Sundays. Under the agreement the city will dismiss all court actions pending against the theatre management which grew out of Sunday shows.

The theatre in turn will dismiss an injunction proceeding challenging the right of the city to close the theatre on Sundays and a damage action against a local policeman.

## School Shows Hit

Toronto—The Ontario department of education has ruled that halls in school buildings for which annual Government grants are made are not to be rented to outsiders for performances of any kind. This has shut off a considerable number of school halls in which picture and other shows were being presented with regularity. The Government has adopted the policy that exhibitors taking out annual licenses for their theatres are entitled to protection.

## Finish Four Varieties

Continued activity at the Brooklyn Vitaphone studio this week has resulted in the completion of four more varieties with prominent Broadway celebrities in the casts. The four are "Envy," the cast including Eric Dressler, Romney Brent and Madge Evans; "The Darling Brute," a slapstick comedy featuring Jack Hazzard; "The Naggers Go South," starring Mr. and Mrs. Jack Norworth, and a musical subject featuring Henry Santrey and his Soldiers of Fortune.

# High and Low On Music Row

SAM SERWER, in charge of publicity for all Warner music subsidiaries, has found a new way of creating a favorable impression of songs featured in forthcoming Warner attractions by sending advance copies of sheet music to reviewers of newspapers. Sam claims that the reviewer invariably takes them home and hears them played, thus getting a better slant on a song than if he merely hears the number for the first time in a picture which, being under close scrutiny, demands all of his attention.

* * *

*Robbins Music Corp. has started a campaign on several songs from current M-G-M productions which include "Go Home and Tell Your Mather," from "Love in the Raugh"; "Sing a Happy Little Thing," from "Dough Boys," and "Just a Little Closer," from "Remote Control."*

* * *

Phil Kornheiser, for the past 21 years professional manager for Leo Feist, has gone into business on his own with offices at 745 Seventh Ave.

* * *

*Popular Radio Hits Corp., a new firm in the music publisher ranks, has started off with "Will You Be Hating Me Tomorrow For Loving You Tonight," written by Jean Herbert, Al Koppell and Irving Actman. Organists find that it makes a fine follow-up on "Dancing with Tears in My Eyes."*

* * *

This looks like a great year for John W. Green, Paramount staff composer. With Libby Holman doing "Body and Soul" in "Three's a Crowd," Marion Harris will feature his latest composition, "Mannequin," in "The Second Little Show." Edward Heyman wrote the lyrics for both songs.

* * *

*Joe White, silver-masked tenor of N.B.C., says that two of his Scotch friends have taken up miniature golf because they only walk short distances and save shoe-leather.*

* * *

George McConnell and Al Bryan feel confident that their new song, "I'm Lonesome in Your Arms," recently published by Irving Berlin, is headed for the big time.

* * *

*Morrisson Music Co. has moved from 145 West 45th St. to 1587 Broadway. It's latest song, "East of the Western Sea," written by Betty Morrisson and Albert Helfman, is beginning to show up in a favorable light.*

* * *

DeSylva, Brown & Henderson have just released the songs featured in the Fox production, "Just Imagine," written by Buddy G. DeSylva, Lew Brown and Ray Henderson. The songs are "You Are the Melody," "Old-Fashioned Girl" and "Never Swat a Fly." Bobby Crawford, president of the firm, is back at the helm after having been on the coast for the past year.

* * *

*Remick is "among those present" with "If I Could Be With You," one of the most popular tunes on the air.*

* * *

Universal Music Co. has several potential hits in "Can't We Be Sweethearts Again?", "I Wonder Where My Cinderella Can Be" and "Let's Take the Whole World for a Ride," featured in the Universal Picture, "See America Thirst." Lou Handman and Bernie Grossman wrote these numbers.

THE SONG SLEUTH

# THE Projectionists' Round Table

*By John F. Rider*

THE impedance characteristic of the series resonant circuit is untilized in practice to bypass current around some other unit in the associated system. This characteristic can be illustrated by showing the relation between frequency and impedance and between frequency and current flow.

Take as the basis, a circuit such as that shown in Figure 63A. The individual reactance variations of L and C are shown in Figure 64, illustrating that at some value of frequency,

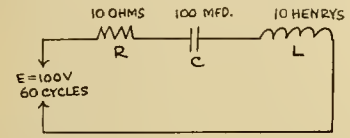



FIG. 63 A

$X_L = X_C$, and the total impedance is that of the resistance R. For all other frequencies higher and lower than resonance, the remainder of $X_L - X_C$ is some finite value, either negative or positive in design, depending upon whether the capacity reactance or the inductive reactance predominates.

This impedance characteristic is best illustrated by means of the curve shown in Figure 65. Here we find the impedance plotted on the ordinate axis and the frequency plotted on the abscissa. The latter is classified in three ways, "Resonance" at the point O, and a range "lower" than resonance and a range "higher" than resonance. At resonance the impedance is lowest, but it does not reach zero because of the resistance R illustrated in the original circuit. For some frequency either side of this resonant point the impedance shows an increase.

Now, if this curve is inverted, it can be used to indicate the current which would flow through that circuit when it is connected to a source of constant voltage but variable frequency. This is shown in Figure 65A. The ordinate now bears the current designation and the abscissa bears the frequency designation. The latter is identical to that shown in Figure 65. If these two curves are associate, the relation between impedance and current flow becomes evident, and the same is true of the relation between current flow and frequency. The current is maximum at resonance and decreases for frequencies above or below resonance, although the voltage at the source remains constant at call frequencies.

Now this curve is of value when we consider the application of the series resonant circuit to bypass current around another element, as for example in figure 65B. Here we note a source of voltage, this time the phonograph pickup unit, indicated as PH. This device is connected to the primary of the input transformer connected to the amplifier. The primary winding is designated at TP. If we assume that this generator (PH) causes the flow of current through TP at various frequencies and we desire to reduce the current through TP at one frequency, we can connect a series resonant circuit LC in shunt with TP and realize upon the operation shown in Figure 65A.

That is to say, the current flowing through LC, due to the voltage generated in PH, will depend upon the frequency of the voltage. If it is the resonant frequency and the impedance of LC is lower than that of TP at that frequency, most of the current will flow through LC. For frequencies higher and lower than the resonant frequency, the bypassing effect of LC will decrease. If the frequency of the voltage is sufficiently far removed from the resonant frequency of LC, the presence of LC will have no effect upon the current passed through TP. Thus, the series resonant circuit will serve to filter one frequency and keep it out of the associated circuit.

Such is the purpose of the scratch filter and, as a matter of fact, such is the usual design of the scratch filter. Now, if we assume that the circuit LC in Figure 65B has no resistance, it constitutes a practical short circuit upon TP at the resonant frequency, be that value 500, 2,400 or 8,000 cycles, and no current flows through TP at that frequency. Sometimes it is not necessary, in other applications, to bypass all current. In some instances, as for example in speaker circuits, the required condition is the reduction of the current through speaker winding, thereby reducing the volume of sound at that frequency. Perhaps this reduction is 50 per cent. In other words, because of the characteristic of the amplifier or the speaker, the normal current through the

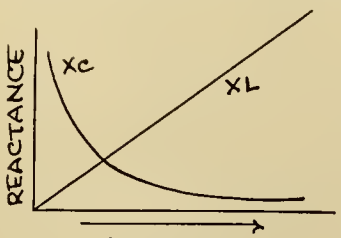



FIG. 64

speaker must be reduced from .005 ampere to .0025 ampere.

Such a series resonant circuit enables the reduction of the current at the predetermined frequency without interfering with the current through the speaker at other frequencies. In such cases, it isnecessary that the resonant circuit have the correct impedance with respect to the impedance of the speaker coil so that the required division of current take place. Such a condition is shown in electrical form in Figure 65C, where R will represent the impedance in ohms of the filter circuit and R1 will represent the impedance of the speaker coil. By correctly apportioning the filter impedance, any division of current may be secured.

The correct impedance for the filter system is secured by the use of a separate variable resistance R in Figure 65D, or if the D.C. resistance of L is sufficient, by utilizing this resistance as the resistance R. Thus, if the impedance of the speaker coil is 10 ohms at 5,000 cycles and the current is as stated, the value of the shunt impedance to reduce the speaker current at 5,000 cycles or .0025 ampere would be 10 ohms. An approximation of the division of the current between the impedance of the load and the impedance of the filter can be secured from the simple relation.

$$I_t \times \frac{Z_t}{Z_t + Z}$$

where $Z_t$ is the impedance of the filter and Z is the impedance of the load. It is the original total current which flowed through the speaker before the filter was applied. Thus if $I_t$ is .005 ampere, Z is 10 ohms and $Z_t$ is 10 ohms, the current through the speaker coil is

$$.005 \times \frac{10}{10 + 10} = .0025 \text{ ampere}$$

There is another means of applying the series resonant circuit for the purpose of controlling the current feed into a circuit. This is shown in Figure 65E. Here the circuit is in series with another element and, while the impedance characteristic of the resonant circuit remains as before, the effect of its use is changed. As was shown in Figure 65A, the current through the circuit is maximum at resonance. Hence is LC in Figure 65E are of such values that the presence of the other winding has no effect upon resonance, the LC circuit will allow the flow of current at resonance into the winding, but will reduce the current at all other frequencies.

*Voltage Step-Up in Series Resonant Circuit.*—As to the property of voltage step-up secured with the series resonant circuit, it is applied in certain audio amplifiers to secure better or greater response upon one frequency or a narrow band of frequencies. It is a bit premature to discuss this subject at this time, but more detailed data will be published supplementary to what is included at this time. The circuit employed in the audio amplifier is like that shown in Figure 63A, except that the input circuit of the amplifying tube is connected across the inductance L, as in Figure 65F. The voltage is secured from some source of variable frequency. By proper apportionment of the values of C and L, the voltage across L is maintained substantially constant

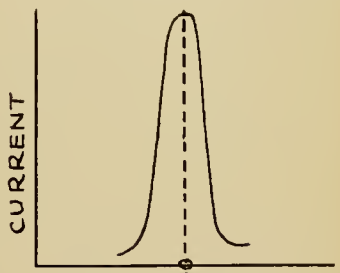



FIG. 65A

over a large range of frequencies higher than the resonant frequency of LC. At resonance there is available across L, some value of voltage in excess of that available at E, so that

*This is Lesson 20 in The Rider Series on Sound Projection*

amplification is secured within the coupling unit of which C and L are a part.

*Power in a Series Circuit at Resonance.*—It has been shown that $IX_L = IX_C$ at resonance and since they are opposite in effect, the total voltage across both elements is zero. Consequently, the voltage impressed is used to overcome the reaction of the resistance R in the circuit. The voltage and current are in phase and the energy dissipated in the circuit, or as is usually expressed, the power expended in the circuit is that developed in the form of heat across the resistance. There is no power loss in the capacity or the inductance. This condition was illustrated in the curves published in the preceding installment and erroneously labeled Figure 64.

*Parallel Circuit Consisting of Inductance, Capacity and Resistance.*—Since capacity, inducandtance and resistance are individual elements, they may be combined in parallel as easily as in series. Such a parallel combination is shown in Figure 66A. R is the resistance, C is the capacity and L is the inductance. All are connected between the same two points in the circuit, consequently these elements are in parallel. Since they are in parallel, the same voltage is impressed across each element and it is possible to determine the current through each branch by considering each element as a separate entity. Thus, if we assign the following numerical values; R is 6 ohms, C is 50 mfds., L is .15 henry, E is 100 volts and F is 100 cycles, we can determine the current through each branch. Thus:

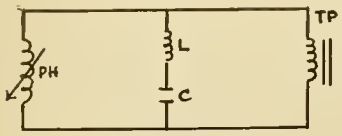



FIG. 65 B

$$I_R = \frac{100}{10} = 10 \text{ amperes}$$

$$I_L = \frac{100}{94} = 1.06 \text{ ampere}$$

$$I_C = \frac{100}{31.8} = 3.14 \text{ ampere}$$

If the above combination consisted of three resistances and the applied voltage were of D.C. character, resolution of the total current would be simple arithmetic, the sum of the individual branch currents. However, we are concerned with A.C. and varied phase relations. We know from past discussion that the current and voltage are in phase across the resistance R. On the other hand, the current leads the voltage across the capacity and lags the voltage across the inductance. Such a condition was observed in the simple series circuit. From past discussion we further know that the reactions due to the presence of the inductance and that, due to the presence of the capacity, are in the opposite direction. Because of the opposite effects of the current flow through an inductance and through a capacity, that is, when both are shown related to the same impressed voltage, the resultant current must be the difference between these two currents. At this time we are neglecting the current through the resistance.

Previous mention to the current in the inductive branch and the current in the capacitative branch can be clarified by attempting to visualize the conditions in the circuit. We

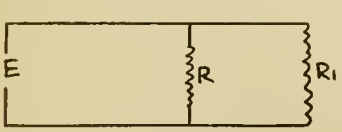



FIG. 65 C

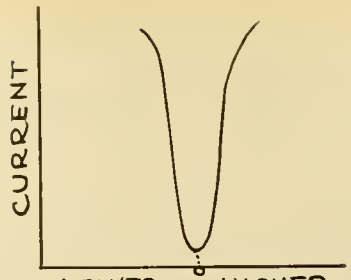



FIG. 66 C

naturally have a total current which divides between the branches in a certain manner. If we neglect the current through the resistance branch and appreciate that the instantaneous effects of the inductive and the capacitative branches are opposite, it is possible to have current in the main circuit and no current through the combination of the capacity and the inductance in parallel.

There naturally will be current in each branch, but since they tend to neutralize each other, the combined current will be less than the current in either branch. If it so happens that the currents are equal in these two branches, the resultant current is zero. If, on the other hand, the value of current in one branch is greater than the current in the other branch, the difference between these two will

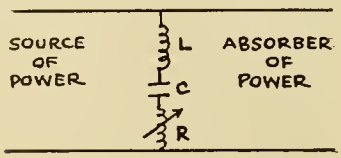



FIG. 65 D

represent the resultant current in the branches. The total current in the circuit shown in Figure 66A i sthe vector sum of the individual branch currents or

$$I_t = \sqrt{I_R^2 + (I_C - I_L)^2}$$

If we substitute the numerical values of current previously determined,

$$I_t = \sqrt{10^2 + (3.14 - 1.06)^2}$$
$$= 10.2 \text{ amperes}$$

The total impedance of the circuit is

$$Z = \frac{E}{I}$$

Now, this value of 10.2 amperes is less than the arithmetical sum of the individual branch currents and if by chance, the frequency of the line supply is changed to say 58.1 cycles, at which time the reactance of L would be 54.7 ohms and that of C would likewise be 54.7 ohms, the current in the inductive branch would

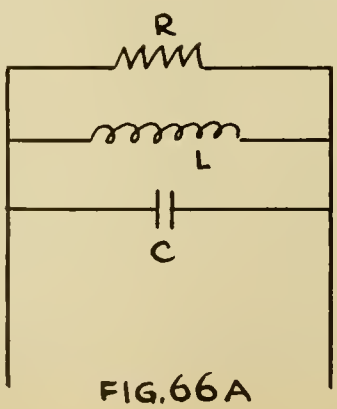



FIG. 66 A

be equal to the current in the capacitative branch and, since their directions are opposite and they are equal, they neutralize and the current in the main circuit would be that due to the resistance R, namely 10 amperes and once agains, Ohm's law would be applicable or

$$I = \frac{E}{R}$$

Referring once more to the original solution of the currents, the current through the capacity is greater than that through the inductance. A certain amount of the capacity reaction overcomes the inductive reaction, and there remains an amount of capacity reaction. The resultant current represents the condition as if the combination of the inductance and capacity were a capacity only, of such value as to cause the flow of the resultant current. This will become clearer as we consider the effect of frequency. At this time, we can say that if, for example, the resultant current of the combination of L and C at 100 cycles and with the voltage applied is such that $I_C - I_L$ is equal to 2.08 amperes, the combination of L and C can be replaced by a capacity which when used at 100 cycles would have a value of reactance

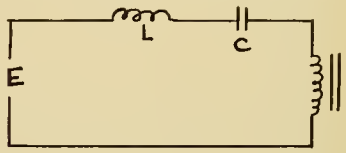



FIG 65 E

which would cause the flow of 2.08 amperes when the impressed voltage is 100 volts. More about this later.

If we assume for the moment that R is absent and that $X_L = X_C$ and further that the inductance L is free of resistance, the current in the inductive branch would equal the current in the capacitative branch. If they are opposite in action and neutralize each other, there would be no current in the main circuit. Such a condition of resonance produces an effect exactly opposite to that experienced with the series resonant circuit. In the parallel combination the impedance is theoretically infinite at resonance and decreases off resonance. If we show this relation in the form of curves, it would resemble the curve shown in Figure 66B and the current through the circuit would be as shown in Figure 66C.

The reduction in impedance each side of the resonant frequency is due to the fact that off resonance the currents in the two reactive branches are unequal. Below resonance, when the frequency is lowered, the capacity reactance increases and the inductive reactance decreases and the circuit as like an inductance. Above the resonant frequency, when the frequency is increased, the capacity reactance decreases and the inductive reactance increases. Therefore, more current flows through the capacity and the complete circuit acts like a capacity.

When working with parallel circuits it is customary to quote the admittance of the circuit rather than the impedance. The term admittance represents the reciprocal of the impedance or

$$Y = \frac{I}{Z}$$

When working with a parallel resonant circuit and in view of the fact that infinite impedance is impossible, it is customary to classify the

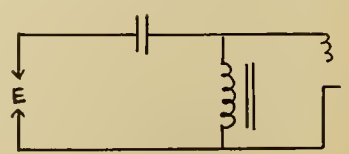



FIG. 65 F

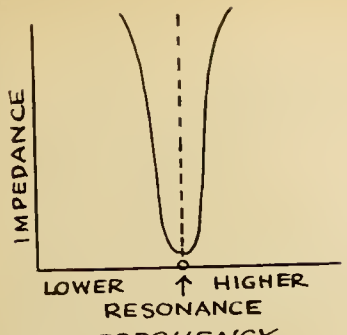


FIG 65

total hindrance offered by the circuit to the flow of current as the effective resistance which is equal to

$$R_{eff} = \frac{L \text{ in henrys}^2 \times (6.28 \times F)^2}{R \text{ in ohms}}$$

where R is the resistance of the inductance, and F is the frequency.

The parallel resonant circuit is also a frequency controlled bypass circuit; that is, can be applied as such. Before showing its applications it might be well to quote methods of determining the constants of L and C in order to secure resonance at some predetermined frequency. The following formulae represent the simplest means of solving for the resonant frequency and neglecting the effect of the resistance upon the resonant frequency. This is possible in all audio frequency operation because of the negligible effect of R upon the constants for a simple series or parallel resonant circuit. The resonant frequency

$$= \frac{159.2}{\sqrt{L \text{ in henrys} \times C \text{ in microfarads}}}$$

$$F = \frac{1000}{6.28\sqrt{L \text{ in henrys} \times C \text{ in microfarads}}}$$

$$F = \frac{5033}{\sqrt{L \text{ in millihenrys} \times C \text{ in microfarads}}}$$

$$F = \frac{159{,}200}{\sqrt{L \text{ in microhenrys} \times C \text{ in microfarads}}}$$

If the resonant frequency and the inductance are known, the required capacity to resonate at the known frequency may be determined from

$$C = \frac{159.2^2}{F^2 \times L}$$

where C is in microfarads and L is in henrys.

The application of the parallel resonant circuit will be considered in Lesson 21.

*Erratum Notice.—Two figures in Lesson 19 were designated as Figures 64. This was in error. The correct figure 64 is that illustrating the variation of capacity and inductive resistance with frequency.*

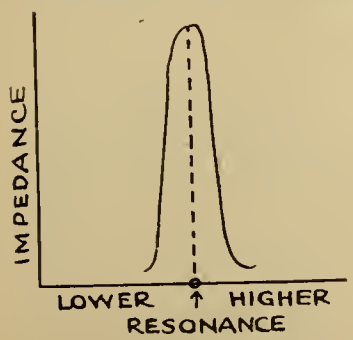


FIG.66B.

# 'Casey' Citizens Prefer Talkers To Flesh Shows

Kansas City—The Midland theatre, first run Loew house, eliminated its vaudeville in June and reduced its admission price from 60 cents top to 40 cents, telling the public the straight picture policy and the low admission would prevail for eight weeks only.

The eight weeks have passed, the admission price stays at 40 cents and no one on the theatre staff knows anything about the return of the stage shows.

At present the Mainstreet and the Pantages are the only picture houses offering flesh entertainers, the former presenting RKO vaudeville and the Pan using Fanchon & Marco units. The Empress, burlesque, is housing the Mutual wheel.

Last week the Shubert announced it would open Oct. 6 with "It's a Wise Child." The Orpheum, for the last two years presenting dramatic stock, will not reopen.

Five years ago Kansas City was considered a good legitimate show town. The last two years legitimate has had tough sledding, although the Shubert has been booking the best of the road companies. Kansas Citians seem to have adopted the talkers as their favorite theatrical fare.

## *Publix in Fremont*

Fort Wayne, Ind.—A. M. Strauss, local architect, has been employed by Paramount Publix to draw plans for and supervise the construction of a new modern theatre building at Fremont, O., which will cost approximately $250,000. The construction is to start as quickly as possible. Other theatres of the firm to be built in Ohio also will be planned by Strauss. The architect already has completed a theatre at Anderson, Ind., and his Paramount theatre of this city is rapidly nearing completion.

## *Form New Company*

Indianapolis—Articles of incorporation have been filed with the secretary of state here by the Rex Theatre Corp., having a principal place of business in Dunkirk, Ind. The corporation has an initial capital stock of 1,000 shares having no declared par value and is formed to operate a theatre for motion and talking pictures. The first board of directors is composed of Charles F. Hurrle, George W. Haskell, John A. Melloy and George T. Whitaker.

## *Hit by Sign; Sues*

Muncie, Ind.—Etha Keys has entered suit in circuit court against George S. Challis, former operator of a local theatre, asking $5,000 for personal injuries sustained Feb. 14. She charges that while walking in front of the theatre a sign fell striking her on the head and shoulders permanently injuring her. Carelessness is alleged in the fixing of the sign.

## *Midnight Shows Draw*

San Francisco—According to reports, the three local Paramount Publix midnight shows are growing considerably in attendance each week.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912,

of "Motion Picture News," published weekly at New York, N. Y., for October 1, 1930.
State of New York,
County of New York,
ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. J. Hudson, 729 7th Ave., New York City, who, having been duly sworn according to law, deposes and says that he is president of Motion Picture News, Inc., the Publishers of Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the oworship, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, prioted on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 Seventh Ave., New York City.

Editor, Maurice D. Kann, 729 Seventh Ave., New York City.

Managing Editor, Charles F. Hynes, 729 Seventh Ave., New York City.

Business Manager, E. J. Hudson, 729 Seventh Ave., New York City.

2. That the owoer is: (If owned by a corporation, its name and address must he stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If oot owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Motion Picture News, Inc., 729 7th Ave., New York City; stockholder, The Angus Co., 7 West 10th St., Wilmington, Del.; stockholders, The Angus Co., 7 West 10th St., Wilmington, Del.; James M. Heathertoo, 239 West 30th St., New York City; M. D. Heatherton, 239 West 30th St., New York City; Bodell & Co., 32 Custom House St., Providence, R. I.; William A. Johnston, 729 7th Ave., New York City; Joseph A. Plummer, 215 Central Ave., Cranford, N. J.; Rowland Co., 560 Angel St., Providence, R. I.; Antonio Lazo, 5 Nassau St., New York City; Frederick S. Peck, 17 Exchange St., Providence, R. I.; Walter B. Small, 32 Custom House St., Providence, R. I.; J. M. Heatherton Corp., 15 Exchange Place, Jersey City, N. J.; Harold H. Young, 32 Custom House St., Providence, R. I.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the twò paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the hooks of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is giveo; also that the said two paragraphs cootain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

E. J. HUDSON,
President.

Sworn to and subscribed before me this 30th day of September, 1930.
(Seal) MARIE HULTON.
Notary Public N. Y. County, No. 482 Reg. No. 2-H-681. Cert. filed io Bronx County, No. 58. Reg. No. 3268-A. Certificate filed io Westchester County.
My commission expires March 30, 1932.

# • Stop Us If We're Wrong •

JIMMY GRAINGER celebrated a birthday last week by admiring that gorgeous new office of his in the new Fox building and reminding himself of the two-by-four he used to occupy in the days when he handled the Marshall Neilan and Charlie Chaplin sales. . . . That's a long time back.

* * *

*Warren Nolan seen pacing up and down in front of the Ford agency in New York, nervously fingering the contract on his recent "lizzie" purchase, and waiting to pounce down on the flowery-tongued salesman who made the sale. . . . Warren invited two friends to the Yale-Maryland pigskin tussle at New Haven on Saturday and suggested they travel via the new boiler. . . . They did. . . . Arriving in New Haven just in time. . . . For the beginning of the fourth quarter.*

* * *

**Lester Cowan of the Academy of M. P. Arts and Sciences' technical bureau is enthused over the standardization work the organization is doing. . . . He surely knows his stuff, take it from P. A. (International Projector Corp.) McGuire. . . . Cowan was feted at a dinner given by the Projection Advisory Council.**

* * *

The next picture for Marion Davies will be "The Bachelor Father." . . . If you see Albert Howson of Warners stopping in the middle of the street to make notes on the back of an envelope you'll know he has been invited to address the AMPA on "The Elements of Scenario Writing." . . . Gee, are those boys getting the habit, too?

* * *

*Most of Germany's talkers are made in a town called Babblesburg. . . . Think up your own wisecrack. . . . Sampson Raphaelson, author of "The Jazz Singer," has just tucked a Paramount writing contract in his safety deposit vault. . . . Mrs. Howard D. Estabrook, wife of the scenario writer, arrived Monday from a tour of Europe. . . . Looking out of our window at 729 we see a 24-sheet on "What a Widow!" and the snipe, "Coming Soon. Rialto Theatre." . . . And it's been playing there for the past two weeks!*

* * *

**Radio-Keith-Orpheum opines that vaudeville will reach a new peak during October and has signed up Alexander Grey and Bernice Claire of the films. . . . Incidentally, "Amos 'n' Andy" first picture will open in more than 200 theatres on Oct. 25. . . . Paul C. Hunter has become president and publisher of *Screenland* and *Silver Screen*. . . . Finis Fox is writing the adaptation and continuity of "Merry-Go-Round" for Universal.**

## Buddy Brings Riot Call

**Providence—Twenty-five cops were required to keep mobs of feminine admirers orderly when Charles (Buddy) Rogers made a flying visit to town in connection with the appearance of his film, "Follow Through," at the Paramount. Although it was a hurried job of exploitation, ads nnt making the papers until the day of his arrival. Rogers jammed 'em in during his two appearances in the evening.**

## Retaking Retakes

**Hollywood—Mary Doran, who was scheduled to travel to New York this week by train, went by plane instead. The reason for the speedier transportation was that Mary had to retake retakes.**

**One day's work of remaking scenes was needed for M-G-M's "Remote Control." The cast agreed to work Sunday so that Mary could get off for New York on time. The shooting started at 8 o'clock and continued until 10 that night. The next morning when the film was developed it was discovered that the shutter had stuck on the sound track slot and none of the sound for the whole day's work had been recorded. So Mary had to work again and fly to New York in time for her appointments.**

AL (BIG BUCK) STEFFES spent several days in New York during the week on a summons from Abram F. Myers, Allied chieftain. . . , Al left a sick bed to be on hand in New York. . . . How he must like trains. . . . Cunnel Cole of Texas also was an Allied visitor, leaving on Monday to attend the Michigan convention at Grand Rapids. . . . Oscar (Tiffany) Hanson had to pass up the Michigan sessions due to pressure of business. . . . Harvey B. Day, veteran Educational exec., is sporting a new brown suit. . . . Harve always was a Beau Brummell. . . . Manne Brown of Tiffany is in New York from the Coast, reporting things are fine out in the Far West. . . . Henri Ellman, veteran of the Middle West, also is moseying along the Main Stem.

* * *

*Madeline Hurlock, former heart-palpitator for Mack Sennett, and Marc Connelly, author of "The Green Pastures," clinched at the altar. . . . Mike Simmons says that Ruth Roland, who makes her return to the screen in "Reno," has come to New York solely for the purpose of attending the preview of the film by the prisoners in New York's "Alimony Jail." . . . Hy Daab has turned out a 24-page press book for "Check and Double Check."*

* * *

**Blame Winchell for this paragraph: . . . Gene Buck, one of our betters, says he was brought up in Detroit and brought down in New York. . . . Con Conrad paid 10 Gs to Fox for his release, which was accepted a fortnight before they were plotting to offer him twice that much to ta-ta. . . . Dolores Del Rio has her new contract, but not for long. . . . Of the 2,000 members of the Society of Authors and Composers League only five have delivered chin-ema successes.**

* * *

Ralph Morrow, who has been doing a whale of a job in running the southern division, is another of the Tiffany coterie in New York conferring with Sales Manager Oscar Hanson. . . . Oscar, by the way, is preparing for a jaunt to the Pittsburgh and Dallas conventions. . . . Oscar Straus, Vinnese composer, is suing M-G-M for $7,038.48, alleged to be due on his $50,000 contract. . . . Nat Levine is getting a lot of play in New York with his Rin Tin Tin serial, "The Lone Defender." . . . Lou B. Metzger, former Universal general manager, is to join Columbia soon, but in what capacity has not yet been determined.

DIDJA ever hear Milt Silver's story of corporals and advertising managers? It's good. Ought to have him tell it to you sometime or other. . . . Lou Brager's idea of a gastronomical rhapsody: A piece of cheese cake at the Empee Club.

* * *

*L. A. Young and Grant L. Cook, president and vice-president, respectively, of Tiffany, are to be done in oil by Al Roumano, artist and sculptor. . . . Paramount has obtained the screen rights to Mendel, Inc., stage play, and the services of its co-stars, Charles Dale and Joe Smith. . . . National Screen Service is preparing special trailers for Hallowe'en. . . . Frank Rogers, of Jacksonville, Fla., and J. Real Neth, of Columbus, O., were among the exhibitors who visited the Big City this week.*

* * *

**Montford Steele, special sales representative for Pathe International Corp., is on the high seas bound for London, where he will join the forces of P. D. C., Pathe's organization in the United Kingdom. . . . Irene Rich's daughter, Irene Frances Rich, has been elected president of the house of representatives at Smith College. . . . The Warnerites are organizing a basketball team and challenge everyone in the industry. . . . Send your application for games to Al Zimbalist.**

* * *

A new face at the M. P. Club: Arthur S. Friend, he who was quondam treasurer of Famous Players and now in the law business. . . . The Columbians, another name for the social club of Columbia Pictures, disport themselves at the Astor tonight. First annual informal dance, the occasion.

* * *

*Herb (Columbia Pictures) Berg hiding from city park authorities who are hot on the trail of "the guy" who dug up the fairway at the Van Cortland Park golf links last weekend. . . . So John Barrymore has four dogs and eleven cats, all black.*

* * *

**This guy W. E. Branson of St. Louis surely is skyrocketing in the Pathe organization. . . . Assistant to the general sales manager a little more than a year after he entered the business is a record. . . . "I'd rather be with Universal looking ahead than with anybody else looking behind," is the slogan adopted for "Looking Ahead," snappy house organ which Ben Grimm is editing. . . . And, boy, how Carl Laemmle Jr.'s pictures and Phil Reisman's sales organization are putting the company ahead.**

* * *

National Screen Service now is suggesting business-building trailers for exhibitor use. . . . Pat Garyn's sales gang is an up-and-coming lot.

## Shop Talk

**Sonora, Calif.—Eugene Pallette lay sleeping soundly in his room. The telephone jingled and the hotel clerk, obeying call orders from business managers, called him from his rest to begin his day on Paramount's "Fighting Caravans," in which the comedian is featured with Gary Cooper, Ernest Torrence, Lily Damita and Tully Marshall.**

**"Good morning; it's 6 A.M.," the voice sounded through the receiver.**

**"Okay for sound," answered Pallette.**

# Opinions on Pictures

## Up the River

(*Fox*)

### *It's a Pip*

(*Reviewed by Red Kann*)

GO out and treat yourself to a Coca Cola in anticipation of what's coming your way. "Up the River," a prison yarn with an entirely new twist, is sufficient excuse for the extravagance. Take it from us. We've seen; and we've been convinced.

Maurine Watkins, playwright, who demonstrated her cleverness when she wrote the stage play, "Chicago," authored this original, which gets far off the beaten track of jail yarns and stays that way clear through to the end.

From every angle, "Up the River" clicks. To begin with, the yarn is there. The dialogue does full justice to the subtleties and twists of the story. John Ford must have realized what a fine property had been thrown into his lap. This is reflected at every turn of his direction. The cast, too, very patently caught the spirit of the thing. Clear down the line and beginning with Spencer Tracy, the performances are fine, the most unimportant of the lot being Claire Luce, musical comedy performer and novice in talkers.

Tracy, who played "Killer" Mears in "The Last Mile" on the New York stage, is "St Louis" in the picture. Audiences won't know who he is, but it's a cinch they will be asking for lots more of him after "Up the River" makes the rounds. Coupled with him is Warren Hymer, who has been playing tough egg roles in many talkers. They make a marvelous team. Both hard as nails, you see St. Louis as the smart roughneck and Hymer as Dannemora Dan, the dumbbell.

All through its footage, the picture demonstrates a treatment that is rich in comedy, pathos and irony. The yarn deals with crooks and prisons, but the slant is new—to pictures at least. Running all the way from straight comedy to the sardonic, "Up the River" presents criminals for the human beings they are.

The story has St. Louis and Dannemora break jail and then fall out when the former doublecrosses Danny and makes his getaway, leaving Danny to shift for himself. Dannemora gets religion and joins the Brotherhood of Man. The religious fervor burns until Danny spots St. Louis riding around town in a benzine buggy with two swell-looking gals on the leash. Then he bursts into flame, socks St. Louis and both are sent back to prison.

Steve, played with intelligence by Humphrey Bogart, supplies the love interest and the dramatic motivation for the story. Claire Luce, convicted on a bogus stock racket charge, falls for him. When Steve, parole time having arrived, leaves the prison he promises to wait for her. In the interim, Frosby, who walked out on Claire when the going became too hot, gets wise to the love match and follows Steve to his New England home, threatening to expose him to his family if he doesn't co-operate in fleecing the local townspeople. Claire learns of this in prison, confides in St. Louis and Danny who tell her they'll fix Frosby so that he won't cause any more trouble.

Using the annual prison show as an excuse, they make their way out of prison, hop a rattler and arrive in New England in time to secure the bonds Steve's mother had turned over to Frosby, while it is intimated that the shark gets his just desserts at the hands of his sidekicks who suspect Frosby was planning to walk out on them. Their job finished, St. Louis and Danny resume their train jaunt and return to prison in time to win the annual baseball game for their prison alma mater.

Into this has been injected brilliant comedy and thrusts of satire. Tracy and Hymer are excellent in their character shadings. As a matter of fact, if the Fox powers are successful in obtaining material which fits their capabilities, exhibitors have a crackerjack team to figure on for box-office drawing power with this picture as a starter.

In advertising "Up the River" you have no picture names with which to play. Sounds like handicap, and ordinarily is. But promise something unusual and pound that idea hard. You won't be misrepresenting.

*Cartoons and newsreels suggested as companion pieces.*

Produced and distributed by Fox. From original story by Maurine Watkins. Scenario and dialogue by Maurine Watkins. Photographed by Joseph August. Length, 8,280 feet. Running time, 92 mins. Release date, October 12.

THE CAST

| | |
|---|---|
| St. Louis | Spencer Tracy |
| Dannemora Dan | Warren Hymer |
| Steve | Humphrey Bogart |
| Judy | Claire Luce |
| Pop | William Collier, Sr. |
| Jean | Joan Lawes |
| Jessup | George MacFarlane |
| Edith La Verne | Sharon Lynn |
| Slim and Clem | "Black and Blue" |
| The Warden | Robert E. O'Connor |
| Dick | Richard Keene |
| Mrs. Massey | Louise Macintosh |
| Happy | Johnnie Walker |
| Beauchamp | Pat Somerset |
| Frosby | Morgan Wallace |
| Mrs. Jordan | Edythe Chapman |
| Cynthia | Althea Henly |
| Deputy Warden | Joe Brown |

### *A Find*

**Tiffany has a real find in Anita Louise, 15-year-old player who makes her debut in "Just Like Heaven." Miss Louise has looks, grace, acting ability and can sing and dance. Advance report is that she scores a big hit in "The Third Alarm," which has just been completed. She should prove a real bet for the company.**

HYNES

## Just Like Heaven

(*Tiffany*)

### *Good Entertainment*

(*Reviewed by Charles F. Hynes*)

IT'S too bad that Director R. William Neill saw "Seventh Heaven," for he obviously has tried to pattern this after that outstanding success. Had he given it a different and a little better treatment than he has, he would have had a smash. As it is, the picture is good entertainment, which will appeal to the family trade particularly. It could be speeded up by trimming.

The picture starts out slowly, but gains momentum and has a good climax, which will send them out pleased. One of the faults of direction is that some of the players affect a French accent while the others do not.

The cast is overshadowed by Anita Louise, young leading woman, who looks like a comer. She is not yet 16 but has all-around acting, singing and dancing ability. David Newell is good playing opposite. Gaston Glass gets over a difficult part and Yola D'Avril is a fiery, if not always convincing, Fifi. Thomas Jefferson is effective in a brief part and the balance of the cast is satisfactory.

The story is of the Paris streets, where Tobey, a balloon vender, is ambitious to produce a pageant. In order to win a scholarship, he saves his money and jealously guards his stand, evicting all trespassers. However, he is unable to frighten away Mimi, a little spitfire, who is with a dog circus. He resists her efforts at friendliness, but finally falls in love with her. The girl's grandfather is killed in a fall and Tobey takes the fainting girl into his room, which he turns over to her. He secretly pays all the funeral expenses and doctor bills and then finances the girl's dancing lessons out of the money he had hoarded to stage his pageant. The girl had planned to dance in the pageant, but accepts a theatrical offer when Tobey refuses to go on with plans for the pageant. A cafe dancer who had robbed the girl's grandfather finances the pageant, but it is doomed to obvious failure when the girl insists upon doing the dance in cafe style. Tobey then withdraws his production, but Mimi, told of Tobey's plight, foregoes her scheduled debut to come and dance at the pageant, which Tobey wins.

*Comedy shorts needed.*

Produced and distributed by Tiffany. Directed by R. William Neill. Story and screen play by Adele Buffington. Edited by Charles Hunt. Sets by Ralph De Lacey. Technical director, Andre Chotin. Photographed by Max Dupont. Length, 5,850 feet. Running time, 65 minutes. Release date, not set.

THE CAST

| | |
|---|---|
| Mimi | Anita Louise |
| Tobey | David Newell |
| Fifi | Yola D'Avril |
| Jean | Gaston Glass |
| Michael | Thomas Jefferson |
| Mme. Foghaide | Mathilde Comont |
| M. Foghaide | Albert Roccardi |
| Pierre | Torben Meyer |
| Dulac | Emil Chautard |

## Feet First

(*Lloyd Prod.-Paramount*)

### *Laughs and Thrills*

(*Reviewed by Bill Crouch*)

HAROLD LLOYD'S latest talking picture, "Feet First," combines thrills with laughs and the result is a picture that will please any audience. Parts of the talker are greatly reminiscent of "Safety Last," but with sound effects the thrills are more clearly brought out and are of a hair raising type that often border on the hysterical.

With the Lloyd name—plus entertaining comedy—this picture is plenty of attraction for the exhibitor. The story never lags and many amusing complications keep the film moving at a fast tempo. Will be excellent fare for the better first run theatres and subsequent bookings. The picture will hold up under heavy exploitation as it has the goods.

The story opens with Lloyd working in a Honolulu shoe store. His great desire is to become a shoe salesman. When he meets Barbara Kent, he starts out to do bigger and better things. After a correspondence course study of developing personality he becomes a salesman and meets with success. Striving to break into society he visits an exclusive club where he meets the girl and makes a good impression upon her and her employer, Robert McWade, who is owner of the chain of stores for which Lloyd works.

Next we find him aboard a steamer delivering shoes. He fails to get off the boat in time and has to stay aboard the ship bound for the States. Lloyd spends the greater portion of his time dodging the ship's officers. The rest of the time he spends with Miss Kent and in trying to find food. McWade takes a liking to Lloyd and they are very friendly until Lloyd by mistake gives him a loaded cigar. McWade then becomes infuriated and tells Lloyd that if he wishes to redeem himself he must deliver some papers to the mainland the next day, while the ship is two days from shore.

The ship's officers, finding that Lloyd is a stowaway, try to catch him but he gets into a mail sack and is put aboard the plane that visits the ship. As a result he arrives at the mainland on the right day. However, the sack falls from the mail truck, onto a swinging scaffold and is hoisted up alongside a skyscraper. Here Lloyd gets out of the sack and finds that he can't get on the inside of the building. After many attempts—which are thrilling, he gets to the top of the building and later delivers the papers. Offered a new job by McWade—he proposes and is accepted by Miss Kent.

As with most Lloyd comedies the gags are very good and are new. The thrill sequences

# Opinions on Pictures

where Lloyd is on the outside of the building, are most spectacular and have some very exciting moments. On board the ship some clever comedy situations produce hearty laughs.

The picture is ninety per cent Lloyd who carries the piece with little effort. Barbara Kent, Robert McWade, Lillian Leighton and a shufflin' negro lad by the name of Sleep'n'eat, are well cast and add interest to the talker.

The direction by Clyde Bruckman is above average. He handles the comedy situations very deftly. The photography is particularly noticeable for its merit and adds considerable to the picture. The story is not at all unusual, and in several places somewhat vague. However, this fails to spoil the fun and will be forgotten among the laughs and chills.

*Use dramatic shorts with this.*

Produced by Harold Lloyd. Distributed by Paramount. Directed by Clyde Bruckman. Story by John Grey and Al Cohn. Adaptation and dialogue by Felix Adler, Lex Neal and Paul Gerard Smith. Photographed by Walter Lundin and Henry Kohler. Edited by Bernard Barton. Length, 8,100 feet. Running time, 90 minutes. Release date, Oct. 25.

THE CAST

Harold Horne ..... Harold Lloyd
The Girl ..... Barbara Kent
Tanner ..... Robert McWade
Mrs. Tanner ..... Lillianne Leighton
Endicott ..... Henry Hall
Mr. Carson ..... Alec B. Francis
Clubman ..... Arthur Hausman
Sleep'n'Eat ..... Himself

## Morocco

(*Paramount*)

### *Hail a New Garbo*

(*Reviewed by Jack Grant*)

THERE'S a new name going up in lights on theatre marquees from one end of the country to the other. Marlene Dietrich makes an American debut in "Morocco" that will be hailed with superlatives which have not been used since Garbo first swept them off their feet.

Nor does the comparison between the new German importation and the Garbo end there. They look and play so much alike that the after-preview lobby chatter concerned nothing else. Physically the resemblance is remarkable with Dietrich, if anything, having a bit the better of the deal in beauty. Garbo's insouciance that approaches insolence is exactly duplicated on the screen by Dietrich. Both radiate the same brand of sex.

As far as can be judged by a single appearance, Marlene Dietrich probably is capable of a greater range of characterization than Garbo. For one thing she has no accent with which to contend. She sings with the nasal inflection of the French, an impression heightened by the fact that her first number in "Morocco" is in that language. But her reading of English dialogue is delivered in a deep-throated voice nearly entirely devoid of the suggestion of a Continental origin.

Although the billing of "Morocco" reads Gary Cooper and Marlene Dietrich, both the story values and the cutting reverse that order of importance. Obviously the release was framed to introduce Dietrich as ostentatiously as possible. Paramount knows full well what a bet it has in this girl. Cooper's name will draw patrons in, but they will leave talking Dietrich.

The part she plays was intelligently chosen and ably directed by Josef Von Sternberg, her discoverer. She is essentially a woman of mystery in the plot action and the past that sends her to Morocco is never disclosed. Playing such a role makes her personality all the more alluring.

The picture opens with the arrival of Dietrich in Morocco. Quartered there is the Foreign Legion battalion to which Cooper is attached. They meet when she makes her first appearance as an entertainer at a local cafe. Cooper is interested in her only as another of a series of many conquests which include an affair with a superior officer's wife.

Adolphe Menjou, as a wealthy man about town, is also interested in Dietrich, but his intentions are more honorable. Cooper is about to desert the Legion to avoid trouble over the officer's wife and plans to take Dietrich with him. But, with the realization of how much more Menjou can provide for the girl, he changes his mind and goes into action with his company.

Dietrich, left behind, agrees to marry Menjou. Their engagement supper is broken up by the music of the returning Legionnaires' band. She runs into the street to find Cooper and is told he was left wounded in another town. The report is found false when she travels to the hospital. Cooper was transferred at his request to another company which is moving back into the desert the next day. Knowing that she cannot go through with her wedding to Menjou, she joins the little group of women who follow the soldiers and marches into the desert after her man.

Von Sternberg has embellished this tale with top-notch production values. It is slow paced, but the spots where the picture drags will doubtless be removed by further cutting before release.

Splendid use of the camera has been made to keep the tempo moving and composition and mass details are noteworthy. Mention should also be made of the intelligent use of sound with superfluous dialogue eliminated. When the characters talk they have something to say.

Cooper finds in Legionnaire Tom Brown one of his best roles. He delivers a well conceived and robust portrayal. Menjou makes a distinguished return to American productions and the rest of the cast are uniformly excellent.

But it is Marlene Dietrich about whom the talk will center. From every angle the picture has been built around her. "Morocco" will make a strong bid for position on the best ten lists of critics at the end of the year though it may not make much money for Paramount. Regardless of the financial returns on this initial venture, it is predicted that the name of Marlene Dietrich on subsequent releases will mean real money at the box-office.

*Strong comedy support in shorts suggested.*

Produced and distributed by Paramount. Directed by Josef Von Sternberg. From the play, "Amy Jolly," by Benno Vigny. Adaptation by Jules Furthman. Photographed by Lee Garmes. Edited by Sam Winston. Length not set. Release date, December 7.

THE CAST

Legionnaire Tom Brown ..... Cary Cooper
Amy Jolly ..... Marlene Dietrich
La Bessiere ..... Adolphe Menjou
Adjutant Caesar ..... Ullrich Haupt
Madame Caesar ..... Eve Southern
Corp. Tatoche ..... Francis McDonald
Lo Tinto ..... Paul Porassi
Col. Quinnevieres ..... Albert Conti
Anna Dolores ..... Juliette Compton

## Sunny

(*First National*)

### *None Too Bright Musical*

(*Reviewed by Jack Grant*)

TAKE four dances by Marilyn Miller, two songs, a typical musical comedy plot filmed with but slight variation of the original stage script and you have the formula for "Sunny." Designed as a follow-up to "Sally," it will do business in the spots where the former Miller picture was successful. But chances are doubtful that it will prove as sensational.

"Sunny" has been adapted to the screen with minimum imagination. In recognition of the public's current ukase against filmusicals, the song numbers have been held down to a single solo and one duet. Both are repeated a couple of times but never accompanied by the usual dancing-singing chorus. In fact, there is no one even remotely resembling a chorus girl in the production.

The dancing of Miss Miller is undoubtedly the picture's highlight. They have been generous with her routines, giving a tap, burlesque ballet, eccentric and an interpretative fox hunt number. The comedy stepping is performed with Joe Donahue as partner.

Miss Miller's singing voice is recorded better than in her previous effort, the familiar "Who" being particularly well delivered. Her acting has gained assurance and lost something of its charm in the process. The two roles of "Sally" and "Sunny" are as similar as their titles, both falling under the general classification of the Cinderella theme. But the appeal of the first has not been duplicated in the second. "Sunny" is much more matter-of-fact and correspondingly artificial.

Little need to recount the story in much detail. Sunny, a circus girl pledged by her father to wed an Englishman she does not love, becomes a stowaway on an ocean liner to America. On the boat is Lawrence, the man she really loves, but, who, in turn, has a fiancee. In order to be near him and also to be allowed to enter the States without a passport, Sunny marries his best friend, Joe Donahue. It is marriage in name only and divorce is quickly sought after landing. A misunderstanding causes her to start back to England, but Gray realizes Sunny is the only girl for him just in time to stop her. The usual clinch provides a happy ending.

All this is told with the deadly seriousness with which musical comedy books are always filmed. On the stage such plots merely fill the waits between song numbers. By omitting the music on the screen, undue emphasis is placed on story construction. It suffers accordingly.

The only two people who mean anything in entertainment value are Marilyn Miller and Joe Donahue, an easy playing, likeable comedian. Brother of Jack Donahue who originated the role he now plays, Joe won a long-term First National contract as a result of this performance. It is apparent why.

O. P. Heggie is badly cast in the Joseph Cawthorn stage part and fails to get all his laughs. Part of this fault must be borne by the lack of new gags in the dialogue. Lawrence Gray has little opportunity to be more than the typical juvenile. The rest are bit assignments although Judith Vosselli and Mackenzie Ward make their roles worthwhile.

Mention should be made of the possible confusion in the titles of "Sunny" and "Sally." This is dictated by an overheard snatch of conversation at the preview. A woman left the theatre remarking how she wanted her daughter, now in dancing school, to see Marilyn Miller. She was going to watch for the release of "Sally." It might be a good thing to keep this in mind when preparing advertising copy for "Sunny." Stress the fact it is the second Miller feature.

*Almost anything in shorts will fit except dancing and singing shorts.*

Produced and distributed by First National. Directed by William A. Seiter. From the musical comedy of the same name by Otto Harbach, Oscar Hammerstein II. and Jerome Kern. Adaptation by Humphrey Pearson and Henry McCarty. Photographed by Ernest Haller. Length, about 8,550 feet. Running time, approximately 95 minutes. Release date, not set.

THE CAST

Sunny ..... Marilyn Miller
Tom Warren ..... Lawrence Gray
Jim Deming ..... Joe Donahue
Peters ..... O. P. Heggie
Weenie ..... Inez Courtney
Margaret ..... Barbara Bedford
Sue ..... Judith Vosselli
Wendell-Wendell ..... Mackenzie Ward
Sam ..... Clyde Cook

# Opinions on Pictures

## The Big Trail

(*Fox*)

***In-the-Bag Spectacle***

(*Reviewed by Red Kann*)

YOU remember "The Covered Wagon," of course. Here's one of the same type, produced as a spectacle de luxe, but in taller form. It's a money picture.

As bait for the public, the picture offers love interest, a hoke brand of villainy, an assortment of physical thrills, production values in large slices and comedy supplied by El Brendel and Russ Powell.

The bring-the-kids-back-to-the-theatres movement, in particular, will get its greatest impetus to date from "The Big Trail," for here is the type of picture that will make the juveniles remember how to stamp their feet, clap their hands and whistle. The hero is very much of a hero and the heroine is rich in traditional sweetness and purity, while the villain, right down to his bushy whiskers, is the dirty dog you would expect him to be.

You've got to hand it to Raoul Walsh for his treatment. In "The Big Trail" he had a story of epic theme. But, stripping it down to its essentials, the yarn is in reality a Western, stepped into the glorified class by virtue of the sweep injected in the form of a production embellishment. The director demonstrated himself to be clever enough to follow the traditional formula for all Westerns. That accounts for the direct, matter-of-fact, and even routine type of performance and explains why hero, heroine and villain play their parts as they do.

In other words, subtleties in histrionics are the bunk for Westerns. Walsh knew it and sidetracked the danger of attempting otherwise.

In story value the picture is largely a series of episodes tied loosely together with a love skein in which John Wayne and Marguerite Churchill are the sweeties and Tyrone Power head man of the crew of bad boys, in whose ranks are Ian Keith and Charles Stevens.

You see the Eastern pioneers setting out from Westport to make the grade of the Oregon trail and to extend the borders of the American republic to the Pacific Northwest.

John Wayne, ex-football player and former technician on the Fox lot, plays the scout who leads the pioneers through the wilderness to their promised land. He falls for Miss Churchill and she for him, although it takes a lot of footage for her to admit the fact. Keith is angling for the girl as well and almost lands her, while Wayne and Power establish their cordial dislike for each other at the outset.

The scout, pledged to avenge the death of a trapper buddy, gradually establishes the fact it was Power who engineered the murder. The story thread demonstrates that Power knows of Wayne's suspicion and arranges with Keith to make way with the hero. Several attempts prove abortive; Keith is shot as he attempts to murder Wayne and the wagon team is carried through to the Oregon country. With the safety of the pioneers assured, Wayne sets out in a snowstorm to avenge his pal's murder, finds Lopez, Power's sidekick, deserted and frozen on the trail, and later throws the knife that brings the villain to his end.

It is, however, the sweep of the spectacle and the lavishness with which the production was made that gives it its money-making slant. Walsh went all the way and spent almost $2,000,000 on the negative before the job was over. You see innumerable covered wagons, hundreds of extras, long and beautiful "pan" shots of the wagon train on the road. There is a buffalo hunt, the fording of a river wherein horses and people are swept down stream by the force of the current; a snowstorm, a good, old-fashioned but nevertheless thrilling Indian attack on the wagons and the lowering of wagons, cattle, women, children and men over the mountainside that blocks the trail to the west.

The sound effects are extremely effective. Indian yells, the thunder of horses' hoofs, the braying of oxen, the shots of the muleteers—the whole business is there. It may sound juvenile, but to this writer the gathering of the Indian clans, the thumping of the war drums and the whoops of the redskins as they prepared for battle, provided a kick that still lingers. It's positively blood-curdling.

"The Big Trail" is Wayne's first picture, but far from his last. The boy is tall, good-looking and not much of an actor. At least, not much on the basis of the picture. But his inexperience as a trouper serves him in good stead, since it results in an extremely natural, if not dramatically forceful, performance. The women will go for him without doubt. That settles the immediate future for him at least.

Miss Churchill has little to do. She is never called upon to do anything but the perfunctory heroine stuff and does that satisfactorily enough. Tyrone Power plays in the best traditions of the ten-twenty-thirty villain and, as such, does a good job. Ian Keith, gambler gentleman, is O. K. in a part that isn't supposed to and won't elicit sympathy from the public. El Brendel is pretty much dragged in by the ears to supply the laughs and gets away with the job. The mob throughout the country has probably seen enough of him to guffaw on sight.

*Shorts showing development of Oregon country might go very well as preliminary number.*

Produced and distributed by Fox. From original story by Hal G. Evarts. Dialogue by Jack Peabody, Marie Boyle and Florence Postal. Photographed by Lucien Andriot for standard; Arthur Edeson for Grandeur. Length (standard), 11,314 feet; (Grandeur), 14,200 feet. Running time (standard), 126 mins. Release date, November 2.

THE CAST

| | |
|---|---|
| Breck Coleman | John Wayne |
| Ruth Cameron | Marguerite Churchill |
| Gussie | El Brendel |
| Zeke | Tully Marshall |
| Red Flack | Tyrone Power |
| Dave Cameron | David Rollins |
| Pa Bascom | Frederick Burton |
| Windy Bill | Russ Powell |
| Lopez | Charles Stevens |
| Gussie's Mother-in-Law | Louise Carver |
| Wellmore | William V. Mong |
| Abigail | Dodo Newton |
| Sid Bascom | Ward Bond |
| Mrs. Riggs | Marcia Harris |
| Mary Riggs | Marjorie Leet |
| Sairey | Emslie Emerson |
| Ohio Man | Frank Rainboth |
| Ohio Man's Son | Andy Shufford |
| Honey Girl | Helen Parrish |

## Reno

(*Sono Art-World Wide*)

***Fair, But Has Angles***

(*Reviewed by Charles F. Hynes*)

THIS has big exploitation possibilities due to the title and theme, but the picture doesn't live up to them. It's fair entertainment and carries interest because it marks Ruth Roland's return to the screen, but the return is not a very auspicious one. The big angle is the title and divorce mill slant, which can be worked up for a big campaign.

The story hasn't a great deal of wallop, following fairly obvious lines. Montagu Love and Kenneth Thompson do good work, and Sam Hardy is okeh in a part which doesn't call for much. The frame-up for divorce evidence is not convincing and the court seems to take pretty much for granted in not summoning some of the witnesses at the barbecue, who would have done much to offset the damaging evidence introduced by the scheming husband.

Ruth is the wife of a tyrannical roue (Montagu Love). Deciding upon a divorce, she leaves for Reno with her four-year-old son. En route she meets an old sweetheart (Kenneth Thompson), who stops off at Reno, not knowing that also is Ruth's destination. The husband appears on the scene and begs forgiveness. This is part of his scheme to frame his wife. He pretends to go back to New York, but has the maid phone Ruth her son has disappeared, and she rushes home from a party in the company of the former sweetheart. The maid, paid by the husband, leaves the house, and Ruth is caught in Thompson's arms, the latter having asked her for a goodbye kiss on the eve of his departure for South America. The court places the child in the custody of a matron, pending the divorce trial. In the interim, the husband's duplicity is exposed and he is killed while speeding to kidnap the child.

*Comedies needed for program balance.*

Produced and distributed by Sono Art-World Wide Pictures. Directed by George J. Crone. Story by Cornelius Vanderbilt, Jr. Adaptation and dialogue by Harry E. Chandlee and Douglas W. Churchill. Photographer, not credited. Length, 7,200 feet. Running time, 80 minutes. Release date, Oct. 1.

THE CAST

| | |
|---|---|
| Felicia Brett | Ruth Roland |
| Alexander W. Brett | Montagu Love |
| Richard Belden | Kenneth Thompson |
| J. B. Berkley | Sam Hardy |
| Ann Hodge | Alyce McCormick |
| Tom Hodge | Edward Hearn |
| Lola Fealey | Doris Lloyd |
| Rita Rogers | Judith Vosselli |
| Marie | Virginia Ainsworth |
| Mrs. Martin | Beulah Monroe |
| Bobby Brett | Douglas Scott |
| Judge Cooper | Emmett King |
| Prosecuting Attorney | Henry Hall |
| Defending Attorney | Gayne Whitman |

## Remote Control

(*M-G-M*)

***Amusing***

(*Reviewed by Jack Grant*)

CONSIDERING all the trouble M-G-M had in making this Haines opus, it turned out a pretty good little comedy. Four directors in all tried their hands at transcribing the stage play to the screen. It might be guessed, therefore, that little of the original remains.

"Remote Control" was a mystery thriller which met with fair success on Broadway. No element of mystery enlivens the film. Rather is it a more or less well connected series of gags about a wise-cracking announcer in a radio station.

The opening is the conventional Haines flirtation stuff. Bill is introduced as a sort of a Merton of the Mike. J. C. Nugent, his employer, discovers him practicing talking in approved announcer style into a dummy microphone during working hours. The boss hurries Bill out to wait on a customer, none other than Marv Doran. Bill, as usual, flirts outrageously with the girl, pursuing her into the street. Here there is a whale of a laugh sequence with an Austin. Mary gets in the car and tries to drive away. Haines, on his knees on the curb, pulls the tiny auto back with one finger each time she starts off.

Bill gets fired for loafing, so trails Mary into a radio broadcasting station. There he encounters Charlie King, an old pal, and, incidentally, Mary's brother. Charlie tells his troubles in putting the station on a paying basis and Bill volunteers his aid.

An advertisement for talent brings Benny Rubin, Polly Moran, Cliff Edwards and Roscoe Ales to apply for jobs. Each does his or her specialty, thereby making it unnecessary for Metro to make an all-studio revue this year.

The ad also attracts the attention of John Miljan, head of the Ghost Gang, crooks par excellence. Miljan sees possibilities of directing his gangsters by broadcasting instructions and signs at the radio station as a professional mystic and seer. This phase of the plot and the robbery of the Junior League girls are the only bits of business retained from the original play. In the play, however, a mystery centered about the leader of the Ghosts. The audience is not in on the know as in the picture.

Haines becomes troublesome to Miljan in

# Opinions On Pictures

broadcasting the instructions to his mob. He orders Bill kidnaped and plans to bump him off during the gang's final bank robbery. Bill finds a way in tipping off the police by a series of newspaper headlines. This incident is a trifle far-fetched, but may probably go unquestioned by most audiences.

Nor will they notice the way in which characters are introduced and dropped. Charlie King, for example, has a few lines of dialogue concerning the condition of business at the broadcasting station, then sings one song on the first makeshift program, and is seen no more. Whether Haines succeeded in putting over the station is never again touched upon. Several other such loose tags and leads will brand "Remote Control" as a remake to the trade, but the public probably won't tumble.

They will come to laugh at the new antics of Haines and get what they came for. As a tailor-made vehicle for Haines the release is exactly that. Bill has some genuinely funny business and sells it for all it is worth. The Austin gag is a classic. But they ought to keep Haines away from the dinner table. Playing with food for laughs has occurred in so many of his pictures that it is almost becoming a trademark.

The acting honors go without question to John Miljan. His suave work in a score of recent films should result in a real assignment some day. Mary Doran, at times brutally photographed, is also capable of better roles. The rest are in and out and all delivering—Benny Rubin, in particular, laying them in the aisles. Eddie Nugent, listed on the cast sheet, has been completely cut.

Edward Sedgwick is credited with direction, being the last of a quartette to attack the script. And his fine comedy hand is apparent.

"Remote Control," despite the trouble Metro had with it, should prove one of the most popular of Haines releases. It tops the last three or four with margin to spare.

*Comedy shorts will have to be strong to stand up. Musicals and novelties better choices.*

Produced and distribtued by M-G-M. Directed by Edward Sedgwick. From the play of the same name by Clyde North, Albert C. Fuller and Jack T. Nelson. Photographed by Merritt Gerstad. Edited by Harry Reynolds. Length and running time not set by distributor. Release date, November 15.

THE CAST

William J. Brennan.....William Haines
Sam Ferguson.....Charles King
Marion Ferguson.....Mary Doran
Prof. Kruger.....John Miljan
Polly.....Polly Moran
Smedley.....J. C. Nugent
Radio Engineer.....Ed. Nugent
Chief of Police.....Wilbur Mack

## Atlantic

(*Elstree*)

### *Misses Fire*

(*Reviewed by Robert Hoge*)

THIS British production is based on the sinking of the Titanic by an iceberg, but it doesn't get over. It is too casual throughout, and, while of necessity it would have proved difficult to weave an airtight story about the disaster, the director, E. A. DuPont, has not capitalized to the full the drama inherent in the event.

The impact is a studio shot and is ridiculously artificial, the "berg" that crashes into the side of the liner having the appearance of a papier mache rock. And the blow itself did not seem to be of sufficient force to burst open the plates. Furthermore, the steamer seemed to be traveling sideways, or, at least, to be at a standstill.

Immediately after the collision life on board seems to become more tranquil than ever. The bump doesn't appear to have alarmed anyone, although the captain, played by Sydney Lynn in an atrociously amateurish manner, and Lanchester, the ship's officer (John Longden), talk interminably about the affair, but do not seem to think it necessary to tell the passengers of the danger they are facing. The tempo at this point is so slow that the audience almost forgets that there is about to unfold a film recital of one of the greatest sea tragedies in history.

The chief figures in the story are a group of first class passengers who drink tea and amiably wonder what caused the jar they felt, although flashes of water pouring into the hold are cut in from time to time. The ship's officer wanders in occasionally to chat with them. What the rest of the passengers are doing is not depicted. This unusual letdown in the drama serves to lessen interest and suspense, so that the climax falls flat.

The picture packs a punch in the scenes showing the passengers taking to the lifeboats, with an officer shooting two men who try to beat the women and children to it. In the meantime the chief actors remain in the salon. They have been warned that the ship is doomed but there is little in the way of fear.

Out on the deck sits the ship's band, playing a variety of inappropriate airs that are so maddeningly unmelodious and nerve-wracking that one wonders why the musicians weren't pitched into the sea. One rendition was "Pack up Your Troubles in Your Old Kit Bag." But at the end, as in the case of the Titanic sinking, they started to play "Nearer, My God, to Thee," and the picture faded out without further ado.

Longden stands out as the best actor in the cast, the others giving average performances, including Monty Banks. The latter essayed a few attempts at comedy, but couldn't pull a laugh out of a New York audience. Recording was excellent. With a more compact scenario —the picture runs 90 minutes—and better direction the production might have stood up well in American houses.

*Give it plenty of comedy support.*

Produced by Elstree Productions. Distributed by Harold Auten. Directed by E. A. Dupont. Adapted from Ernest Raymond's play, "The Berg." Photographed by Charles Rosher. Running time 90 minutes. Release date not set.

THE CAST

John Rool.....Franklyn Dyall
Mrs. Rool (his wife).....Ellaine Terriss
Monica.....Madeleine Carroll
Lanchester (ship's officer).....John Longden
Major Boldy.....Arthur Hardy
Dandy.....Monty Banks
Captain.....Sydney Lynn

## *Service!*

**Reviews of the majority of features reaching Broadway's screens appear in MOTION PICTURE NEWS many weeks before their initial appearance on New York's main stem.**

**Theatre owners keeping a close touch on new product, particularly New York premieres, will find the chart below an aid in ascertaining dates of issues in which THE NEWS reviewed productions in the group of current openings:**

| PRODUCTION | REVIEW DATE |
|---|---|
| Atlantic | This issue |
| Half Shot at Sunrise | Sept. 27 |
| Heads Up! | Sept. 27 |
| Her Man | Sept. 13 |
| Lady Surrenders | Sept. 27 |
| Liliom | Sept. 13 |
| Madam Satan | Aug. 30 |
| Moby Dick | Aug. 16 |
| Office Wife | Oct. 4 |
| Once a Gentleman | June 21 |
| What a Widow | Sept. 20 |
| Whoopee | July 12 |

***Consult the Release Chart, last section in this issue, for complete list of features released in current months, together with MOTION PICTURE NEWS review dates and other important data.***

## *Short Subjects*

### Pure and Simple

(*Darmour-RKO*)

***Great Laugh Comedy***

LOUISE FAZENDA has the chief role in this comedy, which is a sure-fire laugh getter and will stand up in any house. Don t be afraid to book this one, as it has plenty of appeal for both old and young.

The story deals with a show troupe which becomes shipwrecked. George Chandler, Fazenda and a bevy of beautiful girls are cast upon a desert isle. The women are all after George, who cares only for Louise. A scene in which a giant gorilla enters the camp and raises havoc with the castaways is a thriller. Finale shows Fazenda left with the gorilla as the others are rescued.

Plenty of production value and capable direction by Lewis R. Foster make this a good piece of entertainment. Laughs are plentiful and not forced. Running time, 20 minutes.

*Pep up your bill with it.*

### Red, Green and Yellow

(*Paramount*)

***Audience Stuff***

THIS short subject has an idea and that proves its making. Lulu McConnell, always good for a laugh, in this is the much-abused wife of a husband who figures he's the same way. Outside their window is a police tower with the red, green and yellow lights blinking alternately as traffic moves in its several directions.

In desperation the husband suggests the wife spiel her piece when the light goes green. He gets his rebuttal when the light goes yellow and, regardless of where they end off, both shut up when the light goes red. Original and amusing idea. Directed by Mort Blumenstock. Running time, 11 minutes.

*Musical shorts and cartoons suggested as companion pieces.*

### Touchdown

(*Pathe*)

***Dynamite***

THIS series of six "Football With Knute Rockne" one-reelers started off with a bang and looked like a box-office bet, but in this issue, No. 4, the Notre Dame coach vents his spleen against those responsible for putting a curb on the shift. He names a half dozen other universities and charges that when they violate the rule providing for a complete stop before the ball is passed they draw penalties of only five yards, while Notre Dame invariably is penalized fifteen yards. His tone is bitterly sarcastic throughout, and his invectives will arouse considerable resentment, we believe. It's not the sporting thing to do. Controversy has no place in entertainment. Running time, 10 minutes.

*Use your own judgment in running it.*

(*Continued on next page*)

## *Burger Leaves to Take Over Australian Post*

Sam Burger, M-G-M district chief, has left for the Coast on the first leg of his journey to Australia, where he is to represent the company. He will sail from Vancouver.

# Opinions on Pictures

## Discontented Cowboys

(*Universal*)

***Gets Laughs***

CHARLIE MURRAY and George Sidney, taking a vacation on a "dude" ranch, are forced to perform all sorts of menial tasks in line with the owner's decision to make men out of them. While this short possesses no story there is a continuous succession of gags, most of which garner chuckles with a number of good laughs thrown in. The most amusing sequence shows Sidney falling asleep while detailed to count sheep passing through a gate. The trick worked that time. Will be enjoyed by all types of audiences. Directed by Albert Ray. Running time, 18 minutes.

*If you need comedy on a bill book this one.*

## Voice of Hollywood, No. 20

(*Tiffany*)

***Some Good Gags***

JAMES HALL is the m.c. in this number of the Voice of Hollywood series and surprises by a song which was written especially for the series and is titled "The Voice of Hollywood." It seems that a certain song writer had been pursuing him for days trying to get in with his composition. Finally, he comes through a skylight and Merna Kennedy gives him an introduction to Hall, who sings the song. Jackie Coogan tries vainly to tee off on a miniature golf course, which furnishes a few laughs.

*Where short novelty fits.*

## Knockout

(*Universal*)

***Okay***

THIS is No. 3 in the Leatherpusher series, and it stacks up better than its predecessors. With Kane Richmond as the clean-cut pugilist and Sally Blane, Nora Lane and Joan Marsh contributing the romance, and Sam Hardy the laughs, this short is highly interesting throughout, although we are pained to inform you that the hero is the one who gets the knockout. This series is being made in an extremely intelligent manner and with production values, and rates bookings in the best of theatres. Directed by Albert Kelley. Running time, 20 minutes.

*A great tonic for a weak show.*

## The Village Barber

(*M-G-M*)

***A Dandy***

THE laughs are generously sprinkled in this fine sound cartoon, being further adventures of Flip the Frog. Except for an element of sameness common to most cartoons, it clicks nicely. The ending is a wow, showing the basso of the quartette crashing through the floor to go down after the last low note—and coming up with it. It received a generous hand at the New York Capitol. Running time, 7 minutes.

*For any kind of bill.*

## Swing, You Sinners

(*Paramount*)

***Diverting***

THE clever cartoon pen of Max Fleischer again demonstrates itself in this Talkartoon. An offstage chorus sings the lyrics to the rhythm of the action and the result is usually diverting. The cartoon hero is this time taken into a grave-yard with the absurd results that you might well imagine. Worth a play. Running time, 9 minutes.

*O.K. for heavy feature.*

# *Short Subjects*

## Strange As It Seems, No. 2

(*Universal*)

***Excellent***

IF this series can keep up the pace it has set, particularly with this issue, it will prove a draw even in the best theatres. Not only are the subjects pictured decidedly unusual, but the use of Multicolor throughout adds greatly to the appeal. A synchronized lecture describes the scenes.

The first unit shows a man building an ark in Olympia, Wash., in the belief that there will be another flood in 1932. He's going to be Noah the Second. After an effective shot of Crater Lake, its beauty enhanced by color, there are scenes showing the unique sport of hunting Goe-Ducks on Puget Sound. They are huge clams, their bodies resembling ducks, although encased in shells, and with long, sausage-like appendages. They bury themselves quickly and squirt juices at their pursuers.

The most unique feature shows an East Indian swallowing goldfish, giving them a swim in his stomach, and ejecting them. Later he drinks the entire contents of the fish bowl, adds a chaser of kerosene and sprays the mixture upon a brassier, creating huge flames, whereupon he ejects the gallon or so of water and extinguishes the fire. It's all done by muscular control of the organs. The feature is based on John Hix's newspaper cartoons. Running time, 10 minutes.

*Reserve a spot on your program for this series. It will create talk and interest everyone.*

## "We, We, Marie"

(*Universal*)

***A Wow***

IF your audiences don't shake the house with their roars as they view No. 2 of the Slim Summerville series you might as well go out of business. This is one of the funniest two-reelers we have ever seen. While Summerville, particularly, and Eddie Gribbon and Pauline Garon do great trouping, it's the large number of fresh gags and the excellent direction of Albert Ray that make it outstanding. After all, it's the material that counts. This short has enough story for a feature, and it is impossible to outline it in this space. The climax comes when Gribbon, the hard-boiled sergeant, finds Bugler Slim wearing the brassiere he had presented to his French sweetie. The laughs in this are practically continuous. The picture is filmed in the new Magnachrome style for wide screen, improving it greatly. Running time, 21 minutes.

*Give your audiences a treat—and plug it.*

## Won By A Neck

(*Educational*)

***Okay***

FOR those who find Lloyd Hamilton's stuff entertaining, there are plenty of light laughs in his latest. It features Lloyd as a newly made detective who suddenly and accidentally finds himself "elected" to get "One Shot Louie." This is done, of course, unconsciously, and the hero is acclaimed by the entire department (of six coppers).

With the crime wave prevalent, it presents a timely topic in a fairly amusing manner. Running time, 18 minutes.

*Run with a dramatic short and a comedy-drama feature.*

## The Detective

(*Universal*)

***Good***

THAT producers of shorts are waking up to the fact that the public is tired of the repetitiousness of cartoons is further demonstrated by this Oswald comedy. Believe it or not, it packs a plot and it's filled with laughs. The rabbit, wrongfully accused of the murder of a robin with a bow and arrow, goes to trial for his life. But Oswald, using his weapon first as a violin and then as a 'cello, wins the hearts of the jury with his harmony and is set free. Chuckful of humor. Running time, 7 minutes.

*Give it a play in any kind of house.*

## Tin Types

(*Vitaphone Varieties*)

***Pleasing***

CHICK YORKE and Rose King do an old-fashioned rural comedy skit which is extremely diverting. Both are capable performers and their songs and dances provide no end of mirth.

Old time comedy songs form the basis for most of the performance and these are expertly delivered. One reel.

*Good on any bill.*

## Racqueteers

(*Pathe*)

***Okay***

GRANTLAND RICE invades the field of "rackets" in this Sportlight, with Bill Tilden giving a little spiel on tennis, together with a demonstration; Lou Magnolia telling all about the game of Jai-a-lai, with action illustrations of the speedy Spanish game, and winding up with a few shots of lacrosse being played at West Point. Rice gives an introductory talk. This will interest all types of patrons. Running time, 11 minutes.

*A welcome novelty on any screen.*

## Don't Give Up

(*Educational*)

***Amusing***

BUSTER WEST, "pop" Keith vaude headliner, makes his bow in pictures. It only registers in a so-so manner, with material given West of a pretty weak nature. His unique twisting and light-footedness plays a large part in building up laugh angles. Will get by with most audiences. Running time, 19 minutes.

*Spot this one with a strong feature.*

## Irish Stew

(*Educational*)

***Entertaining***

WHILE the greater portion of this one follows the lines of average cartoons, a few sequences are sufficiently favorable to bring it out of the class of cut-and-dried pen and ink screenfare. The musical accompaniment is good, with a haunted castle episode giving the big kick. Running time, 7 minutes.

*Okay to lighten a bill featuring a dramatic subject.*

## Audio Review, No. 41

(*Pathe*)

***Lukewarm***

NOTHING to write home about. The units consist of pictures of the Pacific Ocean washing the beach in California, an Egyptian boy climbing a pyramid, a view of "Broadway's last farm," with two lads hoeing a garden in a vacant lot, and four Welsh miners singing something or other. Running time, 7 minutes.

*Spot it into a strong program.*




# Balaban & Katz Demand Stronger B. O. Film Draw

Chicago—Stricter box-office requirements than have ever before been designated for pictures playing Loop houses have been put in effect by Publix-B. & K. here. The move has been made to clear up an unprecedented number of unplayed pictures booked for the circuit's downtown houses. It is also an answer to complaints made by outlying exhibitors at the recent zoning conferences here. Outlying houses are obliged to wait on B. & K. for release of practically their entire list of pictures.

The higher grosses demanded of pictures at Loop box-offices shortens their runs from one to two weeks. Present profit requirements are such that all B. & K. run houses are down to an almost uniform two weeks schedule. A picture's gross has to be extraordinary to get a third week.

This is the second boost of gross requirements the circuit has made in the past six months. The first showed marked improvement in the local release situation, but a series of long run pictures in mid-summer put the circuit as far behind on play dates as ever. The resultant squawks from outlying exhibitors and even neighborhood theatre patrons, as well as B. & K.'s desire to keep down the levy on unplayed pictures, brought about the second boost.

There have been no runs of more than two weeks since the last edict went into effect. At McVickers, "The Spoilers" and "Mohy Dick" got only two weeks apiece despite good grosses. At the Roosevelt, "Journey's End" had only nine days, while "Monte Carlo," which followed, rated two weeks only, although grosses were better than average. At United Artists, "Follow Thru" and "What a Widow" were in the money at the end of their second weeks, particularly the latter picture, but both were replaced, regardless.

## *Miehle Addresses S.M.P.E.*

Chicago—The Chicago chapter of the S. M. P. E. had as its guest speaker at the regular monthly meeting Rudolph Miehle, motion picture technician of New York. About twenty-five members were in attendance at the meeting, held at the Webster Hotel. It was stated that one hundred Chicago delegates will attend the national meeting of the Society. November 6 was set as the date for the election of officers of the Chicago chapter.

## *RKO Staff Revamped*

**Chicago—Thorough revamping of the RKO Chicago sales force has been completed by William "Bill" Brumberg, newly appointed branch manager. The changes involve the following appointments: Frank Young, for the past seven years a salesman with United Artists in Chicago, will handle the Loop and certain outlying territories; George R. Giroux, formerly an M-G-M "Legion of Honor" salesman at Los Angeles, to country territory; L. K. Rosenfeld, formerly with the RKO Cincinnati office, to country territory; Harry Brown, formerly Pathe Milwaukee salesman, to country territory.**



*William Brumberg*

**Ed Phelps and Mike Kahn, RKO salesmen, will continue to handle Chicago neighborhood territory.**

**Brumberg, widely known throughout the Chicago territory, was host to a continual stream of well-wishers during his first week in his new post.**

## *General Register and Midwest in Combine*

Chicago—Expansion program which he says will be international in scope is to be launched following amalgamation of General Register Corp. of Illinois and Mid-West Ticket & Supply Co., according to D. H. Finke, president of Mid-West.

Capitalization of Mid-West will be increased to $1,000,000 to care for this expansion, which contemplates a trade advertising campaign establishment of sales and service offices in strategic locations throughout the world and extension of the company's ticket service in America. The Mid-West Ticket & Supply Co. has been in operation for the past ten years, and was recently instrumental in effecting the merger of the Ansell-Simplex Ticket Co. Further development of Mid-West's service policy on Automatic and Simplex ticket registers is contemplated in the company's future plans.

## *Frank Buys in Whiting*

Chicago—A. S. Frank, former owner of the Paulina theatre, has taken over the Capital at Whiting, Ind. The house was reopened recently by Frank after renovations. A. J. Ohresk was the former owner of the Capital.

# "Bluenoses" Lose Again in Evanston; Continue Battle

Chicago—Evanston proponents of Sunday shows gained their first victory in a five months' fight to legalize the showings when Master in Chancery George E. Gorman ruled last week in favor of granting the injunction against the city, which has been asked by the theatre owners. Gorman's ruling was that "the vote of the people expresses a public policy in favor of Sunday showing and renders nugatory the provisions of the ordinance preventing Sunday theatre entertainment."

The ruling referred to Evanston's vote of last April, which gave Sunday shows a majority of 56. The city council refused to act on the results of the referendum on the grounds that the majority was polled in only two out of seven of the city's wards. The theatre owners retaliated by asking an injunction to prevent the city from interfering with Sunday theatre openings. Master Gorman's ruling was on this injunction. It will be referred to a court and judge this week, and though it is not obligatory for a judge to accept a master's recommendation, it is the usual course.

William Lister, corporation counsel for Evanston, received the master's report and stated that the city would continue to fight Sunday shows. In the event a permanent or temporary injunction is granted, he said, the matter will be taken to the Appellate court.

# UFA Film Draws German Patrons

Chicago—Local popularity of "Melody of the Heart" (UFA), now in its third week at the Castle here, is causing widespread comment in exhibitor circles. The large German population of the city accounts in part for the picture's box-office success, as Dick Beck, manager of the Castle, has estimated that 80 per cent of the attendance is of that nationality. Many patrons, he said, told him it was the first time they had ever attended a motion picture performance. Daily holdouts for the three weeks of the picture's run have been the order. At one time there were 450 prsons waiting outside. The seating capacity of the Castle is 300.

# Cantor Exhibits Scotch Streak; Gags His Gags

Chicago—Eddie Cantor refused to go to work for newspapermen who were down to meet his train last week. Not a single wisecrack was uttered by the stage and screen comic who, apparently, couldn't see the percentage in being funny for nothing—or for publicity, either. Eddie was willing only to discuss such mundane topics as politics, philosophy, economics and the League of Nations. The reporters either didn't understand what he was talking about or else they were not interested, for no mention of Eddie's conversational choices found its way into print.

"How about the stage, Eddie?" he was asked.

"I'm through with it," he exclaimed. "All I intend to do from now on is to make one movie a year. Maybe a personal appearance now and then, but no shows. I think the stage will continue to be in a bad way until people quit buying luxuries like food and shoes, only, and get back to the necessities of life."

Eddie was accompanied here by his wife and her sister. He made two appearances at the United Artists Theatre where his picture, "Whoopee," opened.

# Warnerites Shun Office Wives as Spouses Tumble

Chicago—Local Warner Club, organized during the summer, nearly broke up in a riot at the first event of the club's fall social season. The membership is comprised of all employees of local Warner office and subsidiaries. Wives and families of members are also welcomed at social events staged by the club. This combination threw the gathering into an uproar when, as part of the evening's entertainment, Warner's "Office Wife" was unreeled. Husbands, visibly disturbed, refrained from speaking to stenographers for the balance of the evening.

A dinner preceded the screening, which was given at the Stevens Hotel. The club now is laying plans for a Hallowe'en dance.

## *A New Racket*

**Chicago—Chicago's youngest "One-Eyed" Connolly demonstrated his prowess at the Illington theatre here. The youngster, three years old, succeeded in convincing a policeman that his mother was inside the theatre, and under the guidance of the law passed the ticket taker and watched the picture. He was still in his seat when the show closed and, unable to identify himself, was taken to the juvenile detention home to await a claimant.**

## *Wabash Ave.—South*

CHICAGO.

THE censors were upheld in refusing to issue a permit for the Willis Kent production, "The Primrose Path," by Circuit Judge Thomas Taylor, Jr. The court, ruling that the picture "had lascivious scenes and actions, and is immoral," denied Si Greiver's petition for a mandamus to compel the censors to issue a permit. The picture has been under consideration by the board for about three months. It was passed in Indiana and in downstate "church" counties.

* * *

*Henri Ellman scouting New York during the past week.*

* * *

Louis Brecka has taken over the La Salle (Division Street).

* * *

*Jack Johnson, well-known ex-champ and Mexican fugitive, in a series of personal appearances at the Regal during the past week.*

* * *

Goetz Moviephone offices moved to the roof of the 710 South Wabash building. Getting up in the world, what?

* * *

*Harry Gold, U. A. special representative, in town during the week.*

* * *

Joe Hornstein, buyer for Continental Theatre Accessories Corp., a Warner subsidiary, in town on a shopping trip and for conferences with Jimmy Coston.

* * *

*Eddie "Banjo-Eyes" Cantor here for a couple of personal appearances at the "Whoopee" opening.*

* * *

Budd Rodgers, general sales manager of Sono Art-World Wide, here on a tour of the company's exchanges, going over the new product with Billy Weinshenker. First visit to town since last April.

* * *

*The Langley was reopened by E. M. Feldman last week.*

* * *

Frank Young leaving United Artists is like a middle-aged man, noted all his life for his sobriety, suddenly going out on a prolonged bender. Frank's record at U. A. is probably unparalleled at any local exchange, both as to performance and length of service. He came to U. A. about seven years ago, shortly after Goldwyn was taken over by Metro. His Chicago film history dates back about eighteen years, and he was in the business prior to that. At U. A., Frank repeatedly garnered local sales records and was inevitably among the first five in district and national drives. He goes to RKO this week.

* * *

*Tom Mix, in town an vacation, was the guest of Gene McDonald, president of the Zenith Radio Corp., aboard the latter's yacht, Mizpah, when it lost its 83-mile race from Milwaukee to the steam yacht Doris, owned by William Hofnauer of Chicago. A $5,000 trophy went to the winner. The Doris is a 27-year-old boat, while McDonald's Mizpah is known as the largest and most luxurious yacht on the Great Lakes.*

* * *

The visitors who came to congratulate Bill Brumberg on his accession to the RKO office, if placed end to end, would reach all the way back to the home office, a conservative exhibitor estimates. And that "personality" sales force Brumberg is putting into action will be hard to ignore.

* * *

*Harry Larch is getting to be a stranger to his own office, what with the recent additions to his territory keeping him on the road most of the time.*

* * *

"Primrose Path" found too rosy for the censors and definitely denied a permit after two months of consideration.

KANE

# Many Changes in Chicago Region; W. B. in Indiana

Chicago—Warners' invasion of the northern Indiana theatre field, as reported in Motion Picture News more than two months ago, is verified in the September report of the Chicago Film Board of Trade. Warner's seven Indiana acquisitions are: the Bucklin, Lerner and Orpheum theatres at Elkhart; the Jefferson at Goshen; the American and Indiana at Indiana Harbor, and the Hoosier at Whiting. Sixteen other theatres in this territory changed hands during the month; five theatres were reopened and four closed, according to the report.

Changes in theatre ownership: Grandale, to Grandale Theatre Corp.; New Langley to M. M. Fieldman; Palace (formerly legit), E. Glickman; Prairie, to M. O. Wells; Schindlers, to Xeno Amusement Co., Inc.; Vendome, to E. M. Feldman. (Foregoing all Chicago theatres). Center, Bensonville, to Charles Irwin; Forreston, Forreston, Ill., to William Diehl; Paramount, Hammond, Ind., new Publix-Fitzpatrick-McElroy theatre; Lyric, Lacon, Ill., to B. F. Shafer; Royal, Macomb, Ill., to A. L. Hainline; Royal, Marengo, Ill., to E. D. McLaughlin; Sheridan, North Chicago, Ill., to Slepyan Bros.; Armo, South Bend, Ind., to Armo Amusement Co.; Stockton, Stockton, Ill., to A. E. Pierce; Capitol, Whiting, Ind., to A. S. Frank.

Theatres reopened: Circle, Chicago; Coliseum, Annawan, Ill.; Hawthorne, Cicero, Ill.; Scenic, Lexington, Ill., and Eagle, Livingston, Ill.

Theatres closed: Home, Chicago; Argonne, Akron, Ind.; Alhambra, Decatur, Ill., and Photoplay, Lovington, Ill.

## *Nab Publicity Man For Theatre Stick-Up*

Chicago—John Arensdorf, publicity man for the Orpheum at Sioux City, Ia., was arrested here and turned over to police of that city after he had confessed to obtaining $2,450 in a holdup of the theatre.

Arensdorf was taken into custody by postal inspectors after he had mailed an insured package containing the money to himself at Kansas City and then remailed it to himself at Chicago. His arrest occured when he appeared at the post office here to claim the package.

## *"Yes, Sir"*

**Chicago—An exchangeman here who, patterning his own office after those of his superiors, has completely surrounded himself with "yes-men," now boasts that his dictaphone is the only thing in his office that will talk back to him.**

# Children Barred From Theatres as Result of Plague

Kansas City, Kan.—Children under 15 years of age have been banned from local theatres due to an epidemic of infantile paralysis. Exhibitors have been warned that they will be closed by the police if they violate the ban. City schools have been closed for two weeks and all children have been prohibited from congregating in public places.

There is no fear of a quarantine in Kansas City, Mo., according to health officials, but the Kansas children are asked not to cross the state line into Missouri.

### *Boland in Tiffany*

Hollywood—Eddie Boland, who appeared in "One Punch O'Toole," Paul Hurst's first starring prizefight comedy for Tiffany, will repeat in the second of the series, which Frank Strayer will direct.

## CLASSIFIED ADS

### For Sale

300 seats at $200; five h rsepower three-phase generator, $200; Reproduc r mechanical electric organ and piano combination $500, cost new $2,500; all equipment is in good condition; will deliver. Pokodot Theatre, Fort Dodge, Iowa.

### For Sale or Lease

THEATRE IN TOWN ERWIN FIVE THOUSAND, one competitor. Seats three hundred fifty. Write F. Perryman, Elizabethton, Tenn.

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Theatre completely equipped with Talkies. Seating 280 people, drawing from territory of 2500. Rent Reasonable. H. S. Turhill, Secretary, Marlboro, N. Y.

### Situation Wanted

PROJECTIONIST—A1—LONG EXPERIENCE ALL machines and sound. Address Fred T. Walker, 2291 Milwaukee Avenue, Chicago, Illinois.

### Situation Wanted

EXPERIENCED SOUND PROJECTIONIST desires position, Massachusetts, Non-Union. Box 691, Motion Picture News, 729 Seventh Avenue, New York.




### *Honest Anyway*

A producer and his director arguing.

Director: "I think the story should be handled this way. Means more sympathy will be directed to the lead," etc.

Producer: "You're wrong. That means directing the sympathy to the wrong character."

Director: "Yes, but take Shakespeare. He proved I'm right."

Producer: "Personally, I have no quarrel with Shakespeare, but you know," etc., etc.

# Seattle to Get Stock Company

Seattle—After an entire season with but one legitimate stage attraction appearing here, Seattle is again to see the spoken drama make a bid for popular favor now devoted solely to the spoken film.

Beginning October 18, a stock company sponsored by A. G. Bainbridge, veteran stock producer of St. Paul and Minneapolis, will open at the Metropolitan, recently vacated by Paramount Publix after a brief season as its No. 2 film house here.

In full partnership with Bainbridge, according to reports, will be the Erlanger Amusement Enterprises, owners of the lease on the house and which has been "holding the sack" for all the dark weeks that the theatre has had. Through arrangements with Erlanger, the Bainbridge group will also have a chance to present plays from the Shubert, William A. Brady, George Cohan and Brock Pemberton offices.

"Let Us Be Gay," which stacked up big grosses as a film attraction here a few weeks ago, may be the opening show.

### *Fort Wayne Legalizes Paramount Theatre Sign*

Fort Wayne, Ind.—The city council here quickly ended a disagreement between the municipal light company and certain members of the city administration concerning the lighting contract of the new Paramount theatre. When a private electric company obtained the contract there were intimations by the administration that the theatre's new sign was in violation of the city building code and its erection would be stopped.

At its last meeting, which was a special meeting for that particular purpose, the city council passed an ordinance amending a section of the building code by unanimous vote. Under the amendment, it is legal to erect a sign the outer edge of which shall not project, except over a marquise, more than 7 feet over the public highway or sidewalk from the building line, and if hung over any alley, the lower edge shall be at least 18 feet above the grade level. Electric signs hung over a marquise shall not project more than within two feet of the outer edge of such marquise. By the ordinance the new Paramount sign becomes legal. The city building inspector had refused its erection.

# Canada Trebles Censor Rate on American Films

Toronto—Antagonism against American pictures, evidenced by proposed investigation of the film business in Canada and probe of the Paramount-Famous Canadian deal, broke out in a new form when an order-in-council was passed by the Ontario government raising the rate on censoring U. S. films to $10. The old rate was $3. The rate on British films was set at $7.

This will prove costly for productions synchronized with discs which have been running 500 feet to the reel. The intimation is that the increased rates will bring an additional $90,000 to the Ontario treasury annually.

### *Start $1,000,000 Theatre For Fox in Spokane, Wash.*

Spokane, Wash.—Work on Spokane's $1,000,000 Fox West Coast theatre has been started at Sprague and Monroe streets, on a site 155 by 200 feet. The land is valued at about $350,000 and furnishings and fixtures will amount to $150,000.

Robert C. Reamer, Seattle architect, designed the new theatre and Whitehouse & Price of Spokane have been named as resident architects in charge of construction. General contract has been awarded to Alloway & George of Spokane.

The theatre which is to be modernistic in style, will embody all of the very latest scientific improvements and will be equipped with the new Grandeur screen. Colored glass will be used in part in the decorative scheme, and will be used by the Fox interests for the first time in their new Spokane showhouse.

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# 7 Theatres for 3 Millions in Iraq, Says Gov't

Washington — Like other neighboring countries, Iraq is greatly underseated and presents doubtful possibilities of American manufacturers furthering their export business in that region. This is the highlight of this week's installment on foreign equipment conditions which appears weekly in Motion Picture News, from reports sent to the Dept. of Commerce by its attaches abroad.

John Randolph, American consul in Bagday, in the following report, discusses theatre and equipment conditions in Iraq:

Iraq is a country with an estimated population of 3,000,000, of whom nearly 2,000,000 are Bedouins pasturing their flocks in the deserts or cultivators living along the river banks. Bagdad has three theatres, Basrah two, and Mosul and Hinaidi one each. Hinaidi is a British military cantonment, and its theatre offers two shows a week only. The theatres in Basrah were closed for over a year because of lack of patronage, but reopened early in the fall of 1929. The theatre in Mosul closes five months during the summer, there being no patronage, and the three theatres in Bagdad are playing to very poor houses and sometimes to empty ones.

*Projectors.*—There are three different makes of projectors in use in Iraq. The Central Cinema and the Iraq Cinema of Bagdad and the Depot Cinema of Hinaidi cantonment are all equipped with Gaumont projectors; the National Cinema of Bagdad, the Basrah, Cinema of Basrah City, and the Royal Cinema of Ashar, Basrah, are all equipped with Pathé projectors; while the National Cinema of Mosul is equipped with an American projector.

It has been impossible to ascertain the cost price of these different projectors, as all of them are comparatively very old models. The Gaumont projector of the Central Cinema cost, it is understood, in the neighborhood of $725 several years ago. Also, it is understood the owners of the National Cinema in Mosul actually paid for their American projector about $545, but it was purchased secondhand from some one else who had imported it with the idea of opening a theatre and then abandoned the idea and sold the projector.

It is difficult to say what special features made the three above-mentioned projectors appeal to the parties who imported them. The appeal of the American machine was undoubtedly its low price and immediate availability. The appeal of the Gaumont, it is understood, was its good reputation of durability and service.

There are no equipment dealers who might be interested in handling American projectors, as there is no demand for projectors for theatrical uses, nor is there a demand as yet for projectors for non-theatrical uses. Perhaps the demand for projectors for non-theatrical uses will develop as educational methods develop and school equipment is improved. The different theatres in Iraq are each equipped with one projector only.

The projectors in use in this country, as mentioned previously, are all old models. The Gaumont projector of the Central Cinema is about five years old, but was rebuilt two years ago, and a new arc lamp added. The Gaumont projector of the Iraq Cinema is about four years old and was also rebuilt two years ago, and a new arc lamp added. The Gaumont projector of the Depot Cinema at Hinaidi is an old projector rebuilt quite recently.

The Pathé projector of the National Cinema of Bagdad is about six years old, and those of the Basrah Cinema and the Royal Cinema of Ashar, Basrah, are still older.

The American projector of the National Cinema in Mosul is seven years old, but was rebuilt two years ago and a new arc lamp added. It is difficult to say whether or not American projectors are considered to give better service than other makes.

*Generators.*—The possibilities for the sale of American generator sets for use in theatres in Iraq to convert alternating current to direct current is said to be nil. The Central Cinema of Bagdad, the Iraq Cinema of Bagdad, and the National Cinema of Bagdad all have their own Ruston Hornsby engines producing direct current of 110 volts and 120 amperes. The Depot Cinema at Hinaidi also has its own engine. The Basrah Cinema, the Royal Cinema at Ashar, and the National Cinema at Mosul have generator sets which convert direct current of 220 volts to direct current 110 volts.

*Arc Lamps and Screens.*—High-intensity and mirror-reflector arc lamps are in use in some theatres in Iraq. The screens in use are cotton cloth. Until recently the Iraq Cinema had a whitewashed wall, but a cotton cloth screen was installed.

*Visual Education.*—The only visual education attempted in Iraq so far consists of a collection of photographs showing the Arabic or Moorish architecture in Spain, brought in by Saty Beg al Hasri, who is now the head of the High Training College, and a collection of photographs of the works of great painters, brought from Paris by Mrs. Alma Kerr, principal of the Girls' Training College. Projectors and worthwhile educational films might be a great help and will doubtless come in time.

# Limited Field For Equipment

Washington—There are but two theatres in the Tabriz consular district, and one of them operates only sporadically, which lines up this market as being inconsequential insofar as possibilities of American companies doing equipment business, according to a report by Augustin W. Ferrin, American consul.

The projectors used by both of these theatres are Pathe and Goerz, for which $200 and $300 was paid. The principal reason for preference of those machines was price.

There are no equipment dealers in Tabriz, but the company operating the main theatre, Ostfilm, with theatres also in Teheran, Pehlevi, and Resht, would be interested in receiving information about American equipment, as no American projectors are in use. Neither of the two theatres has a second projector. The single projector is, in each theatre, of the latest model.

*Generators.*—No equipment is required for converting alternating into direct current, as the two theatres use direct current created by their own Deutch generators.

*Arc Lamps and Screens.*—Mirror-reflector arc lamps are used, of Zeiss make. Screens are not employed in projecting pictures, which are thrown on to a wall plastered with white gypsum.

*Visual Education.*—Visual education has not yet been attempted in purely Persian schools, but the American Presbyterian schools and the Seventh Day Adventist mission use magic lanterns for certain purposes. Recently, also, one of the American missionaries has imported personally a small American machine which she uses somewhat educationally.

## *Pathe Moves Branch Office*

Cleveland—Pathe exchange has moved into its new one-story building at Payne Ave. and East 24th St., immediately adjoining the M-G-M exchange building.

# Arabia Out as An Equipment Mart; Has Only 1 House

Washington—American manufacturers interested in marketing abroad are advised to hold up on surveys of Arabia because of the non-existence of a field in that country for theatre apparatus.

In the current installment of equipment conditions in foreign countries, Cloyce K. Huston, American vice consul at Aden, gives the lowdown on Arabia's very limited market. It follows:

The industry in Arabia has not yet become very highly developed; in fact, there is only one public theatre in the whole of Arabia. The one projector there is a fairly recent model Pathé, which was purchased secondhand in India at an undisclosed price. It is presumed that the machine was not selected because of any peculiar features or superior qualities, but because it was available at a greatly reduced price.

Two other projectors are in use of Aden, being employed for weekly showings to exclusive groups of foreign residents. Definite information concerning the projectors used is difficult to obtain, but they are understood likewise to have been purchased in India. Since none of these machines has been subjected to critical demands, they have all proved satisfactory.

As may be surmised, only the crudest arrangements and equipment are used in local showings of pictures. Only one projector is used, high-intensity and mirror-reflector arc lamps are not known, and the screens employed are simply plastered walls, which are occasionally given a coating of whitewash. Generator sets naturally would find no sale at present.

In the field of visual education nothing at all has been done in Arabia. Education throughout the peninsula is either non-existent or in the most elemental stages, the small percentage of those who are literate confining their studies in most cases to reading and writing Arabic and to the Koran. It seems reasonable to say that visual education by means of motion pictures in Arabia belongs to a rather distant future.

Further prospects, rather than the present state of the industry in Arabia, might be of interest to American projector manufacturers. The Arabian peninsula is a vast area containing roughly 5,000,000 inhabitants, an area into which western manufactures, modern conveniences, and new ideas are just now beginning to penetrate. The process of change and development is slow, innovations having a bitter and often a losing struggle with custom, tradition, and long-established habits of life. It seems probable, however, that with continued development and the gradual opening up of the territory to western commerce, even the cinema will find a place in Arab life.

As a distributing center for much of Arabia, as well as for the African Somalilands, Aden is the key to the market. At present there are no dealers in equipment there.

## *Sound Studio for India*

London—Upon return of Biren Roy to Calcutta, work will immediately commence on a new studio for Hindu talkers. Roy now is in London studying production methods.

## *Britisher Joins M-G-M*

Cleveland—John J. Ash, of England, has joined the local M-G-M exchange under office manager Louis Freiberg.

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

## "Promises"

IT'S bad enough that chains run races to see which can acquire the most theatres in the shortest space of time (and at the greatest possible outlay of money); but when the sellers, men who boasted independence for many years, start to "swing the axe" in order that they may add another thousand or two to their already fat bankrolls, then it becomes a calamity.

The history of show business for the past few years is chockfull of instances where, immediately upon the "signing of the papers," the independent fires some of the best and most faithful employees in his outfit.

Why?

Because he got his and will "get the balance" on the day the chain takes over complete control. So every dollar he can cut from the overhead is "just so much saved."

But what of the faithful employees? Where do they come in? What happens to them after their untiring efforts on behalf of these independents? Does the old boss take care of them? Does he make every possible effort to impress the buyers of his theatres that those men are fine showmen and would be a credit to any organization?

*Like hell he does.*

He gives them "the gate" and sits back until the "day of reckoning," then he'll probably go to Europe for a "much needed rest." Wow. What baloney. What about those faithful employees who plugged like Trojans? Didn't they tell these same faithful employees that if they ever sold their theatres, they would certainly be "taken care of?"

The crime of this procedure is the many excellent men lost to the circuits acquiring the theatres. Those chains ought to use scouts to spot the good men who are let out as soon as the first papers are signed. They would have less manpower-hunting to do and besides they would be getting men who know the houses from beginning to end.

We know all about this "save-the-dough" act. We've seen many a good man, deserving of consideration, listening to his boss tell how he is expecting to sell his houses and that he (the boss) will get a big job with the circuit, and will, of course, take care of the men who were with him so many years. We not only know it, but we've had it told right to us. Pardon our conceit. We were never impressed with the applesauce. We walked out on the guy that gave us that line and subsequent events proved that we were right. He sold. He got his "fat" job. And his "faithful" employees got: "The air."

*"Chick."*

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# MANAGERS' ROUND TABLE CLUB

## Campaign Booklet MacLevey Made Up Was A Great Help

Another achievement along the showman lines is the one turned in by Monty MacLevey, of the publicity staff of the Brooklyn and Long Island Division for Fox Theatres, whereby he issued a special booklet to every manager on the circuit that contained, in complete detail, a popularity contest to be used in conjunction with "Greater Show Season."

MacLevey had to do some tall hiking on the contest. He personally went out and tied up a steamship line, obtaining over seven thousand dollars in steamship passages, which were to be distributed to the first prize winners in each house. The girls winning the contest were entitled to go to Miami and return with all expenses paid.

The booklet was well made up, the mimeographed pages being bound in a brown, gold-lettered cardboard cover. The first page carried the introduction and the results to be expected by a careful following out of the lay-out. The rest of the pages enumerated the various ideas to be carried out, such as calibre of entries, photographs, announcements, radio tie-ups (broadcasting), outdoor advertising (ballyhoo), window displays, empty store space, special greetings, merchant co-operation, the voting, newspapers and balloting, tabulation of votes (votes given with the purchase of each ticket), eligibility of contestants, judges, semi-weekly and weekly counting, special meeting of employees, front display portraying the festive atmosphere, marquee display, house organs, credit lines to steamship company and co-operating dealers, screen announcements, badges, trailers, sign work, bill-posters, and every other necessary angle.

As the popularity contest does not close until Oct. 15, it having been started Sept. 15, we cannot, at this time, give you any more dope on it, but keep your eye on the Club pages because when Monty shoots us in the complete dope, with photos, etc., we are sure that you'll have something that will help you to boost business in your town as well as at your house.

## Playground Aided Powell In Plugging Show At Theatre

Even the playgrounds were tied up by William T. Powell, manager of the Strand Theatre, in Portland, Maine, when he set out to sell "Animal Crackers" about the city.

He employed a man to carry a huge sign all over the Playgrounds. On this cardboard sign were pasted numerous animal crackers together with lettered copy about the picture, theatre and playdates. The kids giving the nearest correct estimate of the number of crackers on the sign were to receive guest tickets to see the picture. The man carrying the sign also passed out animal crackers in a paper bag; the bag being imprinted with copy relative to the picture.

Powell also used a man on the streets. This man was dressed as Harpo in the picture and created a lot of fun and amusement as well as popularizing the picture.

The man also went in around the playgrounds, lots and other spots where children gathered, as Powell made it a point to plug his kiddie business hard, as he felt he had an attraction that would more than merit it. This is an angle that means something and it would pay you to think over, and perhaps when you get a chance to use it, you'll work it to good advantage.

And then, to show how versatile he is, he tied up "Manslaughter" with a "Save a Life Campaign."

The Governor of Maine was informed by letter of the campaign and his answer was used for publicity purposes.

In preparing newspaper copy, Powell took advantage—in an indirect manner—of various sensational occurrences in Portland during the last two weeks which tied in with the picture very nicely.

Powell also called a number of clubs and societies on the telephone and extended a special invitation to the City Manager and Police Chief, all of which gave the picture publicity.

This is Powell's first contribution to the Club pages, and we feel that now he is going to prove a very active member.

# HOW MUCH TO JOIN?

¶ THE APPLICATION—

¶ AN ENVELOPE—

¶ A 2C STAMP—

¶ AND THE SPIRIT OF HELPING YOUR BROTHER SHOWMEN WHILE HELPING YOURSELF!

¶ AND SEE WHAT YOU GET—

¶ MEMBERSHIP IN THIS GREAT SHOWMEN'S CLUB—

¶ FRAMED CERTIFICATE—

¶ NEW PEP— NEW IDEAS— AND THE OPPORTUNITY OF SHOWING WHAT YOU CAN DO!

***ALL FOR ONE AND ONE FOR ALL!***

# MANAGERS' ROUND TABLE CLUB

## "No Such Thing As Bum Biz. With Me" Says Himmelhoch

If we guess aright it seems to us that the Mickey Mouse Clubs first spring up out on the Coast and since their inception the showmen have been vieing with each other to outdo themselves on new stunts until the mania has spread all over the country. Dave Himmelhoch, of the Coliseum Theatre in Seattle, Oregon, is right out front, leading the field, by reason of the marvelous display of showmanship he evidences every week on his kid clubs.

He has an idea that's worth its weight in gold in the special morning show, given free to the kids at 9:30. Then, at the scheduled afternoon time, he starts his regular show, with different pictures and admits kids at ten cents a head. What a stunt this angle turned out to be! The kids mobbed the theatre at the early show, where they looked at the special picture that Himmelhoch was presenting, then went home, procured their dimes, and returned for the regular. In this manner his kid business has jumped a hundred percent, and the fact that he gives away free ice cream besides doesn't cause him to lose any goodwill, either. He handles all of the advertising and publicity for his house and he makes sure that the Club comes in for plenty of talk.




It was Walt Disney himself who made Himmeloch, Big Chief Mickey Mouse of the Seattle clubbers. Over three thousand kids are enrolled in the organization, and every Saturday Himmelhoch gets upon the stage and delivers a personal spiel to the kids. In the photos we are showing, you can see the crowd of kids, and also note Dave, himself, handing out the bricks of ice cream. The other cut shows the Mickey Mouse Club handshake. These were distributed to all of the members. The sketch was drawn by one of the Club members, a youngster about ten years old. The father of one of the kid members, being an engraver, made up the cut free of charge. Another kid's father, a printer ran off a few thousand for nothing, also. And that's what you call co-operation. Look the heralds over, perhaps you'll want to use them in your own campaign or club activities. You'll admit that there's plenty of life to the stunt and it's a sure thing that no kid can resist them; with the possibility of the adult sneaking one or two in his pocket.




Listen Dave, when you turn out work like this, we know that the rest of the world's best showmen want to look at it, so we'd like you to keep us posted on your activities because there's bound to be one or two stunts that we can pass along which will be of value. Right?

# "The Showman's Calendar"

## AN EXCLUSIVE CLUB FEATURE

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

### OCTOBER

| | |
|---|---|
| Oct. 12th to 18th | Pharmacy Week. |
| Oct. 17th | Surrender of Burgoyne at Saratoga—1777. |
| Oct. 19th | Surrender of Cornwallis—1781. |
| Oct. 26 to Nov. 2 | Girl Scout Week. |
| Oct. 27th | Roosevelt's Birthday |
| Oct. 27th | Anniversary of First Shot in Trench Warefare. |
| Oct. 31st | Hallowe'en. |
| Oct. 31st | Admission Day (Nevada). |

### NOVEMBER

| | |
|---|---|
| Nov. 1 | All Saint's Day. |
| Nov. 2 | North and Sound Dakota Became States (1889). |
| Nov. 4 | Election Day. |
| Nov. 6 | Lincoln Elected President (1860). |
| Nov. 7 | Montana Became a State (1889). |
| Nov. 9-16 | Children's Nat'l. Book Week (sponsored by Parent Teachers' Ass'n. Everywhere) |
| Nov. 10 | Birthday of Martin Luther (1483) |
| Nov. 11 | Armistice Day. |
| | King's Birthday (Italy). |
| | Washington Became a State (1889) |

*Can you tie any of the above events into your theatre's activities?*

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

## PERLBERG IN "CHI"!

To those of you who have been wondering where Jonas Perlberg went after leaving the Florida Theatre in Jacksonville, Fla., the information that he has traded the balmy Southern breezes for the winds of the Great Lakes will come as a surprise.

Perlberg is now managing the Englewood Theatre for the RKO outfit in Chicago, Ill. Quite a racketeer himself—from a publicity standpoint—Perlberg looks set to do some pretty work. We want to wish him plenty of luck on his new venture and we are sure that he is going to keep us supplied with what's going on around his district.

## Burton Jones Ties Up with Merchants Whenever He Can

Out in Beatrice, Neb., the local merchants celebrate an event that they call "Window Opening Night," and whenever this occasion rolls around all the natives are attracted downtown. This gives Burton Jones, manager of the Rivoli Theatre an opportunity to sell his show direct, and he makes sure that he does.

On the last "Window Opening Night" he happened to be playing "All Quiet," so he felt that the film had to be brought to the attention of every one in the town. His first move was to use a 15-piece jazz band on the marquee of the theatre. The music attracted no end of attention and brought many people to the lobby, where Jones clinched his sales with a corking good lobby display.

The picture was billed in 14 towns surrounding Beatrice with block one-sheets and window cards. Two hundred (200) cardboard arrows reading "All roads lead to ALL QUIET ON THE WESTERN FRONT at the Rivoli Theatre, Beatrice, now!" were tacked on stakes and fences along the principal highways leading into the city.

A compo board book, 12 feet high and 8 feet wide, with a jacket illustrated with a cut-out head taken from the 24-sheet poster, was stationed in the foyer of the theatre two weeks in advance and moved to the marquee during the run of the film.

As an advance plug for the picture, the house attaches wore printed silk badges advertising the film in the theatre 18 days in advance of its opening date. These activities resulted in an added increase at the box-office and, as this was what Jones wanted, he was more than satisfied.

## Larkin's Display In Window Set The Town To Laughing

A window display that occasioned plenty of hilarity and one that was right in keeping with Fred Larkin's showmanship was used by him to get in a plug for "Animal Crackers" when it played at the State Theatre in Sioux Falls, S. D.

The furniture store window showed a bed with apparently a dummy under the covers with just the head protruding outside. At the foot of the bed and leaning against the wall was a cardboard with the following copy: "I Have Gone to Bed to Rest Up to Gather All My Strength So I Can Laugh Heartily at the 4 Marx Bros," etc. This display was on exhibit for a week in advance and during most of run of picture.

A similar display as appeared in the furniture store window was on exhibition in the lobby of the Orpheum Theatre, a Publix house. This was put there primarily to possibly urge a certain class of people to see the picture who ordinarily do not attend the State Theatre.

Larkin also had a dummy sitting on a pole atop the canopy. A sign underneath the dummy read: "I refuse to come down until Ma says I can see ANIMAL CRACKERS."

This sort of gag is the kind that Sioux Falls thrives on, and Larkin uses it whenever he can. But don't get the idea that there isn't plenty of variety in his work, too. What showman doesn't know how "to mix 'em up." And, by the way, Fred, when you send us in your next effort, mix up a photo of yourself with it, will you?

## Try Stretching a Tennis Net Across Street for Stunt

Here's one from that wide-awake showman, G. E. O'Donnell, of the Columbia Theatre in Baton Rouge, La., that will help you to put your shows before the public if local conditions permit your using it.

When he played "Manslaughter" he stretched two tennis net signs across the street from pole to pole.

The tennis net contained the red cut-out letters spelling out the title of the picture and were stretched across the street at two of the city's main business thoroughfares.

Special permission was given by the Mayor to put up these tennis net signs, which attracted a great deal of attention.

In addition to this, about six or seven "No Parking Signs" were lettered "Manslaughter—Drive Carefully" and placed at busy street corners.

These two stunts tended to enhance the effectiveness of the campaign. We'd like to point out that these angles can be used on almost any film you are playing, and even if you don't care to use them now, file them away so that you'll have them when you need them.


Here's How! to revive that "ILL" Box Office on one of those OFF NIGHTS

GIVE THEM

MOVIE STAR PHOTOS

and watch them come back for more.

For $3.38 You Can Give Away 500 Pictures

More than 100 theatres that started giving these pictures away five weeks ago are now using them two and three nights each week.

ASK US ALL ABOUT IT

We'll send you samples—and all the dope.





THE VITAPRINT CO.

320 West 46th Street NEW YORK, N. Y.

729 S. Wabash Avenue CHICAGO, ILL.

# MANAGERS' ROUND TABLE CLUB

## Burns' School Card Idea Is One That Will Help You, Too

The opening of the schools in his district was the signal for Wilfrid J. Burns, manager of the Princess Theatre in Joliet, Ill., to step out and grab a flock of good-will for his house by tying in the local dealers on a program card which he planned to give away.

The card, printed in black on pink stock, was folded to resemble a four-page booklet. The first page carried the regular uniform school program with spaces left for period, room, subject and teacher. One of the inner pages carried the theatre copy, which we are reprinting so that you can act upon the various angles that Burns is using, in case you can find a spot for them.

FOR YOUR PLAYTIME
THE PRINCESS THEATRE

will sponsor a program of attractions that will keep you in the highest spirits the entire school year. We are making plans to organize a Students' Movie Club. This is open to all students from First to Eighth grade. It will be great fun—contests, parties and surprises of all kinds. You will have a great chance to get better acquainted with your favorite movie stars. DON'T FORGET THE DATE—Saturday morning, Sept. 13, at 10 A. M. will be our first meeting!

Then, for the High School and Junior College students we are going to have Collegiate Nights. We will sing, have school yells, vote for the most popular athlete, who will receive a prize through the courtesy of Dinet & Co., have amateur entertainers picked from your schools and have a great time. Watch our screen for further announcements about this. THE PRINCESS WILL BE THE SCHOOLS' MOST POPULAR RECREATION CENTER.

For the music students we will continue our FREE RECORDED CONCERTS three days a week. These are held right at the time you are out for lunch period and want to pass part of the time beneficially. Through the courtesy of Wiswell's Music Company you will be able to hear all the great artists, orchestras and bands, merely by sending in your requests two days ahead of the day you wish to hear them. We will arrange to have the band, orchestra and music classes here to listen to any musical selection they wish to. Make plans NOW to attend these concerts every MONDAY, WEDNESDAY and FRIDAY at 11:15 A. M., starting Sept. 15.

These are just a few very attractive surprises THE PRINCESS THEATRE has in store for you and every student. Take advantage and be in them all.

FOR GOOD CLEAN ENTERTAINMENT, WE EARNESTLY URGE YOU TO SEE THE FOLLOWING PRODUCTIONS THAT WILL BE HERE SOON ON OUR PROGRAM OF "NEW SHOW WORLD HITS."

Then you will see, besides these wonderful hits, many short subjects very interesting and inspiring. RESTFUL, RELAXING RECREATION IS WHAT YOUR BRAIN NEEDS AFTER HARD STUDY. ATTEND OUR AFTER-SCHOOL MATINEES FOR PROMPT SEATS.

**The rest of the pages carried plugs on the dealers whose ads permitted the printing of the herald. The local stationery store dealer bought 75 tickets and placed them in the books that were sold. The stunt made quite a hit with the kids and they flocked to the store to purchase their school supplies.**

Here's one that can be a winner for you, too. If you are too late this season to take advantage of it, use it on the next term. We want to thank Mr. Burns for letting us have this one and we hope he will keep us posted on his future work.

For Best Results
use B & L Cinephor Lenses, made by America's Leading Optical Institution.
678 St. Paul St., Rochester, N. Y. - - BAUSCH & LOMB OPTICAL CO.
BAUSCH & LOMB

## *A PRESS BOOK THAT HELPS!*

**Another feather in Johnny Moynahan's cap.—That's our opinion of the "Amos 'N' Andy" exploitation and press book which jjust reached our desk with the printer's ink still wet.**

**From cover to cover you will find this great showman's assistant crammed full of smashing ad layouts, suitable for the main stem or the sticks. Plenty of variety, sensibly planned to allow for alteration to fit individual situations and condition.**

**National tie-ups, all ready and waiting for the live-wire showmen to take advantage of. Front displays, lobby layouts, cutout, banners, letters,—in fact, if anything has been left out or overlooked we'll be surprised—and then some.**

**It's a dirty trick to play on the brains who conceived and executed this unusual piece of work, but we must admit that whether you are playing the picture or not, you should have a copy of that "Amos 'N' Andy" Press Book on your desk.**

***"Chick"***

## Thomas J. Simmons Joins; He Is Going To Be Very Active

Industriously engaged in laying out his campaigns, as the photo shows, Thomas J. Simmons, manager of the Rialto Theatre in Morrilton, Arkansas, nevertheless managed to shoot us in a couple of stunts along with his application for membership in the Managers' Round Table Club.

Simmons is another of those Arkansas live-wires whose work is known in the many towns surrounding his location. One of the things that he takes especial pride in is his newspaper advertising and he always tries to so localize his copy that he can sell them by this medium, alone. He is also proficient in the art of making up heralds and we notice in one of his recent heralds on "The Unholy Three" that he jacked up the price for the showing of the film. A footnote on the bottom of the



herald read: "WE DO NOT APOLOGIZE—for the slight increase in prices, due to the mammoth cost in bringing this super production to Morrilton to you." The gag was very effective. The herald itself was well done also. It was headed by a catchline: "Have you ever heard Lon Chaney Swear?"—(underneath in smaller type were the words: "He Did—Before a Notary Public in Los Angeles.") An arrow then pointed to a fac-simile of the notary statement that Chaney signed in California. The rest of the herald was devoted to a cut of Chaney and selling copy.

Simmons sent along a number of ads and a few more heralds to show us that he is hitting the right road to becoming an active contributor. We want to welcome him into the Club and we look forward to hearing from him soon concerning his future work.

# MANAGERS' ROUND TABLE CLUB

## "DIRTY BULBS"

**Talking about keeping your theatre in tip-top shape brings to mind the thought that you ought to devote a morning or afternoon to cleaning all the electric bulbs on the outside of the theatre.**

**Maximum brilliancy can never be attained from your signs if the bulbs are coated with a winter's dirt and soot. And while discussing this subject, may we inquire when you last walked out of the theatre, on an evening, to the opposite side of the street to look over the front of your house?**

**We suggest you develop the habit. In fact, it's worth doing several times a week, just to get the patron's slant on what the front of the house looks like. Is it inviting? Are there a majority of lamps not burning? Perhaps the letters of your theatre's name sign is sadly in need of a coat of white paint. Maybe the attraction letters could stand a good cleaning (despite your weekly inspection).**

**These represent but a few of the angles that every wide-awake showman should make it a point to watch. Whatever else you may do, DON'T wait for one of your bosses to tell you that your theatre looks like a "dump." Such news generally spoils your appetite for dinner and jars the nerves.**

## Dowling Decked Out Girls In Deck of Cards As Ballyhoo

A novel ballyhoo was used by E. M. Dowling to plug his showing of "Queen High" at the Broadway Theatre in Newburgh, N. Y., when he secured the services of a girl to plug the film.

The girl was dressed in a playing card costume and worked behind a table in the lobby. A pack of cards lay on the table and a card alongside carried copy to the effect that persons cutting a Queen would receive a guest ticket to see the picture. She also worked on the street in the off hours—carrying a sign on her back advertising the picture, theatre and playdates.

Listen, "E. M."! We know that there's some good showmanship going on around your town and we want to see some more of it. And, by the way, when you send us in your next contribution, include your photo with it, will you?

## The "Judge" Crashed Hub Newspaper For Some Free Publicity

Showman ingenuity has devised many ways in which to secure space in newspapers; and the gag used by "Judge" Saef to land a photo plugging the Uptown and Olympia theatres in Boston, Mass., on the classified page of one of the Hub dailies was right in line with the best.

Saef wanted to secure some black crows to place in the lobby as a plug for the Moran and Mack (Two Black Crows) film. He inserted an ad in the classified section. The ad was inexpensive. Results were so good that Saef sought out the advertising manager and showed him how and why he should get a plug. The advertising manager consented to run a picture showing the crows in the lobby of the theatre. Underneath the picture, the copy read: "The Uptown and Olympia theatres wanted live black crows for publicity purposes in conjunction with the "Two Black Crows" showing this week. A classified ad in the Boston Evening American procured the desired results as evidenced by this picture."

Smart showmanship? And that's not all that Saef is doing in Boston. He has just joined the Club and we judge from his first contribution that he is certainly going to be a live-wire. Keep it up, "Judge," and when you send in your next include your photo and a little dope on yourself so that we can have you meet the rest of the show world.

## Simplicity Forms The Keynote For These Art Displays

Remember the special "Dawn Patrol" front that Ralph Noble of the Arkansas Amusement Corp. passed along recently? Well, here's a couple of more samples of the art work turned out by Noble and the live-wires who make up his organization.

The photos are inadequate to do full justice to the display, as the many striking colors worked in it helped enhance the effectiveness considerably. Cut-out letters and heads were used against a black oil cloth background. You will notice, by studying the photos closely, that the entire display is carried out in the tone; it does not shift from one angle to another. The thing that Noble wants to convey is the fact that the Marx Brothers are playing in "Animal Crackers." He seems to know his town, and also knows that they in turn are acquainted with the Marx Brothers. He omits all other copy. Then again, he may be experimenting. There is no question but that the simplicity of this display packs a powerful wallop.




If you will take the time to look it over carefully we are sure that you will be able to pick up one or two pointers, that you can work into your own displays. At any rate, there's plenty to dope out along this angle. How about your display work? Do you figure in the movie stars who happen to be favorites in the town? Do you know whether simplicity or ostentatiousness in display will help or hinder the business? Does novelty help? These and many other questions of like nature have been thought over by showmen who know their business.




Before closing this little story we'd like to inform you that the sign on the side of the building measured 23 feet in width and 21 feet in height. It created a very effective flash. This sign is used for every new attraction. Oke, Ralph; thanks for letting us see this. And remember, we look forward to seeing some more.

## LEN BURGE, Jr. Says:

***"I find the Club's department in the NEWS of great value to me especially in the workout of new gags for a small theatre."***

*Manager, Strand Theatre,*
*Calgary, Alberta, Canada.*

# MANAGERS' ROUND TABLE CLUB

## The Strand Opening In Pocatello, Idaho, Was Well Executed

Through the kindness of R. E. Archibald, manager of the Orpheum Theatre in Pocatello, Idaho, we are enabled to show these photos of the opening of the Strand Theatre in his town.

The photo on the left will give you a small idea of the immense crowd that lined up for the opening performance which was given as a "Gala Opening," the house having been dark for six weeks while refurnishing went on within. Preceding the opening of the box-office, the National Guard cavalry unit, consisting of 40 mounted men, stationed in town, paraded through the downtown streets and went through a series of maneuvers and drills on the side street next to the theatre for a half hour preceding the opening. While the drill was in progress, the theatre lights were extinguished, and, at the completion of the drill, the men stood at attention, sabres drawn, as a firing squad shot a five-round volley. The volley was the signal for the throwing of the switch in the theatre and the house lights came on in full blast. In 20 minutes the house was sold out.

In conjunction with this article we are also showing a picture of the lobby display constructed for the opening picture, "All Quiet on the Western Front." The scenes from the film were painted on sign cloth, and this angle, together with the cut-outs and the war equipment (which was promoted from the local American Legion) combined to form an effective selling display. Barb wire entanglements and cement bags filled with saw dust served to enhance the effectiveness and realistic tone of the battle front.




Thanks, "R. E.," for passing this along to us so that your fellow members in the Club can see that you, live-wire out in Idaho, aren't letting any grass grow under your feet. Keep up the good work and let's have some more accounts of how you and you fellow managers are keeping them coming up to the box-office.

## Newspaper and Cops Helped Rose Put "Manslaughter" Over

It takes a popular showman to sell both the newspaper and the police department at the same time. Still Walter Rose, manager of the Strand Theatre in Boston, Mass., called in the gentlemen of the Fourth Estate and the Blue Coats to assist him in putting over his show.

An advance newspaper article read, "Due to the merchants and Publix Theatres sponsoring Fall Trade Week on this same week, and due to the fact that this week will bring many out-of-town shoppers to Brockton, this is an ideal time to warn motorists of the dangers before them."

The news article further read: "Not only careless and reckless drivers will be watched, but the motorcycle squad of the police department will be on the lookout for careful drivers as well, and will present each careful driver with two tickets to the Strand Theatre to see MANSLAUGHTER, in which there is an example of what results reckless driving may bring."



NOVELTY SOUVENIRS
*Make friends with your patrons*
New profits in your box office receipts. Give kiddies "Brazel Novelties" and win them as Boosters for your show house . . inexpensive attractive novelties serve as real business getters always.
Write for our Free Booklet. Showing 1,001 Kinds.
BRAZEL NOVELTY MFG. CO. 4009 Apple St., Cincinnati, O.

## *ARMISTICE DAY!*

**Armistice Day rolls around on November 11, bringing with it an opportunity for you to tie up your local American Legion or National Guard to good advantage.**

**Nearly every showman, of course, will run a special trailer. But there's a couple of other angles that will also help to bring home the special day. Perhaps you can persuade the National Guard or Legionaires to stage a parade to your house and then have a picked team give a demonstration of the manual of arms, either in front of the house or on the stage. A bugler can sound taps from your marquee at the time set by the President for the two or three minutes silent observance. You can write a special editorial and send it to your local newspaper. There are any number of dignified ways in which you can show that your theatre is right there with patriotism.**

"No Accident Week" started on Labor Day, the opening date of "Manslaughter" at the Strand. A big headline in Tuesday's paper, "Many Accidents in City Over Holiday," sort of put a crimp in the "No Accident Week." As the news article stated, "NO ACCIDENT WEEK in Brockton started off with a bang over the week-end and holiday the wrong way." However, that only served to give the stunt further publicity and make other drivers that much more careful.

In spite of the many minor accidents at the beginning of the week, the motorcycle squad found many careful drivers who in turn received tickets—these tickets being in the form of a theatre guest ticket to see "Manslaughter."

Much publicity was derived from the stunt—both from a good-will standpoint and a direct medium in plugging the picture.

Rose has secured plenty of good-will since he has been at the house, and those of you members who remember his many benefit shows will agree with us. Listen, Walter! How about keeping in touch with us more often? You know you should have your work passed along frequently so that your fellow members and showmen on the Publix circuit can keep posted on your activity.

## Charles F. Burns Is Active Among Brooklyn Showmen

In Brooklyn, out around the Bedford section, Charles F. Burns, manager of the Brevoort, is treating the residents of the neighborhood to some live-wire showmanship.

The Brevoort, being a Loew house, it is featuring the special "You'll Remember September" Month, and in order to plug this special feature, Brown did some fast hustling. He had his printer make up a special card on which was imprinted copy relative to the pictures coming to the theatre during the month. The card was headed by a large "Thank You," and was passed out to the patrons by the cashier when she was not too busy.

Another angle that went over well and proved to be one of the highlights of the campaign was a tie-up made with the local merchants on a memory contest. Special four-page heralds were made up. The front pages carried the catchline "You'll Remember September." The inner pages carried the details of the contest and the list of names of the merchants participating in it. The store-keepers paid for the printing of the heralds, supplied the gifts and also permitted the use of their windows for displays. Mats of scenes from former films were used with a line underneath for the contestant to write in the name of the picture.

We would like you to know that this is the first contribution that Mr. Burns has made to the Club pages, and when he starts off his membership like this, it seems to us that he is going to be an active member. We hope that when he sends us in his next contribution he will also include his photo, as we want to give him a regular introduction to his fellow Club members.

# MANAGERS' ROUND TABLE CLUB

# KIDDIE BUSINESS—AND HOW!

## By PAUL W. KUNZE

Your issue of Aug. 2 contains a very interesting and vital article by Madaline Woods, advertising director for Publix, on the subject of Boosting Kid Patronage. The story brings forth the serious situation which is facing the industry in the very apparent loss of juvenile patronage due to the lack of appeal to them of the "new show world pictures" otherwise known as "Talkies." It also suggests remedies in the way of various features especially arranged for the young folks.

### *Excellent Material*

The story as presented contains some excellent material, which if generally used should do a lot toward helping the situation. The deplorable part of the condition is that, although it has been really serious for some time, exhibitors and the chains have only recently realized it and are now faced with the added difficulty of bringing back this once lucrative and valuable patronage. The idea of a theatre Kiddies' Club is perhaps the best, surest and most practical arrangement, and while these clubs are now quite numerous, we believe that in our State Theatre Kiddies' Club organization we have certain features which are really tremendous in their good-will producing possibilities and which are not being used generally. It is for this reason that I am submitting the details of its operation to supplement the WOODS material and facilitate matters for some other managers who may be passing up a real good bet in not using a feature of this type. We have found the Club idea possibilities tremendous and only limited by one's own effort. The importance of getting at the adults and building up parents' goodwill cannot be overestimated, not to mention the extra box office revenue and advertising value of an enthusiastic Club membership. We have found our Saturday business has kept right up to winter grosses all during the hot weather and general slump, directly traceable to interest in the Kiddies' Club.

### *Every Kid in Town*

The State Theatre Kiddies' Club was started eight months ago with a small membership when it became apparent that we were losing favor with the kids. It has built up to a point where nearly every eligible youngster in town is a member and booster, and there is a weekly increase, this coming from surrounding towns as a result of activity and word of mouth advertising.

The Club is in charge of and under supervision of a young lady designated as "Big Sister," a trained kindergartner and teacher. Being connected with our staff, she takes a personal interest in the children and the extra cost of services is negligible. She interviews the youngsters and accepts members at a desk located in the foyer every Saturday afternoon. Each member receives a numbered card, which is kept on record and a bright red button signifying membership which they are urged to wear at all times. There is no charge for membership, but the renewal of lost pins costs the member a penny. A record of all names, addresses, ages, birthdays and numbers is kept accurately. It is noticeable that youngsters take it very seriously, talk freely to "Big Sister," ask advice and help in various things.

Saturday afternoon is entirely devoted to the kids with the theatre organist located at a piano in the foyer playing their request numbers for them, during the preliminaries before the show.

### *Stage Angles Stressed*

The Kiddies' Club stage show comes at the end of the regular picture program on Saturday afternoon, so spotted in order that adults and older children who may not care to remain may leave. We find that most of the older folks take a keen interest in the activities of the children and do really enjoy the proceedings. The stage show is in charge of a male master of ceremonies who has gained much popularity with the kiddies, and is employed especially for this presentation. He is assisted on the stage by one young lady in charge of the club. Having this supervision, makes the parents feel that their children are in capable hands and properly cared for, which is, of course, a fact.

*IF YOU still think that kiddie business is tough to get, just read how Paul W. Kunze, manager of the State Theatre in Stoughton, Mass. turns the trick.*

*Kiddie Klubs in theatres have always clicked if handled right, but add to the Klub angle the slants which Kunze found so valuable and you have an almost "sure thing."*

*We also suggest that you refer back to the issue of August 2nd and read what Madeline Woods had to say on the same subject. Combining the two you should experience little difficulty in putting the same ideas over in your own theatre.*

*Kiddie trade is too tempting and lucrative to pass over lightly. Many a seasoned showman will tell you that if you get the kids you automatically get the adults.*

*We are grateful to Mr. Kunze for complying with our request for this article and we feel that it will prove of immense value to many others.*

"CHICK"

We open the stage show with the singing of "America" by the entire club, dressed up by a display of flags on the screen, children on each side of stage in patriotic costume bearing the colors. To vary this opening we have a specially written song for the Kiddies' Club to the tune of a current popular number. Next comes a Kiddies' Club cheer by the group. These suggested openings are naturally only a beginning of the possibilities which showmen can arrange; however, the patriotic element is in line with school training and always popular with kids.

Usually this is followed by announcements of next week's features, contests and attractions. Our stage programs and activities started in by occupying 15 minutes' time and have so built up that nearly an hour is allotted to the entertainment and exploitation of the club members.

Following the opening ceremonies comes the Lucky Names, when 50 boys and girls are called by name from the list of members, are required to come on the stage and receive a gift either candy bars or some novelty trinket. In the case of candy bars we have several contacts with distributors of popular 5c bars whereby they are supplied us free of charge for the advertising. As for the novelty gifts, they are purchased and cost us between three and six cents each. We believe in getting as many kids on the stage as possible to maintain their interest at a high pitch, and also to give away as much as possible without going to any great expense. This all creates plenty of talk which in turn builds up lasting goodwill at a minimum of expense.

### *Furnish Own Talent*

The feature I mention as having tremendous institutional possibilities and which has as yet been generally neglected is our policy of selecting 10 or a dozen children from among the membership who can sing, dance, recite, play musical instruments or otherwise entertain and using them as part of our Kiddies' Club stage show. Any child who can entertain is invited to come on the stage and do so, and our list is now so that they are booked way in advance. Some appear in costumes, others street clothes, many prepare their bits at home and others who may wish it are instructed and coached by the young lady in charge of the club. She rehearses and teaches the children stage deportment and otherwise encourages their particular talents, which naturally makes a big hit with the parents. For this feature the stage is appropriately dressed with stage piano and organist is used to accompany the entertainers on the stage. Each child who entertains is rewarded with a gift of candy, and at the conclusion all entertainers are judged and the winners rewarded with capital prizes, in some cases bought or promoted by us.

We are very fortunate in having contacts with several local merchants who are in sympathy with our activities (and also appreciate the advertising), so there seems to to be no difficulty in obtaining any desired quantity of merchandise for use as gifts.

As an additional warm weather feature we interested two ice cream manufacturers in the possibilities of exploiting their product via the Kiddies' Club with the result that

(*Concluded on next page*)




*A portion of the Club membership, who were participants in the Movie Star Parade and Contest. The youngsters are made up to represent some of their favorite stars.*

# MANAGERS' ROUND TABLE CLUB

## L. Simon Designed Special Display In Lobby For Picture

It is not only on prison films that Louis Simon designs special lobbies for his house but on all of them. However, his specialty is the prison ones, and this may be seen in the cut we are showing which portrays the lobby of the Stone Theatre in Brooklyn, N. Y., when Simon played "The Convict's Code."

The entire lobby was carried out in the prison tone with the effectiveness of the display being enhanced by the electric chair which was placed in the lobby. Special posters were also created for the picture's run. An angle that had them talking was the beaverboard portraits over the entrance doors. They stood and gaped at these just about as much as at the electric chair. The art work was carried out in a gray tone.




We understand that Simon is displaying work of this sort with every new attraction that plays his house and we hope that in view of the fact the work is "aces up," he is going to keep us posted on the other things he does to keep them coming.

## *JOHN MATTHEWS BACK!*

**His many friends will be glad to know that John Matthews, formerly manager of the Ritz Theatre, in New Jersey for the Warner outfit, and lately for R-K-O, has again joined the Radio-Keith outfit and may be found at the Hippodrome Theatre in New York City. Good luck, John.**

## Covered Wagon Was Used by Powell to Exploit His Show

The covered wagon cavalcade may have gone west, but Ray V. Powell, manager of the Tudor Theatre in New Orleans, La., had them turn South when he decided to use a covered wagon to exploit his showing of "The Last of the Duanes."

The cover of the wagon was entirely white in color and bore copy about the picture, theatre and playdates. The man driving the wagon was rigged out in a costume consistent with the time and day of picture. The covered wagon was used in the business district of the city—and attracted loads of attention and made mighty fine advertising for the picture.

Another angle that Powell used—this being a good-will plug—will probably interest a good many of our members.

Golf putting is still popular in New Orleans. In view of this fact, Powell had installed in the lobby a "One-hole putt-putt course." There is one hazard on this one-hole course—and all those making a hole in one were entitled to receive a guest ticket to see the picture. Advertising copy on the picture was planted on the hazard which made an excellent location to advertise the coming attraction.

So you see, this showman is right there when it comes to activity. It is said about him that he doesn't miss a trick to publicize his house. Well, Ray, you can prove this statement to the rest of the Club also by keeping us in touch with all the latest developments down your way.

## KIDDIE BUSINESS

on alternate weeks each furnishes every club member with a 5-cent box of ice cream, given them as they leave for home. It is unnecessary to elaborate on the popularity of this idea with the children. For the winter months we have already arranged a tie-up with a candy distributor under a similar arrangement.

### *Broadcasting and Games*

Further along the line of child entertainers, we are making arrangements to have a group of our best performers broadcast from a local station, which should build up interest considerably for us.

Among the other features of the stage show are games, contests and exhibitions especially arranged for the children.

Along this line, we have used and found excellent the following list of ideas adapted for club use:

1. Pin the tail on the Donkey game, where separate groups of boys and girls are blindfolded on stage and required to pin tail nearest its logical location on donkey. Prizes to first and second.

2. Spelling bee, conducted on stage through co-operation of schools and teachers for a period of four or five weeks using 25 children each week and spelling them down for finals.

3. Movie Star Contest and Parade. Kids come dressed as any movie star they choose, parade around theatre and stage and receive prizes for best, funniest, most original, for both boys and girls. Out of entire costumed group entertainers may be picked to build up excellent stage picture and show.

4. Doughnut, apple or pie-eating contest for boys and girls, youngsters required to eat doughnuts, etc. Prizes for boys and girls for fastest work. Plenty of fun and audience in uproar.

5. Personal appearance of youthful juvenile endurance boxers—three-round exhibition bout staged with atmosphere, etc.

6. Address by Chief of Police, Fire Chief, Board of Health to children on safety and health promotion ideas. Used occasionally so kids will not tire. Monthly fire drill under supervision of Fire Chief, same as employed in schools.

7. Staging of drills, playlets, rhythm work under direction of and rehearsed by "Big Sister," who prepares plays and instructs children after school hours in preparation for presentations on Saturday afternoons. Suitable and excellent simple playlets may be secured free. Excellent training and education for children results from our expert supervision.

8. Girls' doll show with prizes for best of all types dolls, and any number of varied "eating" contests have been tried with good results. Each week a contest of some description or other is included in the program on the stage with long lines of enthusiastic kiddies waiting at the close to enter for whatever may take place the following Saturday.

9. From our membership list we obtain birthdays of children and every Saturday all children whose birthdays occurred during the week are called on stage and presented a suitable gift and given best wishes by club sponsor.

10. Photos were taken of entire membership in front of theatre and photographer offered them for sale to kiddies at nominal fee. Excellent response was received from newspapers in the matter of publishing pictures and stories of the club activities as the large number of children involved made it good business for the papers to use the stuff.

11. Occasionally we stage a new member drive with prizes or gifts for each present member who brings in a new member.

12. We have conducted two Boy Scout shows with theatre service turned over to operation by scouts, Boy Scouts, as part of club meeting, entertained with signals, drills and other scout business, followed by a talk by local Scout Master. This is used as one unit only in the Kiddies' Club Stage Show and is a particular delight to the boys.

13. We are especially well situated to conduct the story telling features and talks on children's books, etc., due to the conduct of the Club by the young lady trained in that line of work.

14. Formation of Harmonica Band and soloists, etc., with possibilities for broadcasting and appearances weekly on the stage. Any activity with large groups of children taking part on stage is beneficial and we never miss an opportunity.

15. During the past spring we had arrangements with local dancing teachers whereby pupils performed as part of our stage show, in costumes, solos and groups. Dancing teachers go big for the idea for the advertising and stage experience it gives the pupils. This is a very valuable angle and we shall certainly renew it in the fall.

16. Another suggestion that worked out well was a Poverty Party and Comedy Clothes party with the kids all dressed in ridiculous costumes, paraded on the stage and suitable prizes for various types, funniest, best, most ragged, etc.

### *Tremendous Possibilities*

The above list gives a mild idea of the possibilities of the stage entertainment and contest angles, of which there are hundreds, all practically at no cost to theatre and rich in good, clean fun for both audience and participants. We are constantly on the lookout for gags which can be built up into fun-producing features for our Kiddies' Club. Managers will find themselves well rewarded for the extra effort required by this type of thing.

Naturally, the entertainment feature brings out the parents, relatives, friends, etc., of the performing children and serves as an additional draw for the program.

Community singing of specially written Club songs, current popular songs and children's songs plays an important part of every meeting, with very enthusiastic response. In line with the singing idea, we are now rehearsing a Kiddies' Glee Club, made up of 30 mixed voices, under direction of music teacher from the schools, and expect to have this as a regular weekly attraction on Saturdays. The School department co-operates freely with us in all activities which involve the children and any features which have educational angles.

The Club meeting is closed with the singing of a lively tune by the entire audience—and they sure do sing.

I hope you will be able to present some of these suggestions to other theatre managers in some way or other, as we have had marvelous reaction at practically no cost. While the operation of the Kiddies' Club is made to order for towns of all sizes and neighborhood houses, it can be varied and used in many types of houses. Exhibitors will find it easy to operate once it is started, just naturally builds itself up big, and creates an unlimited amount of good-will as well as a box-office magnet for Saturdays. Personally I enjoy the Club proceedings very much and feel well rewarded for the extra trouble by the enthusiasm of the kiddies.

# MANAGERS' ROUND TABLE CLUB

## FOOTBALL SEASON IS HERE!

**Judging from the many inquiries coming into Club headquarters about Football tie-ups, etc., we are afraid that many showmen have neglected a mighty valuable angle for added business.**

**It is, however, still early enough in the season to capitalize on this popular sport and we urge every manager to get set NOW.**

**Among the many slants which come to mind as we write this reminder are: co-operative arrangement with the local high schools or football teams, wereby the theatre furnishes the team line-ups and score cards, carrying, of course, their plug for some current attraction or some good institutional copy.**

**Another suggestion is the personal appearance of the local team on your theatre's stage on a gala "Foothall Night." This was worked with tremendous success in quite a few spots last fall and resulted in much profitable business and good-will. If possible, get some movie shots of the team in action, close-ups of them and the coach, as well as other officials of the team or school.**

**Reference to last fall's Club pages will reveal several good campaigns which you can use as a guide for this season. But however you go about it, you should certainly manage to work out something along these lines.**

**If you have already started on some good football exploitation and tie-ups, pass along the details so that we may publish them while they are still "hot."**

## Perhaps You Will Want To Use This For Your Theatre

Here's one that will interest you. Get a load of how Roy L. Smart, manager of the Broadhurst Theatre in High Point, N. C., made a dollar bill work overtime to plug his film, "Let's Go Native."

After making the necessary arrangements with the newspaper, banker and the merchants' association, Smart had Jack Oakie send a wire to the banker, the wire reading, "Sending you one dollar with which to inaugurate High Point merchants' association's native dollar movement. Appreciate naming this after LET'S GO NATIVE, my newest comedy. Full speed to native dollar. May abundance of prosperity and joy follow it on its speeding rounds.—Jack Oakie."

**The wire, together with a story, was given to the newspaper for publication Sunday. On Monday morning the banker presented the Jack Oakie native dollar to the president of the merchants' association who placed it in circulation by making a purchase at a men's clothing store.**

The dollar was attached to a sheet of paper explaining the purpose of it. (Jack Oakie, star of the big comedy hit LET'S GO NATIVE sends this Native Dollar to prove what one dollar will do when kept busy. Sign your name and pass it on quickly to some High Point merchant, firm or individual. Every time it is spent, someone profits. Move it now. The person holding it at 5:30 P. M. each day is requested to telephone 4244 so that an accurate record can be kept. Watch the Enterprise for the accomplishments of this Native dollar. And, for Fun's sake, see LET'S GO NATIVE at the Broadhurst, Friday and Saturday.)

**The entire sheet accompanying the dollar bill was then placed in a leather case under a transparent cover with sheets of paper fastened to the back for the signatures of those receiving the dollar. Its progress was slow on the first day, but it increased on the second day and maintained a rapid rate throughout the week.**

No trouble was had in locating the dollar each afternoon. Each afternoon the dollar was sent for, the names were copied from the list and then a story was written for publication the following day—the newspaper giving the native dollar's rounds for the day and returning the dollar to the one holding it last. Several concerns offered $1.50 in merchandise for the native dollar which further helped to circulate it among the merchants.

Everybody had a gay old time reading about the travels of the Native Dollar and we'd like to point out that you, too, can use this stunt. Think it over and if it will fit in with your local conditions, make use of it when you get the opportunity. Thanks, Roy, for passing this along. Let's have some more.

## D. McSweeney Has Done Much Towards Good-Will Of House

The "Needham Natator" was the cognomen bestowed upon David C. McSweeney, last summer by the residents of Needham, Mass., in recognition of the splendid goodwill he contacted by means of the Needham Paramount Theatre Swimming Club, which he inaugurated as a plug for his kiddie business.

From the time he first entered upon his duties in Needham, this popular showman-manager has clicked with a string of successes. The swimming club, which was a follow-up of his Kiddie Club, was his best summer bet in a long time. On certain afternoons the kids would meet McSweeney at the beach and there receive instructions in swimming, play games, and listen to a short talk about the coming attractions at the theatre. The club met with favor also from the adults, who were very much pleased to see that their kids were so well taken care of.




**Another angle that McSweeney had introduced in the town is that of weekly broadcasting, with those kid members of the Club, who possessed exceptional talent, furnishing the entertainment. McSweeney himself takes a hand and strums a uke; and from what we understand he sure gurgles a wicked boop-poop-a-doop. It is also interesting to note that he is well thought of by the newspapers and the local merchants, a fact which may be accounted for by the activity he displayed in treating the town to a "Fall Trade Week." Plenty of pep went into this one, and if you'll look at the ad we are reproducing, you can get a few angles on a stunt of this sort. McSweeney received the full co-operation of the Chamber of Commerce and the newspaper on this stunt and the mediums enabled him to turn in a record breaking week of good-will and business. We would like to mention that if you are in a position to do so, a week of this sort, if properly handled, will prove to be a winner for you, too.**

Thanks, Dave, for shooting this along to us so that we could let your fellow-members in on what you are doing; and by the way, when you send in your next contribution, let's have a photo of yourself.

***The Real Club Spirit!***
***"All For One And One For All"***

# MANAGERS' ROUND TABLE CLUB

## TOP NOTCH DISPLAYS FROM LABY

We don't know who it is handles the brush for the execution of the plans that George Laby, manager of the Olympia Theatre in Boston, Mass. lays out for his lobby displays, but it is certainly fine work, and seems to be carried down to the minutest details.




As a number of our members have requested us to publish some more of these lobby displays and front art work, we are passing along these few for "All Quiet" and "Big Boy." Look them over carefully and we think that you'll find any number of slants contained in them which will help you when you are planning your art work.

A great deal of comment was occasioned by the "All Quiet" display and it is said that its effectiveness was such that it proved to be one of the strongest factors in the campaign, every patron of the theatre the week prior to the picture's opening returning to see it. We would also like to call your attention to the gag in the front photo showing a display for "Big Boy." The scale, placed out front, was used by many persons. Weight was free, and free admission was given to any person tipping the scale at 210 pounds. To make a play for the feminine good-will. Laby offered free tickets to any two ladies who could tip the beam at exactly 210. This gag helped to boost up the good-will stock of the house a great deal, and it's a cinch that it had them talking.

## REAL CLUB SPIRIT!

We hate getting "slushy" over any member in particular or the Club in general, but we must take these means of expressing our appreciation to all of those members who "come through" with the requested material for the "Exploitation" series now running on the Club pages.

This is but one of the many instances where we sent out an S O S and found the boys right behind us. It is what we have often referred to as "Club Spirit" and it clearly demonstrates the value of "All For One And One For All" slogan.

It is really remarkable that in the short space of about two years so many thousand showmen from all over the world have adopted this great medium of inter-communication in order that they may better acquaint themselves with what is new in show-selling and theatre management.

And it did prove that they were ripe for an organization like ours. That is why we are constantly striving to make the Club, and our pages in *Motion Picture News*, always interesting and newsy, besides fulfilling the more important task of telling you HOW to improve your exploitation as well as the running of your theatre.

Great things are in the working for making the Managers' Round Table Club an even greater factor in show-business than it is now. But it will be accomplished only by the continued backing of our host of members and readers.

Wherever you go, whomever you talk to, at every chance that presents itself, let's all broadcast the fact that we are members of the greatest organization of its kind.

M. R. T. C.

## Paramount Opening Was Successfully Engineered By Hands

It was an occasion for great rejoicing on the part of the residents, and business organizations of Texarkana, Texas, when the Paramount Theatre opened there recently. And they had all the more cause for joy because E. B. Hands, Jr., new manager of the house, turned out a complete and very showmanlike campaign along with it, in which all of the merchants and city luminaries participated.

On opening day of the theatre, a band was secured to lead a parade of automobile dealers; the dealers carrying co-operative copy on their cars which served to impress people with the new Publix theatre. Practically every merchant had some form of a co-operative window display while some of them permitted Manager Hands to water-color the windows with copy about the opening, attraction, etc.

A platform was built on top of the marquee underneath the theatre sign. This was used by the Mayor and President of the Chamber of Commerce when they addressed the crowd on the afternoon of the opening day of the picture. The platform on the marquee was also used in the evening for two hours by the leader of a 30-piece orchestra; the members of the orchestra being equally divided on both sides of the newly-constructed platform. This musical group dispensed music from 7 to 9 P. M. on opening night, to the great delight of throngs of people.

Hands, Jr. also used several other stunts and these tied in with his other activities to make the opening an event of State significance, especially as all of the surrounding newspapers carried big stories on it. And now that he has settled down to sell shows regularly at the house, we hope that "E. B." isn't going to be bashful about keeping us posted on his work, and that he'll also send us in a photo and a little dope on himself. Come on, "E. B.," let's have it.

# MANAGERS' ROUND TABLE CLUB

## DAVE BORLAND TRANSFERRED!

**As a reward for the excellent work which he turned out while he managed the Metropolitan Theatre in Regina, Sas., Canada, Dave Borland has been appointed to the managership of the new Capitol Theatre in Rossland, B. C. He is succeeded at the Metropolitan by Ernie Petch, former stage actor and manager, who is well versed in the game.**

**Borland is well known to the rest of the Club, his many activities having been often presented on our pages. We are sure that in his new position he is going to turn out some more of the showmanship that characterized his work in Regina.**

## Some Showmanlike Work Is Displayed In Des Moines, Ia.

Those two live-wire showmen, Moore and Crossman, manager and publicity director, respectively, of the Paramount Theatre in Des Moines, Iowa, certainly see to it that the house is represented in every way possible when they plug a picture.

Recently the Duncan Sisters played an engagement at the theatre, and Grossman capitalized upon the black eye one of the girls received from Rex Lease, a motion picture actor. Benny Bass, junior light-weight champion of the world, was training in Des Moines, and so Grossman conceived the idea of putting the Duncan Sisters in the ring with Bass, and taking a picture of the trio, which broke in a three-column cut in the Register-Tribune, under a caption which explained that Vivian Duncan was getting some pointers on how to protect herself from the warring male. This manufactured news was so good that the Des Moines Register-Tribune received requests from several syndicates for the photo.

The Des Moines paper tipped Grossman off that an aunt of the Duncan Sisters lived in Stuart, Iowa, 45 miles from Des Moines. Grossman hopped in a car and with a newspaper photographer drove to Stuart and arranged for the aunt to invite the Duncan Sisters to a country midnight dinner.

The photographer took pictures of the aunt, which broke in the papers the next morning. The press was declared in on the midnight dinner given in the country to the Duncan Sisters, and the result was a 600-word signed story.

When Manager Willard Moore informed his publicity man that "A Non-stop Flight" would be the title of next week's stage show, Grossman started promoting things from the Yellow Cab Airways, who have an airport in Des Moines. Before he was through, he had 20 free airplane rides promoted, which were given away on four successive nights at the theatre.

The Yellow Cab Airways assumed all responsibility in case of accident, thus protecting the theatre. The Airways company paid for 1,500 tickets which were distributed to patrons as they entered the theatre by two boys in flying togs.

An air show was arranged on the mezzanine of the theatre, consisting of airplane motors, wings at various stages of development, airplane cameras, etc. As an advance advertising feature, the airways concern lent the theatre a 24-foot silk parachute, which was attached to the ceiling by wires. A dummy was suspended from the chute, carrying a compo board sign advertising next week's stage show and the free airplane rides to be given away at the theatre.

Plenty of comment was reported all over the town and the theatre in this way came in for word-of-mouth publicity of the finest sort. We understand that some excellent showmanship is being displayed out at the Paramount. So when we receive their next contribution we hope that these two showmen will include their photos and some dope on themselves.

## FOUR SMART ADVTS

Here is a group of four unusually attraticve newspaper ads, available in mat form to theatres playing this attraction.

There is a decided trend among all live-wire showmen to improve their newspaper advertising and surround it with the same beauty and dignity which features the better class house advertising in the larger towns.




These four ads, which we believe were created for use originally at the Warner Bros. Hollywood Theatre on the Coast, have a combination of attractive layouts as well as easy reading text. At any rate it doesn't cost you anything to make a study of them and possibly when you run this picture, you will be glad to use these mats.

## Jacob Managed To Put Over One Stunt Anyway On His Show

Due to a change of bookings, A. M. Jacob, manager of the Istrione Theatre, Jackson, Miss. was confronted with adequately advertising his new feature—"Those Who Dance."

Since the feature picture was to be shipped by aeroplane, he arranged with the staff photographer of the local newspaper to shoot the plane upon its arrival—the picture showing the can of film being delivered to the theatre manager.

The caption of the picture in the newspaper was, "Here comes THOSE WHO DANCE" and underneath the picture was a detailed description of what it was all about.

The plane arrived about the middle of the afternoon and the picture of the plane, film and theatre manager was in the evening edition of the paper, all of which helped to advertise the picture. The residents of the town had not seen such fast showmanship displayed in some time and they more than perked up their interest in the film at the local house—all of which meant good business during the playdates.

And that was fast thinking showmanship. Many other managers have had this happen to them, too. And sometimes it happened that they weren't able to get much publicity, though what they did get was valuable. As this little account marks Mr. Jacob's introduction on our pages we hope to hear more from him soon, regarding what else he is doing to sell them. What do you say, A. M."?

## IRVING MACK Says:

***"I want to tell you that although I am not an exhibitor I read every word of your ROUND TABLE section. In fact I read that part of the book first and I think that any exhibitor who passes up reading that section is passing up a good bet.***

*President,*
*Fitmac Company,*
*Chicago, Illinois.*

## MANAGERS' ROUND TABLE CLUB

# WHAT IS EXPLOITATION?

### TOM OLSEN Says:

EXPLOITATION, as Daniel Webster has it, means to get the value or usefulness out of something. Transcribed to the showman's glossary it refers to anything and everything that can be done, whether oral or written, to sell a product to the public.

Under the heading of exploitation there comes every known means of bringing the public to the box office. Heading the list is newspaper advertising, followed by lobby displays, screen advertising, publicity material for theatre, house-to-house and mailing list distribution, outdoor advertising, newspaper contests, theatre contests, merchant tie-ups, ballyhoos and co-operative stunts.

While on the subject of definitions it is interesting to note that much-used word "ballyhoo" is not listed in any of Webster's works, at least as late as the 1929 unabridged volume.

However, we of the theatre business take liberties—we're funny that way. The word "ballyhoo" would seem to take in stunts removed from or in front of a theatre that by their unusual nature in movement or sound attract people to the product being sold. To make this a bit clearer, such items as sidewalk and street perambulators, a barker in front of a theatre, would come under the heading of ballyhoo.

While ballyhoo is important, it is often given more weight than it justly deserves, because of lack of clear definition. However, when a manager or exploitation man is told to go out and ballyhoo a picture to the limit, the instructions, strictly interpreted, would merely scratch the surface of a thoroughly planned exploitation campaign.

Definitions, at a glance to a showman, may appear superfluous. What we are all concerned with is packing our theatre to the doors. But in any business, it is always well to have a definitely planned chart of the duties clearly impressed upon the mind. Therefore, this humble treatise.

### E. EMERLING Says:

WHEN is a press agent not a press agent? When he's an exploiteer—and other times that we won't mention.

Exploitation covers a multitude of sins—and sinners. Actors cry for it—producers demand it and with present day competition—managers and their P. A.'s get it!

Perhaps all present day theatrical publicity can be grouped under the head of Exploitation, however the idea is not strictly theatrical in scope. Department-stores and other commercial advertisers have seen the value of publicity that is "different." The ever increasing momentum of the business world has made necessary some form of advertising that will carry the producers' and retailers' message to the public not only by the medium of the printed sheet, but from divers other angles.

Barnum has justly been accredited with being the granddaddy of the theatrical publicity and exploitation of the past century—yet it has remained for the managers and publicists of the new school to attract the attention of the entire commercial world to theatrical methods of advertising. Many managers of the old school who have graduated into the new era are their own "worst enemies." The methods we must resort to today were not necessary twenty or thirty years ago. The legitimate theatre was in its hey-day and the movies in their swaddling clothes. Theater-going was confined to the few traveling attractions, and the intermittent visits of Broadway stars of the day. The advent of the motion picture—a new sort of entertainment that was to revolutionize the entire amusement world, absorbed the players, the executives and almost the very soul of the legitimate stage. Hundreds found themselves in a new world as unlike their previous environment as day is like unto night. Many adjusted themselves to the new conditions keeping pace with the progress of this new craft. Others plodded along living in the memories of the past, stubborn against the enroachments of the present. They were not sold on the movies and in the long run:—on themselves. Exploitation was idiotic—unnecessary and a gross waste of effort! When we glance through the newspapers of the country, through the publicity reports of various organizations and on nearly any "Main Street" of the land, we feel how mistaken they have been. Any activity that is unworthy will burn out of its own accord if left alone—still the past two years have seen the greatest effort in all theatrical history along publicity lines.

We'll agree that there's good exploitation and bad. Some exploitation IS a waste of money but we believe that when striking an average—real exploitation is not found wanting.

The old adage "There's nothing new under the sun" can apply to exploitation as well as everything else. If you dig below the surface of the most original stunt you'll find a likeness of some other fellow's stunt, and so on—far back into the dim past. We expect any day to find someone using Barnum's "brick" stunt in progress along Broadway—and if Barnum were alive he'd probably tell us he got the idea from the crowds watching a bricklayer at work. Many managers attribute their reluctance to copying good stunts that are used in other cities to their desire to do something "original." In this attitude their doing both themselves and their company a great injustice—for a "Raffles" hunt is just as good in Texarkana as in Tuscaloosa! Of course, if you're a good "copy cat" you can doctor the other fellow's stunt up so that he won't recognize it—and it'll look great on the old weekly report!

### FRANK BOUCHER Says:

EXPLOITATION and ballyhoo are the bane of a theatre manager's existence. High officials in Theatre operation tell us that we over-exploit. That the people are tired of stunts, freak advertising, etc. Yet it must be done. There is not a picture that can be sold without exploitation. Some pictures register with the patron from the time they are first shown. But one of our questions is, How Much More Would It have Done, Had it been properly exploited?

I for one am strongly in favor of exploitation and ballyhoo. The proper type of such exploitation however must be picked for each type of picture. Every picture produced lends itself to a certain form of advertising. If a picture is properly studied by the Theatre manager, and sometimes screened by him in advance of his playdate, he can ofttimes get a better idea as to what can be done and how. Study your title, your star and the type of story and sit down and sketch up a campaign that is suitable for it. It can be done systematically and economically. It merely takes a little foresight, a little imagination and a little work. But remember every picture can be exploited without harming the theatre or future pictures. A litle judgment must be used in the selection of the campaign to be used. Get your bookings in advance—get your press books far enough ahead to study them, so that they can be merged with your own ideas. The combination is an excellent one—that of the press book and some of your own ideas.

But always remember the people expect such things of our business—and it can be done on all pictures, in all towns. The principal thing is to know how. This can be ascertained by studying your town, your theatre and the picture.

### LARRY COWEN Says:

AS per Webster, Exploitation defined, means "To make use of for ones own Profit." It seems very easy to understand.

For instance, we, of the show business, must develop interest in what we sell, and do it quickly. Campbell can sell his beans any day, we book a picture, play it a week, and poof—we are through with it forever.

In explaining the meaning of exploitation, it is easier to give an example showing the results. Here you are:

Not long ago a picture was booked, Buddy Rogers in "Safety in Numbers." We had the star to sell, we had to create interest in the title, and by so doing as per Webster "Make use of for our own Profit." As the title had to do with numbers—we tied up a well known Numerologist, to appear on the mezzanine of the theatres playing the picture, exploiting the fact with copy "Safety in Numbers" and "Safety through Numbers" by visiting our House playing the feature, seeing Miss Williams the Numerologist, they to receive Free, an analysis, of themselves.

So we received free exploitation—through the fact that the Numerologist gave her services free to us, for such advertising as the Star and picture gave to her. In other words we exploited her—she exploited us. "We made use of for our own profit," for we certainly were successful, had the theatre full of folks who came not once but several times. Without this extra push, that we call exploitation, many would not have come to the theatre, they may have a house nearer their home, who in time would receive the picture, but not the numerologist. Because this was news the papers gave it a push, and several wrote up the act, and others even went so far, as to send reporters, to find out what it was all about and to cap it all, the numerologist received an autographed picture of Buddy Rogers.

That is my idea of Exploitation—GET SOMETHING FOR NOTHING THAT WILL HELP MAKE A PROFIT FOR YOU, AND TELL THE WORLD ABOUT IT.

Remember advertising is what you pay for—EXPLOITATION is what you get for nothing—and it beats advertising every time.

*We continue the series this week by passing along the viewpoints of Tom Olsen of Fox Washington Theatre (D. C.), Ernest Emerling, publicity department of Loew's, Inc., Frank Boucher, Hagerstown District Manager for Warner Bros., and Larry Cowen, publicity director of the Schwartz-Century Circuit of N. Y.*

*Other interesting and valuable opinions are still to come in future installments of the series. Don't miss a single one.*

# MANAGERS' ROUND TABLE CLUB

## HALLOWE'EN HINTS!

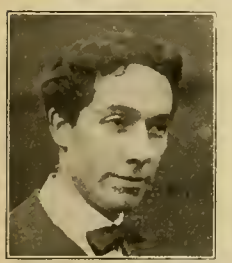
**With Hallowe'en only a few weeks away, showmen all over the country are lining up their stunts to put across this ever-popular—especially in the small towns—day.**

**A trip to your local library will more than reward you with gags, as the books containing Hallowe'en suggestions are just crammed full with material which can be rehashed to suit your wishes.**

**As the kids are generally in school on the day in which the eve falls, you could run a special after-school show, announcing that each kid will be presented with jack-o-lanterns, candles, or stuff of like nature which you should be able to procure from a local dealer, or, failing that, purchase for a small expenditure from the wholesale jobber.**

## Robb Lawson Gives Some Dope On Show Activity In London

Located on the other side of the big pond, Robb Lawson is turning out some fine showmanship at the United Artists Film House, in Wardour Street, London, England. Lawson is the publicity director for the theatre and if you think that it is a cinch to sell shows in England then you have another guess coming. One of his greatest handicaps to hurdle is that of securing publicity in the newspapers. At times he even has trouble securing reviews. The critics look upon the movies as something useless, but that must be tolerated. The newspaper editors adopt the same platform. In their estimation, publicity stories on pictures are only to be used when they can't get anything else. This leaves it up to Lawson to keep his house before the public by other and more effective means.



**In the photos we are showing you'll get a line on how this up-to-the-minute showman ties up with the local merchants and grabs off space in their windows for displays. In one of them you can see a window display that was done in the hub of London at Piccadilly Circus. This display has never been duplicated, by this we mean that the window couldn't be crashed again. It was never crashed before the first time. And if the theatre hadn't happened to have a natural for the merchandiser, it wouldn't have happened at all.**

Window tie-ups are not Lawson's only activities though. He also engineers what we would call high-powered publicity, as witness the time Gloria Swanson was in England for a visit. She was scheduled to attend the theatre, and when she arrived the crowd of people broke loose from the usually strict police lines and almost mobbed her. She was saved by one of the police sergeants. The next day a story and a picture broke in all of the London papers, and was also syndicated. In this manner Lawson, whose picture, by the way, we are showing above, secured some valuable news space at no cost to himself.



We would like to direct your attention, for the moment, to the crowds of people lined up waiting to gain entrance into the house. This speaks well for the showmanship displayed by the executives who operate the theatre. If you will study the photo closely you will note that England, too, believes in the cut-out idea. And you'll see that the three sheet posters of the movie stars, as well as a scene from the film are pressed into service. The displays at the Film House are made as attractive as possible, and often these showmen outdo themselves when they have a special picture which will allow them freedom in which to work. The novel display idea is carried out only at rare intervals though, as it has been found that the patrons and passersby will pay more attention to it, than when it is made a weekly feature. In the other photo in the cut we are using you can see the mob of 5,000 people out front of the New Gallery Theatre to greet Gloria Swanson. Two motor generators were used to display the arc and flood lights. It required 70 constables and 12 mounted policemen to control the crowds, and, as we have stated elsewhere, they were barely enough.




On another page of this issue will be found Mr. Lawson's observations on show exploiting in England. In it is contained many slants that will throw some light on the question "how do they sell shows in England?" Look it over and we are sure you will agree with us that Mr. Lawson has doped the situation out rightly. And when you read his dope then you can figure out how lucky you are.

## Holden Bound For Havana; Or Maybe He's Back Already

From the latest dope we have on hand, we glean that Earle Holden is on his vacation. The live-wire manager of the Fairfax Theatre in Miami, Fla., has chosen Havana, Cuba, as his resting place for the time he is off. Some break for you Earle.

Havana, so we are told, is the land where beautiful Senoritas sit on iron-clad balconies at night, waiting to be woed, provided you can play a guitar or a ukelele. Which most of us can't. But then why woo with music anyway? Be like a certain showman with whom we are well acquainted. He is going to bring along some of the pipes from the organ, and try his luck. In case of emergency he has provided himself with a portable radio—the same one he used the last time he was in the city. He has fixed it, though, in order not to endure a recurrence of his former "embarrassing moment." He had just tuned in on a caballero crooning over the air to his many sweetheart listeners. Looking into the Senorita's eyes as she sat enraptured, spellbound by the sweet tones issuing forth from the machine, our hero grasped her hand tenderly. The damosel offered no resistance. Encouraged, our hero tried to steal a kiss. Suddenly—spps, spatt, splutter—the wires crossed in some manner, and a tube blew out. Right in the middle of the love song! The next day there appeared, in the paper, an ad announcing a radio for sale. No one ever bought it, though. Seems as if the Havanians knew their onions.

## Notice to Members

**PLEASE be sure to notify the Chairman of any change of address.**

**—THANK YOU.**

# MANAGERS' ROUND TABLE CLUB

## McKoy's Assistant Steps to The Front With Helpful Work

That live-wire showman-manager of the Olympia Theatre in Miami, Fla., James H. McKoy, has an alert assistant by the name of Falkenburg, who figured recently in a valuable tie-up that helped the success of McKoy's campaign.

Falkenburg sold the Chief of Police on the idea of changing the copy on the traffic signs attached to the electric light poles. All of the signs on the light poles carried copy reading, "30 Minute Parking Limit in this Block from 8. A.M. to 6 P.M." This copy was somewhat changed by replacing the old signs with new ones, copy reading, "Park Here 30 Minutes Only—It takes two hours to see 'Raffles' at the Olympia. Tues.-Wed.-Thurs." These signs were placed on every other pole on Flagler street and on the side streets that have heavy traffic.

McKoy himself carried out a splendid idea when he put on a necklace contest. One hundred ten-cent necklaces were purchased at the 5 & 10-cent store. To each one of these necklaces was attached a tag on which appeared copy, "Perhaps!! This is the very Necklace that Raffles is looking for. Bring it to the Olympia Theatre and if it is exactly like the one on display in the lobby you will get a pass to see Ronald Colman in 'Raffles'." These necklaces were effectively distributed throughout the city in order to obtain the resultant publicity from the stunt.

As is usual with McKoy's campaigns, they clicked. The slight expenditure made for the necklaces was more than paid back in the additional business, or we should say, packed houses. And we'd like you to know that McKoy does it nearly every week; and if you have followed past issues of the Club you will have noticed how he sold them by stunts that were sure-fire.

## Newsreel Came In For Plenty Of Play From Herb Morgan

Right on the heels of our announcement regarding the value of keeping a close check on the newsreel shots in the event that an item of local interest might be screened we learned that Herbert Morgan, manager of the State Theatre in Dayton, Ohio, used a stunt similar to the idea.

The Cincinnati and Lake Erie Railroad Company placed a new type of high-speed car into service to boost business. As a publicity stunt, they arranged to have an airplane race. The newsreels were informed of the stunt and Pathe had a couple of men on the scene to shoot the race. Before the car started off, it was displayed on a side track in the center of the town for a day or so. A large banner, plugging the theatre, announced the place where the race would be staged. In the photos we are showing you can get a slant or two on it. Two special displays were secured in the windows of the largest banks in the town.




To make the car ballyhoo more effective, an amplifier was hooked up and installed in it. The horns could be plainly heard on the sidewalks and this attracted plenty of attention. The traction company also wrote a letter to each of their employees in the local shops, requesting that they see the picture in the Pathe News at the State Theatre.

We want to thank Mr. Morgan for passing this one along to us as we feel it is of particular interest to Club members. And, by the way, Mr. Morgan, we hear that you are turning out some fine showmanship in Dayton; keep us posted.

## *TRAILER SLANTS!*

We had no idea what we started when we got behind the discussion of trailers last spring and followed it up with opinions from many showmen from all over the country.

Some people took the liberty of capitalizing on the published comments of several managers and making it appear that the Round Table Club was in favor of some particular type of trailer.

When showmen have reached that point where they cannot think for themselves we will have to turn this department into a kindergarden for theatre men, but we are confident that they can not only think, but also act, without promptings or biased opinions from outside sources.

What is great in Palooka may be applesauce in Sqweedunk. And vice-versa. But when we get "het up" about some slant in show-business, we do so because we honestly feel that the topic is timely and will prove of value to our thousands of members and readers, the world over. Subsequent events have proven, beyond all doubt, that such is the case.

On our recent trip to the coast we sat in the back row of a theatre one morning and watched a talking trailer being screened. After it was over the manager, and a mighty capable gent too, expressed himself in no small way on how "lousy" that trailer was. Maybe we were all wet, but we thought it was a doggoned fine plug for the coming attraction and even better than the average.

Which proves that we can't all be expected to see things in the same light. Perhaps his views were right, then again maybe we had the right dope. But the important point is, that a manager must know his town, his theatre and his public. At least he is supposed to. Therefore, he must be the judge of what he wants on his screen.

BUT, that doesn't mean that the whole wide world must condemn that particular trailer just because he didn't like it. In some other town the manager might rave over it as being the finest he ever ran.

These differences of opinion are what makes show-business as fascinating as it is. And the reason why we are making so much of an issue of it, is because we dislike being quoted in any way that might mislead anyone.

If my own humble opinion means a good gosh-darn to anyone, I'll tell the whole cock-eyed world that I AM in favor of the talking trailer on coming attractions, BUT not in doses of four to six at any one time. The most appetizing food you ever ate would make you sick and tired of it if you had to eat a whole pot full at one sitting.

*"CHICK"*

## Sidney Holland Is Still Turning Out Trailer Prologues

Since he is rapidly becoming known for his trailer presentation, and mostly because of the fact that the people enjoy them so much, Sidney Holland, manager of the Paramount Theatre in Hammond, Ind., is introducing novelties on every new trailer he presents.

For "Song o' My Heart" he arranged one which created much favorable comment and, in addition to being a good advertising device, was a splendid entertainment feature, too.

The trailer was run, and as the traveler closed in following the trailer, showing the regular organ feature, slide announcement was made which included the information that the organist would play a medley of John McCormack favorites. After playing several of the numbers from "Song o' My Heart," the slide announced that no McCormack program would be complete without a vocal rendition of "Song o' My Heart," and followed this with an introduction to a young tenor who did a vocal solo with organ accompaniment.

And just to show you that Holland knows his stuff in other lines, too, here's a little dope on how he sold "Dangerous Nan McGrew" via a street ballyhoo.

He secured the first horse car ever used in Chicago and painted it over to resemble an old stage coach. Two teams of horses were hitched to the stage coach and the slow-moving salesman meandered through the city for two days prior to the opening. Appropriate cards established the proper sales idea.

There was plenty of hilarity occasioned, too. And when that happened, Holland knew that the final results would more than merit the time he had spent in planning the idea.

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**E. PORT MAJOR**, former Oregon division manager for Fox Wesco, has been promoted to the position of assistant buyer and booker of the circuit houses. Floyd Maxwell, managing director of the Broadway and Hollywood Theatres in Portland, Ore., succeeds Major.

* * *

**GEORGE P. ZEPPOS**, of Wheeling, has re-opened the Rex Theatre in Steubenville, Ohio.

* * *

**LYMAN B. VAUGHN** is remodeling and enlarging the Cozy Theatre, Milton, Oregon. The town has been without a theatre for two years, a conflagration destroying the Cozy.

* * *

**BUDDY HOOTON** has been appointed city manager of the R. K. O. houses in Indianapolis, Ind., succeeding Jack Gross, who left to take over the district management of the circuit interests in that city.

* * *

**K. S. SIMMONS** has taken over the management of the Tivoli Theatre, Indianapolis, Ind.

* * *

**GEORGE CHRISTOFFERS** has been temporarily transferred from the Strand Theatre, Pasadena, Calif., to the Florence.

* * *

**M. H. RAFFAUF** has replaced Fred McSpadden at the Egyptian Theatre, San Diego, Calif. McSpadden had taken over the managerial reins formely held by George Thompson at the North Park Theatre.

* * *

**RALPH W. THAYER** has been appointed managing director of the Strand, Keiths, State, and Colonial Theatres, Dayton, Ohio, succeeding James L. Weed.

* * *

**FRANK CRONKHITE** and his wife, who recently re-opened the Park Theatre in Glens Falls, N. Y., are clicking with the house. They are former vaude actors, working under the professional name of Frank and Ethel Carmen. House runs on daily change.

* * *

**RICHARD "DICK" OLDER** has assumed his post as advertising and publicity director for the Paramount, Seattle, Washington, succeeding Robert Armstrong, who has been assigned to the Paramount studios press department.

* * *

**D. G. BORLAND**, former manager of the Metropolitan Theatre, Regina, Sas., Canada, has been appointed manager of the Capitol Theatre, Rossland, British Columbia.

* * *

**WILLIAM WARNER** has been promoted to the assistant managership of the Capitol Theatre, Oklahoma City, Okla.

* * *

**AL FOURMET**, manager of the Paramount Theatre in Abilene, Texas, is said to have drawn a fine of twenty smackers for opening his house contrary to civic rulings prohibiting the showing of movies on Sunday. The house projectionist, R. L. Hansard was exonerated.

* * *

**B. W. FEY** has opened the Grand Theatre in Benton, Wisconsin.

**P. F. SCHWIE**, formerly manager of the Garden Theatre, Duluth, Wis., has been transferred by Al Anson, district manager, to Minneapolis where he will manage the Lyceum. Morris Rosenthal, manager of the Duluth Lyceum succeeds Schwie at the Garden, with R. W. Brose, formerly of the State, Minneapolis, shifting to Rosenthal's vacated berth at the Lyceum.

* * *

**SMITH AND SHARBY**, owners of the Magnet Theatre, Claremont, N. H., will erect a new theatre at Springfield. Vt.

* * *

**GEORGE F. MARCOUX** has been appointed manager of the Majestic Theatre, Hornell, N. Y., replacing James Kelly, who, having acquired a half interest in the Avondale Theatre, North Tonawanda, N. Y., will reside in the town.

* * *

**NICK DIAMOS** has re-opened the Plaza Theatre, Tucson, Ariz. His son George is managing.

* * *

**ELMER E. SOPER** has purchased the Gem Theatre, Oswego, N. Y., from John E. Cordingly.

* * *

**EUGENE T. OLIVER** is the manager of the new Arkansas Theatre in Little Rock, Arkansas. Sam B. Kirby will assist him.

* * *

**STAUP BROTHERS** have acquired the Princess Theatre, Wauseon, Ohio, from Alfred Rex.

* * *

**MILTON H. BRYER** has taken over the management of the Penn Theatre, Kensington, Pa.

* * *

**R. S. TRETLER** has been promoted from the assistant managership of the Kingsway Theatre, Brooklyn, N. Y., to the management of the Midwood.

* * *

**ANDREW J. GOLDBERG**, manager of the Hawthorne Theatre, Newark, N. J., was married recently to Florence Vogel, former booker for Fox Theatres.

* * *

**CLARENCE OLBRICH** has been appointed manager of the Liberty Theatre, Walla Walla, Wash., succeeding Milton Wight who was transferred to Pasco.

* * *

**JOSEPH NEISER**, former part owner and manager of the local theatres in London, Ohio, has accepted a position as manager of a theatre in New Lexington.

***Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.***

**P. J. MARTIN**, former manager of the Capitol Theatre, Danbury, Conn., has been appointed manager of the Rialto Theatre, South Norwalk, Conn.

* * *

**HAROLD WILSON** has taken over the Salem Theatre in Lawrence, Mass., and will personally conduct the house.

* * *

**DEAN METZGER**, for the past two years connected with the Ritzler and Kiriwan theatre interests in Tiffin, Ohio, has assumed his new position as manager of the State Theatre, Napoleon.

* * *

**FRANK J. NALLEY** has again entered the amusement field and is managing the Liberty Theatre in Carnegie, Pa.

* * *

**HARRY HARDY** has assumed management of the Paramount Theatre, Salt Lake City, Utah, succeeding Carl Porter.

* * *

**E. J. BRESENDINE**, formerly publicity director of the Eastman, Rochester, N. Y., has been appointed manager of the Princess Theatre, Toledo, Ohio.

* * *

**LAWRENCE LASKY** is the new manager of the Strand Theatre, Holyoke, Mass., succeeding Joseph Raymond.

* * *

**C. W. STEWART**, former manager of the Rialto Theatre, San Antonio, Texas, has been transferred to the management of the Majestic, Abilene, Texas.

* * *

**BARNEY BERNARD** will manage and supervise the Arcadia Theatre, recently purchased in Arcadia, Cailf., by the Gollos Amusement Company.

* * *

**ROBERT F. HUNT** will manage the recently acquired Alhambra Theatre—by John Sharp—in Alturas, Calif.

* * *

**FRED OWEN**, former manager of the Capitol Theatre, Raleigh, N. C., has been appointed manager of the Palace Theatre, replacing David D. Phoenix, who was transferred to Wilson.

* * *

**E. L. WEAVER** is now managing the Strand theatre in Gallup, N. M., succeeding Charles Lucas, who has been transferred to another house on the circuit.

* * *

**WILLIAM S. CANNING**, for many years associated with the show business in Massachusetts, is back in Fall River after an absence of ten years. He is heading the Nathan Yamins' playhouses, managing the Durfee, Empire, Capitol, Park, Strand, and Bijou Theatres.

* * *

**WILLIAM D. FITZGERALD** of New Haven, has leased the Sterling Theatre in Ansonia, Conn., and will shortly re-open the house.

* * *

**T. W. ROE** has been appointed manager of the Grand Theatre, Orville, Ohio.

* * *

**WILLIAM R. CORRIS**, for many years manager of the Lyceum, Rochester, N. Y., has resigned to accept a position as manager of a Cleveland, Ohio, theatre.

# MANAGERS' ROUND TABLE CLUB

## Floyd L. Bell Is Now Telling Boston About Metropolitan

It's too bad that we have to introduce him to you without his picture, but we hope that he will remedy this with his next contribution. Meet, via this article, Floyd L. Bell, publicity director for the Metropolitan Theatre in Boston, Mass.

Bell is handling the job held by Harry Browning and he is sure stepping on the gas and getting out some good work. Like his predecessor, there is nothing going on around Boston in which he doesn't have a hand. If a new store opens, and it is of sufficient interest to tie in the Met, he is right on hand. He proved this in the case of the opening of the New Manger Hotel. He arranged to have a number of the artists appearing in the current stage show register at the hotel on the opening day. Among those registering were Senator Murphy and Alice Weaver, featured in the revue, in addition to Esther Newcombe, one of the organists at the house. The picture which we are showing here crashed all of the Boston Sunday papers. The Manger Hotel displayed a special sign in the lobby calling the attention of the guests and the sightseers to the attraction playing at the theatre.



One of the many reasons for the continued good business at the Met may be seen in the other photo we are reproducing which shows the crowd of patrons taking advantage of the free dancing which the theatre offers. This angle has caught on like wildfire in Boston and has proven to be one of the best good-will builders that the theatre has ever had. You will notice, in the background, that they have a rather large orchestra, too. How about you getting set and offering free dancing? If you have the space, all you need is a victrola, and a usher to wind it. Or maybe you can promote a local band to supply the music. There are possibilities. Look 'em over.

We want to thank Mr. Bell for the interest he is showing in the Club and we hope that the photo will be forthcoming with his future efforts. What do you say, Floyd?

## Peeling Potatoes On Sidewalk A Plug For "Anybody's War"

A stunt that had his town talking was that utilized by Frank J. Miller, manager of the Imperial Theatre in Augusta, Ga., to plug his showing of "Anybody's War," when he hired a man to sit on the sidewalk and peel potatoes.

In order to use this stunt Miller found it necessary to secure permission from the city official to use a certain portion of the sidewalk in a busy downtown section, and, since the moguls readily agreed it may be seen that something must be thought of Miller in the town. A restaurant was tied in on the stunt and they agreed to buy all the potatoes, that the man peeled.

The colored man was actually surrounded with heaps of potatoes similar to the scene from the picture. To make the stunt more effective, the negro had a lazy way about him when peeling the potatoes—much to the delight of his many on-lookers—wondering if he ever hoped to complete the job.

Stationed here and there among the huge pile of potatoes were stills from the picture and neatly-lettered cards giving sales copy about picture, stars, theatre and playdates.

The stunt was one of the biggest pulled in the city in so far as interest was concerned. As evidence that the stunt pulled, the three-day run of the picture was extended for two days longer to permit all the people to see the picture that wanted to.

And when extended runs are the order of the day, we know that Miller is a showman who knows his business. We want to hear more of your work, Frank, so keep in touch with us.

### *Torrid Ted Toddy!*

**His many friends will no doubt be glad to know that the whirlwind exploiter, Ted Toddy, now exploiting pictures for Columbia is all set to open with a new picture, in Pittsburgh, Pa.**

**It seems to us that the "Smoky City" will have to go some to keep up with the smoke Ted makes when he starts to sell his goods, because with the background of theatrical training that he has had, he knows his stuff. For a number of years he was connected with theatre operation, so he is well informed on the managerial end of the racket too. Good luck, Ted.**

### *BACKGAMMON- - -!*

**The present craze for the good old-fashioned game of Backgammon offers many interesting possibilities for live-wire showmen.**

**You, no doubt, recall the many fine angles which propped up during the Mah Jongg era, not so many years ago, so why not cash in on this one?**

**Besides sponsoring Backgammon on your mezzanine or foyer, where you can set up a dozen tables and games, furnished by a local toy shop, you can promote contests with all sorts of donations from the various merchants in town. Then again, you might try giving some of the sets away.**

**Fine co-operation is being offered by the manufacturers of this popular pastime and a talk with the toy department in the stores will reveal dozens of ways to capitalize on what they are all talking about right now.**

**As a timely suggestion it is worth looking into.**

## Monkey Business In Evidence When Irwin Pulled Gag

A lobby display that caused no end of comment was used by used by George B. Irwin, at the Paramount Theatre in St. Cloud recently to sell "Animal Crackers" to the residents.

Foremost among the lobby display exhibits was a monkey in a gilded cage. A card was on the cage, reading "This is one of the man-killing animals that Groucho Marx hunted in Africa. See these nuts, that made lunacy a pleasure in ANIMAL CRACKERS, Sept. 9-10-11." This monkey kept a throng about him every afternoon and evening during the week.

During run of picture, a very small leopard cub was obtained and this animal was also put on exhibition in a cage in the lobby to attract more attention.

The lobby also showed a number of chairs suspended from the ceiling—hung in zigzag shape to give the impression that the picture was as dizzy and nutty as it was advertised to be. And in another part of the lobby was a palm tree with a cut-out of one of the Marx Bros. underneath. Copy on a card alongside this cut-out read, "The nuts of COCOANUTS—The wise-crackers of ANIMAL CRACKERS, etc."

The entire lobby exhibit was obtained at no cost to the theatre and certainly proved an excellent medium in popularizing the picture.

Listen, George, we understand from a friend of yours that you are turning out some great work at the Paramount. Why not pass some more of it along to us. Let's have some photos of your lobby displays, and when you send them in, include one of yourself, together with a little note telling of your career. Oke?

The monkey, incidentally, was promoted from a local dealer, who willingly agreed to let him cavort about the theatre lobby during the run of the picture, in return for a credit line. Plenty of hilarity was occasioned by the antics of the African anthropoid with the theatre box-office getting the last laugh.

# MANAGERS' ROUND TABLE CLUB

## SELLING YOUR PATRONS

**At this time of the year much interest can be directed toward the many outstanding productions to be released and to play at your theatre.**

**Some showmen make their announcements in the form of trailers, others by personal letters to their mailing list as well as other lists, still others find their house program the logical place to discuss the subject.**

**On the Century Circuit's current program booklet we happened to notice the way they tackled the idea and we pass it along in the hope that it will be of value to you in arranging something similar.**

**Here is the way the copy read:**

CENTURY CIRCUIT THEATRES
*Secure Greatest*
*Stars, Authors and Pictures*
*for Coming Season*

*A. H. SCHWARTZ, Executive Head of The Century Circuit, Announces Good News To Century Circuit Patrons*

To Our Friends:

We promise that the fall and winter season of 1930-31 will bring to you the greatest stars and the finest pictures, the entertainment world has to offer. The coming year will feature many pleasant surprises; the year's greatest Broadway plays, the mighty efforts of the world's greatest authors, plus the greatest stars of stage and screen will be presented to you on our screen. The talking pictures are no longer an experiment—but an achievement of the ultimate in entertainment.

We are pleased to announce some of the stars and pictures for the coming season:

(Here followed list of titles, etc.)

It is indeed with some pride that we offer this list of super-attractions and stars for your enjoyment, and take this as an opportunity to thank you, our neighbors and patrons of many years.

Sincerely,
A. H. SCHWARTZ

## R. Kuehn To Kaplan Resulted In Double Play At Tivoli B.O.

Here is a manager who knows how to follow out suggestions and at the same time add his own little bit. Acting on the suggestion of Rudy Kuehn, general manager of the Consolidated Amusement Enterprises in New York City—and a g.m. who knows his business—Jack Kaplan, of the Tivoli Theatre in New York City turned out some corking showmanship to sell "the Big Fight" to good box-office.

Located as he is, right around Madison Square Garden and numerous other places of Fistiana, such as training camps, etc., and having an acquaintance with a number of prize fighters, he was able to secure a collection of ring trophies that were placed on display in the lobby. The house, in addition to catering to neighborhood trade, picks up a lot of transients, and many persons passing by could not resist the copy on the marquee, which proclaimed that the big fight was taking place inside. The photos we are showing with this article will tell more than words the story of the campaign. Even in the front of the house carried out the fight atmosphere, as you will notice if you'll look closely at the main gate (box-office) and the ringside seats (admissions) have a bell, clanged at frequent intervals, and this served to attract the attention of pedestrians on both sides of the street, as well as passing autoists.

We'd like to ask you also to scrutinize the lobby display. There's a thing that would attract interest in any house in any part of the world—even in England, which, as you know, is more than particular as to how its boxing prizes are "laid out." Stills and cut-outs group abouts grouped about the display enhanced its effectiveness. Spots played upon the valuable belt, emblematic of a championship bout, won by a former pugilistic favorite. Photos of the fight idols, yesterday and today, formed an interesting background.




The trophies were borrowed from the various owners by Kaplan and Nat Fleisher of "The Ring," a nationally known boxing publication, and the strength of this display was seen in the capacity business turned out for the run of the film. And we might mention at this time that it is not only on "The Big Fight" type of picture that Kuehn makes it a rule that his men concentrate, but on every film and on every other thing that will bring home the trademark of the Consolidated Amusement Enterprises and the fact that they are selling amusement and service.




We have added the word service in order that you may appreciate and understand, more fully, just how this circuit, an independent chain, has become one of the best operated in the city. The ushers in the various houses are drilled in the same manner as the de luxe staffs are drilled. The houses, not being three thousand seaters, though we believe the circuit harbors a couple, the service turned out is remarkable. We ourselves have personally visited a couple of the houses and observed how Kuehn keeps them running, and we'd like to say that you will have to go a long way to duplicate them. Just a couple of weeks ago a member, attached to Club headquarters, had a lot of praise for the way E. W. Gould ran the Columbus while the regular manager was on his vacation. He tells us that not once was there a hitch in the show, everything going like clockwork, and Gould on the job every minute. They are like that all over the circuit. The men are well treated, given a day off, and a vacation. As a result, they are more than willing to work hard to show their appreciation.

We want to hand a compliment to Rudy Kuehn for the pep he has injected into the circuit, and also to Kaplan and the other managers whose continued activity keeps this circuit's houses running right along with the best showmanship.

***ALWAYS WEAR YOUR CLUB PIN***

# MANAGERS' ROUND TABLE CLUB

# CLUB INDEX FOR SEPTEMBER

*Here's the reference chart for the month of September! Everything listed in alphabetical order—all ready for you to use when you want it. Plenty of novel ways to sell your shows. Complete in every detail, the Club index is your key to bigger and better showmanship. Why not cash in on it by keeping it alongside of your desk and using it?*


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## Telephone Hangers Were Placed on All Of the Public Phones

From Sydney, Australia, comes a few gags which we are passing along to you in order that you may see what the showmen over there are doing to sell them, and at the same time to give you your pick in the event that you may be able to use them.

When "King of Jazz" played at the Hoyt Theatres, Lorry Webb of the press department distributed a number of bank notes printed in blue, made up to resemble a real check such as are used in Sydney. The check authorized the bank to pay each patron the sum of two and a half hours of superlative entertainment, the total value being 250,000 pounds. The checks carried the same copy on both sides.

The same sort of idea was carried out for "All Quiet" when mock ticket stubs, along the order of reserved seats, were imprinted with selling copy relating to the film. Another gag that helped put the picture across was a quantity of special automobile stickers, with a special design on them, and attractively colored. Webb passes along a stunt that helped him sell "Anna Christie." Telephone hangers with copy that stated the person phoning was just in time to book seats for the theatre, and also gave the phone number, were placed on the mouthpieces of phones in all of the public places. This angle created quite a stir and a number of persons took advantage of the suggestion.

And—oh, yes! A word about the special booklet turned out for the preview of "King of Jazz" at the Regent seems necessary. The booklet was well made up, and printed in a blue tone. The front cover carried the institutional plug and a photo of a couple of dancing girls. The inner pages carried the program and scenes from the production. The expenditure for this program, in view of its beauty, was surprisingly small.

We want to thank Lorry for sending these along to us, as we believe an angle or two will be found helpful and put to use by his fellow-showmen. Keep it up, Lorry, and remember we want to hear from you again real soon.

# MANAGERS' ROUND TABLE CLUB

## W. Ponton Presented The Teachers With A Special Invitation

It is the little things like this that keep showmen doing the big things that they do when they bust records at their houses. An excellent stunt was pulled by W. H. Ponton, manager of the Carolina Theatre in Fayetteville, N. C., recently that meant something toward boosting the good-will at his house and plugging its institutional value.

Ponton learned that there were 123 new school teachers coming from other town who would teach in and around Fayetteville this coming year. Ponton then obtained the teachers' addresses and sent them a letter of greeting and welcome.

The letter he sent out was as follows:

"Dear Teacher: The manager and staff of the Carolina Theatre extend to you a hearty welcome to our city.

"We join in the friendly welcome that has been extended to you. We are proud of our city and feel sure that the reasons for our pride will appeal to you also.

"We should like to extend our welcome in person, and for this reason invite you to visit the Carolina Theatre as our guest.

"This letter, when presented at the box-office, will admit you as our guest."

The teachers were more than pleased with the letters and many of them did not hesitate to shoot him a note telling him about it. And when the letters began to arrive, Ponton felt that he could safely say the theatre had acquired 123 new patrons. With this as his first contribution, we must say that he is showing that he will be an active member, and we hope he will continue.

## Former Song Hit Was Dusted Off And Utilized By Seward

A showman who displayed his knowledge of showmanship recently was Alfred L. Seward of the Strand Theatre in Ocean City, N. J., and he certainly put it across.

When he played "Holiday," he recalled that there used to be a popular tune with the same name as the picture. He dug it out, and one of the musicians in the theatre composed a new set of words for the number. The song was then played as an organ solo with the audience joining in heartily with the music. A set of slides, containing popular numbers, were also used and the choruses would close with the special "Holiday" verse ending.

The angle proved a corker for Seward as it more than pepped people up and they evidenced great interest in the coming feature attraction. We are certainly glad to note that this showman is right on the go, and we hope that he is going to keep us posted on some future work because when a showman is such a live-wire we feel that his work should be passed along to the rest of the show selling managers throughout the country. What do you think about it, Alfred? We have an idea you agree.

## Big Book Featured Marchand Display At Saenger House

Patrons entering or leaving the Saenger Theatre in Mobile, Ala., were bound to see and be sold on the unusual coming attraction plug, in the form of an enlarged duplicate of the book that Harry Marchand used to plug "All Quiet On the Western Front."

The enlarged book was about five feet in height and four feet in width and was an exact duplicate of the book cover. It was made with a cutawl machine—showing the facial expressions and eyes of the German soldier. This was backed with crepe paper and lights—to give it a very effective look. Directly at the foot of the book was placed a great number of toy soldiers carrying guns, miniature trees, cannons and supply trucks with dirt scattered around to represent the "front." It was necessary to keep an usher on duty to guard this display for fear the patrons would molest the decorations in some way.




The book was placed on the inside of the foyer close to the balcony stairway three weeks in advance. And four days in advance, the book was removed to the front window of a drug store where it remained throughout the picture's run. The 75 cents edition of the book reached Mobile just in time to get some good window tie-ups. And Marchand took full advantage of all windows of book stores and libraries to exploit the picture, theatre and playdates.

All over the town, wherever books were sold, the book could be found tied-in with the theatre. This one slant alone did wonders for the run of the picture, and when you add it on to the many other stunts, all known to showmen, that Marchand pulled, you'll know that he did a record business. Right, Harry?

## CLUB EMBLEM PIN!!!

**This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

**Name of Member.....**

**Theatre .....**

**Address .....**

**City..... State.....**

# MANAGERS' ROUND TABLE CLUB

## CONSTANT INCREASE IN MEMBERS IS PROOF POSITIVE OF CLUB'S GREAT WORTH

**DON W. ROSS** is the manager of the Regent Theatre in Harrisburg, Pa., that town famous for showmanship in the past. We hope that it is also going to harbor more of it, and we are sure that if it does (or perhaps it already does, Mr. Ross is going to be among the leaders. Why not send us in a line or two, Don, giving us the dope on it? And at the same time include your photo.

———*Wear Your Club Pin! ! !*———

**WILLIAM F. NITSCHKE** manages the Astoria Theatre in Astoria, Long Island, N. Y., and he is located in a place that affords him an opportunity for entering into the competition displayed by the rest of the showmen of his district. Though we haven't received any reports of late from the Astoria battle front, we are of the opinion that Mr. Nitschke is holding his own. Keep us in touch with your activity, Bill, so that we can get the low-down.

———*Wear Your Club Pin! ! !*———

**A. M. JACOB** manages the Istrione Theatre in Jackson, Miss., and from all accounts he is acquitting himself creditably. However, we do not expect you to believe our say so, we are going to present some of Mr. Jacob's work in a future issue of the Round Table and then you can see for yourself. And listen, "A. M.," don't be bashful about swamping us with material. We like it that way.

———*Wear Your Club Pin! ! !*———

**FRED BREWER** assists Al. Fourmet in the management of the Paramount Theatre in Abilene, Texas. According to Al, Mr. Brewer is a comer in the business and he thinks that we are going to hear a lot more of him. Oke, Fred, and remember to keep us posted so that we can keep tabs on your progress.

## *These Showmen Say 'Aye'!*

**K. E. WHEELER** is the Assistant Manager of the Strand Theatre in Oswego, New York. Mr. Sarr, the manager of the house, gives him a great send-off, and if Wheeler lives up to it, we have an idea that he will be handling his own house before many moons go by. Keep us posted on what you are doing to help sell shows at the Strand, "K. E.," so that we can check up on your progress.

———*Wear Your Club Pin! ! !*———

**W. L. CRULL, JR.**, manages the Strand Theatre in Memphis, Tenn. Mr. Crull is an ardent booster of the Round Table, and now that he has become a member we feel that he is going to be an active contributor, too. He has been turning out some excellent work in his neighborhood, and when he passes some of it to Club headquarters we hope to find his photo included, together with some dope on himself.

———*Wear Your Club Pin! ! !*———

**C. J. RUSSELL, Jr.** comes to the Club from the Opera House in Bangor, Maine, which he manages. And very capably. We have secured a little dope on what Mr. Russell is doing to keep his house before the residents of his town, and we shall present it to you on the Club pages in a future issue. And we hope that when he sends us in his next contribution, Mr. Russell, Jr., will also include his photo.

———*Wear Your Club Pin! ! !*———

**EDWARD HART** is the manager of the Academy Theatre in Newburgh, N. Y. From indications, it looks to us as though this city is now 100% Round Table, every showman in it being a Club member. Well, that gives them a chance to display some fast work to see who can rank as the leader of the group. How about you, Edward? Give us the low-down on what you are doing, will you?

———*Wear Your Club Pin! ! !*———

**FRED THOMAS** manages the Capitol Theatre in Winchester, Va. Fred comes to the Club also proposed by Frank Boucher. And, as we said before, when Frank proposes them we are glad to know we have acquired more live-wires, because he knows how to pick 'em. Listen, Mr. Thomas, we want to hear more from you very soon, so that we can pass along news of what you are doing.

———*Wear Your Club Pin! ! !*———

**HARRY BACHMAN** is the Assistant Manager of the Metropolitan Theatre in Baltimore, Maryland. Located in a big city and proposed for membership by Frank Boucher, it looks as though Mr. Bachman has made a very auspicious start as a Club member. Keep in touch with us, Harry, so that we can note your progress, will you?

———*Wear Your Club Pin! ! !*———

**RAY V. POWELL** is the manager of the Tudor Theatre in New Orleans, La. Mr. Powell is no stranger to the Club and though this is his induction into membership, he has been represented on our pages before. However, since everyone must be represented here at some time or other, here you are, Ray.

———*Wear Your Club Pin! ! !*———

**H. E. WEBSTER** is the City Manager for Publix in Kankakee, Ill. He is located at the Majestic Theatre and the work he is turning out there more than proves why he was promoted to city manager. Listen Mr. Webster, give us some more dope on yourself and the live-wires working with you.

**THOMAS J. SIMMONS** is the manager of the Rialto Theatre in Morrilton, Arkansas. We want to welcome Mr. Simmons into the Club and let him know that his membership boosts up our enrollment from his state another notch and if he keeps in step with the rest of the show ability being displayed there's going to be plenty of fireworks coming along. Send us in a photo of yourself, Tom, so that we can let the rest of the Club meet you.

———*Wear Your Club Pin! ! !*———

**ABE SHERR** is the manager of the Plaza Theatre in Milwaukee, Wis. We thought that we had just about received the membership application from every showman in Milwaukee, but we must have overlooked Abe. Well anyway, this should sign the town up as 100% Round Table, putting it right in the ranks with the other hustling towns who boast the same distinction. Welcome into the Club, Abe.

———*Wear Your Club Pin! ! !*———

**WALTER W. MURPHY** is the manager of the Roxy Theatre in Perth Amboy, New Jersey. He has served many years in show business as a projectionist, shifting from there to his present position. He is very active at the Roxy and his future work will probably be productive of a number of slants on show selling, that will also help his fellow members.

## JOIN NOW!!

### *Here's the Blank*

**Application For Membership In "MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Position** .....

**Wm. A. Johnston** Honorary Chairman — **"Chick" Lewis** Chairman

## WHAT ARE YOU WAITING FOR?

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Cela and Artem | E. Gall-N. Simonov | June 8 | 7202 | 78 | June 14 |
| Children of the New Day | F. Gillilazova-Litkin | June 28 | 5518 | | |
| Celos Exeress | Special Cast | Mar. 6 | 5631 | 63 | Mar. 15 |
| Dumas of the Steppes | Saltykov-Podlesnaya | Jan. 18 | 6800 | 75 | |
| Fragment of an Empire | Nikitin-N. Semenova | Jan. 25 | 7000 | 78 | Feb. 1 |
| Law of Oth-Telga | Kovebul Kima | July 23 | | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | Jan. 4 | 6000 | 67 | Jan. 16 |
| Old and New | Martha Lapkina | May 2 | 6921 | 76 | May 10 |
| Pamir, Record of Expedition | | July 12 | 6000 | | |
| Storm Over Asia | V. Inkizhinov | Sept. 5 | 7152 | 72 | Sept. 13 |
| Turksib | Educational | May 24 | 4900 | 60 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| Jimmy Higgins | A. Buchma |
| Living Corpse, The | V. Pudevkin |
| Razlom | M. A. Narekov |
| Sell | S. Svashenko |
| Serieg | Educational |
| Transport of Fire | G. Kuzoetsov |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. 4 | 5400 | 60 | Aug 23 |
| *§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Apr. 12 | 5400 | 60 | June 7 |
| *†§Breed of the West (A.T.) DF | Wally Wales | Oct. | 5400 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. 26 | 5400 | 60 | |
| Dangerous Trails | | Sept. 15 | | | |
| *†§Firebrand Jardae (A.T.) DF | Lann Chandler | June 28 | 5400 | 60 | July 26 |
| Night Hawk, The | | Jan. 15 | | | |
| *§Ridin' Law (A.T.) DF | Jack Perrin | May 24 | 5600 | 62 | July 5 |
| *†§Trails of Danger (A.T.) DF | Wally Wales | Sept. 30 | 5400 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Horton | Jan. 20 | 5700 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. 24 | 6 reels | 66 | |

## COLUMBIA

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. 15 | 7054 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Sidney-Murray | Apr. 26 | 6356 | 71 | May 3 |
| *†§Call of the West (A. T.) | Xavier-Knit Means | May 10 | 6500 | 72 | May 31 |
| *†§Dream the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. 5 | 7000 | 72 | Oct. 4 |
| *†§Guilty? (A. T.) | Holland-Walls | Mar. 3 | 6371 | 71 | Apr. 12 |
| *†§Hell's Island (A.T.) | Holt-Graves-Sebastian | July 16 | 7462 | 83 | July 26 |
| *†§Ladies at Leisure (A.T.) | Stanwyck-Graves-Sherman | Apr. 5 | 9277 | 103 | Apr. 19 |
| *†§Lone Rider, The (A. T.) | Jones-Reynolds | June 9 | 5423 | 60 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-Sebastian | Aug. 1 | 5978 | 65 | Aug. 18 |
| *†§Last of the Lone Wolf (A. T.) | Lytell-Patsy Miller | Aug. 26 | 6500 | 64 | Sept. 13 |
| *†§Melody Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. 25 | 6386 | 71 | Feb. 15 |
| *†§Murder on the Roof (A. T.) | Revier-Livingston | Jan. 19 | 5400 | 60 | Feb. 1 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. 16 | 6304 | 70 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Principe | Mar. 26 | 6383 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Jean Peers | Aug. 15 | 6273 | 92 | July 29 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. 17 | 6359 | 83 | May 31 |
| *†§Sisters (A. T.) | D'Day-O'Neil | June 16 | 6284 | 70 | June 25 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. 25 | 6350 | 70 | Sept. 13 |
| *†§Soldiers and Women (A. T.) | Pringle-Withers | Apr. 30 | 8671 | 70 | May 17 |
| *†§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. 16 | 6247 | 67 | Sept. 6 |
| *†§Temptation (A.T.) | Wilson-Grey-Percy | June 6 | 6279 | 70 | June 28 |
| *†§Vengeance (A. T.) | Holt-Revier-Strauss | Feb. 22 | 6160 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Africa Speaks (A.T.) | | | 7014 | |
| *†§Arizona (A.T.) | | | | |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | | | |
| *†§Charley's Aunt (A.T.) | Charles Ruggles-June Collyer | | | |
| *†§Criminal Code, The (A.T.) | | | | |
| *†§Dirigible (A.T.) | Holt-Groves-Fay Wray | | | |
| *†§Fifty Fathoms Deep (A.T.) | | | | |
| *†§Flood, The (A.T.) | | | | |
| *†§Last Parade, The (A.T.) | | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Byron-C. Meyers-R. Hatton | | | |
| *†§Madness of the Streets A. T.) | Evelyn Brent | | | |
| *†§Meet the Wife (A.T.) | | | | |
| †§Miracle Woman, The (A.T.) | Barbara Stanwyck | | | |
| Shadow Ranch | Buck Jones | | | |
| *†§Subway Express, The (A.T.) | | | | |
| *†§Tol'able David (A.T.) | Richard Cromwell-Joan Peers | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†Alaskan Knights | Krazy Kat Cartoon | May | 22 | 1 reel | July 12 |
| *†§Arctic Antics (A.T.) | Disney Cartoon | June | 5 | 1 reel | Aug. 2 |
| *†Autuma | Disney Cartoon | Feb. | 13 | 1 reel | |
| *†Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25 | 1 reel | |
| *†§Barnyard Concert (A.T.) | Mickey Mouse | Mar. | 3 | 1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | Feb. 16 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | Aug. 23 |
| *†Cannibal Capers | Disney Cartoon | Mar. | 15 | 1 reel | |
| *†Cat's Meow, The | Krazy Kat Kartoon | Jan. | 2 | 1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 0 | 1 reel | |
| *†§Continental Evening, A | Fay Marbe | Feb. | 12 | 1 reel | |
| *†Desert Dunk | Krazy Kat Kartoon | Mar. | 27 | 1 reel | |
| *†§Do It Now | Clark & Beroman | Jan. | 26 | 1 reel | |
| *†§Faith, Hope and Charity | Eddie Buzzell | | | 1 reel | Feb. 22 |
| | Bedtime Stories for Grownups No. 2 | | | | |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | June 21 |
| *†§Fireshtare (A.T.) | Mickey Mouse | June | 11 | 1 reel | |
| †§Frollicking Fishes (A.T.) | Disney Cartoon | May | 8 | 1 reel | Sept. 27 |
| *†§Gallopine Gaucho (A.T.) | Mickey Mouse | Feb. | 14 | 1 reel | |
| *†§Ham Berger & His Horse Radish (A.T.) | Color Sensation | July | 16 | 1 reel | |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1 | 1 reel | |
| *†§Hawaiians | Columbia-Victor Gem | Apr. | 9 | 1 reel | June 28 |
| *†§Honolulu Wiles (A.T.) | Krazy Kat Cartoons | July | 17 | 1 reel | Jan. 24 |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | | 1 reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5 | 1 reel | Nov. 9, '29 |
| *†§Jazz Rhythm | Krazy Kat | June | 19 | 1 reel | July 26 |
| *†§Jewels of Asia | Seeing World Series | | | 1 reel | |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19 | 1 reel | Jan. 11 |
| *†§Karnival Kid (A.T.) | Mickey Mouse | May | 23 | 1 reel | |
| *†§Marionettes | Tony Sarg | Mar. | 12 | 1 reel | Aug. 9 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26 | 1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20 | 1 reel | Oct. 12, '29 |
| *†Midnight in a Toy Shop | Disney Cartoon | July | 3 | 1 reel | |
| *†§Never Strike Your Mother | Eddie Buzzell | | | | |
| | Bedtime Stories for Grownups No. 1 | | | | |
| *†§Night (A.T.) | Disney Cartoon | July | 31 | 1 reel | June 28 |
| *†Old Flame, An | Krazy Kat Kartoon | Apr. | 24 | 1 reel | |
| *†§Dr'y House (A.T.) | Mickey Mouse | Mar. | 28 | 1 reel | |
| *†§Plane Crazy (A.T.) | Mickey Mouse | Feb. | 28 | 1 reel | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 9 | 1 reel | |
| *†§Princess Lady Bug (A.T.) | Color Sensation | Mar. | 17 | 1 reel | |
| *†§Radia-Tors | Utica Jubilee Singers | Feb. | 26 | 1 reel | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 9 | 1 reel | |
| *†§Slow Beau | Krazy Kat Kartoon | Feb. | 27 | 1 reel | Feb. 22 |
| *†§Spookeasy | Krazy Kat Kartoon | Jan. | 5 | 1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulan | Mar. | 26 | 1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23 | 1 reel | |
| *†§Stage Door Pest | Boyce Combe | Jan. | 15 | 1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31 | 1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 17 | 1 reel | |
| *†§Summer | Silly Symphony | Jan. | 16 | 1 reel | Feb. 1 |
| *†§Talking Screen Snapshots | Released twice a month | | | 1 reel | June 9, '29 |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | |
| *†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15 | 1 reel | Jan. 11 |
| *†§Ye Heartte Shop (A.T.) | Color Sensation | Apr. | 12 | 1 reel | May 3 |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| Average Husband (A. T.) | Clyde-Meerhead | Sept. | 7 | 1646 | 18 | Aug. 23 |
| *†§Bitter Friends (A. T.) | Lambert-Mermaid | Apr. | 27 | 1608 | 18 | |
| *†§Big Jewel Case, The (A.T.) | Lambert-Kelsey-Garsia | Feb. | 23 | 1480 | 16 | Feb. 22 |
| *†§Bulls and Bears (A.T.) | Pollard-Clyde-Beebe | Mar. | 2 | 1836 | 20 | Feb. 22 |
| *†§Bully Beef | Terry-Toon | July | 13 | 543 | 6 | July 12 |
| *†§Camera Shy (A.T.) | Hamilton-Hiatt | Feb. | 9 | 1480 | 16 | Feb. 1 |
| *†§Campus Crushes (A.T.) | Clyde-Beebe-Stuart | June | 15 | 1629 | 21 | June 28 |
| *†§Caviar | Clyde-Beebe | Feb. | 23 | 659 | 7 | Feb. 22 |
| Chop Suey | Terry-Toon | Aug. | 24 | 529 | 6 | |
| *†§Chumps, The (A.T.) | Beebe-Clyde | July | 6 | 1888 | 21 | July 12 |
| *†§Codfish Balls | Terrytoon | June | 15 | 576 | 6 | |
| *†§Dad Knows Best (A.T.) | Holmes-Soltee | Mar. | 30 | 1840 | 20 | Apr. 12 |
| Divorced Sweethearts | Christy-Irwin-Pollard-Beebe | Oct. | 26 | 1822 | 22 | |
| *†§Don't Bite Your Dentist | Clyde Pollard | | | | 22 | Sept. 27 |
| *†§Drumming It In (A.T.) | McKee-Smalley | Jan. | 26 | 1800 | 18 | Jan. 26 |
| Dutch Treat | Terry-Toons | Sept. | 21 | 612 | 6 | |
| *†§Fat Wives for Thin (A.T.) | Beebe-Barraud-Clyde | May | 25 | 1980 | 22 | May 31 |
| *†§Flying Trip, A | Hodge Podge | Sept. | 7 | 593 | 10 | |
| *†§Follies of the Wild | Hamilton | Apr. | 27 | 1686 | 18 | Apr. 26 |
| *†§French Kisses (A.T.) | Bobby Agnew | June | 15 | 1864 | 19 | Aug. 8 |
| French Fried | Terry-Toon | Sept. | 7 | 547 | 6 | |
| Freshman's Goat, The (A.T. | Cooke-Shockley | Sept. | 7 | 1786 | | |
| Fried Chicken | Terry-Toons | Oct. | 19 | 569 | 8 | Sept. 27 |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 27 | 1961 | 22 | July 19 |
| *†§Good Morning, Sheriff (A.T.) | Lloyd Hamilton | May | 25 | 1735 | 19 | June 14 |
| Grandma's Girl | Clyde-Stuart-Kane | Oct. | 12 | 1885 | 21 | |
| *†§Hail the Princess (A.T.) | Boley-Collins | May | 11 | 1679 | 17 | |
| *†§Hawaiian Pineapple | Terrytoon | May | 18 | 602 | 7 | May 24 |
| *†§He Trumped Her Ace (A.T.) | Burke-Beebe | Mar. | 23 | 1895 | 21 | Apr. 12 |
| *†§Hello Television | Clyde-Christy | Aug. | 17 | 1844 | 20 | Aug. 23 |
| His Error (A.T.) | Barnes-Collins | Sept. | 14 | 1750 | 20 | |
| *†§Honeymoon Zeppelin (A. T.) | Beebe-Pollard | Aer. | 15 | 1978 | 22 | Aer. 28 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June | 29 | 1716 | 19 | June 28 |
| *†§Hot and How (A.T.) | Goodwin-Crane | Jan. | 12 | 1529 | 17 | Jan. 11 |
| *†Hot Turkey | Terry-Toon | May | 4 | 542 | 7 | |
| *†§How's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22 | 1867 | 18 | |
| *†§Hungarian Goulash | Terry-Toons | June | 28 | 618 | 6 | |
| *†Indian Pudding | Terry-Toon | Apr. | 6 | 576 | 6 | Apr. 26 |
| Johnny's Weak Eed (A.T.) | Johnny Hines | Sept. | 14 | 1853 | 16 | |
| Irish Stew | Terry-Toons | Oct. | 5 | 589 | 6 | |
| *†§Jungle Bees | Terry-Toon | July | 27 | 533 | 6 | |
| Love Your Neighbor | Charlotte Greenwood | Oct. | 12 | 1756 | 22 | Sept. 27 |
| *†§Match Play (A.T.) | Naaes-Olsgal | Mar. | 16 | 2002 | 22 | Feb. 22 |
| *†§Monkey Meat | Terry-Toon | Aug. | 10 | 548 | 6 | Aug. 23 |
| *Museum of Art, A | Hodge-Podge | Feb. | | 1 reel | | |
| *†§Oh Darling (A.T.) | Dover-McPhail-Peek | Feb. | 16 | 1595 | 17 | Feb. 1 |
| Over the Air | Hodge-Podge | Oct. | 12 | 935 | 10 | Sept. 27 |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 16 | 1660 | 18 | May 10 |
| *†§Polished Ivory (A.T.) | Lloyd Hamiltae | Mar. | 16 | 1612 | 18 | Mar. 29 |
| *†Pretzels | Terry-Toons | Mar. | 9 | 623 | 6 | Apr. 8 |
| *†§Prize Poppies | Lloyd Hamiltae | Aug. | 8 | 1724 | 19 | |
| *†§Radio Kisses (A.T.) | Beebe-Duryea-Carewe | May | 4 | 1881 | 21 | June 14 |
| †Roman Punch | Terry-Toon | Apr. | 20 | 560 | 6 | Apr. 26 |
| *†§Scotch (A.T.) | Clyde-Revan-McPhail | Jan. | 19 | 1961 | 22 | Jan. 4 |
| Sl. Sl. Benor (A.T.) | Tom Patricole | Sept. | 21 | 1755 | 20 | |
| *†§Spanish Onions | Terry-Toon | Mar. | 23 | 637 | 7 | |
| *†§Sugar Plum Pops (A.T.) | Clyde-Gribbons | Feb. | 16 | 1972 | 21 | Feb. 1 |
| *†§Swiss Cheese | Terry-Toon | June | 1 | 547 | 6 | |
| *†§Trouble For Two (A.T.) | Raymond McKee | Mar. | 9 | 1527 | 17 | Mar. 29 |
| Vacation Loves (A. T.) | Clyde-Betty Boyd | Sept. | 28 | 1984 | 21 | |
| *†§Western Knights (A.T.) | Lambert-St. John-McPhail | Aer. | 20 | 1881 | 20 | Aer. |
| *†§Wilkins Murder Mystery | | | | | | |
| Won by a Neck | Lloyd Hamilton | Oct. | 6 | 1885 | 21 | |

## FIRST NATIONAL

*(Available sound-on-disc only)*

### FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June | 1 | 5672 | 62 | June 7 |
| *†§Bad Man, The (A.T.) | Huston-Revier | Sept. | 14 | 7124 | 77 | Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Regal-Pidgeon | June | 22 | 7418 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 21 | 6416 | 72 | July 5 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10 | set out | | July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 11 | 6864 | 74 | June 7 |

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§Furies (A.T.) | Warner-Wilson | Mar. | 16 | 6606 | 73 | Apr. | 26 |
| *†§Is the Next Room (A.T.) | Jack Mulhall | Jan. | 26 | 6338 | 70 | Apr. | 17 |
| *†§Little el Fleid (A.T.) | Corinne Griffith | Jan. | 5 | 5979 | 67 | Dec. | 21 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 2 | 6180 | 68 | Mar. | 8 |
| *†§Murder Will Out (A.T.) | Mulhall-Lee | Apr. | 6 | 6200 | 68 | Apr. | 19 |
| *†§Naughty Flirt (A.T.) | Alice White | Not Set | | 5187 | | | |
| *†§No, No, Nanette (A. T.) | Claire-Gray | Feb. | 16 | 8108 | 101 | Jan. | 11 |
| *†§Notorious Affair, A (A. T.) | Billie Dove | May | 4 | 6218 | 69 | May | 3 |
| *†§Numbered Men (A.T.) | Nagel-Cleire | Aug. | 3 | 6480 | 72 | June | 7 |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 9 | 5800 | 64 | Jan. | 4 |
| *†§Playing Around (A.T.) | White-Morris | Jan. | 19 | 6003 | 68 | Apr. | 5 |
| *†§Road to Paradise, The (A.T.) | Young-Mulhall | July | 20 | 6935 | 77 | July | 5 |
| *†§Sally (A.T.) | Marion Miller | Jan. | 12 | 8277 | 103 | Dec. | 28 |
| *†§Scarlet Pages (A.T.) | Ferguson-Nixon | Sept. | 28 | 5906 | 65 | Aug. | 9 |
| *†§Show Girl in Hollywood (A.T.) | White-Mulhall | Apr. | 20 | 7215 | 80 | May | 3 |
| *†§Son of the Gods (A.T.) | Rich. Barthelmess | Mar. | 9 | 8344 | 92 | Feb. | 8 |
| *†§Song of the Flame (A.T.) | Gray-Cleire | May | 25 | 8501 | 72 | May | 9 |
| *†§Spring Is Here (A.T.) | Claire-Gray | Apr. | 13 | 6386 | 70 | Apr. | 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 2 | 5632 | 63 | May | 10 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June | 15 | 7003 | 77 | June | 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 6 | 5012 | 55 | July | 19 |
| *†§Too Young to Marry | Young Withers | | | 8400 | 90 | Aug. | 9 |
| *†§Top Speed (A.T.) | Brown-Claire-Whiting | Aug. | 24 | 7200 | 82 | June | 21 |
| *†§Way of All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. | 7 | 6032 | 70 | July | 26 |

### Coming Attractions

| Title | Star | Rel Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adios (A. T.) | Richard Barthelmess | Dec. | 14 | | Oct. 4 |
| *†§Captain Blood (A.T.) | James Rennie | | | | |
| *†§College Lovers (A.T.) | Whiting-Nixon | Oct. | 5 | 5633 | Sept. 6 |
| *†§Father's Gee (A.T.) | Janney-Stone-Rich | | | | Oct. 4 |
| *†§Girl of Golden West (A.T.) | Harding-Rennie | Oct. | 12 | 6750 | 75 June 21 |
| *†§Going Wild (A.T.) | Joe E. Brown | | | 6486 | 72 Aug. 23 |
| *†§Gorilla, The (A.T.) | Joe Frisco | Nov. | 2 | | 65 Oct. 4 |
| *†§Honor of the Family, The (A.T.) | Walter Huston | | | | |
| *†§Hot Heiress, The (A. T.) | Lyon-Munson | | | | |
| *†§Kismet (A.T.) | Otis Skinner | | | | |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | Not Set | | | |
| *†§Little Caesar (A.T.) | Edw. G. Robinson | | | | |
| *†§Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | |
| *†§Mothers Cry (A.T.) | Petersen-Meaners | Dec. | 7 | | |
| *†§One Night at Susie's (A.T.) | Dane-Fairbanks, Jr. | Oct. | 19 | 5769 | |
| *†§One Night in Paris (A.T.) | Lee-Lyon | | | 6480 | 72 Sept. 13 |
| *†§Misbehaving Ladies (A.T.) | | | | 6142 | |
| *†§Right of Way, The (A.T.) | Nagel-Young | | | | |
| *†§Sunny (A.T.) | Marilyn Miller | Nov. | 9 | 8550 | Oct. 11 |
| *†§Toast of the Legion A.( T.) | Clare-Pidgeon | | | | |
| *†§Truth About Youth (A.T.) | Young-Tearle | Nov. | 30 | | |
| *†§Widow from Chicago (A.T.) | Alice White | Nov. | 23 | | |
| *†§Wemen Hungry (A.T.) | Lee-Kohler-Bleckmer | | | | |

## FITZPATRICK PICTURES, INC.

### Features

| Title | Star | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|
| Lady of the Lake | | | 5 reels | | |

### SOUND SHORTS

### American Holiday Series

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 3 |
| *Armistice Day (A.T.) | 3 |
| *Christopher Columbus (A.T.) | 3 |
| *George Washington (A.T.) | 3 |
| *Independence Day (A.T.) | 3 |
| *§Labor Day | 3 |
| *§Memorial Day | 3 |
| *§Mother's Day | 3 |
| *§Origin of Christmas | 3 |
| *§Thanksgiving | 3 |

### Movie Horoscope Series

One Release for Each Month of the Year

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | 630 | 9 | |
| People Born in September (D.&F.) | | | 991 | 11 | |
| People Born in October (D.&F.) | | | 954 | 10½ | |
| People Born in November (D.&F.) | | | 711 | 8 | |
| People Born in December (D.&F.) | | | 714 | 8 | |
| People Born in January (D.&F.) | | | 901 | 10 | |
| People Born in February (D.&F.) | | | 910 | 10 | |
| People Born in March (D.&F.) | | | 901 | 10 | |
| People Born in April (D.&F.) | | | 669 | 8 | |
| People Born in May (D.&F.) | | | 749 | 8½ | |
| People Born in June (D.&F.) | | | 944 | 10½ | |
| People Born in July (D.&F.) | | | 823 | 9 | |

### Music Master Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| †Georges Bizet (D.&F.) | | | 972 | 11 | |
| †Johannes Brahms (D.&F.) | | | 971 | 11 | |
| †Franz Liszt (D.&F.) | | | 998 | 11 | |
| †George Frederick Handel (D.&F.) | | | 990 | 11 | |
| †Frederick Chopin (D.&F.) | | | 932 | 10½ | |
| †Ludwig Van Beethoven (D.&F.) | | | 681 | 7½ | Apr. 19 |

### Traveltalk Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| No. 1—From Barcelona to Valencia (F.&D.) | | | 1006 | 11 | |
| No. 2—From Valencia to Granada (F.&D.) | | | 971 | 11 | |
| No. 3—From Granada to Toledo (F.&D.) | | | 975 | 11 | |
| No. 4—In Old Madrid (F.&D.) | | | 867 | 10 | |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | | 972 | 11 | June 21 |
| No. 6—Gateway to India, The (F.&D.) | | | 850 | 9½ | |
| No. 7—Temple of Love, The (F.&D.) | | | 958 | 10½ | Sept. 6 |
| No. 8—Imperial City (F.&D.) | | | 832 | 9 | Aug. 23 |
| No. 9—Picturesque Hong Kong (F.&D.) | | | 901 | 10 | |
| No. 10—The Island Empire (F.&D.) | | | | | |
| No. 11—Japan in Cherry Blossom Time (F.&D.) | | | | | |
| No. 12—Java—The Fragrant Isle Charming Ceion (F.&D.) | | | | | |

## FOX FILMS

*(All releases sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Arizona Kid, The (A.T.) | Baxter-Marlo | Apr. | 27 | 7450 | 83 May 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Feb. | 23 | 6482 | 72 Mar. 1 |
| *†§Born Reckless (A.T.) | Edmund Lowe | May | 11 | 7400 | 82 May 18 |
| *†§Cameo Kirby (A.T.) | Terris-Murray | Jan. | 12 | 8120 | 88 Dec. 7 |
| *†§Cheer Up and Smile | Lee-Lahr-Buckner | June | 22 | 8000 | 92 Aug. 2 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. | 16 | 8171 | 98 Aug. 16 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. | 17 | 7991 | 88 June 21 |
| *†§Crazy That Way (A. T.) | Bennett-MacKenna | Mar. | 30 | 6828 | 84 Mar. 29 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | Apr. | 20 | 6800 | 84 Mar. 29 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May | 4 | 7422 | 84 May 18 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June | 29 | 6340 | 70 June 14 |
| *†§Golden Calf (A.T.) | Carol-Mulhall-Bradel | Mar. | 16 | 6552 | 73 Feb. 22 |
| *†§Happy Days (A.T.) | Special cast | Mar. | 2 | 7526 | 84 Jan. 18 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. | 19 | 8395 | 70 Dec. 14 |
| *†§High Society Blues (A.T.) | Gaynor-Farrell | Mar. | 23 | 6750 | 75 Mar. 1 |
| *†§Last of the Duanes (A.T.) | O'Brien-Loy-Browne | Aug. | 31 | 6506 | July 12 |
| *†§Let's Go Places (A.T.) | Woosteff-Lane | Feb. | 2 | 6745 | 72 Jan. 18 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. | 5 | 5940 | 66 Jan. 25 |
| *†§Man Trouble | Sills-Mackaill | Aug. | 24 | 7600 | 84 Aug. 30 |
| *†§Men Without Women (A. T.) | MacKenna-MacDonald | Feb. | 9 | 7246 | 81 Jan. 4 |
| *†§Movietone Follies of 1930 | Special Cast | May | 4 | 6710 | May 10 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May | 25 | 6500 | 72 June 14 |
| *†§One Mad Kiss (A.T.) | Jean Jose-Mallica | July | 13 | 5566 | 64 July 26 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. | 23 | 5600 | 82 June 14 |
| *†§On Your Back (A.T.) | Rich-Warner-Heckett | Sept. | 14 | 6600 | 70 July 26 |
| *†§Rough Romance (A.T.) | O'Brien-Chandler | June | 15 | 4800 | 60 June 21 |
| *†§Sea Wolf (A. T.) | Milton Sills | Sept. | 21 | 8000 | Aug. 30 |
| *†§Sky Hawk (A.T.) | Garrick-Chandler | Jan. | 26 | 6925 | 78 Dec. 14 |
| *†§Be This Is Lenden (A.T.) | Will Rogers | June | 8 | 8300 | 92 May 31 |
| *†§Song O' My Heart (A.T.) | John McCormeck | Sept. | 7 | 8243 | 92 Mar. 15 |
| *†§Soup to Nuts (A.T.) | Healy-Winninger-Smith | Sept. | 28 | 6340 | |
| *†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb. 1, 1930 issue) | Baxter-Owen | Mar. | 8 | 7586 | 82 Feb. 1 |
| *†§Sunny Side Up | Gaynor-Farrell | Dec. | 29,'29 | 11198 | 125 Oct. 12 |
| *†§Temple Tower (A.T.) | MacKenna-Day | Apr. | 13 | 5700 | 58 May 17 |
| *†§3 Sisters (A.T.) | Dresser-Patricola | Apr. | 6 | 6442 | 71 Apr. 26 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July | 6 | 7200 | 90 July 18 |
| *†§Women Everywhere (A.T.) | Murray-Dersay-Kellard | June | 1 | 7500 | 83 June 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§A Devil With Women | Victor McLaglen-Marie | Nov. | 16 | |
| *†§Alone With You (A.T.) | Gaynor-Garrick | | | |
| *†§Are You There? (A.T.) | Lillie-Garrick | Nov. | 30 | |
| *†§Barcelona (A.T.) | Gaynor-Bogart | | | |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. | 23 | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| *†§Close Kid, The (A. T.) | Lowe-Baxter | | | |
| *†§Connecticut Yankee, A (A.T.) | Will Rogers | | | |
| *†§The Dancers (A.T.) | Moran-Holmes-Welter Byron | Nov. | 9 | |
| *†§East Lynne | Ann Harding-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Dec. | 21 | |
| *† First Love (A.T.) | | | | |
| *†§F. D. C. Patrol | | | | |
| *†§Girls Demand Excitement (A.T.) | Brendel-White-Comotes | | | |
| *†§Going Nowhere (A.T.) | Brendel-White-Tracy | | | |
| *†§Heart Breaker, The (A.T.) | Michael Bartlett | | | |
| *†§Her Kind of Man (A.T.) | Morgan-Hamilton | | | |
| *†§Hot Numbers (A.T.) | Corcoran-Byron Collier, Sr. | | | |
| *†§Just Imagine (A.T.) | Breedel-O'Sullivan | Nov. | 2 | |
| *†§Lightnin' | Will Rogers | Dec. | 7 | |
| *†§Lilion | Farrell-Taylor | Oct. | 5 | 8472 Sept. 13 |
| *†§Man Who Came Back, The (A.T.) | J. Gaynor - C. Farrell - K. MacKenna | Jan. | 4.'31 | |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Dec. | 21 | |
| *†§Movietone Follies of 1931 (A.T.) | Special Cast | | | |
| *†§Network (A.T.) | Hamilton-Kay Johnson | | | |
| *†§No Favors Asked (A.T.) | McLaglen-Francis | | | |
| *†§Oh, For a Man! (A.T.) | Gaynor-Farrell | | | |
| *†§Once a Sinner | H. B. Warner | Jan. | 25 | |
| *†§One Night in Paris (A.T.) | Gayser-MacKenna | | | |
| *†§Painted Woman, The (A.T.) | John Wayne | | | |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Warner | Jan. | 11,'31 | |
| *†§Renegades | Baxter-Beery-Lay | Oct. | 19 | Oct. 4 |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Dec. | 7 | 6865 Oct. 4 |
| *†§She's My Girl (A.T.) | Farrell-Comoton | | | |
| *†§Shopper Newfounder (A.T.) | T. Clifford-E. Lowe-L. Hyams | | | |
| *†§She Wears the Pants (A.T.) | Dorsay-MacKenna | | | |
| *†§Soldier, The (A.T.) | Baxter-Churchill | | | |
| *†§Stolen Thunder (A.T.) | MacDonald-Denny-White | Jan. | 18 | |
| *†§This Modern World (A.T.) | Baxter-Alcaniz | | | |
| *†§Tonight and You (A.T.) | J. Harold Murray-Morse | Dec. | 14 | |
| *†§Up the River (A.T.) | Lowe-Bogart-Tracy | Oct. | 12 | 8280 92 Oct. 11 |
| *†§Woman Control (A.T.) | Murray-Marie-Luce | | | |
| *†§Women of All Nations (A.T.) | McLaglen-Lowe | | | |
| *†§Wyoming Wonder (A.T.) | Heword-Corcoran | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson | | | |

## INTERNATIONAL PHOTOPLAY DISTRIBUTORS

### FEATURES

| Title | Star | Rel. Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|
| *After the Verdict | Olga Tschechowe | Jan. | 1 | 7 | 76 June 21 |
| *†§Crimson Circle, The | Stewart Rome | Feb. | 1 | 7 | 79 Jan. 11 |
| *†§Dark Red Roses (A.T.) | Rome-Doble | Mar. | 1 | 8 | 67 Mar. 8 |
| *†§Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. | 1 | 3 | 30 |

### SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Acl-Dental Treatment | | 2 | 17 | |
| *†§Abbie Mitchell & Sizzle & Blake | Song Program | 1 | 9 | |
| †Allez-Op | Marionettes | 1 | 9 | |
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | 1 | 8 | |
| *†§Feed the Brute (A.T.) | Animal Novelty | 1 | 8 | |
| *†§Hoak (A.T.) | Frawley & Smith | 1 | 9 | |
| *†§Justice (A.T.) | Special Cast | 2 | 17 | |
| *†§Little Journeys in Songland | Song Series | 1 | 8 | |
| *†§Marionettes | Operatic | 1 | 9 | |
| *†§Misor, The (A.T.) | Bransby Williams | 1 | 9 | |
| *†§Mr. Smith Woke Up (A.T.) | Marriott-Gett | 2 | 16 | |
| *†§Night in Dixie, A (A.T.) | Mitchell-Hudgins | 2 | 15 | |
| *†§Nora Blaney No. 1 | Song Program | 1 | 9 | |
| *†§Nora Blaney No. 2 | Song Program | 1 | 9 | |
| *†§Radio Franks & 4 Bachelors | Song Program | 1 | 8 | Aug. 30 |
| *†§Teddy Brown & His Band | Jazz Program | 1 | 9 | Nov. 16, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Niles Welch | 2 | 18 | |

## METRO-GOLDWYN-MAYER

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. | 21 | 6700 | 74 Dec. 21 |
| *†§Big House, The (A.T.) | Beery-Morris-Hyams | June | 14 | 7901 | 88 June 28 |
| *†§Bishop Murder Case (A.T.) | Beall Rathbone | May | 10 | 6873 | 75 May 9 |
| *†§Call of the Flesh (Reviewed under title of "Singer of Seville" in July 12th, 1930, issue | Novarro | Aug. | 16 | 9179 | 100 July 12 |
| *†§Caught Short (A.T.) | Dressler-Moran | Jan. | 3 | 7961 | 88 May 10 |
| *†§Chasing Rainbows (A.T.) | Lowe-King | Jan. | 10 | 9100 | 90 Nov. 2 |
| *†§Children of Pleasure (A. T.) | Gray-Ruble-Johnson | Apr. | 26 | 6400 | 72 Aug. 9 |
| *†§Devil-May-Care (A.T.) | Ramon Novarro | Feb. | 7 | 6762 | 98 Dec. 28 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. | 19 | 7533 | 84 Apr. 19 |
| *†§Doughboys | Buster Keaton | Aug. | 30 | 6750 | 75 July 26 |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. | 22 | 6419 | 83 Feb. 22 |
| *†§Floradora Girl, The (A.T.) | Davies-Gray | May | 31 | 7288 | 81 June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyams | Mar. | 16 | 8362 | 98 Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. | 23 | 9100 | 90 Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | May | 17 | 7654 | 85 June 7 |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | May | 24 | 6858 | 77 May 31 |
| *†§Lady to Love (A.T.) | Vilma Banky | Mar. | 8 | 8142 | 90 Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-La Rocque | Aug. | 9 | | 70 May 8 |
| *†§Lord Byron of B'way (A.T.) | Terry-Kelsey-Edwards | Feb. | 28 | 7200 | 80 Jan. 25 |
| *†§Love to the Recgh (A.T.) | R. Montgomery-D. Jordan | Sept. | 8 | 7875 | 98 Aug. 18 |
| *†§Madam Satan (A.T.) | K. Johnson Reginald Denny | Sept. | 20 | | Aug. 30 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Men of the North (A.T.)..... S. Leonard-G. Roland ..... Sept. 27
*†§Montana Moon (A.T.)..... Joan Crawford ..... Mar. 29....7917....88...Feb. 8
*†§Net So Dumb (A.T.)..... Davies-Nugent ..... Jan. 17....7650....65...Nov. 2
Reviewed under title of "Duley" in Nov. 2, 1929, issue
*†§One Embarrassing Night..... All English Cast..... Aug. 1....7000....Aug. 18
*†§Redemption (A.T.) ..... Gilbert-Nagel-Adoree ..... Apr. 5....6019....67...May 10
*†§Rogue Song, The (A.T.)..... Lawrence Tibbett ..... May 10....6372....104...Feb. 1
*†§Romance ..... Greta Garbo ..... July 26....78...Aug. 3
*†§Sea Bat, The (A.T.)..... Sickford-Millan-Torres ..... June 7....6570....73...May 3
*†§Ship From Shanghai, The (A.T.)..... Nagel-Johnson-Wolheim ... Jan. 31....6225....69...Jan. 18
*†§Sins of the Children (A.T.)..... Mona-Nugent ..... June 27....7770....86...July 5
Reviewed under the title of "Richest Man" in the World in July 5 issue
*†§Strictly Unconventional (A.T.) Stone-Cavedagh-Gwyn ..... May 3....4870....65...Feb. 22
Reviewed under the title of "The Circle" in Feb. 22, 1929, issue
*†§This Mad World (A.T.)..... Rathbone-Johnson ..... Apr. 12....8100....86...Apr. 19
*†§They Learned About Women (A.T.) ..... Van and Schenck..... Jan. 31....6773....97...Dec. 14
*†§Unholy 3, The..... Chaney-Lee-Linow ..... Aug. 2....6300....70...May 24
*†§Way Out West (A.T.)..... Haines-Hyams ..... Aug. 2....6407....71...Aug. 8

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Ballyhoo (A.T.) | | | | |
| *†§Battle of the Ladies (A. T.) | | | | |
| *†§Billy the Kid (A.T.)..... | John Mack Brown..... | Oct. 18 | ....8000..... | Sept. 13 |
| *†§Bugle Sounds, The (A.T.)..... | Lon Chaney ..... | | | |
| *†§Crisis, The (A.T.)..... | | | | |
| *†§Dance, Fools, Dance (A.T.)..... | | | | |
| *†§Dark Star, The (A.T.)..... | Marie Dressler ..... | Nov. | 29..... | |
| *†§Daybreak (A.T.) ..... | Ramon Novarro ..... | | | |
| *†§Dixie (A.T.)..... | | | | |
| *†§Doing That Thing (A.T.)..... | | | | |
| *†§Five O'Clock Girl, The (A.T.) | Marion Davies ..... | | | |
| *†§Great Day, The (A.T.)..... | Joan Crawford ..... | | | |
| *†§Great Meadow, The (A.T.) | Brown-Boardman ..... | | | |
| *†§Her Fortune (A.T.)..... | Joan Crawford ..... | | | |
| *†§Inspiration..... | Greta Garbo..... | | | |
| *†§Jenny Lind (A.T.)..... | Grace Moore ..... | Nov. | 1..... | |
| *†§Like Kelly Can (A.T.)..... | Montgomery-Jardon ..... | | | |
| *†§March of Time (Tent.)..... | Weber & Fields ..... | | | |
| *†§Merry Widow, The (A.T.)..... | | | | |
| *†§Monsieur Le Fou (A.T.) | Barbara Leonard ..... | | | |
| *†§Naughty Marietta (A.T.) ..... | | | | |
| †§Never the Twain Shall Meet | R. Torres ..... | | | |
| *†§New Moon, The (A.T.)..... | Tibbett-Moore ..... | Dec. | 13..... | |
| *†§Passion Flower (A.T.)..... | K. Francis-Johnson-Bickford | Dec. | 6..... | |
| *†§Prisoner of Zenda..... | Novarro ..... | | | |
| *†§Rap, The ..... | | | | Sept. 27 |
| *†§Razzle-Dazzle (A.T.)..... | Dressler-Moran ..... | | | |
| *†§Red Dust (A.T.)..... | Greta Garbo ..... | | | |
| *†§Reducing (A.T.) ..... | Dressler-Moran ..... | | | |
| *†§Remote Control (A.T.)..... | Haines-Doran ..... | Nov. | 15..... | |
| *†§Revue of Revues (A. T.)..... | King-Love-Haines-Crawford ..... | | | |
| *†§Rosalie (A.T.) ..... | Marion Davies ..... | | | |
| *†§Song of India (A.T.)..... | | | | |
| *†§Squaw Man (A.T.)..... | | | | |
| Soul Kiss, The..... | Moore-Denny ..... | | | Oct. 4 |
| *†§Southerner, The ..... | Lawrence Tibbett ..... | | | |
| *†§The Squaw Man..... | | | | |
| *†§Tampico (A.T.)..... | | | | |
| *†§These Three French Girls (A.T.) | R. Denny ..... | Oct. | 11..... | |
| *†§Trader Horn (A.T.) ..... | Harry Carey ..... | | | |
| *†§War Babies (A.T.) ..... | Buster Keaton ..... | | | |
| *†§War Nurse (A.T.) ..... | Walker-Page-Montgomery .. | Nov. | 22..... | Sept. 20 |
| *†§Way to a Sailor (A.T.)..... | John Gilbert ..... | Nov. | | Sept. 20 |
| *†§Women Restart (A.T.)..... | Moore-Sweet ..... | Jan. | 24....6387..... | Dec. 14 |
| *†§World's Illusion, The (A.T.) | | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§All Teed Up..... | Charley Chase ..... | Apr. | 19....1885..... | Mar. 29 |
| *†§Baby Feelies (A. T.)..... | Revue ..... | Apr. | 12..... | |
| *†§Bear Raisers ..... | Our Gang ..... | May | 17....1891..... | Feb. 15 |
| *†§Below Zero (A. T.) ..... | Laurel-Hardy ..... | Apr. | 26....1888..... | |
| *†§Big Kick, The..... | Harry Langdon ..... | Mar. | 29....1827..... | Jan. 25 |
| *†§Blotto ..... | Laurel-Hardy ..... | Feb. | 8....2854..... | Feb. 15 |
| *†§Brats ..... | Laurel-Hardy ..... | Apr. | 2....1928..... | Apr. 5 |
| *†§Clock Shop, The..... | | May | 18....2 reels..... | |
| *†§Dogs' Hounds ..... | Dogs ..... | | | 2 reels.....Mar. 29 |
| *†§Colleen Romeos ..... | Giltmore Trio ..... | Jan. | 25....853..... | |
| *†§Dollar Dizzy (A.T.)..... | Charley Chase ..... | | | Aug. 16 |
| *†§Fast Work (A. T.) ..... | Charlie Chase ..... | June | 28....1868..... | May 24 |
| *†§Fiddlesticks (A.T.)..... | | | | Aug. 16 |
| *†§Fifty Million Husbands..... | Harry Langdon ..... | May | 24....1946..... | Mar. 29 |
| *†§Fighting Parson..... | Laugdon ..... | Feb. | 22....1877..... | Dec. 14 |
| *†§First Seven Years, The.... | Our Gang ..... | Mar. | 1....1843..... | Apr. 5 |
| *Flower Garden ..... | Revue ..... | Jan. | 18..... | |
| *†§Gems of M-G-M (A.T.)..... | | | | |
| Girl Shock ..... | Charley Chase ..... | | | 20...Aug. 23 |
| *†§Haywire (A.T.) ..... | Laurel-Hardy ..... | May | 29....1775..... | June 7 |
| Head Guy, The ..... | Harry Lanedon ..... | Jan. | 11....1878..... | |
| *†§Hog Wild (A. T.) ..... | Laurel-Hardy ..... | May | 31....1770 | |
| *†§Hot Dog ..... | Dogs ..... | | | 2 reels.....Feb. 16 |
| *†§Kiddies Revue (A. T.)..... | | Mar. | 16..... | |
| *†§King, The ..... | Harry Langdon ..... | June | 14....1787..... | |
| *†§Laurel & Hardy Murder Case. | Laurel-Hardy ..... | | | 3 reels.....Aug. 2 |
| *†§Manhattan Serenade (A. T.). | Hackett-Doran ..... | | | |
| *†§Night Owls (A. T.)..... | Laurel-Hardy ..... | Jan. | 4....1895..... | Dec. 14 |
| *†§Old Man Trouble (A. T.)..... | Davidson-Nichols ..... | | | 2 reels..... |
| *†§Pirates (A.T.) ..... | Benny Rubin ..... | | | Aug. 16 |
| *†§Real McCoy (A. T.)..... | Chase ..... | Feb. | 1....1899..... | Dec. 14 |
| School Out ..... | Our Gang ..... | | | 2....Aug. 30 |
| *†§Shivering Shakespeares ..... | Our Gang ..... | Jan. | 25....1870..... | |
| *†§Shrimp, The..... | Harry Langdon ..... | May | 3....1738..... | Feb. 15 |
| *†§Song Writer's Revue, The (A.T)..... | | | 2 reels.....Dec. 14, 29 | |
| *†§Teacher's Pet (A.T.)..... | Our Gang ..... | | | 2 reels.....Aug. 16 |
| *†§Tough Winter, A..... | Our Gang ..... | June | 21....1880..... | Mar. 29 |
| *†§Van & Schenck..... | | Jan. | 11....799..... | |
| *†§Vedaville (A. T.)..... | Laurel-Hardy ..... | | | 2 reels..... |
| *†§When the Wind Blows..... | Our Gang ..... | Apr. | 6....1785..... | |
| *†§Whispering Whoopee ..... | | Mar. | 8....1907..... | Mar. 29 |

# *PARAMOUNT*

## FEATURES

| Title | Star | Rel. Date | Length Feet | Misc. | Reviewed |
|---|---|---|---|---|---|
| *†§Animal Crackers (A .T.).... | Marx Brothers ..... | Sept. | 10....8097 | ....99 | Aug. 30 |
| *†§Anybody's War (A.T.) ..... | Moran & Mack..... | Aug. | 2....8117 | ....75 | Apr. 5 |
| *†§Anybody's Woman ..... | Chatterton-Brook ..... | Aug. | 30....7243 | ..... | Aug. 16 |
| *†§Applause (A.T.) ..... | Helen Morgan ..... | Jan. | 4....7968 | ....78 | Oct. 13 |
| *†§Behind the Make-Up(A.T.) | Skelly-Wray-Powell ..... | Jan. | 11....6364 | ....71 | Oct. 26 |
| *†§Benson Murder Case The (A.T.) | Powell-Pallette-Calvert ..... | Apr. | 12....5794 | ....65 | Apr. 19 |
| *†§Big Pond, The (A.T.)..... | Chevalier-Colbert ..... | May | 3....8084 | ....78 | May 17 |
| *†§Border Legion, The (A.T.).. | Arlen-Wray-Holt ..... | June | 28....6068 | ....68 | July 5 |
| *†§Burning Up (A.T.) ..... | Arlen-Brisse ..... | Feb. | 1....5751 | ....58 | Feb. 15 |
| *†§Dangerous Nan McGrew (A.T.) | Helen Kane ..... | July | 5....6571 | ....71 | June 29 |
| *†§Dangerous Paradise (A.T.).. | Carroll-Arlen ..... | Feb. | 22....6244 | ....58 | Feb. 22 |
| *†§Devil's Holiday, The (A.T.). | Nancy Carroll ..... | May | 24....6764 | ....75 | May 17 |
| *†§Fellow Thru (A.T.)..... | Rogers-Carroll ..... | Sept. | 27....8368 | ..... | May 24 |
| *†§For the Defense (A.T.)..... | William Powell ..... | July | 26....6678 | ....63 | July 12 |
| *†§Grumpy (A. T.) ..... | Cyril Maude ..... | Aug. | 23....6647 | ....80 | July 12 |
| *†§Hands Up (A.T.)..... | Rogers-Kane ..... | Oct. | 11....6785 | ....76 | Sept. 27 |
| *†§Honey (A.T.) ..... | Nancy Carroll ..... | Mar. | 29....6701 | ....74 | Feb. 22 |
| *†§Kibitzer (A.T.) (D.) ..... | Green-Brian-Hamilton ..... | Jan. | 11....7273 | ....81 | Aug. 31 |
| *†§Ladies Love Brutes (A.T.).. | George Bancroft ..... | Apr. | 26....7177 | ....70 | Apr. 19 |
| *†§Laughing Lady ..... | Chatterton-Brook ..... | Dec. | 28....7105 | ..... | |
| L'Enimatique Mr. Parkes..... (Slightly Scarlet) | A. Menjou-C. Colbert..... | | 8390 | ....71 | Sept. 6 |
| *†§Let's Go Native (A.T.)..... | MacDonald-Oakie ..... | Aug. | 16....6087 | ....65 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Green ..... | Apr. | 19....8312 | ....70 | May 31 |
| *†§Love Among the Millionaires (A.T.)..... | Bow-Smith ..... | July | 19....8100 | ....71 | July 12 |
| *†§Love Parade (A.T.) (D).... | Chevalier-MacDonald ..... | Jan. | 18....10061 | ....111 | Oct. 19 |
| *†§Man From Wyoming (A.T.).... | Cooper-Collier ..... | July | 12....5989 | ....68 | July 13 |
| *†§Manslaughter (A. T.)..... | Colbert-March ..... | Aug. | 9....7854 | ....88 | July 26 |
| *†§Men Are Like That (A.T.).. | Hal Skelly ..... | Mar. | 22....5467 | ....61 | Nov. 23 |
| *†§Monte Carlo ..... | Buchanan-MacDonald ..... | Oct. | 4....8077 | ....85 | Aug. 9 |
| *†§Only the Brave (A.T.) ..... | Gary Cooper ..... | Mar. | 8....6024 | ....67 | Mar. 15 |
| *†§Paramount on Parade (A.T.) | Special Cast ..... | Apr. | 26....9125 | ....101 | Apr. 5 |
| *†§Queen High ..... | Ruggles-Rogers-Morgan ..... | Aug. | 23....7905 | ..... | Aug. 9 |
| *†§Return of Fu Manchu (A.T.). | Oland-Arthur ..... | May | 17....6588 | ....73 | May 19 |
| *†§Roadhouse Nights (A.T.).... | Morgan-Ruggles ..... | Feb. | 15....7202 | ....74 | Dec. 28 |
| Reviewed as "River Inn" in Dec. 28, 1928 issue | | | | | |
| *†§Safety in Numbers (A.T.).. | Charles Rogers ..... | June | 7....7074 | ....78 | June 7 |
| *†§Santa Fe Trail..... | Richard Arlen ..... | | 5839 | ....85 | Sept. 27 |
| *†§Sap From Syracuse (A.T.).. | Jack Oakie ..... | July | 26....8018 | ....68 | Aug. 2 |
| *†§Sarah and Son (A.T.)..... | Ruth Chatterton ..... | Mar. | 22....6868 | ....77 | Mar. 22 |
| *†§Sea God, The (A. T.)..... | Arlen-Wray ..... | Sept. | 13....6534 | ..... | Aug. 30 |
| *†§Seven Days' Leave (A.T.)... | Gary Cooper ..... | Jan. | 25....7300 | ....86 | Nov. 23 |
| Reviewed under the title of "Medal" in Nov. 23, 1929 issue | | | | | |
| *†§Shadow of the Law (A.T.).. | Powell-Schilling ..... | June | 14....6392 | ....68 | June 7 |
| *†§Silent Enemy, The..... | Indian Cast ..... | Aug. | 2....7551 | ....88 | May 17 |
| *†§Slightly Scarlet (A.T.)..... | Evelyn Brent ..... | Feb. | 22....6204 | ....71 | Jan. 25 |
| *†§Social Lion, The (A.T.) .... | Oakie-Brian ..... | June | 21....5403 | ....60 | June 21 |
| *†§Spellers, The (A. T.) ..... | Cooper-K. Johnston-S. Compson ..... | Sept. | 26....8128 | ..... | Aug. 30 |
| *†§Street of Chance (A.T.).... | Wm. Powell ..... | Feb. | 8....7023 | ....90 | Dec. 26 |
| *†§Texan, The (A.T.)..... | Gary Cooper ..... | May | 10....7142 | ....68 | May 17 |
| *†§True to the Navy (A.T.).... | Clara Bow ..... | May | 31....6390 | ....71 | May 17 |
| *†§Vagabond King, The (A.T.) | King-MacDonald-Oland ..... | Apr. | 19....9412 | ....105 | Jan. 11 |
| *With Byrd at the South Pole... | | June | 28....7411 | ....82 | June 28 |
| *†§Young Eagles (A.T.)..... | Charles Rogers ..... | Apr. | 5....6405 | ....71 | Mar. 22 |
| *†§Young Man of Manhattan (A.T.) ..... | Colbert-Ruggles ..... | May | 17....7306 | ....85 | Apr. 26 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Along Came Youth (A.T.)... | Charles Rogers..... | Dec. | 20..... | |
| *†§Dancing Mothers (A. T.) | | | | |
| *†§Feet First (A. T.) ..... | Harold Lloyd ..... | Oct. | 25....8100 | ....90...Oct. 11 |
| *†§Fighting Caravan, The(A.T.) | Gary Cooper ..... | | | |
| *†§Her Wedding Night..... | Clara Bow ..... | Oct. | 18....6924 | .75...Sept. 27 |
| *†§Honeymoon Lane (A.T.) .. | Eddie Dowling ..... | | | |
| *†§Huckleberry Finn (A. T.) | Junior Durkin ..... | | | |
| *†§Kid Boots (A.T.)..... | Jack Oakie ..... | | | |
| †§Laughter (A. T.) ..... | Nancy Carroll ..... | Oct. | 25..... | |
| *†§Manhattan Mary ..... | Ed Wynn ..... | | | |
| *†§Morton of the Talkies (A.T.) | Jack Oakie ..... | | | |
| *†§Morocco (A. T.) ..... | Cooper-Dietrich ..... | Dec. | 7..... | ....Oct. 11 |
| *†§New Morals (A. T.)..... | Wm. Powell ..... | | | |
| *†§Perche No ..... | Maria Jacobini ..... | | | 69..... |
| *†§Playboy of Paris (A.T.).... | Maurice Chevalier ..... | Nov. | 1..... | ....Sept. 13 |
| *†§Right to Love, The (A.T.) | Ruth Chatterton ..... | | | |
| *†§Redeo Romance (A. T.) | Arlen-Carroll ..... | | | |
| *†§Rose of the Rancho (A. T.). | Gary Cooper ..... | | | |
| *†§Royal Family, The (A. T.). | Fredric March ..... | | | |
| *†§Scarab Murder Case (A. T.) | William Powell ..... | | | |
| *†§Skippy (A. T.) ..... | | | | |
| *†§The Virtuous Sin..... | | | | |
| *†§Tom Sawyer (A. T.) ..... | Jackie Coogan ..... | | | |
| *†§Typhoon Bill ..... | George Bancroft ..... | | | |
| *†§Derelict ..... | Bancroft-Francis ..... | | | |
| Virtuous Sin, The ..... | Huston-Francis ..... | Nov. | 1..... | ....Oct. 4 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§A Bird in the Hand (A.T.).. | Lois Wilson & Co..... | Feb. 16, '29 | 2 reels..... | |
| *†§A Hint to Brides (A.T.).... | Christie Comedy..... | | 2 reels..... | |
| *†§A Sailor's Luck (A. T.)..... | Geo. Beatty ..... | | 1 reel..... | |
| *†§A Yankee Doodle Boy (A.T.). | Screen Song ..... | Mar. 2, '29 | ..... | |
| †§Accidents Will Happen (A.T.) | Smith and Dale..... | Aug. | 2....2 reels..... | |
| †§Action Speak Louder Than Words (A.T.) ..... | Wm. & Joe Mandel..... | Mar | 3..... | 1 reel..... |
| *†§Adam's Eve (A.T.)..... | Christie Comedy..... | Oct. | 12, '29 | 2 reels..... |
| *†§After Seven (A.T.)..... | Jas. Barton Co..... | Apr. | 18, '29 | 2 reels..... |
| *†§After the Ball (A.T.)..... | Screen Song ..... | | | |
| *†§Apartment Hunting (A.T.)... | Florence Moore..... | Mar. | 9, '29 | 2 reels..... |
| *†§Artist's Reverie, The (A.T.) | Gamberelli & Co..... | | 1 reel..... | June 14 |
| *†§At Home (A.T.)..... | Lulu McConnell ..... | Aug. | 9..... | 1 reel..... |
| *†§At the Gate (A.T.)..... | Smith & Dale..... | | 1 reel..... | |
| *†§Ballet Class (A.T.) ..... | Dancing Act ..... | May | 31..... | 1 reel..... |
| *†§Barnacle Bill, the Sailor (A.T.) ..... | Talkartoon ..... | Aug. | 30..... | 1 reel.....Aug. 9 |
| *†§Bearded Lady (A. T.)..... | Christie Comedy ..... | Mar. | 1..... | 1794..... |
| *†§Benella ..... | Screen Song ..... | Jan. | 4..... | 604..... |
| *†§Belle of the Night..... | Christie Comedy ..... | Feb. | 15..... | 2 reels..... |
| *†§Bishop's Candlesticks (A.T.). | Walter Hus.on..... | Feb. | 23, '29 | 2 reels..... |
| *†§Blue Songs (A.T.)..... | Ruth Etting & Orchestra... | Jan. | 5..... | 1 reel..... |
| *†§Book Lovers (A.T.)..... | Joe Santley-Ivy Sawyer..... | June | 15, '29 | 1 reel..... |
| *†§Boyhood Days (A.T.)..... | Movietone Novelty..... | Jan. | 26, '29 | 2 reels..... |
| *†§Brown Gravy (A.T.)..... | Christie Talking Play..... | Nov. | 23, '29 | 2 reels..... |
| *†§Carnival Man (A.T.)..... | Walter Huston..... | Dec. | 23, '28 | 2 reels..... |
| *†§Chinese Fantasy (A.T.)..... | Novelty Act ..... | Jan. | 5..... | 1 reel..... |
| *†§Chinatown Fantasy, A.... | Miller-Dova ..... | July | 5..... | 1 reel.....May 24 |
| *†§Chords of Memory (A.T.).... | R. Bruce Scenic..... | May | 10..... | 1 reel..... |
| *†§Cleaning Up (A.T.)..... | C. Conklin-M. Swain..... | Sept. | 1..... | 2 reels..... |
| *†§Cockeyed (A. T.)..... | Eddie Cantor ..... | Aug. | 9..... | |
| *†§Come Take a Trip in My Airship ..... | Screen Song ..... | May | 24..... | 1 reel.....June 14 |
| *†§Confounded Interest (A.T.).. | Raymond & Cavarly ..... | Oct. | 11..... | |
| *†§Cow Camp Ballads (A.T.).... | R. Bruce Scenic..... | | | 1 reel..... |
| *†§Crooning Melodies (A.T.).... | Singin. Orchestra ..... | Mar. | 16, '28 | 1 reel..... |
| *†§Dixie Songbirds (A.T.)..... | Puck & White..... | | | 1 reel..... |
| *†§Dolly Doll (A.T.)..... | Screen Song ..... | June | 1, '29 | ..... |
| *†§Dangerous Females (A.T.)... | Dressler-Moran ..... | Nov. | 16, '29 | 2 reels..... |
| *†§Dancing Gob (A.T.)..... | Christie Comedy..... | Nov. | 9, '29 | 2 reels..... |
| *†§Dear Teacher (A.T.)..... | Talkino, Singing..... | | | 2 reels..... |
| *†§Dear Vivian (A.T.)..... | Christie Comedy..... | June | 15, '29 | 2 reels..... |
| *†§Deep "C" Melodies (A.T.)... | Frances Williams, Yacht Club Boys..... | | | 1 reel..... |
| *†§Desperate Sam ..... | Bert Green ..... | Mar. | 28 | 1832..... |
| *†§Dizzy Dishes (A.T.)..... | Talkartoon ..... | Aug. | 9..... | 1 reel..... |
| *†§Don't Believe It (A. T.).... | Christie Comedy ..... | Feb. | 8..... | 1872.....Mar. 22 |
| *†§Down With Husbands ..... | Arthur-Roach ..... | Mar. | 8..... | 1860.....Mar. 22 |
| *†§Dresden Dolls (A.T.)..... | Maria Gamberelli, Dancing..... | | | 1 reel..... |
| *†§Drifting Along (A.T.)..... | Robert Bruce Scenic..... | Sept. | 8..... | 1 reel..... |
| *†§Duke of Duplin (A.T.)..... | Christie Talking Comedy.. | Feb. | 1..... | 1850 |
| *†§False Alarm Fire Co. (A.T.). | Smith & Dale..... | Mar. | 9..... | 1 reel..... |
| *†§Family Next Door, The.... | Charles Ruggles ..... | Jan. | 11 | 1381 | Feb. 15 |
| *†§Faro Nell (A.T.) ..... | Louise Fazenda..... | Oct. | 5, '29 | 2 reels..... |
| *†§Fatal Card, The (A.T.)..... | W. & E. Howard..... | Nov. | 8..... | 1 reel..... |
| *†§Fatal Flirt, The (A.T.)..... | Christie Comedy..... | | | 1 reel..... |
| *†§Favorite Melodies (A.T.)... | Ruth Etting & Orchestra... | Mar. | 16..... | 1 reel..... |
| *†§Foolin' Blue (A.T.)..... | Ash-Washington ..... | | | 1 reel..... |
| *†§Firebugs ..... | Talkartoon ..... | May | 10..... | 704.....Apr. 19 |
| *†§Fit to Be Tied (A.T.)..... | Burns & Allen..... | Aug. | 2..... | 1 reel..... |
| *†§For Love or Money (A.T.)... | Christie Talking Play..... | Jan. | 4..... | 1870..... |
| *†§Food for Thought (A.T.)..... | Allen & Canfield ..... | | | 1 reel..... |
| *†§Framing of the Shrew (A.T.). | Christie Talking Play..... | | | 2 reels..... |
| *†§Getting a Break (A.T.)..... | Block & Sully..... | May | 10..... | 1 reel.....June 28 |
| *†§Getting a Ticket (A.T.)..... | Eddie Cantor ..... | | | 1 reel..... |
| *†§Glow Worm, The (A.T.)..... | Screen Song ..... | Aug. | 23..... | 564.....July 19 |
| *†§Go Ahead and Sing (A.T.).. | Tom Howard..... | Oct. | 25..... | 1 reel..... |
| *†§Grand Uproar (A.T.)..... | Talkartoon ..... | Oct. | 4..... | 1 reel..... |
| *†§He Did His Best (A.T.)..... | Christie Comedy..... | Oct. | 19, '29 | 2 reels..... |
| *†§He Loved the Ladies (A.T.). | Christie Comedy..... | Nov. | 30, '29 | 2 reels..... |
| *†§He Was Her Man (A.T.)..... | Gilda Gray ..... | | | 2 reels..... |
| *†§Helping Hand, The (A.T.).. | Sully Mard ..... | Oct. | 4..... | 1 reel..... |
| *†§Her Husband's Women (A.T.).. | Lois Wilson & Co..... | Jan. | 6, '29.. | 2 reels..... |
| *†§Her Piano Boys (A.T.)..... | Lillian Roth & Orchestra... | | | 1 reel..... |
| *†§High Hat (A.T.)..... | Alice Boulden & Band..... | | | 1 reel..... |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| *†§Highlowbrow (A.T.) | Talking | Novelty | | | 2 reels | | | |
| *†§His College Chums (A.T.) | Eddie Peabody & Band | | May | 16,'29 | 2 reels | | | |
| *†§His Honor, the Mayor | Charlie Murray | | Mar. | 22 | 2 reels | | July | 15 |
| *†§His Wife's Birthday (A.T.) | Sally Ward | | | | 2 reels | | | |
| *†§Hold-Up (A.T.) | Tom Howard | | | | 2 reels | | | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | | | | 2 reels | | | |
| *†§Hot Dog | Talkartoon | | Mar. | 28 | 1 reel | | | |
| *†§Hot Lemonade (A.T.) | Louise Fazenda | | Apr. | 25,29 | 2 reels | | | |
| *†§Hot Time in the Old Town Tonight, A (A.T.) | Screen Song | | Aug. | 2 | 1 reel | | July | 5 |
| *†§Humorous Flights (A.T.) | Donald Ogden Stewart | | Apr. | 15 | 1 reel | | | |
| *†§I Came First (A.T.) | Herman Timberg | | | | 1 reel | | | |
| *†§If Men Played Cards Like Women Do (A.T.) | Hugh Cameron & Co. | | May | 11,'29 | 1 reel | | | |
| *†§I'm a Wild Woman (A.T.) | Boydell-Ash | | Aug. | 16 | 1 reel | | | |
| *†§I'm Afraid to Come Home in the Dark | Screen Song | | Feb. | 1 | 651 | | Jan. | 25 |
| *†§I'm Forever Blowing Bubbles | Screen Song | | Mar. | 15 | 1 reel | | | |
| *†§In the Good Old Summertime (A.T.) | Screen Song | | June | 7 | 1 reel | | | |
| *†§In the Shade of the Old Apple Tree | Screen Song | | Jan. | 18 | 752 | | | |
| *†§Installment Collector (A.T.) | Fred Allen | | | | 1 reel | | | |
| *†§I've Got Rings on My Fingers (A.T. | Screen Song | | Dec. | 7,'29 | | | | |
| *†§Insurance | Eddie Cantor | | Aug. | 23 | 1 reel | | June | 28 |
| *†§Introduction of Mrs. Gibbs (A.T.) | Lulu McConnell | | Sept. | 20 | | | | |
| *†§It Happened to Him (A.T.) | Jas. Barton & Co. | | May | 25,29 | 1 reel | | | |
| *†§Jazz Preferred (A.T.) | Zelaya | | Aug. | 30 | 1 reel | | July | 5 |
| *†§Jed's Vacation (A.T.) | Grapewin-Chance (Christie) | | Apr. | 13,29 | 2 reels | | | |
| *†§Just One Word (A.T.) | Broadway Cast, Sketch | | Jan. | 29,29 | 1 reel | | | |
| *†§Kandy Kabaret (A.T.) | Children's Ballet | | Aug. | 23 | 1 reel | | June | 28 |
| *†§Klasse (A.T.) | Talking Comedy (Gverman) | | Feb. | 9,'29 | 2 reels | | | |
| *§†Knights to Venice (A.T.) | Smith & Dale | | Mar. | 23 | 1 reel | | | |
| *†§La Paloma | Screen Song | | April. | 12 | 874 | | | |
| *†§La Schnappa, Inc. (A.T.) | Smith & Dale | | | | 1 reel | | | |
| *†§Ladies' Choice (A.T.) | Grapewin-Chance | | Sept. | 14,'29 | 2 reels | | | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Hilliard | | Sept. | 6 | 1 reel | | | |
| *†§Let Me Explain (A. T.) | Christie Comedy | | Jan. | 25 | 1870 | | | |
| *†§Lovers' Lane (A.T.) | Arthur & Morton Havel | | | | | | | |
| *†§Maine State Song (A.T.) | Screen Song-Values | | | | | | Sept. | 6 |
| *†§Makers of Melody (A.T.) | Talking, Musical | | June | 1,'29 | reels | | | |
| *†§Many Moons (A.T.) | Bruce Novelty | | Aug. | 9 | 1 reel | | Sept. | 6 |
| *†§Marching to Georgia (A.T.) | Christie Comedy | | Dec. | 21,'29 | 2 reels | | | |
| *†§Marriage Wows (A.T.) | Talkartoon | | Dec. | 21,'29 | | | | |
| *†§Meak Mr. Meek, The (A.T.) | Jimmy Barry | | | | 1 reel | | | |
| *†§Meet the Boy Friend (A.T.) | Lillian Roth | | | | 1 reel | | | |
| *†§Meet the Missus (A.T.) | Christie Comedy | | Mar. | 30,'29 | 2 reels | | | |
| *†§Melancholy Dame (A.T.) | Christie Talking Play | | Feb. | 2,'29 | 2 reels | | | |
| *§†Melodies (A.T.) | Smith Bros., Singing | | | | 1 reel | | | |
| *†§Melting Pot (A.T.) | Pallie Revue | | Jan. | 13,'29 | 2 reels | | | |
| *†§Million Me's, A | Lee Morse | | Apr. | 26 | 964 | | Jan. | 25 |
| *†§Moon Bride's Wedding (A.T.) | Indian Musical Novelty | | Feb. | 22 | 1 reel | | | |
| *†§Moonshine (A.T.) | Jas. Barton & Co. | | | | 2 reels | | | |
| *†§Mother Pin a Rose on Me (A.T.) | Screen Song | | July | 6,'29 | | | | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | | Jan. | 11 | 1 reel | | | |
| *†§Music Hath Harms (A.T.) | Christie Talking Play | | Mar. | 16,'29 | 2 reels | | | |
| *†§My Gal Sal (A.T.) | Screen Song | | Oct. | 10 | 1 reel | | | |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | | Aug. | 16 | 2 reels | | | |
| *†§New Rhythm | Aspinwall & Band | | Oct. | 18 | | | July | 26 |
| *†§Noah's Lark (A.T.) | Talkartoon | | Oct. | 26 | | | | |
| *†§Now and Then (A.T.) | Musical Novelty | | Mar. | 20,'29 | 2 reels | | | |
| *†§Off in the Silly Night (A.T.) | Christie Talking Play | | June | 8,'29 | 2 reels | | | |
| *†§Old Black Joe (A.T.) | Screen Song | | Apr. | 16,'29 | | | | |
| *†§Old Man Whoopee (A.T.) | Art Frank | | Sept. | 27 | 1 reel | | July | 26 |
| *†§On the High C's (A.T.) | Frances Williams & Yacht Boy | | Mar. | 11,'29 | 1 reel | | | |
| *†§One Man Reunion (A.T.) | George Fawcett | | Dec. | 14,'29 | 1 reel | | | |
| *†§Operatic Selections (A.T.) | Tito Schipa | | May | 24 | 1 reel | | | |
| *†§Pals is Pals (A.T.) | Jas. Barton & Co. | | June | 29,'29 | 2 reels | | | |
| *†§Paramount Acts | | | | | 1 reel | | | |
| *†§Paramount Comedies | | | | | 2 reels | | | |
| *†§Paramount Pictorials | | | Sept. | 27 | | | | |
| *†§Paramount Screen Songs | | | | | 1 reel | | | |
| *§†Paramount Sound News | | | | | 1 reel | | | |
| *†§Paramount Talkartoons | | | | | 1 reel | | | |
| *†§Piano Tuners (A.T.) | O'Donnell & Blair, Sketch | | Oct. | 19,'29 | 1 reel | | | |
| *†§Pining Pioneers (A.T.) | R. Bruce Scenic | | Jan. | 12,'29 | 1 reel | | | |
| *†§Plasterers (A.T.) | O'Donnell & Blair, Sketch | | | | 1 reel | | | |
| *†§Post Mortems (A.T.) | Christie Comedy | | | | 2 reels | | | |
| *†§Prisoner's Song, The | Screen Song | | Mar. | 1 | 738 | | | |
| *†§Put on Your Old Gray Bonnet (A.T.) | Screen Song | | Nov. | 23,'29 | | | | |
| *†§Radio Riot | Talkartoon | | Feb. | 15 | 737 | | Feb. | 15 |
| *†§Radio Rhythm (A.T.) | Rudy Vallee & Band | | Aug. | 16,'29 | 1 reel | | | |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | | Aug. | 24 | 1 reel | | | |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | | Oct. | 18 | 1 reel | | | |
| *†§Resolutions (A.T.) | Billy House | | Aug. | 30 | 2 reels | | | |
| *†§Rube, The | Jimmy Barry | | June | 21 | 1 reel | | | |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | | Mar. | 8 | 1 reel | | | |
| *†§Scrappily Married (A. T.) | Christie Comedy | | Feb. | 22 | 1634 | | Jan. | 18 |
| *†§Schipa, Tito | | | May | 24 | 1 reel | | | |
| *†§Shubert's Inspiration (A.T.) | Famous Composer Series | | Mar. | 30,'29 | 1 reel | | | |
| *†§Shubert's Masterpiece (A.T.) | Famous Composer Series | | May | 18,'29 | 1 reel | | | |
| *†§Shubert's Songs (A.T.) | Famous Composer Series | | Feb. | 25,'29 | 1 reel | | | |
| *†§Shubert's Unfinished Symphony (A.T.) | Famous Composer Series | | June | 9,'29 | 1 reel | | | |
| *†§Sidewalks of New York (A.T.) | Screen Song | | Feb. | 26,'29 | | | | |
| *†§Sing, You Dancers (A.T.) | Eva Puck & Sam White | | Sept. | 24 | 1 reel | | | |
| *†§Sleeping Porch (A.T.) | Christie Comedy | | Sept. | 7,'29 | 2 reels | | | |
| *††So This is Paris Green | Fazenda | | Jan. | 18 | 1747 | | Jan. | 25 |
| *†§Song Service (A.T.) | Lee Morse & Co. | | Oct. | 25 | 1 reel | | | |
| *†§Story Book Parade, The (A.T.) | Children's Ballet | | Oct. | 4 | 1 reel | | Aug. | 23 |
| *†§Strike Up the Band (A.T.) | Screen Song | | Sept. | 13 | | | | |
| *†§Stronger Sex, The (A.T.) | Christie Talking Play | | Mar. | 15 | 1760 | | | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | | July | 12 | 1 reel | | | |
| Sure Cure | Lynn Overman | | Nov. | 1 | 1 reel | | Sept. | 6 |
| *†§Swing, You Sinner (A.T.) | Talkartoon | | Sept. | 20 | | | | |
| *†§That Party in Person (A.T.) | Eddie Cantor | | Jan. | 5 | 1 reel | | | |
| *†§That Red-Headed Hussy (A.T.) | Grapewin-Chance | | Dec. | 28,'29 | 2 reels | | | |
| *†§The Home Edition (A.T.) | Christie Comedy | | Dec. | 7'29 | 2 reels | | | |
| *†§The Lady Fare (A.T.) | Christie Talking Play | | | | 2 reels | | | |
| *†§The Spy (A.T.) | Tom Howard | | Sept. | 21,'29 | 2 reels | | | |
| *†§The Rube (A.T.) | Jimmy Barry, Sketch | | July | 21 | 1 reel | | | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | | July | 14 | 1 reel | | | |
| *†§The Wanderlust (A.T.) | R. Bruce Scenic | | | | 1 reel | | | |
| *†§Toys (A.T.) | Three Ormonde Sisters | | July | 28 | 1 reel | | | |
| *†§Traffic Regulations (A.T.) | Donald Ogden Stewart | | | | 1 reel | | | |
| *†§Travelin' Alone (A.T.) | R. Bruce Scenic | | | | 1 reel | | | |
| *†§Twentieth Amendment, The (A.T.) | | | Jan. | 22 | 2 reels | | | |
| *†§Two Americans (A.T.) | Walter Huston | | June | 22,'29 | 2 reels | | | |
| *†§Two Little Chinese Maids (A.T.) | Anna Chang & Co., Songs | | Feb. | 9,'29 | 1 reel | | | |
| *†§Voices of Lonely Men | | | Apr. | 18 | 1 reel | | | |
| *†§Weak But Willing (A.T.) | Christie Comedy | | Dec. | 14,'29 | 2 reels | | | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | | Feb. | 8 | 1 reel | | | |
| *†§What Do I Care? (A.T.) | Moss & Frye | | | | 1 reel | | | |
| *†§What Is It? (A.T.) | Elinor Glyn | | Feb | 16,'29 | 1 reel | | | |
| *†§When Caesar Ran a Newspaper (A.T.) | Christie Comedy | | Apr. | 11,'29 | 2 reels | | | |
| *†§Wise Flies (A.T.) | Talkartoon | | July | 19 | 1 reel | | June | 14 |
| *†§Ye Olde Melodies (A.T.) | Screen Song | | May | 4,'29 | | | | |
| *†§Yes We Have No Bananas | Screen Song | | Apr. | 26 | 1 reel | | May | 24 |
| *†§Ziegfeld Midnite Frolic (A.T.) | Talking, singing, instrumental | | Apr. | 4,'29 | 2 reels | | | |

## *PATHE* FEATURES

| Title | Star | Rel. Date | Length Feat. | Length Miles | Reviewed |
|---|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | June | 28 | | |
| *†§Beyond Victory (A.T.) (F.) | Boyd-Twelvetrees-Gleason-Scot | Oct. | 12 | | |
| *†§Crashing Through (A.T.) (F.) | William Boyd | Dec. | 28 | | |
| *†§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. | 2 | 7607 | 84 Nov. 13 |
| *†§Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau Gleason | Sept. | 21 | 7508 | 85 Sept. 13 |
| *†§His First Command (A.T.) (F.) | Boyd-Sebastian | Jan. | 19 | 5850 | 85 |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Horton-Ames | July | 18 | 8870 | 97 June 14 |
| *†§Night Work (A.T.) (F.) | Eddie Quillen | Aug. | 3 | 6384 | 95 Aug. 23 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. | 13 | 6740 | 73 Nov. 30 |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Oct. | 26 | | |
| *†§Pardon My Gun (A.T.) (F.) | Starr-Duryea | June | 29 | 6654 | 63 July 6 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. | 5 | 7074 | 78 Feb. 8 |
| *†§Swing High (A.T.) (F.) | Twelvetrees-Scott | May | 18 | 7500 | 75 May 3 |

## Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| Big Money | Guillan-Gleason-Armstrong-Gleason | Oct. | 26 | |
| *†§Greater Love, The (A.T.) | Ann Harding | Nov. | 16 | |
| *†§In Deep (A.T.) | Constance Bennett | Jan. | 18, '31 | |
| *†§I Take This Woman (A.T.) | Bannister-Harding | June | 7, '31 | |
| *†§Last Frontier, The (A .T.) | William Boyd | July | 26, '31 | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. | 5, '31 | |
| *†§North of the Yukon (A.T.) | William Boyd | May | 10, '31 | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. | 19, '31 | |
| *†§Rawhide (A.T.) | William Boyd | Feb. | 8, '31 | |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. | 15, '31 | |
| *†§Rebound | Ann Harding | Dec. | 14 | |
| Sin Takes a Holiday | Constance Bennett | Nov. | 30 | |
| *§Siren Song, The (A.T.) | Mary Lewis | | | |
| *†§Taking the Rap (A.T.) | Robert Armstrong | Aug. | 16, '31 | |
| *†§This Marriage Business (A.T.) | Constance Bennett | July | 5, '31 | |

## SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note. Pathe does not list running time on Shorts. The approximate running time of reels is the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | Sept. | 20 m | |
| Pathe Sound News | | 10 min | |
| Pathe Silent News | | 10 min | |
| Pathe Audio Review | | 11 min | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 6 min | |
| Grantland Rice Sportlights | | 10 min | |
| Talking Topics of the Day | | 7 min | |
| Knute Rockne Notre Dame | | | |
| Circus Capers Series of 8 | | | |
| 1. The Last Yard | Oct. | 15 | 1 reel Aug. 30 |
| 2. The Hidden Goal | Oct. | 15 | 1 reel Aug. 30 |
| 3. Flying Feet | Oct. | 15 | 1 reel Sept. 13 |
| 4. Touchdown | Oct. | 15 | 1 reel |
| 5. Two Minutes to Go | Oct. | 15 | 1 reel |
| 6. Backfield Aces | Oct. | 15 | 1 reel |

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| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All for Mabel | Carney-Wills | Oct. | 12 2 reels | Aug. 23 |
| *†§America or Bust | Daphne Pollard | July | 27 2 reels | June 21 |
| *†§Beauties, The | Hiatt-Kaley | June | 29 2 reels | |
| *†§Big Hearted | Harry Gribbon | June | 22 2 reels | June 28 |
| *†§Bess's Orders, The | Morgan-McPhail | Aug. | 31 2 reels | Aug. 2 |
| *†§Bugville Romance, A | Aesop Fable | June | 8 1 reel | June 21 |
| *†§Campus Favorites | Sportlight | June | 29 1 reel | July 5 |
| *†§Carnival Revue | Hiatt-Hughes | Aug. | 3 2 reels | July 19 |
| *†§Chasing Rainbows | Sportlight | Aug. | 10 1 reel | |
| *†§Champion Makers | Sportlight | June | 15 1 reel | June 21 |
| Circus Capers | Aesop Fable | | 10 | Oct. 4 |
| Cobb Goes Fishing | Sportlight | | 10 | Oct. 4 |
| *†§Drums of Fear | Vagabond Adventure Series | June | 29 1 reel | June 28 |
| *†§Deep South | Southern Songs | Aug. | 24 1 reel | June 28 |
| *†§Dude Ranching (A.T.) | Sportlight | Sept. | 21 1 reel | 10 Aug. 16 |
| Ebony Shrine | Vagabond Adv. Series | Sept. | 21 1 reel | May 31 |
| *†§Farm Feudery | Aesop Fable | Sept. | 14 1 reel | Sept. 20 |
| Frozen Frolics | Aesop Fable | Aug. | 31 1 reel | Sept. 13 |
| *†§Give Me Action | Manning-Holmes | Aug. | 17 2 reels | Aug. 9 |
| *†§Glacier's Secret, The | Vagabond Adventure Series | June | 1 1 reel | May 31 |
| *†§Gliding | Sportlight | | 10 | Sept. 27 |
| *†§Hearts and Hoofs | Rice-Knafe | Sept. | 7 2 reels | May 31 |
| *†§Hold the Baby | Agnew-Crane-McPhail | Aug. | 17 2 reels | |
| *†§Hooked | Sportlight | May | 10 1 reel | May 24 |
| *†§Hot Tamale | Aesop Fables | Aug. | 3 1 reel | Aug. 9 |
| *†§I'll Take That One | All Star | Oct. | 5 2 reels | |
| *†§Jungle Jazz | Aesop Fable | July | 6 1 reel | July 19 |
| *†§Jungle Terror | Vagabond Adv. Series | Oct. | 5 1 reel | Sept. 20 |
| *†§Kid the Kidder | Campus Comedy | | 2 reels | Sept. 20 |
| Lair of Chang How | Vagabond Adv. Series-Terriss | June | 15 2 reels | 18 June 7 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. | 17 1 reel | Aug. 23 |
| *†§Let 'Er Buck | Sportlight | July | 27 1 reel | Aug. 9 |
| *†§Live and Learn | McPhail-Deering | June | 15 2 reels | Aug. 2 |
| *†§Love's Memories (A.T.) | Song Sketch | Feb. | 16 1 reel | June 7 |
| *†§Love That Kills | Vagabond Adventure Series | Aug. | 24 1 reel | June 7 |
| *†§Mandalay | Song Sketch | Aug. | 24 1 reel | |
| *†§Mind Your Own Business | Agnew-Gulliver | July | 30 2 reels | 17 June 12 |
| Musical Beauty Shop | Melody Series | June | 1 2 reels | 18 June 7 |
| Neat and Tidy | All Star | Sept. | 28 2 reels | |
| *†§Night Walker, The | All Star | June | 8 2 reels | |
| *†§Night Clerk, The | All Star | Sept. | 6 2 reels | |
| *†§Night in a Dormitory, A | Ginger Rogers | Jan. | 3 1 reel | |
| *†On the Air (A.T.) | Topics of the Day | Jan. | 12 1 reel | Jan. 11 |
| *†§One Nutty Night, Comedy | | | 20 | |
| *†§Oom Pah Pah (A.T.) | Aesop Fable | May | 11 1 reel | June 7 |
| *†§Pathe Audio Review (A.T.) | Released Every Week | | 1 reel | |
| *†§Pathe Sound News | Released Twice Every Week | | 1 reel | |
| *†§Perfect Match, The (A.T.) | Butler Mayo | Apr. | 6 2 reels | Apr. 5 |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | May | 4 2 reels | May 10 |
| *†§Rich Uncles (A.T.) | Richard Carle | May | 11 1 reel | May 3 |
| *†§Ride 'Em Cowboy | White-Carney | Apr. | 13 2 reels | Apr. 3 |
| *†§Rose Robin | Aesop Fable | June | 22 1 reel | June 28 |
| *†§Royal Flush, A (A.T.) | All Star | Dec. | 19 2 reels | Aug. 30 |
| *†§Rubeville Nite Club (A.T.) | H B Warner | Jan. | 26 2 reels | Nov. 16 |
| *†§Sacred Fires | Vagabond Adventure Series | July | 27 1 reel | |
| *†§Satan's Fury (A.T.) | Vagabond Adventure | Sept. | 7 1 reel | Aug. 23 |
| Self Defense | Sportlight | Sept. | 7 1 reel | Sept. 13 |
| *†§Shiver (A.T.) | Aesop Fable | Jan. | 3 1 reel | Jan. 11 |
| *†§Singing Saps (A.T.) | Aesops Fables | Feb. | 2 1 reel | Feb. 8 |
| *†§Sixteen Sweeties (A.T.) | White-McNaughton | Apr. | 20 2 reels | Apr. 19 |
| Ski Hi Frolics | Sportlight | Aug. | 24 1 reel | |
| *†§Sky Skippers (A.T.) | Aesop Fables | Feb. | 16 1 reel | Feb. 15 |
| Snow Time | Aesop Fable | July | 20 1 reel | 8 July 26 |
| *†§Some Babies | Carle-Hiatt-Little Billy | Sept. | 21 2 reels | Nov. 16 |
| *†§Somewhere Out | Sportlight | July | 13 1 reel | Aug. 16 |
| *†§Songs of Mother | Song Sketch | Feb. | 2 1 reel | |
| *†§Spills and Thrills (A.T.) | Sportlight | Apr. | 6 1 reel | May 10 |
| *†§Splashing Through (A.T.) | Sportlight | Feb. | 23 1 reel | Apr. 12 |
| Sporting Brothers | Sports | June | 1 1 reel | Feb. 15 |
| Swell People | Del Farley-Harry Gribbon | Aug. | 24 2 reels | 8 June 7 |
| Temples of Silence | Vagabond Adv. Series-Terriss | July | 13 2 reels | 22 July 19 |
| *†§Tight Squeeze (A.T.) | LeMaire | Feb. | 2 2 reels | 10 July 19 |
| *†§Trumpeteer, The (A.T.) | Song Sketch | Jan. | 19 1 reel | Nov. 23 |
| Trying Them Out | All Star | | 1 reel | May 10 |
| Two Fresh Eggs | Al. St. John-Jimmie Aubrey | July | 25 2 reels | 17 June 7 |
| Two Plus Fours | Campus Comedy—Nat Carr-Thelma Hill | Aug. | 6 2 reels | 20 July 5 |
| *†§Venetian Nights | Vagabond Adventure | Aug. | 10 2 reels | 20 July 20 |
| *†§Voice of the Sea (A.T.) | Song Sketch | Aug. | 10 1 reel | Aug. 16 |
| *†§Western Whoopee (A.T.) | Aesop Fables | Apr. | 13 1 reel | May 3 |
| *†§What, No Bath! (A.T.) | Topics of the Day | Mar. | 9 1 reel | Apr. 19 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

# RKO

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Alias French Gertie (A.T.) | Daniels-Lyon | Apr. | 6416 | 65 | Apr. 19 |
| †§Beau Bandit (A.D.) | La Rocque-Kenyon | Mar. | 6126 | 60 | June 21 |
| *†§Case of Sergeant Grischa | Morris-Compson-Herahelt | Feb. | 6191 | 92 | Mar. 8 |
| *†§Conspiracy, The (A.T.) | Love-Trevor-Sparks | Aug. | 6450 | 71 | |
| †§Cuckoos, The (A.T.) | Wheeler-Woolsey | May | 9165 | 90 | Apr. 5 |
| *†§Dancehall (A.T.) | Olive Borden-Arthur Lake | | 6184 | 67 | |
| *†§Danger Lights | Wolheim-Armstrong-Arthur | Sept. | 7055 | 73 | |
| †§Dixiana | Bebe Daniels | Aug. | 9385 | 104 | July 26 |
| *†§Escape (A. T.) | All Star Cast | Sept. | 6345 | 70 | Sept. 13 |
| *†§Fall Guy, The (A.T.) | Mulhall-Clarke-Sparks | June | 6175 | 65 | May 31 |
| *†§Framed (A.T.) | Brent-Toomey | Mar. | 6111 | 86 | Feb. 15 |
| *†§Girl of Port (A.T.) | O'Neil-Sharland | Feb. | 6174 | 69 | Jan. 4 |
| *†§Half Marriage (A.T.) | Olive Borden-Farley | | 8481 | 71 | |
| *†§Half Shot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. | 7458 | 79 | Sept. 27 |
| †§He Knew Women (A.T.) | Sherman-Joyce | May | 6319 | 70 | Aug. 2 |
| *†§Hit the Deck (A.T.) | Dekle-Walker | Feb. | 9219 | 102 | Apr. 26 |
| *†§Inside the Lines (A.T.) | Compson-Forbes | July | 6652 | 75 | July 12 |
| *†§Jazz Heaven (A.T.) | Sally O'Neill-Brown | | 6383 | 69 | |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | Aug. | 6305 | 69 | July 19 |
| *†§Leatherneeking (A. T.) | Foy, Jr.-Rubin | Sept. | 7600 | 81 | Sept. 6 |
| †§Love Comes Along (A.T.) | Daniels-Hughes | Jan. | 7035 | 75 | Dec. 21 |
| *†§Lovin' the Ladies | Richard Dix | Apr. | 8138 | 88 | Feb. 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June | 6469 | 72 | May 31 |
| *†§Runaway Bride, The (A .T.) | Astor-Hughes | May | 8194 | 72 | May 31 |
| *†§Second Wife (A.T.) | Nagel-Lee | Feb. | 6086 | 80 | Feb. 15 |
| *†§Seven Keys to Baldpate (A.T.) | Dix-Seeger | Jan. | 6759 | 70 | Jan. 4 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Bunse | Aug. | 6727 | 75 | June 28 |
| *†§Shooting Straight (A.T.) | Dix-Lawlor | July | 6720 | 55 | July 12 |
| *†§Side Street (A.T.) | Three Moore Brothers | | 6969 | 75 | |
| *†§Tanned Legs (A.T.) | Arthur Lake-Clyde | | 8383 | 69 | |
| *†§The Delightful Rogue (A.T.) | Rod LaRocque-Rita Laroy | | 6606 | 72 | |
| *†§The Night Parade (A.T.) | H. Trevor-Dorothy Gulliver | | 6871 | 72 | |
| *†§The Vagabond Lover (A.T.) | Rudy Vallee | | 8220 | 68 | |
| *†§The Very Idea (A.T.) | Sally Blaine-Hugh Trevor | | 6139 | 67 | |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Check and Double Check (A.T.) | Amos 'n' Andy | Oct. | 25 | Oct. 4 |
| *†§Cimarron (A.T.) | Richard Dix | | | |
| *†§Ladies of the Port | Betty Compson | | 7741 | |
| *†Pay Off, The | Lowell Sherman | Oct. | 15 6377 | Sept. 13 |
| *†§Perfect Alibi, The (A. T.) | | | | |
| *†§Sensation (A.T.) | | | | |
| *†§Silver Horde (A. T.) | Brent-Wolheim | Oct. | 15 | Sept. 27 |
| *†§Upperworld (A.T.) | | Oct. | 25 | |

## SOUND SHORTS

| Title | Star | Length | Reviewed |
|---|---|---|---|
| *†§Age of Innocence, The (A.T.(F). | Paula Trueman | Jan. 5 | 1 reel |
| *†§Before Breakfast (A.T.)(F) | | Mar. 9 | 2 reels |
| Black and Tan | Duke Ellington & Orchestra | Feb. 9 | 1 reel |
| *†§Bobbed Wire (A. T.) | Dane-Arthur | | |
| *†§Brideoreem, The (A.T.)(F) | Marc Connelly | Feb. 2 | 1 reel |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. 1 | 2 reels June 21 |
| *†§Campus Sweethearts (A. T.)(F&D) | | Mar. 9 | 2 reels |
| *†§Cash and Marry (A.T.) | Vaughn-Cooke-Sargent | Mar. 16 | 2 reels |
| *†§Dear Slayer (A.T.) | Vaughn-Cooke | Mar. 2 | 2 reels Feb. 22 |
| *†§Eventually But Not Now (A.T.) (F&D) | Vaughn-Cooke | Apr. 13 | 2 reels Apr. 19 |
| *†§Fair Dexter, The (A. T.) (F&D) | | Jan. 8 | 1 reel |
| *†§General Ginsburg (A.T.) (F) | Nat Carr | Apr. 13 | 2 reels |
| *†§Golf Specialist, The | W. C. Fields | Aug. 19 | 2 reels July 5 |
| *†§Good Time Kenneth | Marc Connelly | July 20 | 1 reel Aug. 5 |
| *†§Gunpoet Ginsburg (A.T.) (F) | Nat Carr | Jan. 12 | 2 reels Nov. 5 |
| *†§Guest, The (A. T.) (F&D) | Marc Connelly | May 25 | 1 reel |
| *†§Her Bridge (A. T.) (F&D) | | May 11 | 2 reels Aug. 16 |
| Hummanettes No. 1 | Benny Robin | | 1 reel July 5 |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. 30 | 2 reels May 3 |
| *†§Lost and Faundered (A. T.) (F&D) | Vaughn-Cooke | Jan. 19 | 2 reels |
| *†§Magnate, The (A. T.) (F&D) | Marc Connelly | Mar. 30 | 1 reel |
| *†§Men Without Skirts (A.T.) | Dane-Arthur | Aug. | 2 reels July 5 |
| *†§Mickey's Champs (A. T.) (F&D) | Mickey Yule | Feb. 2 | 2 reels |
| *†§Mickey's Luck (A. T.) (F&D) | Mickey Yule | Mar. 30 | 2 reels Apr. 12 |
| *†§Mickey's Master Mind (A. T.) (F&D) | Mickey Yule | Mar. 2 | 2 reels |
| *†§Mickey's Merry Men (A. T.) (F&D) | Mickey Yule | July 20 | 2 reels Aug. 16 |
| *†§Mickey's Musketeers (A.T.) | | | 2 reels Aug. 16 |
| *†§Mickey's Strategy (A. T.) (F&D) | Mickey Yule | Jan. 5 | 2 reels |
| *†§Mickey's Winners (A. T.) (F&D) | Mickey Yule | Aug. 17 | 2 reels |
| *†§Mickey the Romeo (A. T.) (F&D) | Mickey Yule | June 22 | 2 reels |
| *†§Mickey the Whirlwind (A.T.) (F&D) | Mickey Yule | Apr. 27 | 2 reels |
| *†§Mickey the Warrier | Mickey Yule | May 25 | 2 reels |
| *†§Museum, The | Toby the Pup | Aug. 19 | 1 reel May 24 |
| *†Off to Peoria (A.T.) | Nick & Tony | July 13 | 2 reels June 14 |
| *†Old Bill's Christmas (A.T.) | | Feb. 8 | 2 reels Dec. 14 |
| *†§Old Vamps for New (A. T.) | Vaughn-Cooke | Feb. 2 | 2 reels Jan. 25 |
| **†§Paleoks Fivine School (A.T.) | | June 22 | 1 reel |
| **†§Pair on the Deep, A | Clark & McCullough | Sept. 1 | 2 reels July 5 |
| *†§Pure and Simple | Louise Fazenda | Sept. 15 | 2 reels |
| *†§Setting Sen, The (A.T.) | Vaugnn-Cooke | Feb. 15 | 2 reels Feb. 8 |
| *†§Blessing Cuties (A.T.) | Alberta Vaughn | Jan. 5 | 2 reels Dec. 28 |
| Society Bees Spaghetti | Nick and Tony | Sept. 15 | 2 reels Sept. 27 |
| **†§Strange Interview, The (A.T. (F) | Sherwin-Knowles | Mar. 2 | 1 reel |
| *†§Toby the Fiddler (A.T.) | | Sept. 1 | 1 reel |
| Toby, the Miner | | | |
| *†§Who's Got the Body (A.T.). | Nick & Tony | Aug. 3 | 2 reels May 24 |

# SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| **†§Big Fight, The (A.T.) | William-Lane | Sept. 1 | 5850 | 85 | Apr 19 |
| **†§Blaze O'Glory | Eddie Dowling-S. Compson | Jan. 1 | 8800 | 90 | Dec. 14/29 |
| *†§Charge of the Light Brigade | McLaglen-Hume | Dec. | 15 | 6850 | 100 |
| *†Cock O' the Walk (A.T.) | J. Schildkraut-Lov | May | 15 | 7200 | 90 Apr. 19 |
| *†§Costalle Case | Tom Moore-Lola Lane | Nov. 1 | 7000 | 80 | |
| *†§Dude Wrangler, The (A.T.) | Durvea-Saqueite | June 1 | 6200 | 60 | May 24 |
| **†§Great Gabbo | E. Von Stroheim-S. Compson | Jan. 1 | 9050 | 100 | Sept. 21/29 |
| *†§Hello Sister (A. T.) | Hughes-Borden | Feb. 1 | 9500 | 105 | Apr. 5 |
| *†§Once a Gentleman (A.T.) | Horton-Wilson | Sept. 1 | | | June 21 |
| *†§Rene (A.T.) | Reland-Thomson-Love | Oct. 1 | | | |
| *†§Rogue of the Rio Grande | Hatton-Loy-Bohr | Oct. 15 | 7000 | 70 | |
| **†Talk of Hollywood | Nat Carr-Fay Marbé | Mar. 1 | 6500 | 72 | Dec. 21/29 |
| **†Up The Congo | Travel Lecture | Feb. 1 | 6800 | 82 | |
| **†What a Man (A.T.) | Denny-Seeger | June 1 | 7000 | 79 | Mar. 29 |

# STATE RIGHTS

## FEATURES

| Title | Star | Dist'r | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Across the World (A.D.) | Martin Johnson | Talk. Pic. Epics | Nat set | 6360 | 98 | Jan. 25 |
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. 1 | 8900 | 73 | June 21 |
| Aime de Ganche | Special Cast | Edw. L. Klein | | | | Sept. 8 |
| Asphalt | Froelish-Amaee | Allied Film | Mar. 15 | 6 reels | 85 | May 10 |
| *†§Because I Love You | Mady Christians | Amer. Dem. Film | Jan. 24 | 9000 | 100 | Feb. 8 |
| *†§Bottom of the World | | Talk. Pic Epics | Sept. 1 | 5800 | 62 | |
| *†§Bride 66 (P.T.) | Veidt-Brink | Amer. Angle | Apr. 6 | | 100 | Apr. 14 |
| *†§Bright Eyes | Balfour-Trevor | New Era | July | 10 | 6860 | 78 July 5 |
| *†§Burning Heart, The | Christians-Froelich | Harold Auten | May | 10 | 8372 | 88 May 24 |
| *†§Call of Circus (A.T.) (D.F.) | Bushman Clayton Burr | | Jan. | 15 | 5468 | 61 Jan. 18 |
| *Canyon of Missing Men | Tom Tyler | Syndicate | June | 1 | 4742 | 60 Aug. 2 |
| Caught in Berlin Underworld | Fritz Kortner | | | | | Feb. 15 |
| Chess Player, The | Jehanne-Blanchard | Unusual Pict. | | | | |
| *†Civilization | Hickman-Markey | Amer. Trad. Assn. | | | | |
| *†§Clancy in Wall Street (A.T.) | Murray-Littlefield | Aristocrat | Mar. | 7 | 6127 | Mar. 1 |
| *†§Code of the West | Bob Custer | Syndicate | | | 67 | |
| *†§Constant Nymph, The | Ivor Novello | Big Three Exc. | Aug. | 17 | 7800 | 87 July 6 |
| †§Dawn Optimists | Special cast | New Era | Feb. | 8 | | Feb. 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | Jan. 11 |
| *†§Covered Wagon Trail | Bob Custer | Syndicate | Dec. | 29 | 4617 | 52 Mar. 17 |
| *†§Danger Man, The (P.T.) | Chas. Hutchinson | Cosmos | May | 20 | 6516 | 82 May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | Mar. 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Biltmore Prod. | Jan. | 5 | 5480 | 60 Dec. 14 |
| Docks of Hamburg | Jugo-Fritsch | Ufa | | | | |
| *†§Drifters | Harold Autea | | | | 40 | July 5 |
| *†§Escaped from Dartmeer | Bering-Henning | Harold Autea | Apr. | 11 | 7529 | 70 Apr. 19 |
| Eternal Feels | Thomas-Nell-Davis | Judea Films | Sept. | 23 | 6120 | 68 Sept. 6 |
| Farmer's Wife | Allied | Allied | Jan. | 4 | 6845 | 79 Jan. 18 |
| Figare | | Franco-American Net Set. | 6360 | | 71 | Dec. 7 |
| *†§Heart's Melody (A. T.) (F & D) | Fritsch-Parlo | Ufa Film | | | | |
| Her Unborn Child (F & D) | Special Cast | Windsor | | | | |
| Hungarian Nights | Special Cast | mAer. Gen. Film Co. | Aug. | 5/29 | 8 reels | June 14 |
| Hunted Men | Bob Steele | Syndicate | Apr. | 4853 | | |
| *†§Hunting Tigers in India | Travel | Talking Pic. Epics | Dec. | 97650 | 65 | Dec. 14 |
| *†Immortal Vagabond (A.T.) | Hand-Froelich | Ufa Film | | | | |
| In the South Seas with Mr. and Mrs. | Pinchot | Talk Pict. Epics | Sept. | 5 | 5536 | May 31 |
| *†Illegal | African Hunt | Congo Pict. Ltd. | Apr. | 13 | 7776 | 86 Apr. 26 |
| Jade Casket, The | French Cast | Cosmos | | | 5800 | |
| *†§Jazz Cinderella | M. Ley-J. Robards | Chesterfield | Aug. | 14 | 6181 | 68 Sept. 20 |
| *†June and the Peycock (A.T.) | Sara Allonne | Harold Auten | June | 27 | 9100 | July 5 |
| *†§Just Off Broadway | O. Keith-A. Christy | Chesterfield | Mar. | 15 | 7650 | 85 Dec. 14 |
| †§Ladies in Love (A.T.) | Day-Walker | Chesterfield | May | 17 | 6095 | 69 May 3 |
| *†§Last Dance, The (A.T.) | Reveolds-Robards | Audible | Mar. | 8 | 5825 | 65 Mar. 29 |
| *Lone Horseman | Tom Tyler | Syndicate | Nov. | 1 | '28 4739 | 53 Aug. 2 |
| *†§Lonesome Trail | C. Delaney-V. Brown | Faire | | | | |
| *†§Lost Gods (A.T.) | Talk Pic. Epics | | Sept. | 1 | 4800 | 58 July 19 |
| Lost Patrol | Pro Patria | Not Set | | | 5100 | 57 Dec. 21 |
| *†§Love at First Sight (A.T.) | Keaner-Fester | Chesterfield | Feb. | 15 | 6039 | 66 Feb. 1 |
| *†§Made to Order | Julian Eltinge | Jesse Weil | | | 6240 | Jan. 25 |
| *†§Madonna of the Sleeping Cars | Claude Franc | Little Playhouse Film Co. | | | | Oct. 19 |
| *†§Manaxman, The | Carl Brisson | 6800 | Dec. | 21 | Ufa | Dec. 14 |
| Melody of the Heart | | Ufa Film | Aug. | 29 | Eng. 8061 | 90 Sept. 6 |
| | | | | | Germ. 8543 | |
| Mystery at the Villa Rose | Trevor-Baring | Harold Auten | May | 31 | 9000 | 100 mins. |
| *†§Mysteries of Nature | | Ufa | | | 71 | |
| *†§Overland Sound | Leo Maloney | Raytone | Apr. | 15 | 5040 | 56 Mar. 29 |
| *†Overland Bound (A.T.) | Perrin-Ray | Raytone | Apr. | 15 | 5040 | 56 Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Syndicate | Mar. | 1 | 4700 | 52 Mar. 29 |
| Passion Song, The | Olmated-N. Beery | Excellent | | | 5050 | 56 |
| Peacock Fan, The | Dorothy Dwan | Chesterfield | | | 5400 | 60 |
| Poor Millionaire | Talmadge-Haward | Biltmore | Apr. | 7 | 5200 | 58 May 17 |
| Peri | Special Cast | Ufa Films | | | | |
| *†§Rampant Age (A.T.) (D.F.) | Murray-Kennedy | Continental | Jan. | 15 | 5743 | 64 Jan. 18 |
| *†§Rasputin, the Holy Devil | Special Cast | Martin Berger | | | | Aug. 30 |
| Riders of the Rio Grande | Bob Custer | Syn. Pictures | Sept. | 29 | 5223 | June 28 |
| *†§Romance of West | Jack Perrin | Jack Trag | June | 15 | 5494 | 61 Aug. 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | | | Oct. 12 |
| Sea Fury | Mildred Harris | Tom White | | | Not Set 5200 | 56 Dec. 7 |
| *†§Slums of Tokio | Japanese Cast | Movlegraphs | | | | |
| Smoke Bellew | Conway Tearle | First Division | | | 8605 | 73 |
| *†§Sombras de Gloria | Jase Bohr | Sono Art World Wide | | | | Feb. 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | | | 6300 | 70 |
| Stampede | Native Cast | Harold Autea | Apr. | 26 | 7540 | 80 May 3 |
| Strange Case of District Attorney | | Unusual Photoplay | Mar. | | 6900 | Mar. 22 |
| Three Outcasts, The | Yakima Canutt | Wara | Mar | 7 | 5 reels | Oct. 18 |
| *†§Throw of the Dice | Seeta Dvi | Hollywood Pic. | Dec. | 29 | 6700 | May 31 |
| Thunder God | Cornelius Keefe | Crescent | | | 5917 | 66 |
| *†§Treasure, The | | Film Arts Guild | | | | Nov. 30 |
| Western Honor | Bob Steele | Syndicate | Mar. | | 4849 | 50 May 17 |
| *†§West of Reckles (A.T.) (D) | Art Mix | World Art | Jan. | 18 | 5100 | 68 Aug. 9 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | Mar. 1 |
| *†§White Devil (P.T.) (F & D) | Mosjukin-Degever | UFA Films | | | | |
| Why Cry at Parting | Haim-Gralis | International | | | 7000 | 78 Feb. 22 |
| **†Women Who Was Forgotten (A.D.) | Belle Bennett | State Cinema | Jan. | 1 | 7580 | 65 Jan. 25 |
| Wonderful Lies of Nina Petrowna | Helm-Ward | Allied Films | May | 30 | 6 reels | 80 June 14 |
| Worldly Goods | Kirkwood-Kennedy | Continental | Aug. | 1 | 8065 | 85 Aug. 9 |
| *†Yiddisha Song, The (A.T.) | Mar Simek | Judea Films | | | 4000 | |
| Young Woodley | All English Cast | Harold Auten | Sept. | 26 | 7600 | 73 Oct. 4 |

## Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Ape, The (A.T.) | | Liberty Prod. | | | |
| *†§Body, Soul and Drags | | | | | |
| *†§Breezy Bill | Bob Steele | Syndicate | | 4500 50 | Sept. 20 |
| †§Burned Evidence (F) | | Continental | | | |
| Buying a Wife | Special Cast | Aff. European | | 7 reels | |
| *†§Clown, The (F) | | Continental | | | |
| *§†Comeback, The (A.T.) | | Majestic | | | |
| Convict's Code, The | Cullen Dandis | Syndicate | | 56 | Oct. 4 |
| *†§Dancing Fathers (A.T.) | | | | | |
| *†§Davy Jones Locker (A.T.) | | Liberty Prod. | | | |
| *†§Der Tiger Von Berlin | Susa-Fronk | Ufa Film | | 55 | Sept. 27 |
| *†§Divorce Question, The (A.T.) | | Majestic | | | |
| Duty to be Silent | Merla Albane | Aff. European | | 6 reels | |
| *†§East Lynne (A.T.) | | Liberty Prod. | | | |
| *†§East of Asia (A.T.) | | Liberty Prod. | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | |
| Escape to the New World, The | Lyon-Prevost | Pioneer | | | |
| Full Dressed Thieves | Nils Asther | Aff. European | | 7 reels | |
| German Underworld | Special Cast | Aff. European | | 7 reels | |
| Great Unknown, The | John Loder | Aff. European | | 8 reels | |
| *†§Hall the Women (A.T.) | | Majestic | | | |
| Her Viennese Lover | Asther-Nolan | Aff. European | | 8 reels | |
| *†§In Oklahoma (A.T.) | | | | | |
| *†§Life For Sale, A (F) | | Continental | | | |
| Lonesome Trail | | Syndicate | | | Sept. 13 |
| Milak of the Snowlands | Special Cast | Allied | | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | | |
| *†§Mother's Millions (A.T.) | | Liberty Prod. | | | |
| Our Daily Bread | Mary Nolan | Aff. European | | 7 reels | |
| *†§Price Mark, The (A.T.) | | Majestic | | | |
| *†§Red Kisses (A.T.) | | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | | | | |
| *†§Second Honeymoon, The (F) | | Continental | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | | |
| *†§Smart Woman (A.T.) | | Majestic | | | |
| *†§Thou Shalt Not Squeal (A.T.) | | | | | |
| *†§Today (A.T.) | Nagel-Owen | Majestic | | | |
| *†§Trap, The (A.T.) | | Majestic | | | |
| *†§Unforbidden Sin, The (F) | | Continental | | | |
| Unholy Love | Wegener-Petrovitch | Aff. European | | | |
| When Duty Calls | Special Cast | Allied | | 6714 feet | |
| Wild Men of Kalihari | Denver African Exp. | Talk. Pict. Epics | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | |

## SOUND SHORTS

| Title | Star | Distributer | Length | Reviewed |
|---|---|---|---|---|
| *†§Across the World | | Talk. Pictures Epics | 2 reels (serial) | Aug. 2 |
| *†§Anywhere By Air | | Visugraph | 2 reels | May 17 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | |
|---|---|---|---|---|---|---|
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbee | 2 reels | | | |
| *†Barn Dance | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | | | |
| Besides the Western Sea | | Castle Films | 1 reel | | | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | | | |
| *†§Bring On the Bride (A.T.) | | Elbee | 2 reels | Nov. | 8 | |
| *†§Broken Doll, The (A.T.) | Sadie Sanks | Judea Films | 1 reel | | | |
| *†Chain Gang, The | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | | | |
| †Conquest of the Cascades | Educational | Gen. Electric Co. | | Apr. | 19 | |
| Coast to Coast | Talker | Visugraphic | 2 reels | Aug. | 30 | |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | | | |
| *†§Frieod Husband (A.T.) | | Burr | 2 reels | | | |
| *†§Frost and Old Lace | | Ufa | 1 reel | Sept. | 20 | |
| *†Galloping Gaucha | Mickey Mouse Cartoon | Celebrity Prod. | Feb. 11 reel | | | |
| Jewish Melody | Cantor Weidman | Judea Films, Inc. | 1 reel | | | |
| *†Jungle Rythm | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | Jan. | 11 | |
| *†Just Mickey | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | | | |
| *§†Kiddie Cabaret | | Mayfair | 2 reels | Aar. | 29 | |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | | | |
| Land of Freedom | Seymour Reizteit | Judea Films, Inc. | 2 reels | | | |
| *†§Mai-Ko Mashma-Lou (A.T.) | Harry Feld | Judea Films | | | | |
| *†§Mawas (P.T.) | | Capital Prod. | 3½ reels | June | 7 | |
| *†§Measuring Time | | Ufa Film | 7 | Sept. | 27 | |
| *§Meet the Family (F) | Harry Delt | Elbee | 2 reels | | | |
| *†Mickey's Concert | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | | | |
| *†§Monkey Squawks (A.T.) | | Surr | | | | |
| Natascha | Pinchus Lavende | Judea Films, Inc. | 2 reels | | | |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 1900 | | | |
| *†Plane Crazy | Mickey Mouse Cartoon | Celebrity Prod. | Jan. 1 reel | | | |
| *†Plow Boy | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | | | |
| Sailors' Sweetheart | Hymie Jacobson | Judea Films, Inc. | 2 reels | | | |
| *†§Shoemaker's Romance (A.T.) | Special Cast | Judea Films | 1900 | | | |
| *†§Should I | Charles Lawmar | Advance Trailer | | May | 17 | |
| *†§Signed, Sealed & Delivered (A.T.) | | Surr | | | | |
| *†§Sixty Minutes From Broadway | Color Novelty | Castle | 1 reel | | | |
| *†§Style and Clubs (A.T.) | Marty Barratz | Judea Films | 2000 | | | |
| *†§Summer Harmonies | Song Cartoon | Blesphone | 1 reel | Oct. | 8 | |
| *†Tee Time | Felix the Cat | Copley Films | 1 reel | Apr. | 8 | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. | 9 | |
| *†When the Cat's Away | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | | | |
| *†Wild Waves | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | Jan. | 11 | |

## TIFFANY

### FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A. T.) | Armida-Terry | May | 1845 | 85 | May 31 |
| *†§Borrowed Wives | Rex Lease | Sept. | 5580 | 62 | Aug. 30 |
| *†§High Treason (A.T.) | Hume-Thomas | Mar. | 6210 | 69 | June 7 |
| *†§Hat Curves (A.T.) | Rubin-Lease-Day | June | 7899 | 88 | July 12 |
| *†§Journey's End (A.T.) | Colin Clive | May | 11418 | 130 | Apr. 12 |
| *†§Just Like Heaven (A. T.) | Louise-Newell | July | 5850 | 65 | Oct. 11 |
| *†§Kathleen Mavourneen (A.T.) | O'Neil-Delaney | June | 6162 | 69 | Aug. 2 |
| *†§Mamba (A.T.) | Hershelt-Beardman-Forbes | Mar. | 6183 | 69 | Mar. 15 |
| *†§Medicine Man, The (A.T.) | Benny-Branson | June | 6210 | 80 | June 21 |
| *†§Near Rainbow's End (A.T.) | Steele-Lorraine | June | 5916 | 65 | July 5 |
| Reviewed as "Dangerous Business" issue Dec. 21, 1929 | | | | | |
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Sept. | 5850 | 65 | Aug. 30 |
| *†§Party Girl (A.T.) | Doug Fairbanks, Jr. | Jan. 1, 1930 | 6750 | 75 | Dec. 21 |
| *†§Peacock Alley (A.T.) | Mae Murray | Jan. | 6060 | 67 | Feb. 8 |
| *†§Sunshine Skits | Benny Rubin | May | 6994 | 78 | May 24 |
| *†§Swellhead (A. T.) | Gleason-Shilling-Walker | Mar. | 7640 | 78 | Apr. 26 |
| Thoroughbred | Garon-Barry | Aug. | 5425 | 50 | Aug. 23 |
| *†§Trappers Three (A.T.) | Chase-Gulliver | Feb. | 7239 | 80 | Feb. 22 |
| *†§Wings of Advanture | Rex Lease | June | 5050 | 56 | Aug. 9 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha Oe | Torres & Lyon | | | |
| Arctic Patrol, The | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |
| Branded Men | Rex Lease | | | |
| Caught Cheating | Sidney-Murray | | | |
| Circus Parade | | | | |
| Danger Signal | | | | |
| Drums of Jeopardy | | | | |
| Extravagance | June Collyer | | | Sept. 20 |
| Fighting Grin, The | Rex Lease | | | |
| Ghost Ship, The | | | | |
| Girl of the Limerlost, A | | | | |
| *†§Headin' North (A.T.) | Bob Steele | | | |
| Hi-Jack | | | | |
| Keeper of the Sees, The | | | | |
| *†§Land of Missing Men (A.T.) | Bob Steele | | | |
| Lasca | | | | |
| Lawless Valley | Rex Lease | | | |
| Leftover Ladies | | | | |
| Lure of the Yukon, The | | | | |
| Moran of the Lady Letty | | | | |
| *†§Paradise Island (A.T.) | Harlan-Day | not set | | July 5 |
| *†§Ridin' Fool, The (A.T.) | Bob Steele | | | |
| Roaring Barrier | | | | |
| She Got What She Wanted | Compson-Tracy | | | |
| Single Sin, Th | June Collyer | | | |
| Steel | | | | |
| †§Sunrise Trail, The (A.T.) | Bob Steele | | | |
| The Barbarian | | | | |
| The Oilbwy | | | | |
| Third Alarm, The | James Hall-Hershelt-Louise | | | |
| Thundering Hoofs | Rex Lease | | | |
| *†§Under Montana Skies | Harlan-Gulliver | | | |
| Unpardonable Sin | | | | |
| Utah Kid | | | | |
| Wild Youth | | | | |

### SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Blimp Mystery, The | | | | Sept. 27 |
| Classics in Slang Series | H. C. Witwar's | | 2 reels | |
| Color Symphonies Series | In Technicolor | | 1 reel | |
| *§Cossack's Bride, The | Color Symphony | Jan. 25 | 1 reel | Feb. 22 |
| *†§Enchanted Forest The (A.T.) | | Dec. 27,'29 | 1 reel | May 31 |
| Fire Whisppers, The | | | | Sept. 27 |
| *†§In Old Madrid | Color Symphony | Feb. 10 | 1 reel | |
| *†§Jungle Drums | Colortone | Oct. 24,'29 | 2 reels | Dec. 28 |
| Kentucky Jubilee Singers | Series of 3 | | 2 reels | |
| *†§Kentucky Jubilee Singers | Series of 3 | | 1 reel | |
| Little Big House, The | Chimp Comedy | | | Oct. 4 |
| Little Covered Wagon | Chimp Comedy | | 2 reels | Aug. 30 |
| *†§Melodie | Color Symphony | | 1 reel | |
| Musical Fantasies | Series of 6 | | 1 reel | |
| *†§On the Plantation | Forbes Randolph Singers | | 2 reels | May 10 |
| Rolling Stone Series | 6 Color Travels | | 1 reel | Sept. 6 |
| Tiffany Chimp Series | 6 Monkey Domedies | | 2 reels | |

| | | | | | | |
|---|---|---|---|---|---|---|
| Voice of Hollywood Series | Station S-T-A-R | | 26 | 1 reel each | | |
| No. 8 | Ben Turpin | | | | Apr. | 26 |
| No. 9 | Wesley Barry | | | | Apr. | 19 |
| No. 11 | Billy Sevan | | | | May | 24 |
| No. 12 | Lloyd Hamilton | | | | May | 31 |
| No. 13 | Geo. K. Arthur | | | | July | 19 |
| No. 14 | Joe Cobb | | | | Aug. | 9 |
| No. 15 | Ruth Roland | | | | July | 12 |
| No. 16 | Neil Hamilton | Aug. | 10 | | | |
| No. 17 | Laura La Plante | Aug. | 20 | | | |
| No. 18 | Gleason & Armstrong | Sept. | 11 | | | |
| No. 19 | Johnny Hines | | | | | |

## UNITED ARTISTS

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bad One, The (A. T.) | Del Rio-Lowe | May | 5 6673 | 74 | Mar. 22 |
| *†§Be Yourself (A.T.) (F) | Fannie Brice | Feb. | 8 5877 | 67 | Feb. 1 |
| *†§Eyes of the World (A.T.) | Morkel-Holland | Aug. | 30 7272 | 81 | Aug. 23 |
| *†§Hell Harbor (A.T.) | Velez-Hersholt | Mar. | 22 8354 | 92 | Mar. 8 |
| *†§Lummox (A. T.) (F) | Westover-Lyon | Jan. | 18 7533 | 84 | Feb. 15 |
| *§One Romantic Night A. T.) | Olish-Nagel-La Rocque | Apr. | 12 8592 | 72 | Mar. 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. | 1 8225 | 91 | Feb. 22 |
| †§Raffles (A. T.) | Ronald Colman | July | 26 6509 | 70 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. | 13 8128 | 80 | Sept. 20 |

### COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Abraham Lincoln (A. T.) | Walter Huston | Nov. | 29 8704 | Aug. 23 |
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. | 15 | |
| *†§City Lights (F) | Charlie Chaplin | | | |
| *†§Du Barry, Woman of Passion (A. T.) | Norma Talmadge | Oct. | 11 8291 | |
| *†§Escapade | Evelyn Laye | Jan. | 10 | |
| Kiki (A.T.) | Mary Pickford | | | |
| *†Hell's Angels (F) | Lyon-Hall-Harlow | | | June 7 |
| *†§Lottery Bride, The (A.T.) | MacDonald-Garrick | Oct. | 25 7472 | |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | Feb. | 21 | |
| *†§Sons O' Guns (A.T.) | Al Jolson | | | |
| †§Whoopee (A. T.) | Eddie Cantor | Sept. | 27 8393 | July 12 |

### SOUND SHORTS

| | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Glorious Vamps (A.T.) | Bobby Watson | Jan. | 25 852 | Jan. 25 |
| *†§Second Hungarian Rhapsody | | May | 24 895 | July 19 |
| *†§The Americans Come (A.T.) | Otto Matieson | Aug. | 2 978 | |
| *†Wizard's Apprentice | | Apr. | 26 840 | Sept. 20 |
| *†§Zampa (A.T.) | | Sept. | 6 1 reel | Sept. 6 |

## UNIVERSAL

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§All Quiet on Western Front (A. T.) | Wolheim-Ayres-Wray | Aug. | 24 12423 | 138 | Apr. 26 |
| Big Timber (Re-issue) | William Desmond | Mar. | 30 4380 | | |
| *†§Burning Trail (Reissue) | Wm. Desmond | July | 26 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Apr. | 20 7519 | 83 | Apr. 5 |
| *†§Climax, The (A. T.) | Crawford-Hershelt | Jan. | 26 5745 | 65 | Mar. 29 |
| *†§Cohens and the Kellys in Scotland, The | Sidney-Murray | Mar. | 17 7800 | 92 | Mar. 15 |
| *§Concentratin' Kid (A.T.) | Hoot Gibson | | | | |
| *†§Czar of Broadway (A.T.) | Wray-Compson-Harron | May | 23 7314 | 81 | Apr. 26 |
| *§Dames Ahoy (A.T.) | Glenn Tryon | Feb. | 8 6773 | 68 | Feb. 8 |
| *†§Devil's Pit, The | Special Cast | Mar. | 8 6268 | 69 | Apr. 27 |
| Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue | | | | | |
| *†§Embarrassing Moments (A.T) | Reginald Denny | Feb. | 2 5230 | 58 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Apr. | 6 6763 | 75 | Dec. 21 |
| Flying Hoofs | Jack Hoxie | Feb. | 2 3852 | 43 | |
| *†§Hell's Heroes | Bickford-Hatton | Jan. | 8 6148 | 70 | Dec. 21 |
| *§Hide-Out (A. T.) | Murray-Crawford | Mar. | 30 5299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. | 17 9103 | 102 | Apr. 6 |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. | 1 7897 | 87 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. | 2 5785 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Hoot Gibson | Feb. | 16 5784 | 64 | Feb. 15 |
| *†§Mountain Justice | Ken Maynard | May | 4 8748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. | 12 5609 | 62 | Dec. 28 |
| *†§Outside the Law (A.T.) | Nolan-Robinson | Sept. | 18 7114 | 78 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. | 19 5900 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Hoot Gibson | Apr. | 27 6044 | 67 | May 24 |
| *†§Song of the Caballero | Ken Maynard | June | 29 8524 | 73 | July 19 |
| *†§Sons of the Saddle | Ken Maynard | Aug. | 3 6872 | 78 | Aug. 9 |
| *†§Spurs (A.T.) | Hoot Gibson | Aug. | 24 5303 | 58 | Sept. 6 |
| *†§Storm, The (A. T.) | Special Cast | Aug. | 18 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. | 23 5198 | 87 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June | 1 3482 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb. | 25 5025 | 50 | Jan. 4 |
| *†§What Man Want | All Star | July | 31 8041 | 67 | Sept. 6 |
| *†White Hell of Pitz Pala | Special Cast | June | 1 7727 | 88 | may 10 |
| White Outlaw, The (Reissue) | Jack Hoxie | May | 25 4541 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June | 8 8529 | 73 | July 19 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *§A Lady Surrenders | Tobin-Nagel | Oct. | 8 8485 | Sept. 27 |
| *§Blind Husbands (A.T.) | | | | |
| *§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Loff | Nov. | 10 | Oct. 4 |
| *§Cat Creeps (A.T.) | Twelvetrees-Hersholt-Hackett | | | Sept. 20 |
| *§Cohens & Kellys Hunting Big Game in Africa (A.T.) | Sidney-Murray | | | |
| *§Dracula (A.T.) | Bela Lugosi | | | |
| *§East West (A.T.) | Lupe Velez-Lew Ayres | Oct. | 23 | Sept. 27 |
| *†Hunchback of Notre Dame (A.T.) | | | | |
| *§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-Hebert | Oct. | 6 | |
| *†Marry-Go-Round (A.T.) | Loff-Boles | | | |
| *§Ourang | Dorothy Janis | | | |
| *§Resurrection (A.T.) | Boles-Velez | | | |
| †§Saint Johnson (A.T.) | Ayres-Wray | | | |
| *§Sea Amazins Thirst (A.T.) | Langdon-Love-Summerville | | | |
| †§Strictly Dishonorable (A.T.) | John Boles | | | |
| *§Half Gods (A.T.) | | | | |

### SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Alias the Sandlt | Bobbie Nelson | May | 17 2 reels | Apr. 19 |
| All Wat | Sid Saylor | | 2 reels | May 24 |
| Anthony & Cleopatra (reissue) | | May | 25 1 reel | |
| Badge of Bravery | Ted Carson | Feb. | 8 2 reels | Jan. 11 |
| Bashful Whirlwind (Reissue) | Edmund Cobb | Aug. | 30 2 reels | |
| Battling Kid, The | Bobbie Nelson | June | 14 2 reels | May 24 |
| Beauty Parade, The | Arthur Lake | July | 2 2 reels | June 7 |
| Benjamin Franklin (Reissue) | | June | 23 1 reel | |
| Boundary Line, The (Reissue) | Fred Humes | July | 5 2 reels | |
| Close Call (Reissue) | Edmund Cobb | Aug. | 2 2 reels | |
| Columbus & Isabella (reissue) | | June | 9 1 reel | |
| Crimson Courage | Ted Carson | Mar. | 8 2 reels | Feb 1 |
| Crooked Trails | Ted Carson | May | 9 2 reels | Mar. 29 |
| Danger Claim, The | Bobbie Nelson | Mar. | 22 2 reels | Feb. 15 |
| Fighting Terror (Reissue) | Billie Sullivan | July | 18 | |
| Follow Me | Arthur Lake | Apr. | 30 2 reels | Apr. 5 |
| Foul Ball | Sid Saylor | Apr. | 18 1 reel | Mar. 15 |
| French Leave | Sid Saylor | Mar. | 19 2 reels | Mar 8 |
| Getting the Air | Arthur Lake | Mar. | 8 2 reels | Feb. 1 |
| Her Bashful Beau | Arthur Lake | June | 11 2 reels | May 24 |
| His Girl's Wedding | Arthur Lake | July | 23 2 reels | June 28 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | |
|---|---|---|---|---|---|---|
| Kenaty Fair | Oswald Cartoon | Jne. | 6 | 1 reel | Dec. | 7 |
| Last Stand | Bobbie Nelson | Jan. | 25 | 2 reels | Dec. | 21 |
| Law in the Saddle | Ted Corson | Apr. | 5 | 2 reels | Mar. | 1 |
| Lightning Rider, The | Ted Carson | Aug. | 23 | 2 reels | July | 19 |
| Make It Snappy | Bid Saylor | Feb. | 12 | 2 reels | Jan. | 18 |
| Man Hunter, The | Ted Carson | July | 26 | 2 reels | July | 5 |
| Matter of Policy | Edwards | Jan. | 13 | 1 reel | | |
| Milky Way (Reissue) | Charlie Puffy | Mar. | 10 | 1 reel | | |
| Omar Khayam (Reissue) | | July | 14 | 1 reel | | |
| One Wet Night | Rensh-Edwards | Feb. | 24 | 1 reel | | |
| Paul Revere (Reissue) | | Aug. | 18 | 1 reel | | |
| Peekaboo | Arthur Lake | July | 9 | 2 reels | June | 7 |
| Plane Crazy | Sid Saylor | Aug. | 9 | 2 reels | July | 19 |
| Pony Express Kid, The | Edmund Cobb | May | 21 | 2 reels | Apr. | 26 |
| Pool of Honor | Bobbie Nelson | Feb. | 22 | 2 reels | Jan. | 18 |
| Prehistoric Mac (Reissue) | | Aug. | 11 | 1 reel | | |
| Prairie Kid, The (Reissue) | Edmund Cobb | Apr. | 12 | 2 reels | | |
| Queen of Roundup (Reissue) | Josie Sedowick | Mar. | 1 | 2 reels | | |
| Red Coat's Romance | Ted Corson | June | 28 | 2 reels | | |
| Restless Rest (Re-issue) | Neely Edwards | Mar. | 24 | 1 reel | | |
| Regis' Venus | Josie Sedowick | Jan. | 18 | 2 reels | | |
| Seeing Red (Reissue) | Silly Sullivan | Aug. | 16 | 2 reels | | |
| Should Poker Players Marry? | | June | 30 | 1 reel | | |
| Sid's Long Count | Sid Saylor | May | 28 | 2 reels | Apr. | 26 |
| Sitting Pretty | Arthur Lake | Jan. | 13 | 2 reels | Dec. | 21 |
| Sit Up Little | Bobbie Nelson | Apr. | 19 | 2 reels | Mar. | 15 |
| Some Show | Arthur Lake | Apr. | 2 | 2 reels | Mar. | 1 |
| Son of Courage | Bobbie Nelson | July | 12 | 2 reels | June | 21 |
| Speak Easy (Reissue) | Charlie Puffy | Aug. | 7 | 1 reel | | |
| Step Right Up | Sid Saylor | May | 7 | 2 reels | Apr. | 19 |
| Storm King (Re-issue) | Edmund Cobb | Feb. | 15 | 2 reels | | |
| Trail of the Pacific | Ted Carson | Jan. | 7 | 2 reels | Dec. | 7 |
| Under the White Robe (Re-issue) | Neely Edwards | May | 12 | 1 reel | | |
| Way of the West (Reissue) | Neely Edwards | Feb. | 1 | 2 reels | | |
| Why Walt | Slim Summerville | Feb. | 10 | 1 reel | | |
| White Hand, The (Reissue) | Billy Sullivan | Mar. | 15 | 2 reels | | |
| Wild West Wallop (Reissue) | Edmund Cobb | May | 24 | 2 reels | | |
| William Tell | | Jan. | 27 | 1 reel | | |
| Wolf's Fangs | Ted Corson | May | 31 | 2 reels | May | 10 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | | Reviewed |
|---|---|---|---|---|---|
| *†Arabian Daze | Oswald Cartoon | Mar. | 3 | 2 reels | Feb. 22 |
| *†§Bewery Bimbees | Oswald Cartoon | Mar. | 17 | 1 reel | Apr. 5 |
| *†§Broadway Follies | Oswald Cartoon | Mar. | 3 | 1 reel | Feb. 15 |
| *†§Brother for Sale (A. T.) | Sunny Jim | June | 23 | 2 reels | Dec. 21 |
| *†§Chinese Idiot (A.T.) | Sporting Youth | Mar. | 31 | 2 reels | Mar. 29 |
| *†§Christmas Cheer (A. T.) | Sunny Jim | Feb. | 3 | 2 reels | Dec. 14 |
| *†Chile Con Carmee | Oswald Cartoon | Feb. | 3 | 1 reel | Jan. 11 |
| *†§Cold Feet | Oswald Cartoon | Aug. | 18 | 1 reel | |
| *†§Detective, The | Oswald Cartoon | Sept. | 22 | | |
| *†§Discontented Cowboys | Sidney-Murray | Nov. | 12 | 2 reels | |
| *†§Fifteen Students | Sid Saylor | Apr. | 9 | 2 reels | Mar. 8 |
| *†§Finger Prints (A.T.) | Kenneth Harlan | Mar. | 23 | 10 episodes | |
| †§Footlight Follies (A.T.) | Sporting Youth | Feb. | 3 | 2 reels | Jan. 25 |
| *†§Foul Ball, The | Oswald Cartoon | Oct. | 6 | | |
| *†§Hallowe'en | Sporting Youth | Apr. | 14 | 2 reels | Apr. 5 |
| *†§Hammer & Tongs (A.T.) | Kane Richmond<br>Leather Pusher Series | Oct. | 8 | 2 reels | |
| *†§Hash Shop | Oswald Cartoon | Apr. | 14 | 1 reel | Apr. 12 |
| *†§Hell's Heels | Oswald Cartoon | June | 2 | 1 reel | June 7 |
| *†Henpecked | Oswald Cartoon | Aug. | 11 | 1 reel | |
| *†§Heroes of the Flames (A.T.) | | June | 2 | 12 episodes | |
| *†§His Bachelor Daddy | Sunny Jim | May | 14 | 2 reels | Apr. 19 |
| *†§Hot for Hollywood | Oswald Cartoon | May | 19 | 1 reel | May 24 |
| *†Hurdy Dordy | Oswald Cartoon | Jan. | 20 | 1 reel | Nov. 30 |
| *†In Mexico | Oswald Cartoon | | | | |
| *†Jade Box, The | Lorraine-Perrin | Mar. | 24 | 10 episodes | Feb. 22 |
| *†§Kid Roberts (A.T.) | Kane Richmond<br>Leather Pusher Series No. 1 | | | | |
| †Kisses and Curses | Oswald Cartoon | Feb. | 17 | 1 reel | Jan. 25 |
| *†§Knockout, The | Leather Pushers No. 3 | Nov. | 5 | 2 reels | |
| †§Lightning Express, The (Serial) | Lorraine-Chandler | June | 2 | 10 episodes | April 12 |
| *†§Live Ghosts (F & D) | Ann Christy | Jan. | 20 | 2 reels | Jan. 11 |
| *†§Mush Hole | Sunny Jim | Apr. | 23 | 2 reels | Mar. 29 |
| *†§My Pal Paul | Oswald Cartoon | June | 16 | 1 reel | June 28 |
| *†§Neighbors | Sunny Jim | Mar. | 26 | 2 reels | Mar. 1 |
| *†§Not So Quiet | Oswald Cartoon | July | 7 | 1 reel | July 26 |
| *†§One Day to Live (A.T.) | All Star | Sept. | 24 | 2 reels | |
| *†§Outdoor Sports | Sid Saylor | | | 2 reels | Dec. 14 |
| *†§Pals in Suckskin No. 1 | Tim McCoy<br>Indians are Coming Series | | | | |
| *†§Parlez-Vous | Summerville | Sept. | 10 | 2 reels | Aug. 16 |
| *†Prison Panic | Oswald Cartoon | Apr. | 28 | 1 reel | May 19 |
| *†§Royal Fourflush | Sporting Youth | Feb. | 17 | 2 reels | Jan. 25 |
| *†§Schoolmates | Sporting Youth | Apr. | 28 | 2 reels | Apr. 26 |
| *†§Seeing Stars | Sporting Youth | Mar. | 17 | 2 reels | Mar. 8 |
| *†§She's a He (A.T.) | Sunny Jim | | | 2 reels | May 10 |
| *†§Singing Sap | Oswald Cartoon | | | 1 reel | Sept. 20 |
| *†§Sister's Pest | Bunny Jim | Feb. | 24 | 2 reels | Jan. 25 |
| *†Snappy Salesmen | Oswald Cartoon | Apr. | 26 | 1 reel | |
| *†§Spell of the Circus (A.T.) | F. Bushman, Jr.-N. Vaughn | Jan. | 12 | 10 episodes | |
| *†§Speaks | Oswald Cartoon | July | 21 | 1 reel | |
| *†§Steeplechase (A. T.) | Sporting Youth | Jan. | 6 | 2 reels | Dec. 14 |
| *†§Stop That Noise | Sunny Jim | July | 16 | 2 reels | June 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. | 1 | 1 reel | Sept. 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. | 29 | | |
| *†§Talking Newsreel | | Sept. | 29 | 1 reel | |
| *†Terzan the Tiger (Serial) | Frank Merrill | Dec. | 9 | 10 episodes | |
| *†§Terry of the Times (Serial) | Howes-Thompson | Aug. | 11 | 10 episodes | June 21 |
| *†§Traffic Troubles | | Mar. | 12 | 2 reels | Feb. 15 |
| *†§Tramping Tramps | Oswald Cartoon | Mar. | 10 | 1 reel | Mar. 29 |
| *†§Up and Downstairs | | Jan. | 25 | 2 reels | Jan. 25 |
| *†§Vernen's Aunt | Dan Archer | Feb. | 10 | 2 reels | Feb. 1 |
| *†§We We Marie | Slim Summerville | Oct. | 29 | 2 reels | |

## WARNER BROTHERS

*(Available sound-on-disc only)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| A Soldier's Plaything | Loder-Lyon-Langdon | Nov. | 1 | | |
| Big Boy | Al Jolson | Aug. | 30 | | July 26 |
| *†§Courage (A.T.) | Bennett-Nixon | June | 7 | 6830 | 74 | May 31 |
| *†§Dancing Sweeties | All Star | July | 10 | | | June 14 |
| *†§Dumbells in Ermine (A. T.) | Armstrong-Gleason-Kent | May | 10 | 6300 | 70 | June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. | 25 | 7162 | 79 | Dec. 14 |
| *†§General Crack (A. T.) | John Barrymore | Jan. | 25 | 8809 | 100 | Nov. 16 |
| *†§Golden Dawn (A. T.) | Woolf-Segal | June | 14 | 7447 | 83 | June 21 |
| *†§Green Goddess, The (A. T.) | George Arliss | Mar. | 8 | 6853 | 74 | Feb. 22 |
| *†§Hold Everything (A. T.) | Lightner-Brown-O'Neill | May | 1 | 7513 | 84 | Apr. 12 |
| *†§Isle of Escape (A. T.) | Silver-Loy | Mar. | 1 | 5814 | 65 | Apr. 5 |
| *†§Mammy (A. T.) | Al Jolson | May | 31 | 7570 | 84 | Mar. 29 |
| *†§Man from Blankley's, The (A.T.) | John Barrymore | May | 24 | 6167 | 68 | Apr. 12 |
| *†§Man Hunter (A. T.) | Rin-Tin-Tin | May | 3 | 4363 | 49 | Apr. 12 |
| Matrimonial Bed | All Star | Aug. | 2 | 6030 | | Aug. 9 |
| Office Wife | Mackaill-Stone | Aug. | 23 | 5220 | 58 | Oct. 4 |
| *†§Old Ballue, Behave (A.T.) | Irene Delroy-Chas. King | Aug. | 16 | 5856 | 65 | July 12 |
| *†Rin the Border | Rin-Tin-Tin | Mar. | 15 | 4410 | 49 | Feb. 8 |
| *†§Recaptured Love | Bennett-Halliday | July | 8 | 6120 | 68 | June 7 |
| *†§Rough Waters (A. T.) | Rin-Tin-Tin | June | 7 | 4280 | 68 | July 26 |
| *†§Royal Box (A.T.) (German) | Moissi-Horn | | | 8000 | 89 | Dec. 28 |
| *†§Second Choice (A. T.) | Dolores Costello | Jan. | 4 | 8150 | 87 | Jan. 11 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. | 28 | 3268 | 39 | May 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. | 15 | 8413 | 71 | Feb. 22 |
| *†§Song of the West (A. T.) | Boles-Segal | Mar. | 15 | 7145 | 80 | Mar. 8 |
| *†§Sweet Kitty Bellairs | Claudia Dell | Aug. | 9 | 5772 | 65 | Sept. 13 |
| *†§Those Who Dance (A. T.) | Monte Blue | Apr. | 19 | 6876 | 78 | July 12 |
| *†§Three Faces East | Bennett-von Stroheim | July | 26 | 8120 | 88 | June 21 |
| *†§Under a Texas Moon (A. T.) | Fay-Torres-Ley-Beery | Apr. | 1 | 7496 | 83 | Apr. 12 |
| *†§Wide Open (A. T.) | E. E. Horton | Feb. | 1 | 8941 | 71 | Mar. 29 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|
| A Soldier's Plaything | Coder-Langdon-Lyon | Nov. | 1 | | |
| Adam and Evening | | | | | |
| Bad Women $ | Dell-Boley-Gordon | | | | |
| Barber Jean's Boy | Holmes-Mitchell | | | | |
| Both Were Young | | | | | |
| Captain Applejack | John Halliday | | 3940 | | Aug. 23 |
| Captain Thunder | Fay Wray-V. Varconi | | | | Sept. 27 |
| Children of Dreams | | | | | |
| Divorce Among Friends | All Star | | | | Oct. 4 |
| Doorway to Hell | Lewis Ayres | Oct. | 18 | | Sept. 20 |
| Fifty Million Frenchmen | Olsen & Johnson | | | | |
| Gay Caballero | | | | | |
| God's Gift to Women | Withers-Nixon | | | | |
| Ex-Mistress | Nolan-Hamilton | | | | |
| Life of the Party | Winnie Lightner | Oct. | 25 | | |
| Maybe Its' Love | Brown-Bennett | Oct. | 4 | | |
| Maytime | | | | | |
| Moby Dick | John Barrymore | Sept. 27 | 7220 | | Aug. 16 |
| Old English | George Arliss | Sept. 27 | 7826 | | Aug. 30 |
| Outward Bound | L. Barrymore-Fairbanks, Jr. | | | | Sept. 20 |
| Penny Arcade | Withers-Knapp | | | | |
| Red Hot Sinners | Winnie Lightner | | | | |
| River's End | Bickford-Knapp | Nov. | 8 | | Oct. 4 |
| Sinners' Holiday | | Oct. | 11 | 5536 | Oct. 4 |
| Sit Tight | Lightner-Brown | Jan. | 31 | 6300 | Oct. 4 |
| Steel Highway | Withers-Astor | | | | Oct. 4 |
| Vicenese Nights | Gray-Segal-Hersholt | Sept. 20 | 9007 | | Aug. 30 |

## VITAPHONE VARIETIES (D)

| Title | Star | Rel. Date | Length | | Reviewed |
|---|---|---|---|---|---|
| A Syncopated Sermon | Johnson Chow-Robison | | 1 reel | | |
| Absent Minded | Perkins-Ford | | 982 | 10 | Apr. 12 |
| Aida, Frances | Songs | | 523 | 8 | Feb. 8 |
| Alpine Echoes | Douglas Stanbury | | 1 reel | | |
| And Wife | Elliott-Davis | | 971 | 11 | Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1435 | 16 | Mar. 15 |
| At the Round Table | Hellinger-Hopper-Hunyon-Corbett | | | 8 | Oct. 4 |
| At Your Service | Landis-Hellioan-Blackwood | | 633 | 7 | |
| Bard of Broadway, The | Walter Winchell | | 2 reels | | Oct. 4 |
| Barefoot Days | Cast of Children | | | | |
| Battery of Songs, A | Hoyt-Coots-Gillespie | | 719 | 8 | May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | | | Aug. 30 |
| Believe It or Not, No. 3 | Robert L. Ripley | | | | |
| Believe It or Not No. 5 | Robert L. Ripley | | 1 reel | | |
| Benefit, The | Joe Frisco | | 828 | 10 | Feb. 8 |
| Bernie, Ben | Orchestra | | 1141 | 9 | Apr. 19 |
| Big Money, Potter Series | Littlefield-Ward | | 1141 | 12 | May 24 |
| Bigger and Better | Watsons | | | 6 | Aug. 9 |
| Body Slam, The | Lambert-Ledoux-Irving | | 1 reel | | July 19 |
| Booze Hangs High, The | Song Cartoon | | | 6 | Oct. 4 |
| Box Car Blues | Looney Tunes No. 5 | | 1 reel | | |
| Bridal Night | Arthur-Merriam | | | | |
| Broadway's Like That | Ruth Etting | | 965 | 10 | Mar. 8 |
| Bubble Party, The | Geo. Sweet | | 629 | 7 | |
| Bubbles | Vitaphone Kiddies | | 688 | 8 | |
| Cave Club, The | Leach, Merman-Pierlot | | 793 | 9 | |
| Celeste Aida | Giovanni Martinelli | | | 9 | June 21 |
| Cheer Leader, The | Tom Douglas | | 828 | 9 | |
| Christmas Knight | Washburn-Eddy-Middleton | | 696 | 8 | |
| College Capers | | | | | |
| Collegiate Model, The | Ona Munson | | 2 reels | | May 10 |
| Compliments of the Season | Dressler-Lane-O'Brien | | 2 reels | | |
| Congo Jazz | Looney Tunes No. 2 | | 1 reel | | Aug. 30 |
| Contrary Mary | Bobby Watson | | 839 | 8 | June 7 |
| Cry Baby | Vernon-Treen | | | | |
| Danger | Litel-Campeau-Merriam | | 744 | 8 | May 24 |
| Desert Thrills | Edwin Bartlett | | 725 | 8 | July 26 |
| Devil's Parade, The | Sidney Toler | | 868 | 10 | June 14 |
| Dining Out | Kent-Lake | | | | |
| Doctor's Wife | Pangborn-Astor-Mitchell | | | | |
| Done in Oil, Potter Series | Littlefield-Ward | | 1539 | 17 | June 14 |
| Ducking Duty | Conklin-Morgan | | 493 | 5 | |
| Duel, The | Fields-Tessdale | | | | |
| Emergency Case | Hugh Cameron | | | | Sept. 27 |
| Eternal Triangle, The | Rich-Standing-Kaliz | | | | |
| Evolution | Progress of Motion Pictures | | | 10 | June 21 |
| Evolution of the Dance | Lupino Lane | | 1071 | 12 | Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | | |
| Family Ford | | | | | |
| Fashion's Mirror | Newberry-Thompson | | | | |
| Faust, Duet-1st Act | Chas. Hackett | | 872 | 16 | Nov. 20 |
| Feminine Types | Jean Barrios | | | | |
| Fight, The | Norman Brokenshire | | 1 reel | | May 10 |
| Find the Woman | Hugh O'Connell | | 817 | 9 | |
| Five Minutes From the Station | Overman-Churchill-Sidney | | | | |
| Footnotes | Page Sisters & Oscar Gregan | | 519 | 8 | Apr. 19 |
| For Art's Sake | Broderick-Crawford | | 1 reel | | Sept. 27 |
| For Two Cents | De Wolf Hopper | | 1 reel | | |
| For Sale | Gregory Ratoff | | 323 | 8 | June 14 |
| Fore | Ford-Lane | | | | |
| Fowl Triangle | | | | | |
| Frame, The | Boyd-Middleton | | 934 | 10 | |
| Gates of Happiness | Arthur Pat West | | | 8 | Sept. 27 |
| Getting a Raise, Potter Series | Littlefield-Ward | | 1138 | 13 | May 10 |
| Ginsberg of Newberg | Eddie Lambert | | 2 reels | | Aug. 2 |
| Girls We Remember | | | | | |
| Glee Quartette, The | Jack Buchanan | | 352 | 8 | Feb. 15 |
| Going Native | Shaw & Lee | | 680 | | June 7 |
| Grand Uproar | Jim McWilliams | | 702 | 8 | May 31 |
| Grounds for Murder | Foster-Glendenning | | | | |
| Gym Jams | Lew Mayer | | 635 | 7 | Apr. 19 |
| Hard Guy | Spencer Tracy | | 1 reel | | Sept. 6 |
| Head Man, The | O'Connell-Kelly | | 798 | 9 | Apr. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | 1315 | 15 | Oct. 4 |
| Heidt and His Californians | | | | | June 7 |
| Her Relatives | Neely Edward | | | | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels | 19 | Aug. 30 |
| His Public | Morris & Campbell | | | | |
| Holland | Technicolor | | 733 | 6 | June 14 |
| Holiday in Storyland, A | Vitaphone Kiddies | | 799 | 8 | |
| Hold Anything | Looney Tunes No. 3 | | | | Aug. 30 |
| Honolulu | Madison-Marsh | | 1 reel | | |
| Horse Sense | Bob Roebuck | | | | |
| Idle Chatter | Lou Holtz | | 808 | 10 | Apr. 19 |
| Ill Wind, An | Hibbard-Leach-Graham | | 2 reels | | June 14 |
| I'll Fly | Kent-Lake | | 1 reel | | |
| Japanese Bowl, The | Technicolor | | 694 | 8 | June 14 |
| Jay Walker, The | Chester Clute | | 1 reel | 10 | Sept. 13 |
| Jazz Rehearsal | Kane-Edwards | | 1 reel | | May 10 |
| Keeping Company | Eddie Buzzell | | 1748 | 19 | May 10 |
| Legacy, The | Betty Compton | | 2 reels | 15 | Aug. 30 |
| Letter, A | Pauline Garon | | 720 | 8 | |
| Let's Elope | Betty & Jerry Browne | | 645 | 9 | June 14 |
| Let's Merge | Dorse Leslie | | | | |
| Lobo, Dog of Dogs | Lobo | | 590 | 7 | Mar. 8 |
| Lonely Gigie | Latil Leder | | 922 | 9 | |
| Lost and Found | Demarest-Bond | | | | |
| Love Bent, The | Herman Timberg | | 754 | 8 | Mar. 1 |
| Many Happy Returns | Connolly-Gottschalk-Evans | | 2 reels | 17 | Aug. 30 |
| Married | Flint-Rideos-Foran | | | | |
| Master Sweeper, The | Chester Conklin | | 904 | 10 | Mar. 8 |
| Matinee Idle | Henry Hull | | 685 | 8 | June 14 |
| Military Post, The | Roberto Guzmas | | 570 | 6 | Mar. 15 |
| Modern Business | | | | | |
| Money, Money, Money | Mason-Keeler | | 878 | 10 | |
| Mr. Intruder | Otto Kruger | | | | |
| My Mistake | Donald Brian, Pat O'Brien | | 1 reel | | |
| Naggers, The | Mr. & Mrs. Jack Norworth | | 1 reel | | June 14 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | | 845 | 8 | June 14 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| Nay, Nay, Nero | Cameron-Watson | 1 reel | | | |
| Nightingale, The | Osborne-Talbot-O'Brien | 2 reels | | | |
| Nile Green | Broderick-Crawford | 740 | 8 | June | 7 |
| No-Account, The | Hardie-Hutchinson | 777 | 9 | | |
| Office Steps | McNaughton-Thompson | 874 | 10 | May | 31 |
| Oh, Sarah | Jack McLallen & Sarah | 1 reel | | | |
| On the Rancho | Will & Gladys Ahern | 600 | 7 | Mar. | 15 |
| Only the Girl | Watkins-Marsh | 580 | 6 | | |
| Operation, The | Edgar Bergen | 835 | 9 | Aug. | 9 |
| Out for Game, Potter Series | Littlefield-Ward | 2 reels | | Aug. | 2 |
| Pagliacci | Giovanni Martinelli | | | | |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | 1243 | 14 | | |
| Paper Hanging | Johnny Arthur | 1 reel | | May | 31 |
| Paulo, Paquita & Chiquita | | 832 | 8 | | |
| Pay Off, The | H. B. Walthall | 1076 | 12 | Mar. | 8 |
| People Versus, The | Campeau-O'Malley | 548 | 6 | Apr. | 12 |
| Perfect Understanding, A | May-Oaks | 537 | 6 | | |
| Play Boy, The | Fox-Curtis | 2 reels | | | |
| Poor Aubrey | Franklin Pangborn | 2 reels | | May | 10 |
| Poor Fish, The | Cavanaugh-Rickes-Schafer | | | | |
| Private Engagement, A | Yacht Club Boys | | 8 | Sept. | 27 |
| Putting It On | Jarvis-Bond | | | | |
| Railroad Follies | Varieties No. 4209 | 1 reel | | Aug. | 23 |
| Raao or Bust | Pangborn-Elliott | 1150 | 13 | June | 7 |
| Read Knights | | | 9 | Aug. | 9 |
| Rhythms | Reisman Band | | 13 | Aug. | 9 |
| Royal Fourflusher, The | Eddie Buzzell | 1356 | 17 | June | 14 |
| Rural Hospitality | Roger Imhoff | | | | |
| Russian Rhapsody, A | Kuznetzoff & Nicolina | 704 | 8 | | |
| Ryan & Lee | | | | June | 14 |
| Salesman, The | Orth-Vernon | | | | |
| School Daze | Musical-song-dance skit | 2 reels | | Aug. | 30 |
| Scotch Taffy | Scott Sanders | | | | |
| Seeing Things | Demarest-Auer-Fielding | 2 reels | | | |
| Seeing Off Service | Penner-Budey-McNaughton | 1 reel | | | |
| Seymour, Ann | Songs | | | | |
| Shakespeare Was Right | | | | | |
| She Who Gets Slapped | Tom Dugan | | | June | 7 |
| Ship Ahoy | All Star | | | | |
| Showin' Off | Vitaphone Kiddies | 1 reel | | | |
| Sinkin' In the Bathtub | Looney Tunes No. 1 | 1 reel | | May | 10 |
| Skin Game, The | Irving-Lambert-Duffy | | | | |
| Slick As Ever | H. J. Conley | 2 reels | | June | 7 |
| Song Paintings | Ann Seymour | 1 reel | | June | 7 |
| Song Plugger, The | Jos Frisco | 1390 | 10 | June | 7 |
| Sound Effects | Buddy Tracs | 853 | 7 | May | 10 |
| South Sea Pearl | Gaston Glass | 2 reels | | May | 10 |
| Stand Up, The | Watson-Cameron-Mack | 685 | 8 | June | 14 |
| Stepping Out | Penner-Phillips-Donnelly | 1 reel | | | |
| Still Alarm, The | Webb-Allen | 1 reel | | June | 7 |
| Strong and Willing | Trixie Friganza | | | | |
| Strong Arm, The | Harrington-O'Neil | | | | |
| Substitute, The | Chas. Lawrence | | | Sept. | 27 |
| Surprise | Dugan-Leonard | 1038 | 12 | | |
| Suspicion | Lyons-Earle-Morne | | | | |
| Syncopated Sermon, A | Hall & Johnson Choir, Willard Robison | 1 reel | | | |
| System | Clements-Knapp | | | | |
| Taking Ways | Codee & Orth | 2 reels | | May | 10 |
| Talking It Over | Jack Osterman | 739 | 8 | | |
| Taxi Talks | Treey-Alexander | 1348 | 15 | June | 14 |
| Temple Belles | Green-Blackman | 1346 | 13 | June | 14 |
| Tenement Tangle, A | Ryan & Lee | 756 | 9 | June | 14 |
| Thank You, Doctor | Varieties No. 1026 | 1 reel | | Aug. | 23 |
| Tintypes | Yorke & King | | | | |
| 23 Skiddo | Lew Fields | 854 | 10 | June | 14 |
| Two of a Kind | Lytell-Fant | 1 reel | | June | 7 |
| Two Rounds of Love | Rennie-Dixon | | | | |
| Varsity Show, The | Olive Shea | | | | |
| Vengeance | Richmond-Moorhead | 819 | 9 | Feb. | 8 |
| Victim, The | Orth-Howard | | | | |
| Wanderer, The | Douglas Stanbury | | 9 | Sept. | 13 |
| Who's the Boss? | Pangborn-Howard | | | | |
| Websterian Students | Ryan-Lee | 801 | 9 | Apr. | 19 |
| Wedding of Jack and Jill, The | Vitaphone Kiddies | 701 | 8 | June | 7 |
| Wedding Bells | Howard-Newton | 485 | 5 | | |
| What a Life | | 955 | 11 | June | 14 |
| Who Pays? | Murray-Oakland | 942 | 10 | Mar. | 15 |
| Where There's a Will | George Hassell | 2 reels | | | |
| Window Cleaners | Brice-Edwards | 637 | 7 | Apr. | 19 |
| Woman Tamer, The | Gilbert-Howard-Davis | | | | |
| Won to Lose | Irving-Lambert | | | | |
| Work, Milton C. | | | | | |
| Yamekraw | | 857 | 8 | Apr. | 26 |


# MOTION PICTURE NEWS

# LEADS

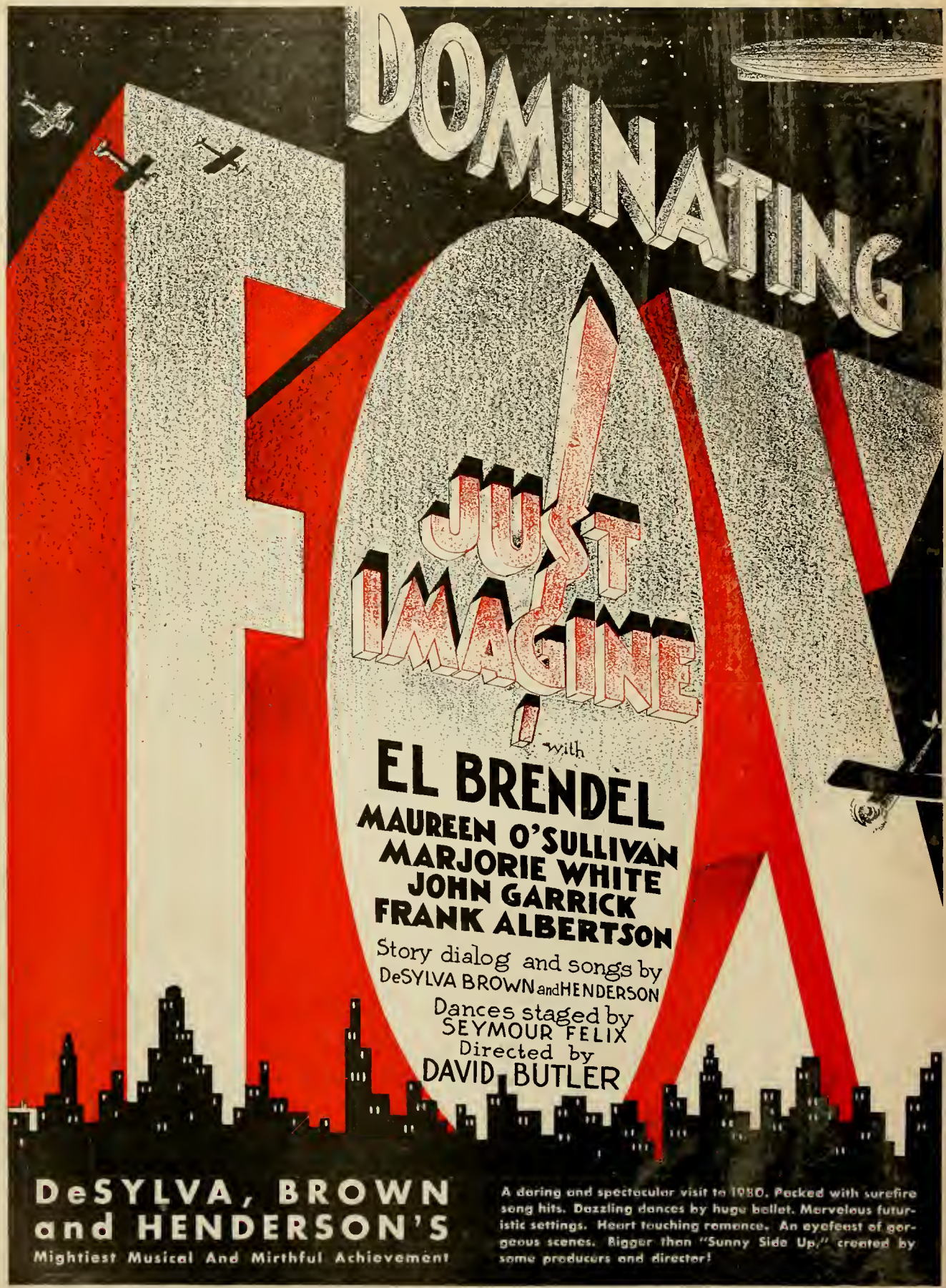
# THE FIELD

# *Every production*
## *can have both*
# *color-tints and sound*

EASTMAN Sonochrome Tinted Positive Films give charming atmospheric tints that express the mood of every scene, or the prevailing lighting of the picture. Besides, these films reproduce sound with exceptional fidelity. Through their use every production can have both color-tints and sound, for *Sonochrome costs no more than ordinary black-and-white positive.*

**EASTMAN KODAK COMPANY**
ROCHESTER, NEW YORK

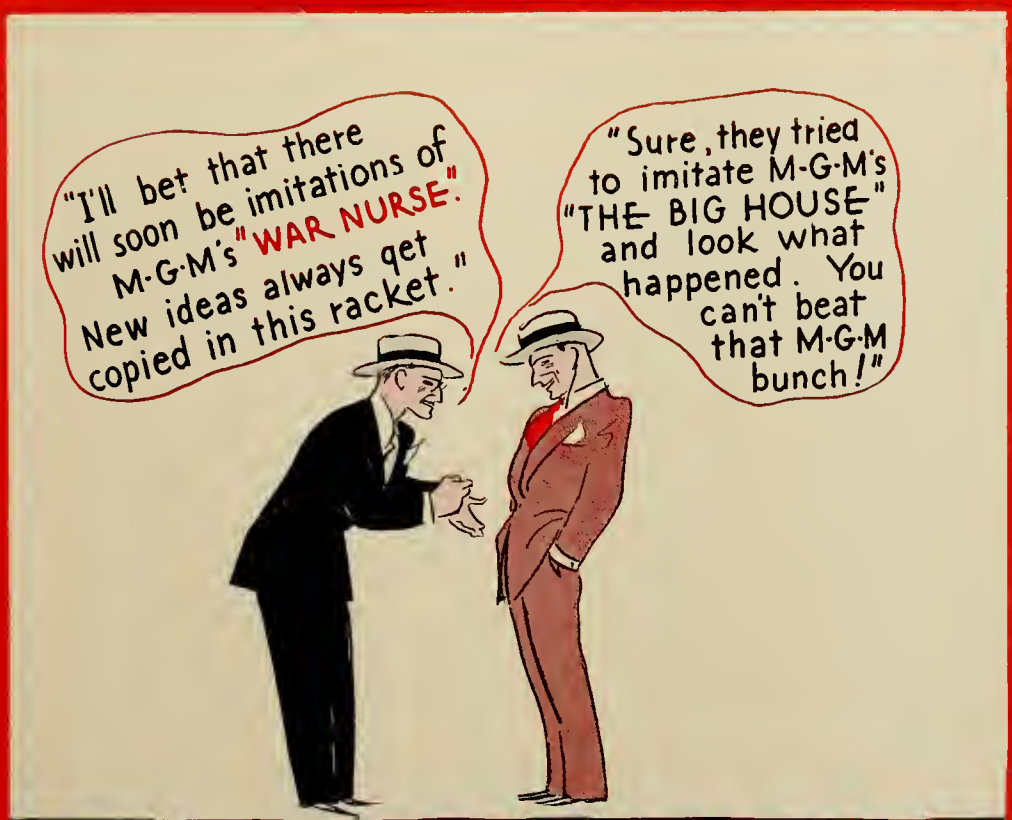
**J. E. Brulatour, Inc., Distributors**
New York Chicago Hollywood


DOMINATING
JUST IMAGINE
with
EL BRENDEL
MAUREEN O'SULLIVAN
MARJORIE WHITE
JOHN GARRICK
FRANK ALBERTSON
Story dialog and songs by
DeSYLVA BROWN and HENDERSON
Dances staged by
SEYMOUR FELIX
Directed by
DAVID BUTLER
DeSYLVA, BROWN and HENDERSON'S
Mightiest Musical And Mirthful Achievement
A daring and spectacular visit to 1980. Packed with surefire song hits. Dazzling dances by huge ballet. Marvelous futuristic settings. Heart touching romance. An eyefeast of gorgeous scenes. Bigger than "Sunny Side Up," created by some producers and director!

OCTOBER 18, 1930

# Motion Picture NEWS

Reg. U. S. Patent Office




**M-G-M's "WAR NURSE"**
*is the talkie of the industry*

VOL. XII, NO. 16

Price 20 Cents

Published Weekly

Los Angeles

New York

Chicago

***HIT after HIT - - - hitting the bull's-eye of popular success.***

# FOX has the hits!

## UP THE RIVER

*with*

**SPENCER TRACY**
**CLAIRE LUCE**

WARREN HYMER • JOAN MARIE LAWES
WILLIAM COLLIER • HUMPHREY BOGART

*Directed by* **JOHN FORD**

*Story by* **MAURINE WATKINS**

Just a bunch of boys taking a holiday where they can't keep office hours. Some of these birds punch the clock when they come in and don't punch out until 40 years later. The comedy smash of the season.

## JUST IMAGINE

**DeSYLVA, BROWN and HENDERSON'S**

**Marvelously Clever and Melodious Conception of Life and Love in 1980**

*with* **EL BRENDEL**

MAUREEN O'SULLIVAN
JOHN GARRICK • MARJORIE WHITE
FRANK ALBERTSON

*Directed by* **DAVID BUTLER**

What are we coming to? See "Just Imagine"! New York 50 years from now. This picture will panic them. Better than "Sunny Side Up", by the same producers and director.

## RENEGADES

*with*

**WARNER BAXTER**

NOAH BEERY • MYRNA LOY
GREGORY GAYE

*From the novel by* **ANDRE ARMANDY**

*Directed by* **VICTOR FLEMING**

Passionate love and desperate fighting with the Foreign Legion in Africa. Baxter the favorite in another great role.

## SCOTLAND YARD

*with*

**EDMUND LOWE**
**JOAN BENNETT**
**BARBARA LEONARD**

*Play by* **DENISON CLIFT**

*Directed by* **WILLIAM K. HOWARD**

The surgeon changed his face, and something changed inside. He could leave his life of crime through love for the woman who thought him her husband. But he couldn't desert his old pal. Intense drama with novel story slants.



*Raoul Walsh's*

# THE BIG TRAIL

***The most important picture ever produced!***




**13,000,000 READERS OF THE SATURDAY EVE. POST ARE ALL SET FOR THE**

# LAUGH OF THEIR LIVES!



# IN THE BAG!



# HAROLD LLOYD

## "FEET FIRST"

is the one picture that every theatre-goer in America is eager to see and every live showman is rushing to book. Ring your Paramount exchange now and arrange play dates!

PRODUCED BY THE HAROLD LLOYD CORPORATION - - - - - A PARAMOUNT RELEASE

THE SATURDAY EVENING POST November 1, 1930



# Again! MAURICE BRINGS A NEW KIND OF love!

# MAURICE CHEVALIER in "PLAYBOY of PARIS"

THE world's most popular entertainer . . . gay . . . disarming . . . irresistible as ever—Maurice Chevalier! Let him sweep you along through his exciting "double life" in "Playboy of Paris." A waiter by day, a millionaire lover by night. Let him smile at you. Captivate you. Make you recklessly happy! He's more fascinating than ever in this glittering picture only Paramount could produce.

Paramount gives you the greatest pictures of the new talking screen! Combs the world for the finest entertainments—the most thrilling entertainers of the age. Gives you the world's greatest artists: —a radiant Clara Bow . . . a mighty Bancroft . . . an irresistible Ruth Chatterton! And from abroad a dashing Chevalier . . . a masterful Lubitsch . . . the new and exotic Marlene Dietrich . . . among a host of others.

The whole world's a screen and you can enjoy its richest pleasures by remembering—*"If it's a Paramount Picture it's the best show in town!"*

TUNE IN! Paramount Publix Radio Hour, each Tuesday evening, 10:15 to 11 P. M. Eastern Time, over the Columbia Broadcasting System.

THIS SENDS THOUSANDS TO PARAMOUNT EXHIBITORS

Paramount Pictures

PARAMOUNT PUBLIX CORPORATION, ADOLPH ZUKOR, PRES. PARAMOUNT BLDG., NEW YORK

**This is the type of consistent, high powered national advertising that builds CHEVALIER and other Paramount stars into box office magnets for you. A mighty free service with each PARAMOUNT contract!**



# THE Third Ala

# *Clamp the Lid on Milksop Dramas!*

# PLAY A SUPER WITH GUTS!






***Modern super-drama with the old-time guts.. the dream of every showman. . . .***

***Gentlemen, here's your dream come true! The thriller of thrillers . . . ringing the death-knell of softy milksop dramas...a roaring, surging, siren-shrieking, profit-sharing box-office epic—Tiffany's "The Third Alarm"!***

***Strikes fire from every angle. What a cast! . . . Anita Louise, James Hall, Paul Hurst, Jean Hersholt, Hobart Bosworth, a score of others sweep to new heights of dramatic achievement!***

***Triumphant classic of fire stories . . . a delicate love theme . . . and a crashing climax that will glue them to their seats. Here's one that's dead-sure FIRE!***



A Great Cast featuring
ANITA LOUISE
JAMES HALL
PAUL HURST
JEAN HERSHOLT
HOBART BOSWORTH
Story by
EMELIE JOHNSON
Directed by
EMORY JOHNSON

TIFFANY SKYROCKETING TO THE TOP! JAMES CRUZE'S "SHE GOT WHAT SHE WANTED" PREVIEWED AS THE HOWL OF THE SEASON. DEMAND IT! TIFFANY'S CHIMPS SWEEPING THE SHORTS MARKET. "EXTRAVAGANCE" KNOCKING 'EM COLD. AND NOW THE MAGNIFICENT MELODRAMA OF "THE THIRD ALARM"!

# TIFFANY

# Quote

CHESTER B. BAHN *in Syracuse, N. Y., Herald*

**Quite frequently customers of this department as well as members of The Herald-WSYR Radio Movie Club express curiosity as to the source of intimate facts concerning screen stars typed or broadcast by your reporter. Receipt of the 1930 edition of Motion Picture News Blue Book makes pertinent the disclosure that this annual volume is the authority. Without it as aid, I venture the opinion that movie writers would be lost indeed.**

# Unquote

# THEY'RE COMING

# 80,000,000 STRONG!



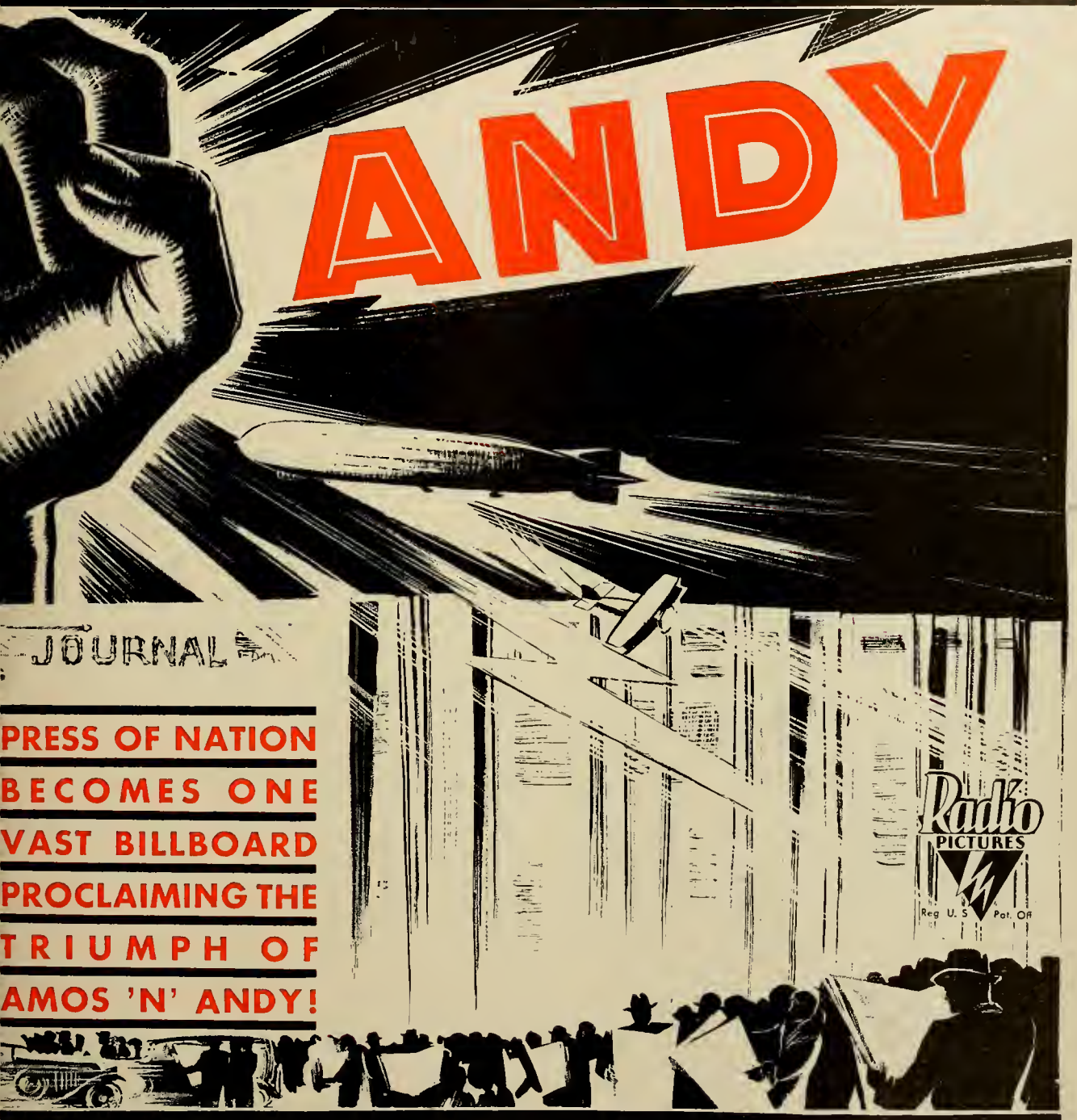

# WORLD'S MIGHTIEST HOST OF BOX-OFFICE PATRONAGE POISED FOR FRENZIED RUSH TO THEATRES OF NATION!

# POWER OF AMERICAN NATIONAL AMOS 'N'




**Leading Newspapers of Nation Will Carry Dramatic Story of the Amos 'N' Andy Show In Paid Advertising to Millions of Readers! Double-page and Single-page Smashes Will Appear in More Than 150 Newspapers the Day Before the Opening of "Check and Double Check," October 25th and 26th, Blanketing America in the Most Spectacular Merchandising Sweep of all Show Ages!**

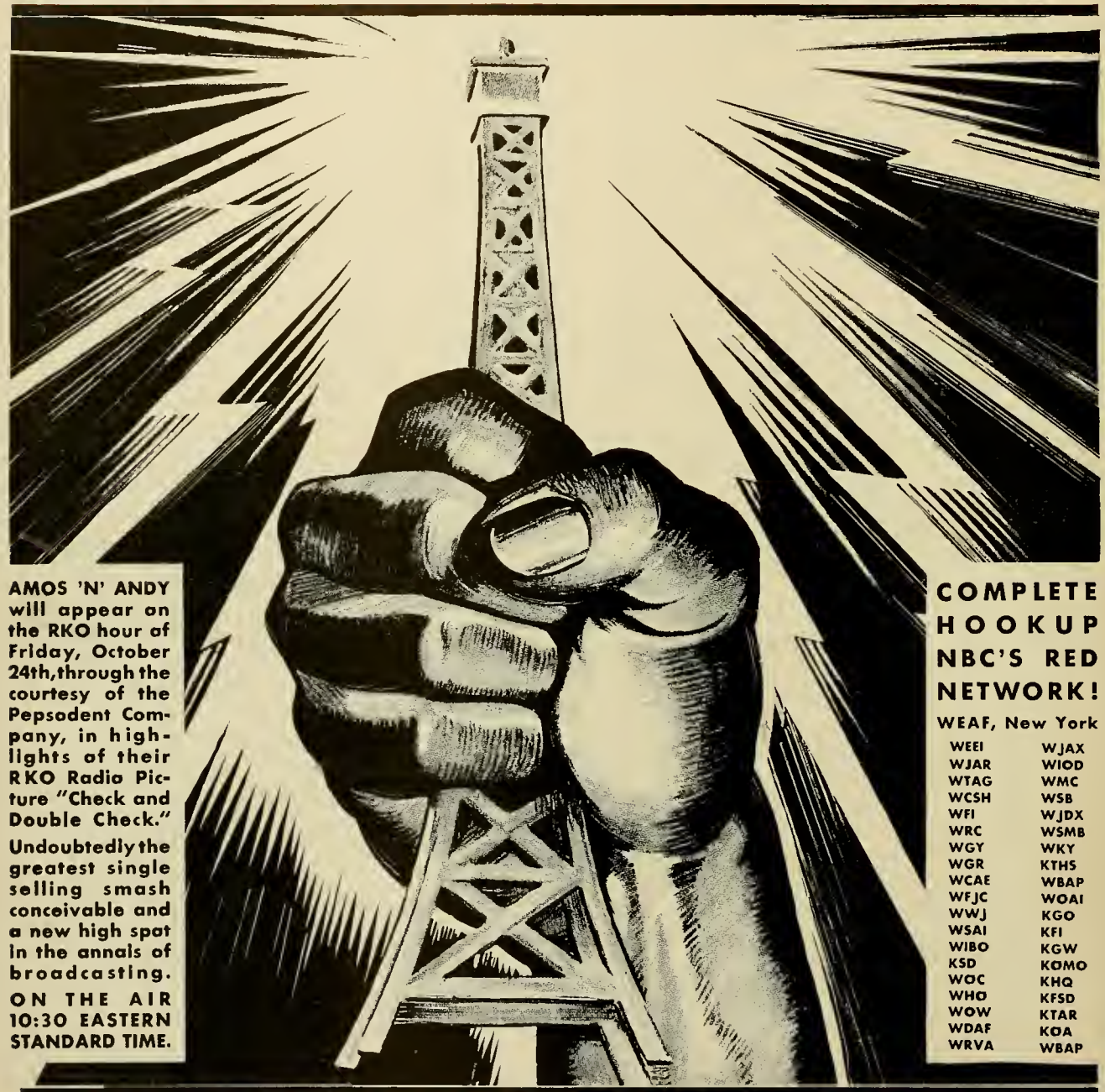
# PRESS HURLED INTO ANDY AD CAMPAIGN




**The Premiere Exhibition of Amos 'N' Andy Should Be Made An Event of Public Significance in Your Community. Your Fans Will See Amos 'N' Andy at Their Best ... As Millions of Radio Listeners Know Them ... In Every Mood ... In Trouble and Out of Trouble...Bewildered...Happy...Lovable and Laugh-provoking Amos 'N' Andy! Their Advent on the Screen is Indeed the Show Event of a Lifetime.**

# TITAN SWEEPS AIR OCT. 24

# MIRACLE STARS ON RKO HOUR



**AMOS 'N' ANDY** will appear on the RKO hour of Friday, October 24th, through the courtesy of the Pepsodent Company, in highlights of their RKO Radio Picture "Check and Double Check."

Undoubtedly the greatest single selling smash conceivable and a new high spot in the annals of broadcasting.

**ON THE AIR 10:30 EASTERN STANDARD TIME.**

**COMPLETE HOOKUP NBC'S RED NETWORK!**

**WEAF, New York**

| | |
|---|---|
| WEEI | WJAX |
| WJAR | WIOD |
| WTAG | WMC |
| WCSH | WSB |
| WFI | WJDX |
| WRC | WSMB |
| WGY | WKY |
| WGR | KTHS |
| WCAE | WBAP |
| WFJC | WOAI |
| WWJ | KGO |
| WSAI | KFI |
| WIBO | KGW |
| KSD | KOMO |
| WOC | KHQ |
| WHO | KFSD |
| WOW | KTAR |
| WDAF | KOA |
| WRVA | WBAP |

# EPIC SMASH FOR JUVENILE TRADE

**Not Since the Heyday of Chaplin Has There Been Such a Juvenile Smash Hit Attraction As Amos 'n' Andy. The Alert Sime Made This Most Emphatic in His Brilliant Analysis Last Week of "Check and Double Check." . . . . .**

**Amos 'n' Andy, At One Stroke, Will Bring Back the Kids to the Motion Picture Theatres of America. Make Child Appeal a Vital Feature of Your Campaign. Make Your Matinee Records Soar with a Grand and Glorious Revival of Juvenile Business!**

# THE TITAN CAMPAIGN MANUAL TELLS YOU HOW!

**You wouldn't give them *picture projection* like this . . . . .**





**. . . Then why give them *sound projection* like this?**

Your public that demanded good projection now insists upon clear, natural sound reproduction. Unless they get both in your theatre, you are giving them only a part of the show.

The recording of talkies by Western Electric apparatus—used exclusively by producers who make 8 out of every 10 pictures—has reached a high point of excellence.

It is now more important than ever that you use equipment capable of *reproducing* everything that directors and stars put into these productions.

Western Electric theatre equipment—designed and built as part of a complete system for recording and reproducing sound—serviced by ERPI to maintain quality—brings out everything that's in the picture.

That's why—week after week—the crowds flock to the nearly 7000 Western Electric equipped houses all over the world.

Only Western Electric equipment can give the complete show that brings maximum bnsiness to your theatre.

**Western Electric SOUND SYSTEM**

THE VOICE OF ACTION

Northern Electric in Canada

*Distributed by*

***Electrical Research Products Inc.***

250 W. 57th Street, New York

**It's lines like this that have given First National the EDGE on the Industry!**




VITAPHONE
REG. U.S. PAT. OFF.

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

Richard Barthelmess in "Dawn Patrol," Walter Huston in "The Bad Man," Ann Harding in "The Girl of the Golden West," Elsie Ferguson in "Scarlet Pages," Joe E. Brown in "Top Speed" put a permanent line in front of America's Largest Theatres. Now you can

# HOLD THAT LINE

WITH

# COLLEGE LOVERS

• Tells a most unusual story of an unusual hero. A champ in a backfield, but a chump on a back porch. He loses his mind over a campus cutie and doesn't miss it for weeks.

•

**BOOK IT NOW AND CASH IN ON THE FRONT PAGE FOOTBALL HEADLINES**

*with*

**JACK WHITING • MARIAN NIXON**
**Frank McHugh • Guinn Williams**




**FIRST NATIONAL GIVES YOU THE EDGE ON YOUR COMPETITORS**

VOLUME XLII
NUMBER 16

Motion Picture News

NEW YORK CITY
OCTOBER 18, 1930

# Wall St. Tightens Grip on Industry When Bear Raids Batter Down Stocks

### *90% Pollyanna*

**Hollywood—Joe Schenck did a mind-changing act on his way back from New York, and he was filled with the Pollyanna spirit when he stepped off the train. Said he to the reporters:**

**"Prosperity is here! The slump, insofar as the entertainment world is concerned, in my opinion is definitely ended. I base my opinion upon the constantly increasing receipts from our theatres, and upon many conferences with business leaders over the nation."**

**But the 10 per cent cut in United Artists salaries Schenk made in New York still stands!**

## Stock Exchange Turns Binoculars On Film Concerns

With reports of financial difficulties of film firms and their bankers in circulation, the New York Stock Exchange is making an effort to uncover sources of reports relating to the financial position of member firms.

Member firms have been asked to submit to the exchange's business conduct com-

(*Continued on page* 17)

### *Del Rio and U. A. Sing Swan Song and a Finale*

Hollywood—Despite statement made by Joseph M. Schenck upon his return from New York that future plans for Dolores Del Rio will await recovery from her illness, the inside slant on the situation is that Del Rio and United Artists have sung a joint swan song.

It may be accents and talkers or dwindling box-office draw, for both reasons are reported in some quarters to be the explanation.

### *Paramount Studio Heads To Map Economy Program*

Trimming of overhead and installation of Ernst Lubitsch as supervising director are scheduled at the Paramount Long Island studio by Walter F. Wanger, general manager of the production department; B. P. Schulberg, managing director of production, and Sam Jaffe, production manager of the Hollywood studios, who are in New York from the Coast.

### *Murray W. Dodge Looms As Big Power in Fox—Warners Also Linked in Deal*

Domination of the film industry by the bankers drew nearer this week as a result of attacks on amusement stocks by bear raiders in Wall Street, with the moneyed interests seizing the opportunity to strengthen their hold on picture companies.

One of the major and immediate results of the market manipulations was the projection into a position of importance in the picture business of a new figure in Murray W. Dodge, vice-president of the Chase Securities Corp., who henceforth will play a role of significance in the various Fox enterprises. Dodge was elected a director of Fox Film after Chase Securities had advanced $10,000,000 to Pynchon & Co., Wall Street brokerage house, to offset bear raids on the Harley L. Clarke stocks which embrace Fox Film, Fox Theatres, General Theatre Equipment, Loew's and his utilities holdings.

Meanwhile, Pynchon and Co., specialist in the Clarke issues, was reported making heavy purchases in Warners which on Thursday was the second most active stock on the New York Stock Exchange. One hundred and sixteen thousand three hundred shares changed hands during the trading day with reports current in the financial

(*Continued on page* 20)

### *Celluloid and Bull-oney*

**One of New York's better known independent distributors, who constantly hoasts of his keen knowledge of pictures and their box-office values, drew a joker the other day which should be instrumental in forever sealing the lips from which emanate a sickening line of self-flattery and egotistical verbage.**

**For weeks he had been a great annoyance in local picture circles in his attempt to get the bookers and larger distributors to look at his new talker which he touted as a "sure thing," "g r e a t money-maker," "marvelous story with a sensational box-office angle," etc., etc.**

**He did succeed in rounding up the gang, who, with news and trade paper critics, spent a miserable hour viewing a piece of junk that is more trashy than one would imagine a picture could be.**

**And, at last, one of New York's better known independent distributors really becomes better known.**

### *Joke*

**Another Joe Frisco yarn.**

**Abe Lyman, the band master, adorns a wall of the Chicago night club he's jazzplaying at. One night the scrubwoman lined up twenty or more cuspidors immediately under the portrait and proceeded to mop up the floor.**

**Just then Lyman and Frisco walked in. The latter, turning to the former, said:**

**"Say, Abe, w-w-what d-d-did you win the c-c-cups for?"**

## Hollywood Hears Le Baron Is On Skids; RKO Denies

Hollywood—Up and down the film bylanes are rumblings of impending changes at RKO. Joe Schnitzer's presence from New York is responsible.

The most persistent rumor is that William Le Baron has been given six months to step up picture quality or seek new fields to conquer elsewhere. Schnitzer, however, denies the report emphatically, declaring Le Baron's work to be most satisfactory and pointing out further that the producer's contract has several years to run. The gen-

(*Continued on page* 17)

### *Swanson Contract May Go To Schenck; Kennedy Ont*

Hollywood—Possibility of Gloria Swanson switching from United Artists to M-G-M are growing slimmer.

The latest inside is that Gloria will remain on the U. A. program, but that financing for her pictures will be handled by Art Cinema and Joseph M. Schenck with Joe Kennedy passing out of that picture entirely. The deal, however, is not yet set.

### *Clarke Slated to Head Fox West Coast Chain*

Hollywood—Harley L. Clarke is expected to have himself elected president of Fox West Coast Theatres shortly.

Oscar Oldknow, vice-president of Fox Theatres Corp., who is now in charge, will remain, for the time being at least, in charge of actual operations, but insiders have it the monicker of president will go to Clarke.

Motion Picture News

Vol. XLII NEW YORK CITY, OCTOBER 18, 1930 No. 16

# PRODUCED BY WALL STREET; DIRECTED BY DOUGH

THE industry is about to have its face lifted and the plastic surgeons—self-appointed—are to be some of the most powerful banking interests in this broad land.

To the business, already pretty well entrenched financially, will come complete security as well as comfortable immunity from all dollar worries, but the price to be exacted for the assurance thus imparted will be the passing of control from film to banking hands. Long talked about and as often discounted, that day is at hand.

* * *

### *Big Fish Gobble Little*

DOWN in America's money highway, far more is transpiring behind closed doors than the man in the street realizes. Last week three old, reputable and substantial banking institutions were saved from Stock Exchange suspension and probable ruin only because banks bigger and richer than those in jeopardy stepped in and pulled the hero act.

One large picture company would have been seriously involved and considerably embarrassed if relief hadn't come. Only it did, some money was transferred and a new banking influence, usually dominant in its operations, brought into this field.

* * *

### *Penetration, Nice and Peaceful*

THE raids now fashionable along the Wall Street front may be expected to continue. With each new foray, the hooks which the financial giants are throwing out will sink deeper and deeper into filmdom's carcass until the time—no longer far distant now—when domination will be neatly tucked away in the hands of the nation's leading bankers.

It's all premeditated and carefully planned. If you break down American industry into its major banking sources, you will find the strings twined around a handful of fingers. Motion pictures shouldn't and won't be outside the pale. So the bankers think.

* * *

### *Sharpening the Axe for Slaughter*

WHEN the set-up is perfected, many of the economic reforms so long aired and dropped will swing into line. You will find production jerked from complacent resting places in the financial heavens and trimmed to fit the niche it was always designed to fill. You will see bigger and, perhaps, better mergers; understandings between the major companies on theatre buildings and theatre operation and, if you live that long, a sifting of some of the water from stock passed on to a public once, but no longer, so gullible.

* * *

### *Where Yardsticks Don't Work*

YOU will see some of the old, and many new faces, in high places, but all of them will dance to the tune whistled by the bankers. You may see attempts to operate the film business by a yardstick cut to measure for other businesses. And, reasonably, you may see the entire huge entertainment structure grow wobbly on its pins.

For the bankers have yet to learn that there is something in the celluloid make-up that doesn't respond to too scientific methods, granting that mountains of waste literally beg for removal. Show business which is the film business is unlike any other.

And unless the bankers remember to use their yardstick judiciously and carefully they may meet in this industry the Waterloo that has escaped them so far.

KANN

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# Tammany Pressure Compelling Walker To Sit Tight While Office Is Under Fire?

## *Walker to Seek Other Fields*

The World | New York American

### TIRED OF HIS JOB, MAYOR ASSERTS

**"Glitter All Off, Somebody Else Should Have It"**

**NEVER AGAIN CANDIDATE**

**City Employees' Duties Overlap, He Tells Realty Men**

"All the glory is gone, all the glitter is off"—these are James J. Walker's words, and they refer to his job as mayor of New York—"it is just a hard job, and somebody else ought to have it."

So he spoke last night at the Hotel Biltmore, addressing some 300 members of the United Real Estate Owners' Association. Explaining he realized the occasion was not one for political discussion, he nevertheless seized it to proclaim:

"I am not a candidate for office, and if you add, and you'll never be again,' I'll not contradict it. But

### WALKER WANTS NO THIRD TERM

Mayor Walker, in a talk last night, declared he had no wish to run for office again, and especially for the office of Mayor of New York.

In the midst of a speech before the United Real Estate Owners' Association in the Hotel Biltmore he suddenly departed from his main theme, that of the city charter, and exclaimed:

**"I am not a candidate for office at this time. This is not the time to make threats, but if you were to say 'or never will be again,' I would not contradict it. I have and have had no commitment other than the general interest of the city.**

**"All the glory is gone and all the glitter is off. It's just a hard job. Someone else ought to have it. I want nothing save to leave the city a little better than I found it. That's all I want to live on for the rest of my life."**

The Mayor declared the city needs thorough revision of its charter "to meet present day conditions and not conditions as they were in 1840 and 1850." He invited his hearers to study the new

***Close on the heels of the exclusive MOTION PICTURE NEWS story that he would resign his post on January 1 to join the legal staff of Fox Film, comes a direct statement from Mayor James J. Walker that he was tired of his job and was ready to pass on the mantle of office to someone else. His statement was quoted, and significantly played up, in The World and New York American on Tuesday morning and is considered, in some quarters, as an indirect confirmation of the Fox story, despite the mayor's vehement denial of a Fox affiliation to newspapermen.***

## *'News' Story Denied by Mayor; Political Result Seen as Ruling Decision*

Upon whether Tammany will consent to retirement of Mayor James J. Walker of New York at a time when his administration is under fire probably will depend his course January 1, and his proposed association with Fox.

Exclusive Motion Picture News report that the mayor is planning to retire from his office the end of the year and return to the industry as a member of the Fox legal staff rocked film and political circles.

Walker has made vehement denial of the story which was picked up by national press associations and the New York dailies. But it may or may not be significant that neither by him nor by Fox was Motion Picture News asked to publish the formal denial.

Opinion in inside circles persists that Walker's resignation would go through as indicated unless the Tammany chieftains decree otherwise.

Officially, Walker had this to say:

"There is nothing in it at all. It has not been suggested to me. I have no intention whatever of resigning for any reason. I deny it emphatically."

However, early this week, the mayor sounded what may be the tip-off, when in a speech he announced he was tired of political life.

"All the glory is gone, all the glitter is off," he asserted. "It's just a hard job and some one else can have it. I want nothing save to leave the city a little better than I found it. That's all I want to live on the rest of my life."

Walker has been ill during recent weeks and Tuesday was confined to his bed with a severe cold. In one quarter, it is stated that pressure may be brought to bear upon the mayor to prevent his reported retirement, because of a belief that resignation in January would be a reflection on Tammany, and lead to accusation he was quitting under fire.

William C. Michaels, Fox treasurer, told newspapermen he has heard nothing to indicate the mayor would join the organization.

## *Stock Exchange Turns Binoculars on Films*

(Continued from page 15)

mittee communications sent or received relating to their financial condition.

This recalls the charge made when receivership action against Warners was filed, that the suit was aimed to undermine the company's stock. Similar alleged motives are ascribed in circulation of other reports concerning picture firms.

## *Hollywood Hears LeBaron Is On Skids; RKO Denies*

(Continued from page 15)

eral understanding here is that Le Baron has about 18 months to run on his current agreement which grew out of Radio's excitement when "Rio Rita" hit the home office some time ago.

In the meantime, variance in quality of the RKO output leads many to believe that Le Baron is very much on the spot.

## *Franklin on Vacation; RKO Rumors Persist*

Hollywood—Harold B. Franklin, his wife and son, Elbert, leave this week for Canada. Franklin will spend the greater portion of his first vacation in fifteen years at Banff and Lake Louise, returning the first of the year. Before going Franklin said he had made no definite plans for the future and no announcement would be made until his return.

Rumors that the former theatre chief will go with RKO as head of theatres on the west coast persist. It is understood that an offer has been made him by RKO, the terms of which, however, have not been disclosed.

# INSIDERS'

THE ancient studio rivalry between the Paramount plants, East and West, is expected to be largely relegated to the limbo of the forgotten under the new plan which places Ben Schulberg in charge of the New York as well as the Hollywood lot.

This is how it will work—at least, on paper:

Schulberg, in addition to his six figure salary per annum, gets a cut in profits. Paramount makes most of its products on the Coast. Which gives Schulberg full opportunity to check and double check on what's going on under his own studio roof.

Every time the studio in Astoria wanted a name for something or other to be shot in the East, the idea brought anything but cheers from Schulberg. Natural, too. Why dissipate his production resources? Of course, the line was never drawn too rigorously, for, after all and no matter what your slant, it was all ultimately on behalf of Paramount.

But, breaking the situation down into terms of East and West, Hollywood had a natural advantage over Astoria. And Astoria, as a consequence, often didn't do so well production-wise. Now comes the switch with Schulberg, with one or maybe both eyes on the profits which govern his slice at the end of the year, directly responsible for all celluloid activity. The result is stars will be shunted from Coast to Coast with far less fuss and considerably more speed than has prevailed until now.

East may not be West, but the idea at least gives 'em a chance to meet on a production parity basis.

## *Page the Idea Man*

Something brand new in advertising hook-ups shortly is to be introduced in the industry, containing possibilities which almost stagger the imagination. The idea is being closely guarded by its sponsors, who feel they have something big and that a tip-off would send the racketeers into action to steal the idea.

The gag is a competitive one in theatres. It is more than the time honored drawing contest, for this one embraces real entertainment features which should spell sugar at the box office.

In fact, so radical and far-reaching is the idea, that one of the national distributors is angling to tie-in on the proposition, although the edge the arrangement would give the company might elicit squawks from Hays organization members. There'll be something doing on this proposition in the not distant future and it promises to be a whiz.

## *A Boner?*

The best laugh of the booking season is Paramount's "big-hearted" deal to help out the Fox Brooklyn (opposition to Brooklyn Paramount) by letting the house play "Santa Fe Trail" day and date with the New York Paramount. Imagine the cash customers coming all the way over from Brooklyn when they can see the picture at 25 cents plus a whale of a stage show with about ten acts!

## *The Old Army Game*

His company is large. Its interests many. The sales manager around whom this little yarn revolves isn't nearly so good as he thinks. Matter of fact, there are those who wonder how he manages to hold on.

Nice fellow and all that sort of thing, you know. But considered a featherweight for a job that is proving too heavy for him. Funny part is this chap, while he may not know it, suspects it and is governing his actions accordingly.

For instance, he is scrupulously careful about the type of manpower with which he surrounds himself. He sees to it that his minions pace their activities in tempo with his own capabilities for the obvious reason that he wants no underling to be in a position to show him up.

Amusing and peculiar as it all may seem, some of his executive associates are, day by day, becoming more familiar with the circumstances as they really are. How long the S.M.'s bosom friend, who sits in high places and is, therefore, in a position to cover his buddy's activities, will be able to keep the ax from swinging is a serious question. Time's growing short.

## *Do You Know—*

**WHAT erstwhile politician now in the film business is suffering from a serious case of hi-hat?**

**The producer who recently laid a million iron men on the line to induce a certain film man to divorce his wife?**

**What sales manager offered a high-powered job-seeker a post as salesman and what the job seeker told the S. M. to do and where to do it?**

**How serious is the danger that racial differences may leave their devastating mark on the escutcheon of the industry unless action to circumvent certain tendencies now creeping to the fore is speedily taken?**

**Why did a big timer return to New York less than a week after he had started on what was to be an extended vacation jaunt?**

**What the next merger is to be, who is to head it and what the Government will say about the procedure?**

**In what company is a request for a raise tantamount to a request for a resignation?**

## *The Changing Times*

Stars may twinkle in box-office firmament, but they're watching how and where they sprinkle their dust these days.

Time was when the marquee magnets held the producers by the scruff of the neck and made them dance to their heavenly music, but those days are gone forever. You probably remember some of the grief enjoyed by Paramount when Gloria Swanson and Pola Negri stalked the same lot. After a time, it got so the studio wasn't big enough to hold both of them.

Then the Paramount crowd stopped long enough one day to look itself in the mirror and determined that the temperament which, by tradition, goes hand in hand with histrionics, had had its hour. Not before, however, the company acquired sufficient theatres to make the gang in Hollywood understand that when it said hamming had to go, it meant exactly that.

There came the day when Paramount consequently determined it was bigger than any of its constituents. Swanson's contract ran out. Gloria thought she could dictate. Paramount disagreed and Miss Swanson joined United Artists. Later Richard Dix asked for something like $12,500 a week—every week—and Paramount failed to see the light. So Dix joined Radio.

## *Stars Do the Dancing*

Whether or not the other companies are following in the wake of Paramount's example may be one of those moot questions. Probably the reason is that producers today are loosely agreed not to swipe each other's stars. Regardless of that, however, it is a fact that today stars do almost everything the studios tell them to do. And temperament is proving no longer fashionable.

The major companies feel they are in the big business class now and tomfoolery has no place in their operating scheme. Funny thing is that the Hollywood celebrities realize that times have changed and are trimming their sails in accordance with the wind.

Only recently, the proof of this was

# OUTLOOK

demonstrated on the coast. A female player, propelled into fame almost overnight, found herself in musical talkers because the studio felt it was the thing to do. She made one, then another and finally walked off the lot, declaring her talents were not being exercised to the full. Or words to that effect.

### *A Case in Point*

The studio did nothing about it. Ditto, the player. In the meantime, several choice roles originally designated for the recalcitrant trouper were assigned elsewhere. Elsewhere Ruth Chatterton, from the New York stage, jumped to the fore over night. Joan Bennett, a newcomer, did some fast traveling toward the top of the heap. Helen Twelvetrees, Constance Bennett and Ann Harding, among others, began to make sizeable dents.

All this and more was observed by the player who perhaps made her decision too rashly. So back to the studio she went. There she cooled her heels until the studio chief felt it was strategically the time to see her. From that point on, the wrinkles began to be ironed out.

There's no secret about all this. The player is Janet Gaynor; the studio, Fox; and the executive who bided his time, Winnie Sheehan.

### *Sharpshooting in Stocks*

One of the big names of picture business has been gambling plenty in stocks. So much so his manipulations are apt to draw the attention of the Department of Justice.

President Hoover is giving his attention to efforts to stop short selling, particularly when the shorts use questionable means to accomplish their ends. Beating down the price of stock through what may prove to be crooked methods faces some obstacles, and if the government goes in for investigation of this sort of thing, some very interesting details will be divulged.

According to the dope, this film name is resorting to tactics which may warrant criminal prosecution, if the theories of insiders is borne out. Viciously attacking the financial standing of any firm calls for a criminal reckoning, and this operator may be haled before the courts if investigation of his activities bears out current suspicions.

Should the government step in, the results may prove embarrassing, for a general probe of the stock market might be undertaken. In the case of the big name operator in question, such a probe would divulge a maze of questionable and, some say, fraudulent contracts and stock transactions which would shake the business to its oft-shaken foundations.

### *In the Balance?*

Frank Whitbeck, showman extraordinaire and big cog in the Fox West Coast theatres wheel, may or may not return to his love of long-standing.

Frank is now on vacation. He may stay that way insofar as the circuit is concerned and, if he does, it appears from this tower that the decision will be his own of his own making.

Whitbeck is understood to have resented for some time interference in his publicity campaigns by the Fox studio. Felt they weren't in tune with his job and all that sort of thing. However, now that Oscar Oldknow has insisted that Fox West Coast operate on its own without studio dictation, wires from Hollywood indicate Whitbeck may decide to stay after all.

### *Stock Tremors*

**THE boomerang of last November is ricocheting all over Wall Street almost a year after the stock ticker first went crazy.**

**On the inside is the dramatic yarn of three brokerage houses, each important and far flung in its ramifications, which a handful of days ago faced suspension by the board of governors of the New York Stock Exchange because current assets were not sufficient to meet current obligations. One of these was a specialist in motion picture stocks.**

**If powerful allies hadn't been drafted into the situation on the one-two-three, this selfsame specialist would have fallen on sorry days and might easily have carried into the mire of speculation and frenzied rumor the film companies whose issues figured so largely in its business trading.**

**The financial aid, however, was forthcoming and what looked like a near-disaster averted by the narrowest of margins. But perspiration flowed freely and skipping hearts beat rapidly that afternoon.**

NATIONAL Broadcasting Co. and Pepsodent aren't taking any chances that some other firm will cash in on the millions they have spent to popularize Amos 'n Andy. As a result, tie-ups of any kind, except with these two firms on RKO's "Check and Double Check," are definitely out

Radio Pictures had arranged a national hookup with the Underwood typewriter firm, but the legal department of NBC has issued a "no likee" edict and the tie-up has been, or will be, called off.

Use of stills on the picture is to be confined to lobbies, store windows, programs, magazines, etc., but in no case may they be employed with outside firms. Even special sections tied in with the 4,000 line ad to be used have been ruled out, for RKO is paying for the double truck space used.

Amos 'n' Andy are to appear simultaneously on screens of 300 theatres of the nation October 24. They will be on the RKO radio hour at 10:30 that night.

This means that RKO is taking no chances with the two blackface stars. It is figured that by breaking the picture in 300 houses on the same night the move will prevent the picture from being handicapped by any adverse comments by critical cranks, who may pick on the picture on general principles. RKO feels it has got two big bets and intends to hit while they're hot, and to strike all over the country at the same time.

Amos 'n' Andy on the radio every night have a national audience. It is figured that on the night of the twenty-fourth, with the two comedians directing listeners-in to view the picture, it should prove outstanding as a box office bet. Time, as usual, will write the next chapter.

### *Have a Piece of Throat*

Plans for one of the most sweeping drives, aimed at losing houses and high overhead, have now reached the point where officials of Publix are ready to fire the opening gun. The move includes:

Wholesale closing of theatres, long in the red and impossible to place on a profitable basis; switching the policy of many first run deluxe houses from full week to split week programs; and last, but not the least by any means according to Publix employees in on the "dope," a salary cut which will start at the very top and include all in the organization with the exception of low-salaried employees.

The cut will take in practically every high-priced man and, from present indications, will mean exit for dozens of them who refuse to be consoled by promises for the future as an excuse for reduced income in the present.

### *Well, What?*

What was the gist of the reply received by Frank Wilstach of the Hays' office to his complaint to RKO that the advertising used in Chicago dailies in connection with "On Your Back" at the Palace was a direct and glaring violation of the Hays' code of ethics?

THE INSIDERS

# Wall St. Tightens Industry Grip as Bears Hit Stocks

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district that the issue will show new strength from now on.

### Dodge Seen As Big Shot

How heavily Dodge's name will be linked with the Fox companies remains to be seen. Clarke's name may be kept in the ascendancy, but Motion Picture News learns authoritatively that Dodge will be a name to conjure with in the immediate and future conduct of those corporations.

Dodge, Clarke and W. S. Ingold, a partner in Pynchon & Co., control General Theatres Equipment, Inc., which, in turn, controls Fox Film and Fox Theatres. Ingold, in addition to Dodge, was added to the directorate of Fox Film at the company's annual meeting last Friday.

Another addition is Walter S. Hammons, of Portland, Me. and head of the company bearing his name. His banking affiliations are understood to be extensive.

John L. Kuser and Dryden Kuser, representing the Kuser family which figured in one of the receivership actions against William Fox in the now famous battle for control of the Fox companies, have likewise been made directors of Fox Film. They represent the largest minority interest in the Class B, or voting stock. Another addition is Charles B. Stuart, vice-president of Halsey, Stuart and Company.

Dodge, Ingold, Hammons, the Kusers and Stuart, as a group of six, have also been designated to represent the Class A common of Fox Film. This is non-voting stock.

The Fox Film directorate, as a consequence, now has been stepped up to 12, as provided for in the refinancing plan which was drawn up and executed last spring. The rest of the directorate was reelected and includes Clarke, Winfield Sheehan, Oscar L. Gubelman, Matthew C. Brush, Charles W. Higley and William Fox.

Another move in the Clarke camp provides for a reclassification of the capital structure of General Theatres Equipment. This company owns 50,101 of Class B Fox Film; 100,000 of Class B of Fox Theatres and about 1,000,000 of Class A Fox Film common. By virtue of these holdings, F. T. E. controls management of both Fox companies.

The New York Curb Exchange on Thursday admitted to trading new senior shares of G. T. E. issued to reduce the outstanding shares of common in re-classification of the company's capital structure. This provides for exchange of each voting trust certificate representing the common for one third share of the new $3 cumulative preferred and two-third share common.

Capital stock is to be reduced from 5,000,000 of no par common to 2,000,000 of $3 cumulative convertible preferred and 4,000,000 of common also of no par value. The new preferred will be convertible into common at four shares of common for each five of preferred. The preferred is subject to redemption at $52.50 per share. A quarterly dividend of 75 cents is planned on the issue.

### *Dodge: The Facts*

**Latest headline name to join the celluloid mighty is Murray Witherbee Dodge, newly-elected director of Fox Film Corp. He was born in New York City and he's 52.**

**He is a director of Chase Securities Corp., an associate enterprise of the Chase National Bank, one of the nation's biggest; Director of Continental Paper & Bag Co.; Colonial Gas and Electric Co., Newport Electric Corp., Central States Utilities Corp., City Utilities Co., Electric Shareholders Corp., Helena Rubinstein, Inc., United Dry Docks, Inc., Utilities Equities Corp., Eastern Texas Electric Co., El Paso Electric Co., Indianapolis Power and Light Corp., Antilla Sugar Co., The Larvex Corp., Central Petroleum Corp., Virginia Electric and Power Co., Engineers Public Service Co., and Utilities Power and Light Co. and General Theatre Equipment, Inc., the latter two enterprises in which Harley L. Clarke figures prominently.**

**Dodge has also had his fling in motion pictures. He financed D. W. Griffith to the tune of $1,500,000 for production of "Way Down East" and "Orphans of the Storm," found downtown bankers wouldn't take up the issue, formed Lee, Benoit & Co. and sold the stock directly to the public in a high-pressure campaign at from $15 to $25 a share. That's a few years ago. The certificates are worth about 50 cents a share today.**

# Fox Girds for A Battle with RKO in South

Dallas—Theatre building warfare, slowed up by the compulsory armistice dictated by business conditions, is to be resumed along this front with Fox moving in on a number of key spots where RKO has the upper hand.



*James R. Grainger*

Following the breakdown of negotiations for sale of the Fox product, RKO Southern Corp., which now operates the former Hoblitzelle Interstate chain, Fox is after theatres in Dallas, Fort Worth, San Antonio, Houston and other cities, and is said to have negotiations under way for purchase of a circuit.

Contemplated theatres which Fox plans to build in the four Texas keys will represent investments of about $1,500,000 each. Fanchon & Marco shows will be routed into these houses.

James R. Grainger, vice-president and general sales manager of Fox, will direct the invasion of Texas. He plans to visit Texas keys soon to make a first-hand study of the various situations.

Meanwhile, RKO has strengthened its position here through acquisition of the Capitol, which has reopened after remodeling, with Charles Webb as manager. Until Oct. 1 the house was operated by Ray Stinnett and Eph Charninsky, who operate the Palace at San Antonio. Universal formerly had an interest in the theatre.

Fox at one time had a deal set for purchase of the Hoblitzelle chain, but it was called off when the company got into financial difficulties. The theatres later were acquired by RKO. Karl Hoblitzelle still is operating head of the circuit with Lou B Remy as general manager. The circuit formerly ran Fox under a long-term franchise, which expired Aug. 31.

# Allied to Make Practical Tests Of "Fair Zoning"

Specific tests to determine the extent of competition existing between theatres within a city, and between cities, in an effort to determine what constitutes "fair protection" may be conducted by Allied States Association.

This was indicated by Abram F. Myers, Allied president, at the recent meeting of the Michigan exhibitor association. He now is engaged on plans to apply the proposed test in various sections.

With the statement that protection should in no instance be more than commensurate with the existing competition as between definite situations, Myers declared that protection, heretofore, has never incorporated that principle.

"Systems of protection that have been in use in the past," he said, "have been founded entirely on theory. No actual or practical tests have ever been made in the interests of a system of protection to determine exactly what competition exists between theatre situations. Consequently, no accurate or genuinely fair protection document has ever resulted. In order to obtain such a document, independent theatre owners should make tests of actual competition existing between theatres and demand a protection system on that basis only."

Myers stated that the independent theatre owners are facing the crisis of their existence at this time. He urged them to support their sectional and national organization with everything they had, and to make no compromise in their fight for existence.

"You are now facing the test," he told them. "If you withdraw or fail in any particular you will never have another chance. The interests opposed to you will never again be obliged to listen to your demands, as they are obliged today."

## *Ungar, Canton, Gelsey to Run 'U' City Under Junior*

Hollywood—One out and three in. In other words, with the resignation of Walter Stern as studio manager of Universal City, Carl Laemmle, Jr., has determined on a three-ply cabinet system composed of supervisors to handle pictures as well as general studio operations.

Arthur Ungar, newspaper man turned producer, Lew Canton and Erwin Gelsey comprise the cabinet. Stern was with the Laemmle organization for six years.

# Hughes Says Deal's Off; Schenck Adds It Was Never On; Some Hold It's Close

### *The Wrong End?*

**Those in the know are wondering why United Artists began its overhead reduction process with the gang in New York when they say the Coast offers such golden opportunities.**

## Overhead Cutting Gets Under Way At U. A. Studios

The shears are being sharpened for an active season at the United Artists studio. Joe Moskowitz, vice-president of Art Cinema Corporation, is in Hollywood to see what can be done about reduction of operating overhead at the U. A. plant. It is understood his Coast stay will be indefinite, but long enough to make the cuts necessary to placate Joe Schenck's bankers.

The 10 per cent reduction instituted at U. A. headquarters in New York last week came about as result of investigations and analyses conducted by Moskowitz at Schenck's direct orders. The job is now considered finished so far as the Eastern end of the organization is concerned and, therefore, the Art Cinema executive now transfers his activities to the studio.

### *Van Beuren Denies; Reports of Deal Persist*

A. Van Beuren yesterday branded as "false" reports of an impending deal whereby RKO will release the several series of shorts now going through Pathe, and forming a strong factor in the latter's short subject lineup.

Despite denials, the reports of the deal persisted in inside New York film circles, where it was stated official consummation would be expected within a week.

Jack Eaton, producer of Grantland Rice "Sportlights," a Van Beuren unit, likewise denied a yarn which credited him with quitting Rice to form a sports unit of his own to make four series of shorts.

### *Harold Lloyd Coming to "Feet First" Premiere*

Harold Lloyd will come east to attend the New York opening of his new picture, "Feet First." It will open at the Rialto as soon as Gloria Swanson's "What a Widow" ends its engagement there.

### *Would Merge Theatre Firms*

Merger of Shenandoah Theatres Corp. with Warner Theatres, Inc., is to be voted upon by stockholders of the former at a special meeting to be held Oct. 29.

### *"Angels" Producer May Yet Buy in Art Cinema—Stiff Asking Price a Bar*

Howard Hughes insists the deal is off. Joe Schenck says it was never on, but those who analyze their picture deals declare that Howard may yet be Joe's angel in Art Cinema Corp., thereby aiding in solution of the financial difficulties facing United Artists.

"In other words," as one authority puts it, "when denials of an impending deal are made on all sides, you can bet it's either closed or will be soon."

Officially, what happened this week to the reports that Hughes was buying a substantial interest in Art Cinema was this:

Hughes, in a Hollywood statement to Motion Picture News, admitted he had been negotiating. "I was prepared to take over the Art Cinema Corporation," he said, "at a reasonable figure, but the price asked was beyond all reason in view of the unsettled and none too prosperous condition of the picture industry at this time. I regret we were unable to come to terms, but I can now say I am no longer interested in the proposition."

#### Dodges Art Cinema Story

Schenck told newspapermen there would be no change in control of United Artists and that Hughes or no one else had bought the company. In all of the multitudinous yarns floating through the trade anent Hughes, none had ever linked him with purchase of United Artists, but many did with Art Cinema. But Schenck made no reference to Art Cinema and technically, he, therefore, remains in the clear.

Interested with Schenck in the finance unit are three banking groups: Harriman National, Guaranty Trust and J. and W. Seligman & Co. The president of U. A. is understood to be able to deliver the stock interest in Art Cinema held by Mary Pickford, Douglas Fairbanks and some of the other producing factors in United Artists. In the offing is Paramount with a $3,000,000 hold on the company.

#### Art Cinema Backs Mary, Doug

Recently Mary and Doug disbanded their own units and, the inside story goes, arranged for production finances through Art Cinema. The same company produces the Norma Talmadge pictures, those that Roland West makes and holds contracts with Chester Morris and Walter Huston. It is Art Cinema which holds a franchise for playing time with Publix and not United Artists, according to information supplied Motion Picture News.

If Hughes eventually closes his deal, he will purchase the Morris and Huston contracts, a franchise with Publix and the privilege of financing productions with Mary, Doug and Norma.

### *Can You Beat It?*

**"Victor McLaglen of the philickers, who uses such 'What Price Glory' language, is the son of a Church of England bishop," sez a N. Y. newshound.**

## Long-Line Gag Was No Go with Howard Hughes

When, as and if Howard Hughes' Multicolor process threatens to divert the stream of gold from coffers of Technicolor into his own gravy dish, Technicolor, the king-pin in its particular field, will hear echoes of the alleged monopoly situation which was created in the earlier days of color in 1929.

Hughes, so the inside story goes, was one of the many producers in Hollywood who found themselves tied hand and foot insofar as the color problem was concerned, what with Warners having all available color-cameras sewed up, and Technicolor being unable to turn out cranks in sufficient number to appease the anger of units which fought hammer-and-tong for a color franchise.

Hughes was keenly disappointed when his request for color for "Hell's Angels" was flatly denied, and he swore, by gag, that he would never again find himself in a position where he would have to depend on Technicolor, or any other company, for color. He immediately set his agents to work on outright purchase of Multicolor.

Hughes, however, is not yet sold on color for regular theatrical entertainment, but those in on the know state that he is highly optimistic over its possibilities in the educational, industrial and their allied non-theatrical fields. He now has a staff out in the field to bring into the fold every available non-theat lab and industrial producer.

### *Consolidated and M-G-M In Five-Year Lab Deal*

M-G-M has signed with Consolidated Film Industries to send 500,000,000 ft. of film processing through the H. J. Yates Laboratories during the next five years. This is the second long-term contract negotiated by Consolidated, a recent deal tying up Universal's lab work for ten years.

### *Democrats Using Sound Films for Campaigning*

Sound trucks are being used by the Democratic party in New York in the current campaign. Four trucks, equipped with portable reproducers, are covering the state in the interest of the ticket headed by Governor Roosevelt.

# RKO and Tiffany Release Soviet Films, Is Claim

Portland—With or without the consent of RKO and Tiffany, two pictures released by these companies were Soviet propaganda pictures, M. R. Bacon, formerly a member of the communist organization and an expert investigator, told the congressional committee investigating Red activities in the United States. The pictures, he said, are "High Treason" (Tiffany) and "Loving the Ladies" (RKO).

Other Soviet produced films are in this country and being shown, especially where there is no censorship, he declared. One of these "The Krassian," was shown here. Bacon said he believed there were enough communistic propaganda films on hand in Seattle to show one a week for six months. Effort is being made to release these films through regular booking agencies, he declared.

# Oong Boon Taat Gets Hep to Nice Bicycling Stunt

They ride bicycles in the Dutch East Indies, it is indicated by evidence unearthed by M. J. Weisfeldt of Talking Picture Epics. Weisfeldt recently received a request from Java for prints and advertising material on "Simba" and on checking up found out the picture hasn't been sold for that territory.

The Java correspondent declared he had purchased Dutch East Indian rights from Oong Boon Taat, who is distributing the picture in Singapore, Malay Straits and Indo China. Authorities in Java are investigating the alleged bicycling.

## *Oldknow and Sheehan Tilt On West Coast Operations*

Hollywood—Two Fox vice-presidents crossed swords this week on matters of policy and, while the sparks never assumed serious proportions, the clash of steel resulted in a divorce of the Fox studio influence from the operations of Fox West Coast theatres.

Oscar Oldknow, generalissimo of the big Coast chain, has informed his staff to forget the studio and go ahead about their duties. Winnie Sheehan, of late at least, and in connection with "The Big Trail," "Up the River" and "Just Imagine," at any rate, has been giving the theatre organization pointers on ways and means to handle local premieres. That looks as if it's over now. Oldknow insisting the studio may be one imoortant part of the Fox ensemble, but that the theatre company also carries a good deal of weight.

Oldknow took a quick about-face during the week in connection with releasing for publication grosses of local theatres. An order went out on Tuesday to cut them out and another to continue, as was, on Wednesday.

*E. B. Derr*



*Pathe president who is sponsoring policy of "fewer and better" pictures in his organization.*

# Pathe Limiting Output; Loans Stars to Others

Hollywood—He would rather have stars and featured players on his payroll idle than at work on productions of doubtful quality, states E. B. Derr, president of Pathe. The company head, who but a few months ago entered the production field, believes in limiting output to increase quality, which may account for the company's action in loaning its stars to other companies.

Constance Bennett, loaned by Pathe to Fox, scored her biggest hit and greatly increased her standing at the box office in "Common Clay." She is to be loaned to Fox for another picture. Ann Harding, another Pathe luminary, recently was loaned to First National for "The Girl of the Golden West."

# Uses "Whoopee" Copy for "Rain"

Springfield, Mass.—Copy used by McVickers theatre, Chicago, for "Whoopee," was utilized almost line for line by the Bijou here for "Rain or Shine." The ad was headed with a cut of a revolver and the caption, "Here's a gun to shoot yourself," adding, "and you might as well if you don't see, etc." Even the subordinate copy on "Rain or Shine" closely paralleled the Chicago advertisement.

## *Beebe-Sennett Romance*

Hollywood—Mack Sennett is to marry Marjorie Beebe, featured comedienne, who recently renewed her contract with the producer.

# Smith, Raskob in Eddie Dowling Broadcast Tieup

John J. Raskob, Al Smith and William Kenny are reported associated with Eddie Dowling in Independent Disc Co., manufacturing records for radio broadcasts. The firm has made a broadcast record plug for "Outside the Law," Universal picture. The idea is a broadcast from a record of a sales talk on the picture.

Dowling acts as master of ceremonies introducing Paul Whiteman with a few wisecracks and then a couple of sequences of the picture are presented. The gag is for the radio station to play the record, with the theatre giving the station a screen plug in return.

# U. S. May Act in Manipulation of Amusement Stock

Short selling of stocks on the New York Stock Exchange may result in a probe by the Department of Justice, Arthur Brisbane hints, writing in the *New York American*. He cites the case of one individual who has sold great quantities of an amusement stock short, and then wired all his branch houses that the amusement company's annual report was falsified, advising customers to sell the stock, that he might cover his short sales.

Fox, Loew's and Warner stock during the week have been the chief targets of bear raids among the amusement groups.

## *Lichtig's Iberia Company To Make Spanish Talkers*

Iberia Prod., New York, of which Ben Lichtig is general sales manager, will produce immediately a series of 12 Spanish language features for 1930-31 release. Production is set for the Darmour studios in Hollywood, with first to be "La Cautivadora," by Arthur S. Mom, critic of "La Nacion." Titles and casts for the remainder are now being lined up.

Decision to go in for Spanish talkers, it is stated, was made following Lichtig's recent trip to South America where he found sound installations proceeding at a record-breaking pace.

## *Named Associate Editors*

Hollywood—Edward Montagne and Julian Johnson have been appointed associate editors by B. P. Schulberg of Paramount.

## *M-G-M Gets Play*

Screen rights to the stage comedy, "Among the Married," have been acquired by M-G-M. Its author is Vincent Lawrence.

# "Tiffany in Business to Stay," Says Young; Denounces Malicious Slander

### *Nurses Protest*

**Milwaukee — Jeanette Hays, president of the Wisconsin State Nurses' Association, has sent a telegram to Louis B. Mayer protesting against the release in November of "War Nurse."**

**The telegram to Mayer reads as follows: "On behalf of several thousand Wisconsin nurses, I urge you to prevent the release of this film which would, we believe, make a tawdry picture out of an epic in which millions of lives were given up and in which there was a supreme consecration of human service."**

## Yank Out Vaude, Picture Policy Doubles Intake

Chicago—RKO experienced the best week-end business in the history of its operation of the State-Lake, former vaude-film spot, with the change to a straight picture run house.

Average week-end business for the State-Lake with vaudeville and pictures has been approximately $9,000 for Saturday and Sunday. The two-day week-end gross on the straight picture policy was more than double that figure last week. "Half Shot at Sunrise" is current at the house which, on the new grind policy, is getting eight performances daily, as compared with five on the former vaude-film policy. Daily and nightly holdouts persisted over the week-end and into midweek.

The cream of the Radio product will go into the State-Lake and will be held just as long as the picture holds up, under the new policy. "Check and Double Check" is slated to follow the current picture, after which, according to present plans, "Danger Lights," photographed with Spoor-Berggren cameras on 70 mm. film, will go in. Installation of the Spoor projection equipment and the new wide screen was completed recently. This showing will constitute the first utilization of Spoor film and equipment in any theatre.

Last week-end also inaugurated RKO's 12-week bookings of name acts at the Palace, here. Ruth Etting headlined the bill at this vaude-film spot, which played to capacity business over the week-end.

### *"Don" Hancock Quits Van Beuren P. A. Post*

Donovan Hancock has resigned as publicity and advertising director of Van Beuren Prod., which releases shorts through Pathe. Hancock's resignation becomes effective on Oct. 25.

### *Production Plans Guided by Market Needs; Sees Best Year Ahead*

Tiffany is in the business to stay, and will continue its forward strides despite efforts of rumor-mongers to halt the company's progress.

This was the emphatic message from L. A. Young, company president, brought to New York by Grant L. Cook, executive vice-president, who has just returned to New York from the Coast, via Detroit, where the company chief makes his headquarters.

"We intend to see this thing through," summarizes Young's message to his organization, as relayed by Cook. The company's chief difficulty in the past has been the lack of product but this obstacle has been hurdled and the firm is facing its best year, Cook declared.

Cook attributed the various pessimistic reports concerning his company's future to Hollywood hangers-on, "with nothing else to do but rewrite the picture business," and a certain amount of malice.

Tiffany is gauging its product to meet what it considers the market possibilities, says Cook. The company is not trying to follow a "specials only" policy, but is aiming its product at both Class A and Class B houses. Its westerns, he says, are clicking generally, with the chimp comedies proving outstanding. As an instance of the effect of this policy change, he pointed out, "Extravagance," first picture on the new schedule, has been set in at Fischer's Theatre, Detroit.

#### Young Well Heeled

Drop of some stocks in Young's companies gave rise to many reports in the industry, but Cook pointed out the soundness of Young's position to emphasize his ability to carry out the program outlined for Tiffany. Young's Spring and Wire Co. has a ratio of 12 to 1 of assets and liabilities, $3,600,000 cash on hand or convertible into immediate cash. The stock has a book value of 20.5 and is on a $3 annual dividend basis. During the first nine months of this year, admittedly one of the worst in automo- in one of the receivership actions against

Two years ago, Young purchased the Walter Hagen Golf firm which was in receivership. The firm's factory now is working 16 hours daily and is yielding a "fine profit," so it seems that the Tiffany chief is pretty well heeled for the course he has charted.

### *Face Tax and Censors*

**Oklahoma City—Exhibitors of this state will have to battle hard to stave off proposed ten per cent admission tax and censorship when the next session of the legislature opens in January. The measures now are in preparation.**

### *Film Combats Crime*

**Cincinnati—The Music Hall, wiring of which has just been completed, will open with "Noah's Ark," which will be shown without admission charge, under auspices of a local church. The presentation will be underwritten by local business and professional men of all creeds. Advance notices are to the effect that the picture will be shown as one means of combating crime.**

## St. Louis Strike To Be Carried to Film Exchanges

St. Louis—Film business here is anticipating something of a blow-up if exhibitors carry out their announced intention of fighting the musicians' strike to a finish. At the end of this week, unless a settlement is reached, operators and stagehands are to go out. After that, union men plan to call out shipping clerks, inspectors and other exchange back room employes, all of whom are organized.

Operators and stagehands were to have gone out last Thursday, but were ordered to stand by when Samuel P. Meyers of the musicians, requested a postponement from the international. This was granted by Louis Krouse, assistant to William Canavan in New York.

## 'Non-Union Union' Denies Threats Of Stench Bombs

Kansas City—The report that the Sound Projectionists Association had threatened to stench-bomb theatres employing union operators if houses employing non-union operators were annoyed with the bombs was denied last week by Denny Costello, owner of a suburban theatre and one of the organizers of the association.

"Our organization did not send out those letters and I don't know who did it," Costello declared.

The Sound Projectionists Association is a union of non-union operators. It was formed by operators and independent exhibitors to combat the local union. More than fourteen houses here are employing projectionists belonging to the "non-union union."

# Work, Instead of Whoopee, Is Lot Of Coast Actors

Hollywood—Strange ideas about Hollywood prevail throughout the world and strangers come to the film capital expecting to find all sorts of weird spectacles. Melville Brown, RKO director of Amos 'n' Andy in "Check and Double Check," has been making a record of the peculiar impressions that exist about the people and the customs of filmland as revealed by visitors whom he meets from time to time.

Here are some of the idiosyncrasies of Hollywood as they exist in the imagination of some outsiders, as catalogued by Brown:

That actors and actresses spend their nights making whoopee.

That most stars come and go from the studios at their whim, leaving the rest of the company to await their pleasure.

That many actors cannot work before the camera until they have been "hopped up" with a drink of liquor.

That directors habitually shout profanity through their megaphones to get results on the sets.

That most of the stars have guards about their homes at night for protection against marauders.

That no woman can succeed in pictures without sacrifice of her self-respect.

That every good looking blonde on Hollywood Boulevard is a famous actress.

"It requires a stay of several days before some of these misimpressions can be shaken from the consciousness of our friends from afar," declares Brown, "but most of them leave with the conviction that Hollywood is a place where most everybody works hard and most everybody behaves himself."

## *William Randolph Hearst Feted on Return to Coast*

Hollywood—William Randolph Hearst was welcomed home from his European trip by 125 screen notables at a dinner at the Ambassador. The surprise informal affair was planned by Mary Pickford, Douglas Fairbanks, Joseph M. Schenck, Louis B. Mayer, Charles Chaplin, Sid Grauman, Irving Thalberg, Cedric Gibbons, Jack Warner, Samuel Goldwyn, and Winfield R. Sheehan. Miss Pickford was hostess.

## *Nine Instead of Six to Be Made by Chesterfield*

Chesterfield M. P. Corp. will produce nine pictures on its 1929-30 schedule, instead of six, as previously stated. The company is just starting its first picture, "The Midnight Special." RCA Photophone recording is being used.

## *Sills, Chaney Honored*

Indianapolis—Resolutions have been adopted by the local branch of the Indiana Indorsers of Photoplays, commending the work of Milton Sills and Lon Chaney. Resolutions deprecating the untimely death of the two motion picture stars were passed and will be forwarded to Mrs. Chaney and Mrs. Sills.

### *Der Tag!*

**Jules Trop made his formal debut on Wednesday. All that day and Thursday his dad, Jack, was handing out cigars to the tune of an unestimated overhead.**

**What made one auspicious occasion —on Trop pere's life—turned doubly so. The same day as the youngster arrived, Majestic's first talker, "Today," blew into New York, brought on by President Harry Sherman.**

# Johnsons Film Wild Animals, Pygmies in Congo

Irumu, Belgian Congo—Forty thousand feet in sound and 20,000 silent have been shot to date by Mr. and Mrs. Martin Johnson. The veteran explorers have filmed crocodile, hippo and elephants in great numbers, all in sound. They now are on the Rutchuru plains, and next plan to go to the gorilla country. They expect to return to New York early next July. The sound equipment the Johnsons are carrying weighs about two tons. They photograph all day and recharge the batteries at night.

In the Itura forest, the Johnsons made pictures of the pygmies. They experienced considerable difficulty at first in making friends with the little folk, but with presents of salt and soap, gradually won their confidence until they had more than 500 camped with them. The pygmies the Johnsons found favor bananas and salt, so much so that they were obliged to bring in more than 500 bunches of bananas a day, obtaining them 100 miles away. Johnson also brought in a ton of salt and says the pygmies eat salt like American children eat sugar.

## *Automatic Expands Sales Network with Chi Branch*

Chicago—With opening of a new branch on Film Row here, Automatic Simplex Register Corp. completes its coast-to-coast network of sales and service officers.

The office, located at 1018 S. Wabash, will handle products of General Register of New York with which it is affiliated and will be managed by Charles T. Clark as district sales chief. Complete service department, warehouse and shipping facilities have been established.

## *National Has Holiday Film*

National Screen Service has completed a special sound-on-film short subject for use during Thanksgiving Week. It is a composite of living figures grouped at the top of a huge pedestal, with soloists and chorus in the group, accompanied by a symphony orchestra.

## *Handling Big 4 Product*

Seattle—Big 4 product is to be distributed in this territory by Sheffield Exchange System. W. H. Lamont is manager of the local office.

# Ft. Wayne Makes It Tough on New Publix Theatre

Fort Wayne, Ind.—For the first time this city has resorted to drastic measures to compel a theatre to use electric current from the municipally owned plant. Recently a contract was signed whereby the Indiana Service Corp. was to sell current to the new Paramount theatre in course of construction. City officials declare many efforts had been made to obtain the contract for the municipal plant, but all failed, officials of the company owning the theatre ignoring three letters mailed to the New York office.

After learning that the private corporation had obtained the theatre's business, the city officials pointed out that the theatre is erecting a sign which is eight feet wide, contrary to an ordinance which prohibits signs more than six feet wide. Certain city officials are said to have promised that if the theatre would use municipal current, political pressure would be brought to bear so that the larger sign could be erected.

However, the Indiana Service Corp. already has spent $8,000 for transformers and other equipment and work preparatory to serving the theatre. It is said an offer was made to pay $8,000 and have the contract rescinded, but so far the corporation has shown no disposition to accept. Men erecting the sign have been halted by the police.

## *Sam Katz Divorce from Eleanora Is Confirmed*

Reno—Through secret procedure, Sam Katz, Paramount Publix vice-president, was divorced from Eleanora Ambrose, dancer, here in July. All papers in the case were sealed by court order. Katz's first wife was Ida Balaban, sister of Barney Balaban. She died in 1923.

Katz married the dancer after a whirlwind courtship which followed their meeting when the star began an engagement at a Paramount theatre. Soon after the marriage, there were reports that a divorce was scheduled. He is said to have settled a fortune upon her.

## *Alimony Bugaboo Mars Del Rio Honeymoon?*

Just a little matter of $3,500 is behind the suit of Gwendolyn Webber Gibbons against her art director husband, Cedric Gibbons, who recently married Dolores Del Rio to the tune of his wife's applause. Gibbons' alimony checks stopped suddenly, his ex-wife says.

## *Demand Still for Good Silents, Brecher Says*

Silent films are "far from passe," in the opinion of Leo Brecher, veteran New York independent. The many requests received for revivals of outstanding pictures is proof of the fact, he says. Brecher operates the Plaza and Little Carnegie.

# Fox Theatres to Lord Over the West; RKO, Paramount, Warners to Join Pool

### *Kid Stuff*

**Recognition of the fact that juveniles have been driven from the theatres by sophisticated and over-dialogued pictures led Paramount to embark on a policy of productions that will appeal to the vast mass of kids. It achieves this in "Tom Sawyer"—and how! And it's first-class entertainment for every age, sex and class, says Don Ashbaugh in his review, printed on page 59.**

## British Fans After Plenty Of "Meller"

Strong "meller" features and all-newsreel shows are the big magnets in England, according to Charles A. Stimson, of Big 4 Prod., who returned this week from a lengthy sojourn in London, where he completed plans for distribution of his company's 1930-31 product.

"Theatres are being built everywhere," Stimson told a Motion Picture News reporter yesterday. "And those few houses which have not already wired for sound pictures are rushing to cover.

"Picturegoers have taken to talkers in a big way, their favorite being of the strong melodrama type, such as 'Common Clay.' Newsreel theatres, and they are springing up everywhere, are drawing capacity houses. They clicked from the start.

"Miniature golf no longer enjoys the popularity which marked its first entrance into British amusement circles, and this chiefly because of the stiff admission fees of 50 cents which are being charged by majority of courses. They are usually built indoors, in department stores and restaurants, and no longer offer threatening opposition to picture houses," he concluded.

Stimson stated that Big 4 is the first independent company to successfully offer British exhibitors feature pictures on a cash rental basis instead of percentage playing.

### *Flaherty Planning Music Firm After Fox Ouster*

Pat J. Flaherty, who has resigned as vice-president and general manager of Red Star Music Co., film music unit, exclusively told Motion Picture News that he intends to open a music publishing house of his own.

He is succeeded by Jay Witmark, one of the founders and until three months ago an executive of M. Witmark & Sons, Warner music subsidiary, and who is one of the six founders of the American Society of Composers, Authors & Publishers. A few weeks ago it was announced that Flaherty had signed a term contract with Red Star.

### *Cut-Throat Competition to Be Ruled Out Under Plan Being Discussed*

Partnership deals with a split in operating profits and guarantee that their product will get a fair shake on the Coast may be the determining factors which will swing the RKO, Paramount and Warner theatres on the Pacific Slope under the Fox West Coast banner. The deals are now being torn apart and put together again by officials of the various companies involved in the proposed theatre pool.

Chances are that the move will be put over. If it is, there will go with it an understanding, probably verbal, that Messrs. Brown, Katz and Warner will lay off building or acquisition in the Fox West Coast territory which reaches from San Diego on the south to Seattle on the north and from San Francisco on the west to Kansas City on the east.

In other words, Fox will have the West or the Pacific Slope at least, to itself with its only competition whatever is left in the independent theatre ranks. The chain, now the most powerful on the Coast, will then find itself in a position that might mildly be described as impregnable.

## Chicago Flapjacks Pack Sex Appeal

Chicago—A certain B. & K. executive, spotting sidewalk crowds near McVickers theatre one day this week, came smilingly down Madison st. to make a personal estimate of the holdout trade. As he neared the theatre, the smile rapidly changed to a frown of perplexity, then to disgust.

The crowds were gathered to watch a flapjack artist in the window of a restaurant adjoining the theatre.

"Why ain't them bums got something better to do than block the sidewalk," scowled the exec, turning on his heel and starting back to State st.

### *Reviews and Service .*

**The reviewing section of MOTION PICTURE NEWS this week gives staff critics' opinions on the following feature pictures (turn to page 59):**

**Along Came Youth**
**Canyon Hawks**
**Costello Case**
**Fourth Alarm**
**Derelict**
**Just Imagine**
**Love Trader**
**Min and Bill**
**Princess and Plumber**
**See America Thirst**
**She Got What She Wanted**
**Three French Girls**
**Tom Sawyer**

### *"Greater Love, etc. . . ."*

**Cedar Rapids, Ia.—When the couple in a proposed stage wedding ran out on him, Manager L. E. Davidson, of the Paramount here faced a dilemma, but solved his problem by prevailing upon M. H. Nichol, manager of the Palace at Waterloo, to advance the date of his wedding. To help out a brother Publix manager, Nichol complied and the stage event went over as scheduled.**

## Warners Dedicate Prop Mountain And Wreck It!

The boner of a property man at Warners' west coast studio provides the climax for one of the week's funniest gags. It all started, to hear Sid Skolsky tell it, when some one, who hasn't anything better to do, roamed through Hollywood and discovered a new mountain. The mountain had been there since the beginning of time, but was only discovered in the year 1930.

The man who discovers mountains suddenly decided to become a mountain namer. He called it Mount Warner. Well, believe it or not, this soon was called to the attention of the Warner Bros.

"Ah!" they exclaimed, "a mountain named after us. We must christen it ourself with a fitting ceremony."

They marched forth to look at the great mountain named after them and to arrange for the ceremony. Looking over the mountain, they couldn't find a large rock on it. It was that kind of a mountain.

Jack Warner then returned to the studio and ordered the head property man to have a large rock placed on the mountain. Then an announcement telling the time the ceremony would take place was sent out.

The property man, accustomed to doing things in movie fashion, created a large papier mache rock and had it transported to the mountain.

The time for the ceremony arrived. A large crowd was there. Cameras were grinding away. Jack Warner made a speech. Then he lifted the bottle of champagne, said, "I now christen thee Mount Warner," and hurled the bottle at the rock. The bottle went through the papier mache rock and the ceremony never appeared in the news reels.

### *Bargman Quits Lab Ass'n., Joins Saland*

S. L. Bargman has joined Nat Saland's Craft Film Laboratory, following resignation as secretary-manager of the Association of M. P. Laboratories.

Reports that the lab association would dissolve are untrue, Bargman told a Motion Picture News reporter.

# Boycott Trial Awaits Thacher Decree Appeal

Upon the outcome of distributors' appeal to the U. S. Supreme Court from the Thacher decree outlawing arbitration probably will depend decision in the case of the Majestic Theatre Co. of Hartford, Conn., against United Artists, Fox, Vitagraph and the New Haven Film Board, charging conspiracy in restraint of trade.

Federal Judge Burrows at Hartford, citing the Thacher opinion, ruled the contract is illegal in sustaining a demurrer filed by the plaintiff in answer to a special defense set up by the defendants. Upholding of this demurrer means the case will come to trial.

The case grows out of alleged boycott of the theatre by the defendants, after an arbitration award had been made against the plaintiff company. An alleged fake sale of the theatre property was the cause of the original squabble. General denial has been entered by the plaintiffs.

Argument on the appeal in the Thacher case is to be heard by the Supreme Court Oct. 27. Distributors are represented in this and the Hartford cases by Cadwallader, Wickersham and Taft. The Majestic firm is represented in the Hartford case by Robert P. Butler of Robinson, Robinson & Cole of Hartford.

## *O'Connell Dies on Eve Of Capitol Opening*

Halifax, N. S.—There was a touch of tragedy in the passing this week of J. F. O'Connell, long an exhibitor of Halifax, N. S., just prior to the opening of the magnificent Capitol Theatre at Halifax of which he had been slated to be the manager. During strenuous preparations for the opening, O'Connell suddenly collapsed from a heart attack and gradually sank. Thomas Daley, Toronto manager, was rushed by Famous Players Canadian Corp. to take over the million dollar theatre and Daley will remain in Halifax permanently. O'Connell grew up with the moving picture theatre business, being the proprietor of the Majestic and other theatres over a period of years.

## *Pathe Location Blast*

Flagstaff, Ariz.—Pathe's bad luck, which was climaxed in last year's studio fire in the East, caught up with the company on location here, when an ill-timed dynamite explosion injured 15 persons, two of them seriously. The two most seriously injured were local men, the others from Hollywood. Dynamite placed in the side of a cliff exploded prematurely.

Among those injured are: Howard Higgin, director, broken ankle, cuts; Bert Gilroy, business manager, sprained leg, cut on head; Walter Hoffman, powderman, broken leg, cuts; Hubert Morgan, helper, Flagstaff, broken collar bone; William Garrett, broken ankle, possible internal injuries; Jim Cunningham, back, head and legs injured, possible internal injuries; Morgan Peterson, ribs broken, possible internal injuries.

### *A Mystery Solved*

**Eddie Cantor's contribution to the midget-car gags involves a chap riding in one as the guest of his friend when, suddenly turning to the driver, he remarked, "It's dark; we must be going through a tunnel."**

**"Tunnel, hell," replied the other, "we're under a truck."**

# Avert General Strike in Philly By Compromise

Philadelphia—Musicians return to local theatres Oct. 24, following a compromise settlement signed at the offices in New York of Joseph Weber, president of the American Federation of Musicians.

Reaching of the agreement averted a sympathy strike by operators and stage hands. Under its terms 162 musicians will return to the orchestra pits of the Stanley-Warner and Fox theatres here and in Camden, N. J. The theatre owners had sought to reduce the number to 82 from the 245 originally employed under the contract which expired Sept. 1.

A contributing cause to the present situation of the musicians was Joseph Weber's order of last week that all musicians employed in radio stations, hotels, night clubs, restaurants, etc., go on general strike on Oct. 15 to enforce unionization of entertainment help in these places. This move followed directly after the musicians had called out the operators and stage hands in sympathy. Neither of these groups desired to walk out. The general strike was regarded as a counter move in the affair. Both walkouts were postponed for the time being. If Weber's order had been followed, practically every one of the 3,000 members of the Philadelphia musicians' local would have been affected instead of the little more than 200 touched by the movie strike. The protests of the local as a whole overruled the decision, and as a result, the operators and the stage hands continued in the movie houses.

## *M. P. Club Beefs and Eats Steak with Al Lichtman*

Figuring its members should have an opportunity to razz their president and with an eye to the treasury as well, the Motion Picture Club tendered Al Lichtman a beefsteak dinner in club quarters Thursday night.

Married club members, always on the alert to spend an evening away from their spouses and with no office wives to draw upon, turned out in something resembling full force. The roving optics of one Motion Picture News reporter saw, among others:

Pat Garyn, Paul Lazarus, Arthur Kelly, Joe Brandt, Oscar Price, Leo Klebano, Louis F. Blumenthal, Alec Moss, Sam Blumenthal, Emil Jensen, Bruce Gallup, Sam Stern, Bert Adler, Jay Schreck, Sam Inselbuch, Lou Rydell, Jack Shapiro, George Fecke, J. J. Rosenthal, Billy Frankel, Al Gottesman, Myron Robinson, Toby Gruen, Herman Robbins, Harry Cohn and Lou Baum.

# "Africa Speaks" Toned Down as Critics Squawk

Changes in the dialogue and press book and the insertion of a foreword to remove any ground for criticism of the picture as misrepresentation, are to be made in "Africa Speaks" by Columbia, the Hays office has informed the National Better Business Bureau.

The latter for some time has been investigating allegations that the picture was misleading, in that its treatment indicates that its sound sequences were made in Africa, states K. B. Wilson of the Bureau.

The foreword will make it definite that the picture was made purely for entertainment purposes, Wilson has been told. The Bureau is continuing its investigation to determine whether the title is misleading.

Some time ago various members of the Museum of Natural History criticised the picture from a scientific viewpoint, stating that it was so cleverly done its scientific import would lead to misunderstanding.

## *Circle Firm Returning To Indianapolis Field*

Indianapolis—Return to activity of the Circle Theatre Co. is scheduled soon, the company planning to operate the English theatre, under lease from the Valentine Co. The house now is being overhauled. The Circle firm, formerly headed by the late Robert Lieber, who was president of First National, formerly operated the Circle, Ohio, Uptown and Indiana, which interests it sold to Publix-Skouras.

## *Pacent Official Goes Abroad on New Plans*

B. H. Noden, secretary of Pacent Electric Co., New York, has sailed for Europe, where he will conduct business for Pacent in the radio and talking picture fields. It was announced, coincident with Noden's departure that both Pacent Electric Co. and Pacent Reproducer Corp., have plans under way for the manufacture abroad of their radio, radio-phonograph and sound-reproducing products for the European market.

## *Farce and Outdoor Epics To Mark Season's Fare*

Richmond—Farce is to play a greater part in pictures and outdoor films of magnitude will be numbered among the season's outstanding productions, Col. Jason S. Joy, director of public relations of the Hays organization, declared while here visiting headquarters of Virginia censors.

## *Cubans Resent Scenes In Pathe's "Her Man"*

Washington — Eliminations and correction of alleged misrepresentation of Havana's "underworld" in "Her Man" has been asked of the Hays organization by the Cuban embassy.

# Wide Film Race Won by Realife In Detroit Run

With several companies rushing to bring wide films to the screen, "Billy, the Kid" opened Thursday night at the Paramount, Detroit, marking first presentation of Realife, M-G-M process. The film opens its New York run at the Capitol, Friday. A last minute switch prevented a start-from-scratch test between draw of Grandeur and Realife, for showing of "The Big Trail" at the Capitol has been postponed until Oct. 24.

Meanwhile, First National soon will open "Kismet" in Hollywood to introduce a new process on which the Warners have been working, RKO has "Danger Lights" completed, to introduce the Spoor-Berggren process, and Universal has completed a short on wide film.

### *Process on 35 mm Film*

Universal City—Universal's wide screen pictures are filmed on standard film with one-half of the frame blocked out.

### *W. E. Installations in World Now Total 6,870*

Revolutions notwithstanding, Brazilians must have their talking picture entertainments. The latest report of installations of Western Electric Sound Systems throughout the world shows a total of 6,870, of which 4,549 are in the United States and 2,321 in the foreign field.

The installations in Brazil show an increase of four, from 19 to 23, with the last report. The installation in Spain have also increased substantially, from 25 to 32.

### *McGuire and Barrows Confer on New Print*

P. A. McGuire, advertising and publicity director of International Projector Corp., has returned to New York from Boston, where he conferred with Thad Barrows, head of the Projection Advisory Council on the new standard release print.

### *To Play Opposite Maynard*

Hollywood—Jeanette Loff is to play opposite Ken Maynard in the series of six pictures he will make for the 1930-31 Tiffany program.

### *Thanksgiving Short*

National Screen Service has completed a special Thanksgiving short subject for use during the week of the holiday. It is available for sound-on-film only.

### *Seidelman Returning*

J. H. Seidelman, of the Paramount Publix foreign department, is returning on the Aquitania Friday from a six-weeks' trip to Europe.

### *Radio Gets "W Plan"*

"The W Plan," a British International Production revealing the activities of spies during the World War, has been acquired by Radio for distribution in this country.

### *Danish Dough*

**Out Hollywood way, Jim Tully tells the yarn about Karl Dane, who, after lengthy deliberation decided to hit up Louis B. Mayer, M-G-M studio chief, for a salary tilt.**

**During the course of a heart-to-talk with the boss, Karl made a long spiel on how his work had benefited the company, etc., etc., to which Mayer agreed—more or less— and signified his willingness to make an amicable adjustment.**

**The climax arrived and, expecting a reply in the four-figure class, Mayer queried: "How much more money each week would make you happy, Karl?"**

**The great Dane pulled himself together, gathered every ounce of nerve he possessed, and meekly replied: "Oh, about twenty-five dollars."**

# Mary Lewis Wants To Know If Pathe Pact Is Phoney

Hollywood—Whether the Photophone recording of the ceremony depicting Mary Lewis, opera star, signing a $25,000 contract with Pathe is phoney, is to be determined in court. She declares the company paid her only $2,500 and has refused to make the picture. Pathe officials are said to have changed their minds about the picture, because no suitable story was available.

# Publix Completing Expansion Plan

Paramount Publix is nearing the wind-up of the extensive building program launched three years ago. With 27 houses in construction, six of which are to be opened by Christmas, plans for six others are in work.

When these are completed, there will be no general expansion for some time to come, the circuit being scheduled to build only in isolated spots. The name Paramount is to be used exclusively unless a theatre of that name is already in operation in the situation.

### *"Bill" Sistrom Quits RKO to Recoup Health*

Hollywood—William Sistrom now is winding up his affairs at the RKO studio, preparatory to taking an extended rest, after which he will undergo a stomach operation. He resigned his position with the company on orders of his physician.

### *Chinese Censorship*

Nanking—Showing of pictures in the interior, except by authorized persons, has been banned by the Nationalist government. All films going into the interior are censored.

# New Spoor Wide Film to Stage Debut in Chicago

Chicago—New wide film pictures of the Spoor-Berggren process will make their debut at the RKO State-Lake here as soon as installation of the projection equipment and screen are given a final O. K. "Danger Lights" will be the picture which will introduce the process, upon which George K. Spoor, veteran producer, has spent a fortune and more than ten years of effort.

The State-Lake dumped vaudeville this week, opening its straight picture policy with "Half Shot at Sunrise." The house is one of the oldest vaude spots in this section of the country. On the new policy, the house will grind eight shows daily, nine on Saturdays, and seven on Sundays.

### *Fox Casts Three*

Hollywood—At the Fox studios Zasu Pitts has been engaged for a part in "This Modern World," directed by Chandler Sprague.

Peter Gawthorne has been signed for "The Man Who Came Back," in which Janet Gaynor and Charles Farrell will be co-starred under the direction of Raoul Walsh.

Clara Blandick will appear in "Once a Sinner," directed by Guthrie McClintic.

### *Davis Resigns*

Winnipeg, Man.—Outstanding in Western Canada for the past five years as a Famous Players' manager, Walter F. Davis of Winnipeg, has resigned and has gone East to undergo medical treatment. He was successively exploitation supervisor at Toronto, manager of the Winnipeg Metropolitan and more recently manager of the Capitol Theatre where he was associated with W. M. Thomas, Western Division general manager.

### *Marguerite Churchill Cast*

Hollywood—Marguerite Churchill, who had been assigned the leading role opposite George O'Brien in "The Seas Beneath," will forego the part to be leading lady in "The Spider," opposite Warner Baxter. Henry King, who will direct "The Spider," is ready to begin work on the picture sooner than expected, having finished "Lightnin'," starring Will Rogers, ahead of schedule.

### *Receiver at South Bend*

South Bend, Ind.—Fred L. House of this city has posted bond as receiver for the Armo Theatre Corp., operator of the Armo. He was appointed by the judge of the Superior court where petition for a receiver was filed by a local firm asking judgment for $800 on an overdue account.

### *Promoting "Tom Sawyer"*

The Paramount sales promotion department has effected two national tie-ups on "Tom Sawyer." During November it will have the Philco radio tie-up, and the makers of "Tom Sawyer Wash Wear for Real Boys" will institute a national advertising campaign which will be hooked up with bookings.

# Allied States Will Ratify New Contract; Michigan First Unit to O. K. Agreement

### *The Home Influence*

**At the Empee Club with Louis Nizer and Izzy Schmertz, among others, present:**

**Louis Phillips, on the legal firing line for Paramount, was entertaining his youngster.**

**"What are you going to be when you grow up, Gerald?" some one asked.**

**"Lawyer," was the quick-as-a-flash reply.**

**"They just don't train the kids properly these days," one wisecracker remarked.**

## Nebraska, Iowa Unit Favorable To New Contract

Omaha—Favorable reception of the proposed new standard form of license agreement marked the meeting here of the Nebraska and western Iowa exhibitor unit. The draft of the proposed contract was outlined by M. A. Lightman, president of the M. P. T. O. A. Seventy delegates were on hand for the two-day sessions.



*M. A. Lightman*

It had been expected that Allied States Association would attempt to "move in" on the present association, forming a unit of its own during the convention, but its organizers changed tactics and didn't show up.

C. E. Williams of Omaha, veteran president of the organization, who was projected into the national limelight when he appeared as one of the principal witnesses against the Brookhart bill, was re-elected president for the ninth consecutive year. Three hundred attended the joint banquet given by the association and the Film Board.

### *Texas Exhibitors Point For Convention Oct. 27*

Dallas—Members of the Allied Theatre Owners of Texas are pointing for their annual convention to be held here Oct. 27 and 28. Predictions for a record attendance are based on assurance that three leaders will journey south for personal appearances before the Texas body. Abram F. Myers, president of the Allied Association; H. M. Richey, leader of the Michigan unit; and Al Steffes, general manager of the Northwest organization, will be in Dallas for the October dates.

### *Wolverine State Approves New Standard Form, But Will Veto Guarantees*

Detroit—Allied States Association will ratify the proposed new standard form of agreement, it is indicated by action of directors of the Michigan unit in approving draft of the agreement.

This move conforms with the exclusive Motion Picture News article of several weeks ago, which declared that considerations outside of the contract would not influence Allied's decision in ratifying or affirming the proposed agreement. This refuted claim that Allied might walk out on the proposed agreement due to the squabble over protection.

The Michigan organization accepted the new contract in an executive session held following the organization's convention at Grand Rapids. The organization is the first in the United States to ratify the proposed new form of agreement.

At the Grand Rapids sessions, the Michigan organization condemned guarantee and percentage bookings. No objection was voiced to the percentage system, but the meeting vetoed guarantees.

## "New Blood" in Industry to Get Picture Lowdown

"A clearing house" for men new in the picture business, due to changed conditions in the industry, is the manner in which one official describes the forthcoming convention of the M.P.T.O.A. to be held Nov. 10, 11 and 12 at Philadelphia. Committees now are busy lining up speakers who will address the annual gathering of the exhibitor association.

Charles Picquet of North Carolina is chairman of the convention committee named by President M. A. Lightman. Others are:

Charles Picquet, M. A. Lightman, R. R. Biechele, Willard Patterson, Frank C. Walker, Jay Emanuel, M. J. O'Toole, Edward M. Fay, Wm. Benton, M. E. Comerford, Sam. Dembow, Fred Desberg, Jack Miller, Moe Silver, Maj. L. E. Thompson, Fred Wehrenberg, Dean Rundell, Edward Kornblite, William Dillon, Sam Katz, Spyros Skouras, L. O. Davis, Merle Davis, Oscar Lehr, Louis K. Ansell, Floyd Maxwell, Harry Alexander, Peter Adams, J. J. McCarthy, J. Hoffman, E. G. Levy, Ernest Horstmann, Jake Lourie, Sen. J. H. Bean, Michael White, Sidney Nutt, H. D. Wharton, Ed. Kuyendahl, R. N. Williams, Robert Wilby, Arthur Lucas, Love B. Harrel, A. B. Momand, Sidney Lust, A. J. Brylawski, Frank Durkee, J. Louis Rome, Theodore Hays, Harry Nolan, J. J. Ruben, J. W. Rodgers, John A. Schwalm, Martin G. Smith, William James, Jack Harwood, P. J. Wood, I. Libson, I. Weinberg, Tony Sudekum, E. L. Drake, Louis Markus, John B. Ashton, E. A. Butford, Al. Ringling, M. J. Kallett, Meyer Schine, William Smalley, Walter Vincent, William Quigley, Abe Sablosky, John Harris, Jr., Mike Manos, Stanley Elkin, L. J. Chamberlain, Col. W. S. Butterfield, George Trendle, A. C. Zaring, Ben Berinstein, Cliff Griffin, Rodney Pantages, Michael Gore, L. L. Bard, E. V. Richards, J. H. Saenger, Rupert Richards, Phil Isley, W. L. Lawrence, E. Van Hying.

### *Arthur on Own*

**Hollywood—Harry Arthur, Fox theatre chief in the east, has purchased a half interest in the Mission theatre at Fullerton and in the Fox West Coast house at Anaheim. The houses are being remodeled and will be reopened soon. Operation of the theatres will be under the direct supervision of Milton Arthur, Harry's brother, who also will book the houses, taking this job away from Fox West Coast. Harry Arthur recently leased the Strand, Long Beach, from Fox West Coast and put Milton in direct charge.**

## Myers Praises Kent but Warns Battle Still On

Battle Creek—In Sidney R. Kent, the independents have a man to whom they can bring their complaints in the certainty of receiving a hearing and fair consideration, Abram F. Myers told the Michigan meeting here. He cited Kent's attitude and actions during the 5-5-5 conference and on other occasions.



*Sidney R. Kent*

"But," the Allied leader said, "with the renewal of rezoning attempts throughout the country, judicial power in industry affairs has once again reverted to its old entities. You are obliged to fight for everything that is and should be yours."

Myers recounted incidents that occurred at zoning sessions throughout the country to support his statement, and emphasized particularly the tactics employed to gain the approval of a new zoning plan for Chicago and Illinois two weeks ago. Representatives in attendance at that meeting, he said, were asked to "initial" copies of the protection plan with the understanding that it was not to be a commitment of approval. When these were obtained, Myers related, it was announced by representatives of the Hays organization that the plan had been adopted. He lauded independent representatives at that session for withholding their signatures, thus blocking adoption of the plan, which he declared to be inimical to their interests.

### *La Salle Decorated*

Minneapolis—The LaSalle has just been redecorated in a modernistic design by the Shelton Decorating Co. of this city.

MOST IMPORTANT PICTURE EVER PRODUCED

# PICTURE NEWS of Raoul Walsh's The BIG TRAIL

Now Packing 'em in at CHINESE, Los Angeles
Opening at ROXY, New York October 24th



WHEN DANGER THREATENS—Pioneer sweethearts display unwavering courage and perfect trust. John Wayne and Marguerite Churchill, youthful leads in the Fox movietone, "The Big Trail."



IN FULL REGALIA—Three chiefs in war paint and feathers, leaders of tribes which introduce plenty of thrills in the battle scenes of "The Big Trail."



"MEET MY SISTER"—David Rollins introduces Marguerite Churchill to John Wayne, the fearless, handsome scout of the wagon train.



BEASTS OF BURDEN—Moving slowly with their ox-drawn wagons, the pioneers found themselves each night a little nearer their goal.

**20,000 ENACT SCENES OF COLOSSAL DRAMA**

Adv.



**TWO GENERATIONS**—Tully Marshall, grizzled plainsman, and Marguerite Churchill, daughter of the south, watch the approach of hostile Indians. A moment of drama and suspense in "The Big Trail."



**NOTHING STOPS THEM**—Flooded rivers and treacherous quicksands challenged the progress of the wagon train, but intrepid pioneers pressed on with resolute and unwavering spirit.



**IN PLAIN LANGUAGE**—John Wayne tells Tyrone Power, as a border ruffian, just what he thinks of him in an exciting scene from "The Big Trail."



**INJUNS ON WARPATH**—Behind the frail barricade of their own wagons, the pioneers await the attack. All night long they heard the distant beat of war drums. At dawn the Indians advance.



**WHILE THE BATTLE RAGES** — Women reload the smoking muskets and stand unflinching beside their men, helping to repulse the attacks of frenzied hordes of Indians.

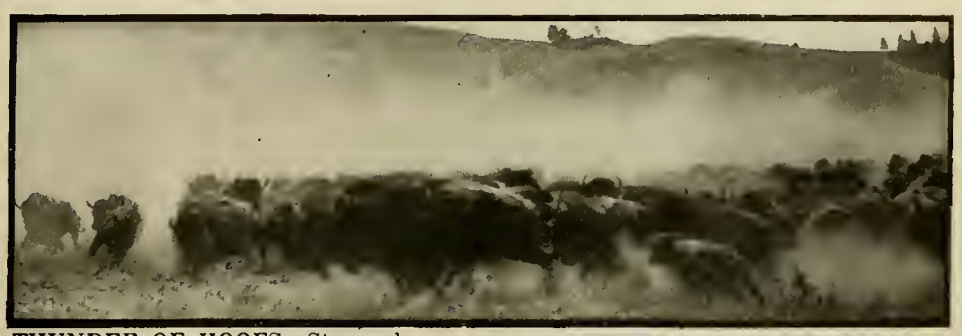




**GAY INTERLUDE**—Forgetting the toil and hardships of the day's march, pioneers dance and make merry to the accompaniment of scraping fiddles and clapping hands.



**PIONEER MODE** — John Wayne displays what the well-dressed scout used to wear.



**THUNDER OF HOOFS**—Stampeding buffalo strike terror to the hearts of the pioneers.



**STRAIGHT DOWN!** — Over the sheer edge of a precipice, wagons and livestock are lowered.



**ALONG THE ROUTE**—A halt under the blazing sun of the desert while wagon train leaders and scouts confer.



**THEY'RE OFF!**—Start of the historic expedition from the banks of the Missouri River, first milepost in the long journey.



**MUDHOLE**—Just one of the hazardous incidents which tested the courage and determination of the pioneers.

Adv.

# SCREEN RECAPTURES THRILLS FROM PAST



ZERO HOUR—With only mountain evergreens to break the force of bitter winds and canvas shelter against the cold.



YOUNG DEFENDER—Guarding those he loves in a moment of peril.

END OF THE TRAIL—Building a long shelter in the new homeland beyond mountain and desert.



TRUST IN PROVIDENCE—Surrounded by unknown dangers, even the pioneer children reposed their faith in divine guidance.



TOUGH CUSTOMER—Sparks fly when John Wayne and Tyrone Power speak their minds in "The Big Trail."





RESTING ON HIS LAURELS—El Brendel's mule faces west but sits east. The comedian is on the mule, but the laugh is on the comedian.

Adv.

# Police Guarding Portland Houses In Union Row

Portland—Due to labor troubles between theatre owners and operators, and the increased activity of thieves who have recently specialized in theatre robberies, Chief of Police Jenkins and staff ordered that all suburban houses be placed under guard. Answering the gesture of the police department, one neighborhood house was almost bombed, and another was successfully robbed.

Miss Elma Running, cashier of the Granada, had left the structure only 10 minutes, when she heard a heavy explosion, and rushed out of her home in time to see a huge column of smoke arising from the rear of the theatre.

Police investigation disclosed that a charge of black powder had apparently been placed by the perpetrator and the "touching off" proceedings required little time.

"I have no serious trouble with organized labor," declared Stephen Parker, owner of the Granada. "Under the silent scale, which was $1.37 per hour, when sound was installed the union established a new scale of $2.22½ per hour, and demanded two men to be placed in the operator's booth. I agreed to that pending arbitration which began in April, 1929.

"Proprietors of independent theatres of Portland met with the operators and all agreed to arbitrate the matter. In August, 1929, however, they refused to arbitrate and pulled their men out of one of the theatres which was considered the 'bone of contention.' That action brought about a controversy involving the other independent theatres. As far as the Granada theatre is concerned, I never have had any arguments with the union and, although it has had a picket in front of the establishment, things have been very peaceful."

## "Rubber Check" Warning Is Sounded by Metzger

Columbus — Ohio exhibitors have been warned against Gene Layman or Jean Laymon, alleged bogus check passer, in a message relayed by the state organization from Charles Metzger, secretary of the Associated Theatre Owners of Indiana. A warrant for his arrest has been issued at Brazil, Ind., says Metzger. A number of rubber checks were passed on Indiana exhibitors, it is stated. Layman formerly had a ballyhoo featuring a live lion for theatres and more recently has sold films.

## Harry Sherman Grooming Raymond Griffith as Star

Raymond Griffith has been signed to a term contract by Majestic Pictures, according to Harry Sherman, company president. Griffith will be groomed for stardom by the company, Sherman indicated.

## Brunet Returns

Henry P. Brunet, manager of exchange operations, has returned from a two weeks' tour of Columbia European offices.

## Business Better

**Dallas—Exhibitors throughout the Middle West are in a favorable frame of mind and even optimistic concerning the picture situation this winter, states Jack K. Adams, chief of Allied Film exchange, who has returned from a survey trip of local territory.**



*Jack K. Adams*

**That the worst of the depression has been passed with business on the upgrade, Adams stated, is evidenced by the few personnel cuts at theatres and steady support of independently owned houses in this territory.**

**Adams closed with Robb & Rowley, Lytle circuit and Publix Texas houses for the Big 4 Westerns.**

# Chains Concede $2.50 Wage Boost

Seattle—Although the downtown circuit houses have settled with operators and stagehands, granting a $2.50 weekly increase, the smaller theatres are continuing their fight for only one man in the booth. Meanwhile, negotiations still are pending with musicians and houses large and small. The present downtown scale for operators and stagehands ranges from $65 to $85 a week. The agreement, effective in 1931, was signed by Fox West Coast, Paramount Publix, RKO and A. L. Erlanger Enterprises.

## Indianapolis Showman Is Kidnaped and Robbed

Indianapolis—Found tied and gagged in the fan room on the second floor of the Alamo, in the heart of the business district here, Maurice Magers, manager, told police two bandits kidnaped him and forced him to open the safe from which they took $2,200. The money was week-end receipts of a chain of four small theatres owned by Manny Marcus, formerly of Fort Wayne.

## Big 4 Starts Western

Hollywood—Using Harry Carey's ranch on the Santa Clara River for exteriors, Big 4 Prod. this week commenced work on "Red Fork Range," a talker Western starring Wally Wales, with Ruth Mix. Shooting was delayed because many of the cast were working on "Cimarron," on the RKO lot.

## Hays in Radio Speech

"Forging an Industry Out of Shadows and Sound" is the title of a radio address to be made Oct. 24 over the Columbia network by Will H. Hays.

## "War Nurse" Opening

"War Nurse" is to replace "The Big House" Oct. 23 at the Astor, New York. "The Big House" has been running nearly four months.

# Zoning Plan Out In Ohio on Raps From Affiliates

Cleveland—Rewriting of zoning schedules for this territory is under way following rejection by home offices of the plan adopted by the zoning committee. The rejection was made because the representatives of the Loew, RKO and Publix theatres were not on the committee. Phil Gleichman, representative of the Warner theatres in this district, was the only affiliated theatre representative who attended the zoning committee meetings and Gleichman accepted the plan, calling it fair.

Fred Desberg and W. J. Finney of Loew's, J. E. Firnkness of RKO, and Louis Notarious of Publix were notified of committee meetings by registered mail, according to the local Film Board. They did not attend the meetings, it is stated, until the situations in which they were interested were already zoned. They then registered objections in each instance.

### Affiliated Objections

Representatives of affiliated theatres, on the other hand, state that they had been informed that they would be notified when situations affecting them would come up for discussion, so that they could participate in the discussions and make known their demands. They were not notified, they claim, with the result that the zoning was completed without any participation by them. They were present at the final meeting of the committee when the plan was accepted by both distributor and exhibitor members. They then went on record as objecting to the clauses which covered situations in which they are interested.

It was understood by both distributor and exhibitor members of the zoning committee that the plan, when accepted by both parties, was final. It was not to be submitted to New York for approval. In the final analysis, however, New York assumed the prerogative of passing on it. Exhibitors had signed the plan with the complete understanding that it was final. It was submitted to New York only to be put into formal and legal form.

## Sono Art World-Wide Gets New Kale Via Geo. Norton

George C. Norton, banker and attorney, has been elected a vice-president and treasurer of Sono Art-World Wide and, it is reported, is arranging new finances for the company.

## Mrs. Weisfeldt Recovering

Detroit—Mrs. Paulina Weisfeldt, mother of M. J. and Eddie Weisfeldt, veteran film men, is recovering after amputation of her left leg. Eddie is managing the Michigan and Fischer here, while M. J. Weisfeldt is head of distribution for Talking Picture Epics.

## Buy Educational Lineup

Contracts were signed this week by Warners for Educational's 1930-31 releases.

# Motion Pictures UndermineMorals, Says Dry Chief

Mosco, Ida.—The 26th annual convention of the Northern Idaho Women's Christian Temperance Union was held here, and among the speakers was Miss Maude M. Aldrich, vice-president and field secretary of the Federal Motion Picture Council in America, and also national director of the department of motion pictures of the W. C. T. U., who spoke on "the evil of motion pictures in the United States and abroad as run with no legal regulation."

She said that 20,000,000 people in the United States and 30,000,000 abroad attend motion picture theatres daily, and that pictures are undermining the influence of the home, school and church by creating false standards of social life.

"They are the greatest foe of prohibition, because they give a wrong impression of the influence of liquor," she added.

## *Paramount Pep Club Holds Annual Meeting*

The Paramount Pep Club held its annual banquet and ball in the Hotel Astor Thursday evening. A feature of the event was the installation of the new officers, Fred Metzler, president; Lou S. Diamond, vice-president; Joseph L. Doughney, treasurer; and Rose Weinberg, secretary. A. M. Botsford was toastmaster.

### *Waxman Vacations*

A. P. Waxman, publicity and advertising director for Warners, is off on a two-weeks' vacation.

Virginia Morris, former p.a. on the Warner staff and now rounding out her first month as advertising manager under Waxman's supervision, will handle considerable of the department's routine in A. P.'s absence.

### *Robbed Fourth Time*

Tulsa, Okla.—For the fourth time this year the Ritz has been robbed, $20 being taken during the latest visit of the crooks. From now on the money will be removed from the box-office every hour.

### *Smallest Wired Town*

Kansas City—Homer Ellison, RCA territorial sales manager, says he has found the smallest theatre in the world with his company's equipment. It is Abe Shafer's Airdome in Edgerton, Mo., which boasts of a population of 558.

### *Viola Dana Weds*

Colorado Springs, Colo.—Viola Dana has embarked on her third matrimonial venture, this time with Jimmie Thompson, golf professional.

### *Milestone to Hughes*

Hollywood—Lewis Milestone has signed a long-term contract with Howard Hughes. First picture reported to be "The Front Page."

### *Finance Wiring*

**Rochester, N. Y.—Rather than permit its only film house to close because of inability to provide talking films, the Dundee, N. Y., Chamber of Commerce, aided by individual business men, last week, completed financing the installation of equipment for Paddock & Brewer, operators of the Beekman. The operators remodeled the house as a side issue.**

## *Billy Libman, Veteran Lobby M'f'r Is Dead*

Funeral services for Billy Libman of the Libman-Spanjer Co., manufacturers of lobby displays, was held in Brooklyn Thursday. Libman had been ill for some time, a complication of diseases precipitated by an attack of lead poisoning some years ago resulting in a fatal cerebal hemorrhage this week.

Libman would have been 60 years old today. He is survived by a widow and a married daughter.

## *Brandts Consider Stage Production on Their Own*

Billy and Harry Brandt, erstwhile exhibitors but now operators of four legitimate theatres in New York City neighborhoods, are contemplating stage production. The brothers have just taken over "The Subway Express" and have been bitten by the producing bug.

## *Max Schmeling to Star In American Picture*

Max Schmeling, world's heavyweight champion, is to come to New York in December, en route to Hollywood, where he is to appear in a picture. He was starred several months ago in a picture made in Germany.

## *Coleman Heads Publicity At Oklahoma City Houses*

Oklahoma City—Elmer Coleman of Birmingham has been appointed publicity director for the Criterion, Capitol, Circle, Ritz and Victoria here.

### *C. E. Cage Dead*

Dallas—All employes of Universal here and a number from other exchanges attended funeral of C. E. Cage, for 11 years manager of ad sales at the Universal branch, who died from a throat affliction.

### *Dobie Made Publisher*

Duncan A. Dobie, Jr., has been elected publisher of *Motion Picture Magazine* and *Motion Picture Classic*. He is vice-president of Motion Picture Publications, with which firm he has been associated for 16 years.

### *Baker at St. Louis*

St. Louis—Will Baker, formerly short subject manager of Columbia's Chicago office, has been appointed manager of the company's exchange here, replacing A. R. Dietz, resigned.

# Warners Build Program with Musical Comedy

Racine, Wis.—Warners' Venetian has inaugurated a new policy with the introduction of a musical comedy attraction in addition to the regular photoplay. The new policy went into effect with the McCall-Gifford musical comedy company offering "Queen High" three times daily in addition to the picture "The Office Wife," with Lewis Stone and Dorothy Mackaill.

In addition to the above features, the Venetian also offered Steve Boisclair at the organ and the Venetian orchestra of 10 pieces. If the new policy succeeds, it is reported that Warners will offer similar programs at other theatres in this territory.

The Eastwood, Madison, Wis., has been offering a similar policy for the past number of weeks, featuring the Al Jackson Players in addition to the regular photoplay program. The Eastwood is an independent house, however, managed by J. H. Rupp.

## *Schanbergers Launch Night Shows, Golfies*

Baltimore — Schanberger Interests have gone into the night club and miniature golf business as well as conducting two first run moving picture and one legitimate stage house.

J. Lawrence Schanberger, manager of Keith's, has just had the basement pool and billiard room remodeled to be used as an 18 hole midget golf course.

Up at the Maryland Theatre Building, the Club Ritz has just opened, sponsored by the Schanbergers, with Moe Baker and his Club Ritz Orchestra. At all times the cover charge is $1.

## *Mid-West Takes Over Four Houses at Tulsa*

Tulsa, Okla.—Mid-West Theatre Operating Co., headed by Phil Isley and W. P. Moran of Oklahoma City, has taken over operation of the Main Street, Lyric, Palace and Circle here. Mrs. Ella Schaber is owner of the houses.

### *Weitzel With Vitaphone*

Cincinnati — Frank Weitzel will be in charge of the new Vitaphone exchange which will be opened here to take care of southern Ohio business. Weitzel now is in the Cleveland office acquainting himself with disc distribution procedure.

### *Buy Huntington House*

Huntington, Ind.—Watson Richwine and Robin Wall of this city have bought the Colonial here. Richwine formerly was with picture houses in this city.

### *Ban Prison Yarn*

Cleveland—Of four convict pictures submitted to the Ohio Board of Censors, "The Big House," "Numbered Men" and "The Spoilers" were passed, but "Criminal Code" was rejected.

# Boston's Houses Break Records As Legion Meets

Boston—This city is digging out from the American Legion national convention, which is reported to have spent something like three millions in Boston during the week and which left a sizeable share of its spendings in the theatre box-office. Boston had the biggest week in its history. There have been weeks when individual theatres have exceeded the week's totals which have just been piled up, but there has been no week when every theatre shared in the coin to such an extent.

The RKO Keith-Albee and Keith Memorial celebrated their birthdays with midnight shows on Sunday and the Metropolitan also staged a midnight show for the benefit of the visitors. All were packed to the doors and hundreds had to be turned away. Tuesday, the day of the big parade, there were a few spare seats during the early part of the matinees, but during the late afternoon the theatres were swamped with those who tired of watching the marchers and sought a few minutes to sit down within the theatres until lines were broken so they could get home. Every other matinee and night every playhouse was filled at every performance.

"Hell's Angels," in its sixth week, soared to 200 per cent and only lack of seats prevented it going higher. Metropolitan, with "The Sea God" and Buddy Rogers in person, hit 160%. "Half Shot at Sunrise" at the Keith Memorial hit 150%, as did "What A Widow" at Loew's State. "Monte Carlo," playing day and date at the Olympia and Uptown, did 145% and 160% respectively.

Estimated takings:

**"THE SEA GOD" (Paramount)**
METROPOLITAN—(4,250), 25c-60c, 7 days. **Other attractions:** Charles "Buddy" Rogers in person, Publix revue, comedy, news, midnight show Sunday night. **Gross:** $49,000. **Rating:** 160%.

**"SHE'S MY WEAKNESS" (RKO)**
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, RKO comedy, news, RKOlians. Also midnight show Sunday night. **Gross:** $24,000. **Rating:** 133%.

**"HALF SHOT AT SUNRISE" (RKO)**
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Sportlight, news. **Gross:** $34,500. **Rating:** 150%.

**"WHAT A WIDOW" (U. A.)**
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Boy Friend comedy, cartoon, news. **Gross:** $30,000. **Rating:** 150%.

**"MADAM SATAN" (M-G-M)**
LOEW'S ORPHEUM — (3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, news. **Gross:** $28,000. **Rating:** 145%.

**"HELL'S ANGELS" (U. A.)**
TREMONT—(1,800), 50c-$2, 6 days. **Other attractions:** None. **Gross:** $22,000. **Rating:** 200% (Sixth week.)

**"NUMBERED MEN" (F. N.)**
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Seven vaudeville acts, comedy, news. **Gross:** $20,000. **Rating:** 145%.

**"MONTE CARLO" (Paramount)**
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, news. **Gross:** $21,000. **Rating:** 145%.

**"MONTE CARLO" (Paramount)**
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, cartoon, news. **Gross:** $19,000. **Rating:** 160%.

## *Rebuild West Portal*

San Francisco—A new and more beautiful West Portal theatre, to replace the present building partially destroyed recently by fire, will be ready for patrons of that district in the near future, according to Manager Harry Levin.

## *Indoor Golfettes*

**Madison, Wis.—Wisconsin theatres continue to take their miniature golf lightly for the most part. The formal opening of the first indoor miniature course in this city was mentioned in newspaper advertising in connection with which John Scharnberg, manager of RKO's Orpheum, Capitol and Garrick theatres here, co-operated to the extent of offering a free ducat to one of the houses to any one making the 18th hole in "one." The theatre award was incorporated in the course's formal newspaper announcement.**

**At Sheboygan, a miniature golf course, identical with the ones in the Congress Hotel and Medina Club, Chicago, will be installed in the basement of the Fox theatre. The course will be eighteen holes and is expected to be completed within the next several weeks.**

# Providence Gets Thrill as "Half Shot" Goals 'Em

Providence—Sensational business at the RKO Albee with "Half Shot at Sunrise," which hit $14,500, was the big noise for the week. Harry Storin, when he checked up Sunday night, found that the day's gross had topped even "All Quiet on the Western Front." And they continued to come for the entire week.

Loew's, with "What a Widow," was off from previous weeks, hitting about $18,000. "Liliom," Majestic, also failed to excite the mob very much and it was lucky to get away with $10,800. At the RKO Victory the receipts were around $9,000, not too tough. The Paramount was down with "The Spoilers," although Gary Cooper is a big favorite here.

Hectic political activities did their part to mar the sleep of exhibitors. The fair ones find it hard to find escorts these nights, with all the boys interested in rallies and caucuses.

Estimated takings:

**"WHAT A WIDOW" (U. A.)**
PARAMOUNT—(3,800), 10c-50c, 7 days. **Other attractions:** Our Gang in "Let the Wind Blow," Disney cartoon, news. **Gross:** $18,000. **Rating:** 90%.

**"HALF SHOT AT SUNRISE" (Radio)**
RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** Knute Rockne's "Flying Feet," "Irish Stew," "Jewels of Asia," "Humanette." **Gross:** $14,500. **Rating:** 125%.

**"THE PAYOFF" (Radio)**
RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** "Toby, the Miner," "Mickey's Winners," "Jungle Terrors," Sportlight. **Gross:** $9,000. **Rating:** 90%.

**"LILIOM" (Fox)**
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "Island Empire," travelogue, news. **Gross:** $10,800. **Rating:** 90%.

**"THE SPOILERS" (Paramount)**
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** "Meet the Boy Friend," news. **Gross:** $12,300. **Rating:** 90%.

## *Opening Service Stations*

Montreal—Northern Electric Co., Ltd., representing Western Electric in Canada, has announced the opening of seven spare parts depots in Canada, located at Halifax, Montreal, Toronto, Winnipeg, Regina, Calgary and Vancouver.

# Kid Player Helps "Golden West" to Lead Minneapolis

Minneapolis—Personal appearance of 12-year-old Mitzi Green, screen and vaudeville player helped to keep the Minnesota in the front lines of the percentage column during the week. Mitzi was not the drawing card that Buddy Rogers turned out to be, but she was appealing enough to give the business of the house the needed fillip.

A final fling of summer weather with some clouds and rain in the early part of the week and almost stifling heat during the last half cut into the box-office queues to a certain extent so that percentages were slightly lower than they have been up and down the line.

"Buzz" Bainbridge's dramatic stock company drew some attention with the announcement that Bainbridge would head a chain of stock theatres throughout the west and Northwest and because of some shifts in the company due to the new organization. There is a possibility that the new system may make more significant than heretofore the opposition offered by the Shubert house which has been the home of Bainbridge efforts for many years.

A poor showing of the Minnesota football team a week ago prevented the much touted Leland-Stanford game from amounting to much more than the usual annoyance to the box-office and this was probably evened up by the celebration spirit which pervaded the town after a 0 to 0 tie had resulted from a game expected to go Stanford by eight or ten touchdowns.

Estimated takings:

**"GIRL OF THE GOLDEN WEST" (Warners)**
MINNESOTA—(4,025), 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Mitzi Green in person, Lou Breeze and his serenaders, "Gingersnaps" with Dick and Edith Barstow, overture, news. **Gross:** $22,000. **Rating:** 75%.

**"HALF SHOT AT SUNRISE" (RKO)**
RKO ORPHEUM — (2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude. **Gross:** $14,500. **Rating:** 50%.

**"THE SPOILERS" (Paramount)**
CENTURY—(1,640), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** news cartoon and comedy. **Gross:** $8,500. **Rating:** 75%.

**"LET'S GO NATIVE" (Paramount)**
STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Shorts and news. **Gross:** $6,000. **Rating:** 60%.

**"MAN TROUBLE" (F. N.)**
LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $3,000. **Rating:** 70%.

**"THE NOTORIOUS AFFAIR" (F. N.)**
ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,500. **Rating:** 70%.

## *Musselman Back in Fold*

Dallas—C. J. Musselman, who formerly controlled the town of Paris, Tex., as an independent exhibitor, and who later retired when he tied in with circuit operations, is staging a comeback in building a new theatre for that city. The building is now going up on property formerly held by Publix.

## *"Miss Arkayo" Ukes*

Cincinnati—Miss Edith Kavanaugh, uke soloist, is now stationed in the lobby of the Lyric to entertain the standees on Saturdays, Sundays and holidays. She is known as Miss Arkayo.

### *Post Graduate?*

Lincoln, Neb.—There's a miniature golf course in this city that has never caused an exhibitor any worry. It's at the state insane hospital.

After watching the effect of the game on inmates, Superintendent Griffiths said: "It has been a wonderful thing for them. It keeps their minds off their troubles and gives them a chance to get well."

# "Half Shot" with $15,000 Take Is Des Moines Wow

Des Moines—Wheeler and Woolsey in "Half Shot at Sunrise" not only held the high mark for the week at the Des Moines houses, but went far ahead of their previous records on pictures shown here at the Orpheum. The picture was judged as better than their others, not only from the comment of the management and fans, but the box-office recorded the picture as a 200% drawing card. "Three Faces East," with a very good stage show at the Paramount for the last four days, was rated at 120%. "Follow Through," at the Des Moines on a week's run, was scheduled at 160%; very good business. "Soup to Nuts," at the Strand, came in for some competition with the Orpheum comedy and scored 100% for the last half of the week. "Bright Lights" and "Scarlet Pages" each rated 100% business with, however, the comedies taking the edge on the romances this week.

Estimated takings:

**"BRIGHT LIGHTS" (Warners)**
PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** News, organ special, three acts of vaude. **Gross:** $4,000. **Rating:** 100%.

**"THREE FACES EAST" (Warners)**
PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** News, stage band. **Gross:** $5,000. **Rating:** 120%.

**"FOLLOW THROUGH" (Paramount)**
DES MOINES—(1,600), 25c-35c-50c, 7 days. **Other attractions:** News, Columbia cartoon, "Monkey Melodies"; Pathe Sportlight. **Gross:** $10,000. **Rating:** 160%.

**"HALF SHOT AT SUNRISE" (RKO)**
ORPHEUM—(2,000), 25c-50c. **Other attractions:** News, Mickey Mouse cartoon ("Plane Crazy"). **Gross:** $15,000. **Rating:** 200%.

**"SCARLET PAGES" (F. N.)**
STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** News, two Vitaphone acts. **Gross:** $900. **Rating:** 100%.

**"SOUP TO NUTS" (Fox)**
STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** News, Columbia cartoon ("Prodigal Daughter"), Paramount comedy ("Helping Hands"). **Gross:** $1,300. **Rating:** 100%.

## *Business Picking Up in St. Petersburg Theatres*

St. Petersburg, Fla.—Several houses which have been closed all summer are dolling up for the winter season. B. H. Trumbull, manager of the Palace, who has been operating but four days a week the past summer, is booking now for the full seven days' run. The Patio is scheduled for re-opening this month. Harry Griffin, general manager of the four Sparks houses, says business is on the up-and-up. Three of his houses have operated all summer and the Plaza will be ready for opening as soon as business warrants.

# Cantor's $10,500 In 950 Seater Is Seattle Bullseye

Seattle—With a rating of about 160%, "Whoopee," at John Hamrick's Music Box, was the big hit of the week, keeping the small theatre packed to capacity at all performances. Top gross for the week went to the Fox Fifth Avenue, where "The Sea Wolf" took $12,900, but this was a rating of only 95%.

Business generally was off for the seven days. The Paramount, which has had some great weeks recently, took a bad beating with "The Bad Man," which grossed only about $10,000 (80%). "On Your Back" at the Fox Coliseum was retitled "Conscience" for some reason or other, and did only $3,250, while "Holiday," in its second week at the Fox, took $9,400 for a rating of about 95%. "Maybe It's Love," at Hamrick's Blue Mouse, did about $7,000 (105%).

Estimated takings:

**"MAYBE IT'S LOVE" (Warners)**
BLUE MOUSE—(950), 25c-50c-75c, 7 days. **Other attractions:** Vitaphone Varieties, Grantland Rice Sportlight, news. **Gross:** $7,000. **Rating:** 105%.

**"ON YOUR BACK" (Fox)**
COLISEUM—(1,650), 25c-35c-50c, 7 days. **Other attractions:** Mickey Mouse cartoon, news. **Gross:** $3,250. Rating: 102%.

**"HOLIDAY" (Pathe)**
FOX—(2,450), 25c-35c-50c-60c-75c, 7 days, second week. **Other attractions:** Pathe comedy, news. **Gross:** $9,400. **Rating:** 95%.

**"THE SEA WOLF" (Fox)**
FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Silly Symphony, news, Fanchon & Marco stage revue. **Gross:** $12,900. **Rating:** 95%.

**"WHOOPEE" (U. A.)**
MUSIC BOX—(950), 25c-50c-75c, 7 days. **Other attractions:** Vitaphone Varieties, "Believe It or Not"; news. **Gross:** $10,500. **Rating:** 160%.

**"THE BAD MAN" (F. N.)**
PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** News, Publix stage revue with Milt Franklyn and band. **Gross:** $10,000. **Rating:** 80%.

# $16,000 Intake Gives 'Whoopee' Cleveland Lead

Cleveland—"Whoopee" and "Top Speed" walked off with leading first-run honors here last week, both pictures showing good averages. "Whoopee" played to building business. Other first-run business was just fair, while subsequent run houses complained that only occasional spots showed satisfactory results, although the weather was clear, with only one rainy evening.

Estimated takings:

**"WHOOPEE" (United Artists)**
STILLMAN—(1,900), 40c-75c, 7 days, second week. **Other attractions:** "The Band Master" (Columbia), "The Island Empire" (Standard Film), news. **Gross:** $16,000. **Rating:** 106%.

**"MADAM SATAN" (M-G-M)**
ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Monkey Melodies" (Columbia), news. **Gross:** $15,500. **Rating:** 86%.

**"TOP SPEED" (First National)**
STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Rubes and Dudes" on the stage, news. **Gross:** $20,000. **Rating:** 100%.

**"NUMBERED MEN" (First National)**
RKO PALACE—(3,600), 25c-75c, 7 days. **Other attractions:** Pathe Audio Review, news, vaudeville. **Gross:** $20,000. **Rating:** 80%.

**"HALF SHOT AT SUNRISE" (RKO)**
RKO HIPPODROME—(4,500), 25c-75c, 7 days. **Other attractions:** Pathe Review, news. **Gross:** $16,500. **Rating:** 82%.

### *Blame the Depression*

A big film mogul was addressing the guests at a charity benefit.

"Well, we've just received the first check for $5,000," he announced cheerfully.

"Who sent it?" inquired a voice from the rear.

"Anonymous," came the answer, in a tone of finality.

# 'Good News' Turns Into Bad News; Rest Above Par

Omaha—With the exception of "Good News" (M-G-M), at the State for three days, all houses hit par or better this week. The Metro musical comedy adaptation fell to 80%, while one of its featured players, Stanley Smith, was making a personal appearance at the World. Gross was only $1,800.

"Whoopee" brought laughs for thousands and $10,625 for the Paramount, which is a 125% week. Orpheum had a normal seven days with "A Lady Surrenders." Takings were $16,000, with Scooter Lowry and Charles Withers sharing the four-act billing.

Stanley Smith, who left a stock company here two years ago to try his luck in Hollywood, was welcomed "home" in a big way. With "Call of the Flesh" he brought the World $13,750 (125%), definitely establishing his picture house draw.

"One Romantic Night," last half at the State, got $2,750, or 110%. Weather was ideal—Indian summer at its height, and that's really something in this country.

Estimated takings:

**"WHOOPEE" (U. A.)**
PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** "Who's Who in the Movies," news, cartoon. **Gross:** $10,625. **Rating:** 125%.

**"CALL OF THE FLESH" (M-G-M)**
WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Stanley Smith and five Publix acts, Billy Meyers' band, news and shorts. **Gross:** $13,750. **Rating:** 125%.

**"A LADY SURRENDERS" (Universal)**
ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Scooter Lowry and Charles Wither plus two more RKO acts, news and shorts. **Gross:** $16,000. **Rating:** 100%.

**"GOOD NEWS" (M-G-M)**
STATE—(1,200), 25c-40c, 3 days. **Other attractions:** News and shorts. **Gross:** $1,800. **Rating:** 80%.

**"ONE ROMANTIC NIGHT" (M-G-M)**
STATE—(1,200), 25c-40c, 4 days. **Other attractions:** News and shorts. **Gross:** $2,750. **Rating:** 110%.

## *Publix Prosperity Week Clicks in Tampa Houses*

Tampa, Fla.—Harry Weiss, general manager of the five Publix theatres here, with the assistance of the managers of the different houses, put "Prosperity Week" over with a wallop.

Mayor McKay issued a proclamation on the week, all of the papers played it up big and the merchants boosted it. All of this was accomplished by the different managers and the theatres sold the idea to their patrons with trailers and special newspaper advertising.

# 'Whoopee' Makes Whoopee; $12,000 3rd Week's Gate

Montreal—The fans had plenty to talk about with "Whoopee" playing its third week at the Princess for $12,000 and 100% rating and held over for a fourth week. There was also excitement over the return of vaudeville at Loew's after the termination of the musicians' strike while the British talker, "Alf's Button," was good enough to be held over for a second week at the Roxy. Land-office business was registered with "Monte Carlo" at the Palace and with "Call of the Flesh" at the Capitol, this being the last week for straight pictures at the Capitol, by the way. Still another talking point was the reduction of prices at the Imperial, where a split week has been in vogue for a month, with a resultant increase in patronage. All in all, it was an exciting time.

Estimated takings:

**"WHOOPEE" (United Artists)**
PRINCESS—(2,272), 25c-65c, 7 days, third week. **Other attractions:** News, Mickey Mouse cartoon. **Gross:** $12,000. **Rating:** 100%.

**"CALL OF THE FLESH" (M-G-M)**
CAPITOL—(2,670), 25c-75c, 7 days. **Other attractions:** News, "I'll Take That One" (comedy), "The Story Book Parade," local news special. **Gross:** $15,000. **Rating:** 105%.

**"MONTE CARLO" (Paramount)**
PALACE—(2,600), 25c-75c, 7 days. **Other attractions:** News, cartoon comedy, comedy. **Gross:** $16,000. **Rating:** 105%.

**"LAST OF THE DUANES" (Fox)**
LOEW'S—(2,982), 25c-75c, 7 days. **Other attractions:** News, five vaudeville acts, comedy. **Gross:** $14,000. **Rating:** 95%.

**"ANIMAL CRACKERS" (Paramount)**
IMPERIAL—(1,650), 15c-40c, 3 days. **Other attractions:** News, comedy. **Gross:** $3,750. **Rating:** 90%.

**"DUMBELLS IN ERMINE" (Warners)**
STRAND—(750), 15c-50c, 7 days. **Other attractions:** News, added British feature, "The Song of Soho." **Gross:** $4,100. **Rating:** 85%.

**"ALF'S BUTTON" (British)**
ROXY—(550), 25c-75c, 7 days, second week. **Other attractions:** Pathe Audio Review, Hodge Podge; Felix, the Cat, cartoon. **Gross:** $2,700. **Rating:** 85%.

**"SWEETHEARTS AND WIVES" (F. N.)**
IMPERIAL—(1,650), 15c-40c, 4 days. **Other attractions:** News, cartoon comedy. **Gross:** $3,600. **Rating:** 88%.

## *Decision Made Soon In Canada Picket Case*

Hamilton, Ont.—Chief Justice Rose of the Supreme Court reserved judgment in the appeal of F. A. Baldassari and other representatives of the Hamilton operators' union from the decision of Magistrate Burbidge of the Hamilton police court in finding them guilty of picketing the Lyric, Hamilton, because of its alleged non-union policy. Chief Justice Rose announced that he would hand down a written judgment because of the importance of the case. H. A. F. Boyde was the counsel for the appellants and W. F. Schwenger represented Ross T. Stewart, owner of the Lyric.

## *Pollard to Direct "Southerner"*

Hollywood—Harry Pollard will direct M-G-M's production of "The Southerner," starring Lawrence Tibbett. The supporting cast includes Esther Ralston, H. B. Warner, Hedda Hopper, Roland Young, Cliff ("Ukulele Ike") Edwards, Emma Dunn and Louis John Bartels. "The Southerner" is an original by Bess Meredyth and Wells Root.

## *Big Money*

**Montreal—Prospectus of the Canadian-American Talking Picture Studios, Ltd., promises the following minimum output and profits "in the course of a year": Six features, net profit per picture of $50,000—$300,000; 24 short subjects, net profit of $5,000 per picture—$120,000, and one serial picture—$75,000; total net profits—$495,000.**

**The capitalization of the company is $1,000,000, divided into 100,000 shares having a par value of $10 each, which are offered in units of not less than five shares. Ray Jackson is the managing director of the company. The name of the president is given as Dr. W. I. Whitehead and the vice-president is John Barry, a financial agent of Montreal. The company was formed, it was announced, to produce pictures to qualify under the British quota plan.**

# Brides' Blushes Get Ottawa Par; Remainder Below

Ottawa—Main line theatres of Ottawa gave a good account of themselves and there was not one picture which stood out above all others, the choice being fairly well balanced. "Our Blushing Brides" made it 100% at the Regent with bank deposits totaling $5,700 at the end of the six days, while "Love in the Rough" at B. F. Keith's and "Scarlet Pages" at the Centre were close to perfect marks. Outside of collegiate football matches, the theatres had the situation practically to themselves.

Estimated takings:

**"OUR BLUSHING BRIDES" (M-G-M)**
REGENT—(1,225), 25c-75c, 6 days. **Other attractions:** News; "Stein Song"; "Introduction of Mrs. Gibbs" (comedy); orchestra. **Gross:** $5,700. **Rating:** 100%.

**"LOVE IN THE ROUGH" (M-G-M)**
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** News, "His Error" (comedy). **Gross:** $3,500. **Rating:** 90%.

**"COMMON CLAY" (Fox)**
AVALON—(990), 25c-35c, 3 days. **Other attractions:** News, "Peace and Harmony," Mickey Mouse cartoon ("The Barn Dance"), Technicolor "Glorious Vampires." **Gross:** $1,050. **Rating:** 90%.

**"SCARLET PAGES" (First National)**
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Harry Tate in "Selling a Car," "The Beau Brummels," "Sound Effects," "Hungarian Rhapsody." **Gross:** $3,000. **Rating:** 90%.

**"THE STORM" (Universal)**
IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** News, Screen Snapshots, "Johnny's Week End." **Gross:** $2,600. **Rating:** 85%.

**"LAST OF THE LONE WOLF" (Columbia)**
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** News, "Lady, You Slay Me," "Her Future," "Si, Si, Senor." **Gross:** $3,200. **Rating:** 85%.

**"NUMBERED MEN" (First National)**
AVALON—(990), 15c-35c, 3 days. **Other attractions:** News, "Love Birds," Krazy Kat cartoon. **Gross:** $1,150. **Rating:** 95%.

## *Better Business After Dropping Vaude Bill*

Toronto—With the dropping of vaudeville at Loew's, Manager Jules Bernstein has adopted Friday opening instead of Monday. The show starts at 11 A. M., an hour earlier in the day. Admission prices remain the same, scaling up to 65 cents with the show all on the screen—and larger business is being done.

# Screen Policy in Duel with Revue; Film Gets $20,000

Toronto—Manager Jules Bernstern of Loew's put across a big exploitation campaign for the introduction of the all-screen policy starting Oct. 4 and packed 'em in from morn till night with "Our Blushing Brides" as "Hit No. 1" in the schedule. The result was that Loew's topped the town with a gross of $20,000, or 125%. The Imperial, with its new stage show policy, tapered to $16,000, equal to 90%, with "Old English," despite the local popularity of George Arliss. An extra stage show was worked in at 5:15 daily to stimulate matters. There were two British films on the list, with "Balaclava" playing the Royal Alexandra as a road show at $1 top, the result being a gross of $9,000, or $5,000 below "Abraham Lincoln" a few weeks before at $1.50 top.

Estimated takings:

**"OUR BLUSHING BRIDES" (M-G-M)**
LOEW'S—(2,200), 25c-75c, 6 days. **Other attractions:** News, "Who Killed Rover" (Mickey Mouse cartoon). **Gross:** $20,000. **Rating:** 125%.

**"OLD ENGLISH" (Warners)**
IMPERIAL—(3,600), 25c-75c, 6 days. **Other attractions:** News; Andy Clyde in "Vacation Days; stage presentation, "Lanterns." **Gross:** $16,000. **Rating:** 90%.

**"BALACLAVA" (Gaumont)**
ROYAL ALEXANDRA—(1,800), 50c-$1, 6 days. **Other attractions:** None. **Gross:** $9,000. **Rating:** 90%.

**"THE SEA GOD" (Paramount)**
SHEA'S HIPODROME—(2,600), 30c-75c, 6 days. **Other attractions:** News, five vaudeville acts, comedy. **Gross:** $14,000. **Rating:** 85%.

**"ANYBODY'S WOMAN" (Paramount)**
UPTOWN—(3,000), 15c-50c, 3 days. **Other attractions:** News, Our Gang in "Teacher's Pet"; cartoon, "Swing, You Sinners"; Technicolor novelty. **Gross:** $5,900. **Rating:** 90%.

**"ATLANTIC" (British)**
TIVOLI—(1,600), 25c-75c, 6 days. **Other attractions:** News, W. C. Fields in "The Golf Specialist," "Tivoli Talking Reporter." **Gross:** $10,000. **Rating:** 80%.

**"LET'S GO NATIVE" (Paramount)**
UPTOWN—(3,000), 15c-50c, 3 days. **Other attractions:** Harry Holman in "Give Me Action"; Milton C. Work in auction bridge reel; "Gym Jams," news. **Gross:** $5,800. **Rating:** 90%.

## *Nathanson Boosts British Imports in Dominion*

Toronto—Regal Films, generally regarded as an N. L. Nathanson unit, has been releasing more British features in the Dominion than the country has known in some time. "Atlantic," "The Hate Ship" and "Loose Ends," of British International Pictures, Ltd., are currently being booked.

Canadian interest is also being shown in "Alf's Button," new version, which played two weeks at the Montreal Roxy, "Splinters," "Balaclava," "Song of Soho" and others. Not so long ago, "High Treason" was being looked upon as a novelty as it was the first of the British talkers to reach Canada.

## *Theatre Shoots Own*

Des Moines — The Orpheum is now equipped to take local pictures of interesting events. Pictures of a warehouse fire, and football games, and films co-operating with "Traffic Week" have been made recently. The pictures are screened at the evening show following their taking in the afternoon, reports Jess Day, manager.

# U's "Lady" Soars To $20,700; Cops Chicago Honors

Chicago—Third week of top profits for three of the Loop's smallest straight picture houses. The Woods, with "A Lady Surrenders," demonstrated the power of a "pink" ticket in this town by picking up $20,700 (180%). "Melody of the Heart" (UFA) slid to $5,850 (178%) in its third and final week at the Castle, but kept the little house among the leaders, regardless. "Extravagance" (Tiffany) replaced in mid-week. "Abraham Lincoln" dropped a few hundred dollars at the Punch & Judy in its third week, but the house continues at near capacity for all three shows daily, the decrease being attributable to a reduction in prices. Matinee and supper shows are now at $1, and the top evening price is $2.

"Madam Satan" showed strength playing to adults only at McVickers, taking $25,000 (125%) in five days. The Chicago had a nice week with "Office Wife" (W. B.), which turned in $52,800 (110%), several dollars more than a lot of recent stage names have earned the house. "Whoopee" had a nice initial week at United Artists, getting $25,300 (115%), but showed signs of weakening toward the close, which means that its second week will be its last. Oriental took it on the chin for the fourth consecutive week, getting only $30,200 (72%) out of "Let's Go Native." The new week's business showed marked improvement, however, with Hack Wilson, Ki Ki Cuyler, Gabby Hartnett and Cliff Heathcote, Chicago National League baseball stars, on the stage, and "Top Speed" (F. N.), on the screen.

Estimated takings:

**"MELODY OF THE HEART" (UFA)**

CASTLE—(300), 60c, third and final week. **Other attractions:** News. Dropped about two grand under previous week's mark, but still a money figure here. "Extravagance" (Tiffany) replaced. **Gross:** $5,850. **Rating:** 178%.

**"OFFICE WIFE" (W. B.)**

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, news, musical short. **Gross:** $52,800. **Rating:** 110%.

**"MADAM SATAN" (M-G-M)**

McVICKERS—(2,284), 35c-85c, first 5 days. **Other attractions:** News, comedy, novelty short. Swell opening business; to adults only. **Gross:** $25,000. **Rating:** (5-day basis): 125%. "Moby Dick" (W. B.): **Gross** (final of two weeks): $25,200. **Rating** (7-day basis): 90%.

**"HOLIDAY" (Pathe)**
**(Second time in Loop)**

MONROE—(962), 25c-40c, 7 days. **Other attractioos:** Thirty minutes of newsreel, comedy. **Gross;** $4,800. **Rating:** 80%.

**"LET'S GO NATIVE" (Paramount)**

ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, comedy, news, novelty short. **Gross:** $30,200. **Rating:** 72%.

**"SANTA FE TRAIL" (Paramount)**

PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** Four acts RKO vaude., beaded by Olsen & Johnson, orchestra, news, cartoon, musical short. **Gross:** $21,600. **Rating:** 90%.

**"ABRAHAM LINCOLN" (U. A.)**

PUNCH & JUDY—(390), $1-$2, 3-a-day, third week. **Other attractions:** Comedy, novelty short. Top evening price reduced from $2.50. Continues at near-capacity pace for all shows. **Gross:** $8,400. **Rating:** 104%.

**"SEA WOLF" (Fox)**

ROOSEVELT—(1,591), 35c-85c, first 4 days. **Other attractions:** News, cartoon, musical short. Not showing much strength after mid-week opening. **Gross;** $12,000. **Rating** (4-day basis): 102%. "Monte Carlo" (Paramount): **Gross** (second of two weeks): $18,450. **Rating** (full week basis): 90%.

**"AFRICA SPEAKS" (Columbia)**

STATE-LAKE—(2,776), 35c-75c, 7 days here, third week in Loop. **Other attractions:** Four acts RKO vaude., comedy, news. Picture moved here after two fast weeks at Woods. "Half Shot at Sunrise" (RKO) replaced here to open new straight picture policy for this house. Grind will average eight shows daily. **Gross:** $21,200. **Rating:** 80%.

**"WHOOPEE" (U. A.)**

UNITED ARTISTS—(1,700), 35c-85c, first week. **Other attractions:** News novelty short. Nice first week, but started to fall off at opening of second. **Gross:** $25,300. **Rating:** 115%.

**"A LADY SURRENDERS" (Universal)**

WOODS—(1,166), 35c-75c, first week. **Other attractions:** News, cartoon, musical short. Picture playing to tremendous business as a "pink." "East Is West" (Universal) booked to follow this, and may be the last picture to play the house under RKO management. RKO is contemplating giving up the house Oct. 1. **Gross:** $20,700. **Rating:** 180%.

### *From Ticker to Ball*

**Ottawa—Former bucket shops are being rented by proprietors of miniature golf courses for indoor runt links because of recent cool breezes. Patrons are now trying to keep their eye on the ball instead of on the ticker. The indoor minnies are hardly more popular than the bucketing establishments during the financial dog days, however.**

# 'Whoopee,' Eddie Get $21,400 Top Dough at Casey

Kansas City—Eddie Cantor gave the Midland one of its banner weeks of the year, the house taking in $21,400 on "Whoopee," or a rating of 150%. Cantor in person on the opening day helped to make it one of the biggest Saturdays on record.

The Pantages grossed $11,000, or a 110% rating, on "Eyes of the World." The other first runs rated 100% averages on their respective features. The Newman, with "Follow Thru," took in $12,500. Al Jolson's "Big Boy" got $4,500 at the Royal. "Ladies Must Play," at the Uptown, brought $6,000, while the Mainstreet rang up $15,000 with "Half Shot at Sunrise."

Estimated takings:

**"WHOOPEE" (U. A.)**

MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Silly Symphony, "Midnight in a Toy Shop"; news. **Gross:** $21,400. **Rating:** 150%.

**"HALF SHOT AT SUNRISE" (RKO)**

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** News and five acts of vaude. **Gross:** $15,000. **Rating:** 100%.

**"FOLLOW THRU" (Paramount)**

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** "The Fatal Card," Paramount screen song ("My Gal Sal"), news, Tom Terriss in "Ebony Shrine." **Gross:** $12,500. **Rating:** 100%.

**"EYES OF THE WORLD" (U. A.)**

PANTAGES—(2,190), 25c-50c, 7 days. **Other attractions:** News, Fancho & Marco "Victor Herbert" idea. **Gross:** $11,000. **Rating:** 110%.

**"LADIES MUST PLAY" (Columbia)**

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** News. **Gross:** $6,000. **Rating:** 100%.

**"BIG BOY" (W. B.)**

ROYAL—(900), 25c-60c, 7 days. **Other attractions:** Lloyd Hamilton in "Won by a Neck"; news. **Gross:** $4,500. **Rating** 100%.

## *Barusch Heads Drive Against Daylight Saving*

San Francisco—California's All Right League Against the Daylight Saving Menace has established a publicity department in the campaign against Daylight Saving to be voted on Nov. 4, and has placed Walter Barusch in charge. Every newspaper in Northern California is being supplied with articles and reprints of letters from prominent people opposed to the proposed law.

# "Common Clay's" $6,940 2nd Run Hits De Luxers

Cincinnati—"Common Clay," which turned in the week's high as a first run at the Capitol recently, repeated the record as a second run at the Strand, only more so. With a seating capacity considerably less than its first-run sister house, and with new admission scale reduced to 25 and 40 cents as compared with 30 and 50 cents prevailing for the initial showing, the Strand broke its attendance, gross and percentage records, the previous top at this house having been made when the admissions were the same as at the first runs.

The Albee, showing "Outside the Law," with Ruth Etting heading the flesh and blood portion of the bill, did not maintain its customary high, and the gross was down considerably for the week. There was nothing in particular to account for this reversal of trend. Both the vaude and picture were good and received flattering newspaper notices from local reviews. It was simply one of those inexplicable "off weeks" which every house occasionally experiences.

"Half Shot at Sunrise" clicked heavily at the Palace, where the receipts and ratings shot upward, thus making up for the deficiency which this house experienced last week. For some unaccountable reason, Milton Sills, in "The Sea Wolf," did not attract the crowds expected at the Capitol, and the intake slumped to 20% below normal. The Lyric, with "Liliom," likewise took it on the chin, the fans apparently not being so hot for this type of entertainment. The week was off 13%. Second week of "Hell's Angels," roadshowing at the Shubert, went under its takings for the original seven days. The picture is in its third and final week.

The Family went away over the top with "Soup to Nuts" for the first half, and again with "Shadow Ranch" for the remaining seven days. Unusually hot weather was anything but a box-office stimulant.

Estimated takings:

**"OUTSIDE THE LAW" (Universal)**

RKO ALBEE—(3,300), 30c-50c-65c-75c, 7 days. **Other attractions:** Vaude, Pathe Audio Review, news, "Hammer and Tongs" (Universal), "Jungle Terrors" (Vitaphone Varieties). **Gross:** $22,700. **Rating:** 103%.

**"LILIOM" (Fox)**

RKO LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** News, "Barefoot Days" (Vitaphone Varieties). **Gross:** $10,365. **Rating:** 87%.

**"HALF SHOT AT SUNRISE" (Radio)**

RKO PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** News, "Kiddie Revue" (M-G-M), "Vengeance" (Vitaphone Varieties). **Gross:** $19,300. **Rating:** 138%.

**"THE SEA WOLF" (Fox)**

RKO CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** News, "Chain Gang" (Columbia cartoon). **Gross:** $10,415. **Rating:** 80%.

**"HELL'S ANGELS" (United Artists)**

SHUBERT—(2,190), 50c-75c-$1-$1.50-$2, second week. **Other attractions:** None. **Gross:** $12,400. Picture going into third and final week.

**"COMMON CLAY" (Fox)**

RKO STRAND—(1,350), 30c-50c, 7 days, second run. **Other attractions:** News, "The Last Yard" (Knute Rockne, Pathe). **Gross:** $6,940. **Rating:** 198%.

**"SOUP TO NUTS" (Fox)**

FAMILY—(1,140), 20c-25c-35c, 4 days. **Other attractions:** News, "Rolling Along" (Universal comedy). **Gross:** $3,230. **Rating:** 166%.

**"SHADOW RANCH" (Columbia)**

FAMILY—(1,140), 20c-25c-35c, 3 days. **Other attractions:** News, "The Detective" (Universal comedy). **Gross:** $1,740. **Rating:** 160%.

### *The Very Word*

**Vancouver, B. C.—The British Columbia censors banned "The Green Goddess" because, they thought, it was "anti-British." They cabled England's censor at London for advice—and support. He cabled back "Ridiculous."**

# Frisco Says "Oui" "3 French Girls" Take $45,000

San Francisco—Evidently M-G-M has a winner in "Those Three French Girls," for they rode roughshod over extremely warm weather the first three days, which sent many to the pee wee courses, to chalk up $45,000 at the Fox for a rating of 120%.

"Madam Satan" ran up a gross of $20,000 and a rating of 110%. "Whoopee" at the California made all laugh and showed a gross of $15,000 and rated 105%. "The Spoilers" at the St. Francis did $10,000 gross and rated 90%, while "Santa Fe Trail" at the Paramount did a gross of $13,000 and rated 100%. The Embassy did a gross of $12,500 and rated 105% with "Old English." The Davies had a third week of "Three Faces East" with a gross of $6,500 and an 85% rating.

Sky writing, used to boost the Eddie Cantor film, helped raise the intake at the California.

Estimated takings:

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Jan Rubini, guest conductor; Faochon & Marco's stage frolic, "Rhythm-a-tic"; news. **Gross:** $45,000. **Rating:** 120%.

**"MADAM SATAN" (M-G-M)**
LOEW'S WARFIELD—(2,700), 50c-65c-90c, 7 days. **Other attractions:** "The Ebony Shrine" (Pathe short), news. **Gross:** $20,000. **Rating:** 110%.

**"WHOOPEE" (U. A.)**
CALIFORNIA—(2,200), 35c-50c-65c-90c, 7 days. **Other attractions:** None. **Gross:** $15,000. **Rating:** 105%.

**"SANTA FE TRAIL" (Paramount)**
PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** "A Helping Hand" (Paramount comedy), news, Allen Kane presenting "Take It Easy" and the Sweet Sixteens. **Gross:** $13,000. **Rating:** 100%.

**"THE SPOILERS" (Paramount)**
ST. FRANCIS—(1,400), 35c-50c-90c, second week. **Other attractions:** Revue, Paramount comedy. **Gross:** $10,000. **Rating:** 90%.

**"HALF SHOT AT SUNRISE" (Radio)**
ORPHEUM—(2,270), 25c-35c-50c, 7 days. **Other attractions:** "Tricks of Football." **Gross:** $8,000. **Rating:** 90%.

**"FOR THE LOVE O' LIL"**
GOLDEN GATE—(2,500), 30c-40c-50c, 7 days. **Other attractions:** Eight vaudeville acts. **Gross:** $15,000. **Rating:** 95%.

**"OLD ENGLISH" (Warners)**
EMBASSY—(1,400), matinee $30c, evening 40c, 7 days. **Other attractions:** Technicolor musical tour, "Holland," Giovanni Martinelli "Faust," news, comedy skit. **Gross:** $12,500. **Rating:** 105%.

**"THREE FACES EAST" (Warners)**
DAVIES—(1,150), 35c and 40c evening, 7 days, third week. **Other attractions:** News, Vitaphone productions. **Gross:** $6,500. **Rating:** 85%.

# 'Whoopee,' 'Abe' Get Top Dough In Philadelphia

Philadelphia—"Whoopee" and "Abraham Lincoln" opened strongly at the Boyd and Aldine, respectively, but grosses in general took a decided slump last week. There is no apparent reason, except that the public simply wouldn't "go for" the variety of entertainment offered.

"Maybe It's Love" at the Mastbaum took the count for $35,000, at least $5,000 off the usual average, while "The Last of the Duanes" rolled into the Fox for $25,000, under the house's average. "Animal Crackers," which claimed $22,500 for an opening week at Keith's, dropped to $16,000 for a second week—though the figure is still good and would have warranted a third week had not Paramount wished to move some more of its product in Philadelphia. On account of the scrap with Warners, Paramount has several pictures to release in this territory in a limited amount of time.

Reopening the Aldine, "Lincoln" got away for $10,000 for three full days, and a small fraction of the opening night, most of the house being given away on an invitation showing at the first performance last Wednesday night. The figure is good and bears promise of some substantial business for the picture, the first road show here since "All Quiet." The film has scheduled an extra showing at Saturday matinees each week at 5 o'clock.

Estimated takings:

**"MAYBE IT'S LOVE" (Warners)**
MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** "Dogway Melody" (M-G-M comedy), Aesop's Fables, Otto Kruger in Vitaphone sketch, news. **Gross:** $35,000. **Rating:** 80%.

**"LAST OF THE DUANES" (Fox)**
FOX—(3,000), 40c-50c-75c, 6 days. **Other attractions:** "Old Black Joe" (musical novelty), Tiffany Chimp comedy; "Curiosities," news. **Gross:** $25,000. **Rating:** 90%.

**"ANIMAL CRACKERS" (Paramount)**
KEITH'S—(1,800), 35c-50c-75c, 6 days, second week. **Other attractions:** "Kiddy Kabaret" (cartoon short), news. **Gross:** $16,000. **Rating:** 105%.

**"ABRAHAM LINCOLN" United Artists)**
ALDINE—(1,500), 50c-$1.50, 3 days. **Other attractions:** News, United Artist musical short, cartoon comedy. **Gross:** $10,000. **Rating:** 125%.

**"WHOOPEE" (United Artists)**
BOYD—(2,400), 35c-50c-75c, 6 days. **Other attractions:** Ripley's "Believe It or Not," Fitzpatrick horoscope, news. **Gross:** $28,000. **Rating:** 100%.

**"DOUGH BOYS" (M-G-M)**
EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** News, "Si Si Senor" (Educational short), Sportlight, "The Wanderers." **Gross:** $18,000. **Rating:** 100%.

**"A LADY SURRENDERS" (Universal)**
STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** News, Vitaphone Varieties. Second week. **Gross:** $16,000. **Rating:** 85%.

**"ONCE A GENTLEMAN" (Sono Art)**
KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** News, "Dollar Dizzy" (Charlie Chase comedy). **Gross:** $5,500. **Rating:** 110%.

**"THE SANTA FE TRAIL" (Paramount)**
ARCADIA—(600), 50c, 6 days. **Other attractions:** News, cartoon comedy. **Gross:** $4,500. **Rating:** 90%.

### *Too Great a Risk*

**A film critic says he should be sorry to prophesy confidently about the future of the "talkies." Perhaps he doesn't yet know the American language well enough to be sure of correctly interpreting the voices of the stars.—*London Passing Show.***

# "3 French Girls" Grosses $14,500, Portland Leader

Portland—Inaugurating a midnight "Joy Frolic" and using wide advertising of a Mickey Mouse Saturday matinee for the youngsters with plenty of "Gobs of Joy" candy bars as a preliminary to tie-ups with Candy Week, helped to swell the gross also on "Those Three French Girls" at Fox Broadway to $14,500, rating 140%. Ideal fall weather and usual "Gobs of Joy" stage show originated by Fanchon & Marco and starring "Pat" West.

Estimated takings:

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Gobs of Joy" Idea, news, band and extra performance for youngsters. **Gross:** $14,500. **Rating:** 140%.

**"HER WEDDING NIGHT" (Paramount)**
PORTLAND PARAMOUNT—(3,068), 25c-50c, 7 days. **Other attractions:** Novelty stage show, news. **Gross:** $13,600. **Rating:** 130%.

**"HER MAN" (Pathe)**
RKO-ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Stage show. **Gross:** $13,000. **Rating:** 123%.

**"WHOOPEE" (U. A.)**
FOX UNITED ARTISTS—(1,945), 25c-60c, 7 days. **Other attractions:** News, Universal comedy. **Gross:** $12,500. **Rating:** 115%.

**"BRIGHT LIGHTS" (F. N.)**
RIALTO—(1,498), 25c-50c. **Other attractions:** News. **Gross:** $10,200. **Rating:** 110%.

**"OLD ENGLISH" (W. B.)**
HAMRICK'S MUSIC BOX—(1,835), new price, 25c 40c, 7 days. **Other attractions:** Vitaphone acts, news. **Gross:** $9,900. **Rating:** 100%.

## *Al. O'Keefe Takes Over Stout's Coast Exchange*

Al O'Keefe, veteran manager of the Salt Lake City branch, has been transferred to the Los Angeles exchange, succeeding Jack Stout, states E. J. O'Leary, general sales manager. R. W. Drew, former salesman at the Denver office, has been advanced to manager at Salt Lake.

O'Keefe won for the Salt Lake City office the "Good Housekeeping" Trophy awarded by the Hays organization for the exchange keeping its house in the best order for the first six months of 1929. Since 1925, O'Keefe has been associated with PDC and Pathe. Previous to this, he was with Robertson-Cole, Metro and other companies. Drew joined the Salt Lake City sales staff in March.

## *Uses Diver Ballyhoo*

Providence—A publicity stunt that is drawing crowds to the Victory Theatre has been devised by the RKO boys here in connection with the showing of "The Sea God." Jack McPhee, a real-live deep-sea diver, with all his accoutrement for flirting with the mermaids, is stationed in the lobby of the theatre.

## *Gleichman Assumes New Post, Warner Div. Chief*

Cleveland—Phil Gleichman was appointed manager of the Warner theatres in this territory by Syros Skouras, general manager of theatres, when he was in the city last week. The theatre department of Warners now occupies the fifth floor of the new Warner building.

## *More Competition*

Providence—Exhibitors now are facing not only competition of indoor golf courses, stock and burlesque, but the Steamrollers, professional football team, has taken to playing night games. Wrestling soon will start and prize fighting already has opened at the auditorium.

# $24,500 Cantor Balto. Gross; But Jolson Nosedives

Baltimore—Backed by a large slice of a national advertising campaign in local newspapers, "Whoopee" knocked 'em for a row of box-offices at Loew's Stanley, the gross being estimated at $24,500, a rating of 140%. Not a dissenting voice was heard about the production. All appeared to like it.

Loew's Valencia also went way up the line with "Love in the Rough," the gross being figured at $4,100, giving a rating of 117%. The audiences enjoyed this picture hugely.

Another large gross was obtained at Loew's Century with Norma Talmadge in "Du Barry, Woman of Passion." The Talmadge name pulled strong, but the play is considered somewhat weak, although William Farnum was praised for his good work. The gross was estimated at $15,300 and the rating 83%.

The German language picture, "Two Hearts in Three-quarter Time," pulled strong during its second week at the Little with its 267 seats. Gross was $950, making the rating 95%.

D. W. Griffith's "Abraham Lincoln" was acclaimed by press and public and the gross was about $5,600, with two shows a day given and the top price at night being $1.50. The rating was figured at 70%.

A dark horse was "Up the River" at the New, which did pretty good and built as the week went on, when the public found out how good it is as a comedy. Gross was $7,500 and the rating 75%.

Little Davey Lee is given credit for putting the fine human touch in "The Squealer" at the Rivoli and having much to do with the wonderful showing with the gross estimated at $8,000 and the rating being 100%.

Estimated takings:

**"DU BARRY, WOMAN OF PASSION" (U. A.)**
LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** News, Sportlight, comedy **Gross:** $15,300. **Rating:** 83%.

**"WHOOPEE" (United Artists)**
LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** News, "The Temple of Love" (Fitzpatrick Travel Film), "The Grand Uproad" (Paramount Talkertoon). **Gross:** $24,500. **Rating:** 140%.

**"LOVE IN THE ROUGH" (M-G-M)**
LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Other attractions:** News, "Fiddlesticks" (Flip the Frog cartoon), the Boy Friends in "Bigger and Better." **Gross:** $4,100. **Rating:** 117%.

**"THE BAD MAN" (First National)**
**(Shown at the Parkway uptown after one week at the Stanley downtown)**
LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** News, "Gems of M-G-M," "College Hounds" (dog comedy). **Gross:** $3,400. **Rating:** 77½%.

**"BIG BOY" (Warners)**
WARNERS' METROPOLITAN—(1,300), 15c-50c, 6 days, starting Saturday. **Other attractions:** News, "Everything Happens to Me," "The Servant Problem," "Five Minutes from the Station" (Vitaphone Varieties). **Gross:** $3,000. **Rating:** 50%.

**"HALF SHOT AT SUNRISE" (Radio)**
KEITH'S—(2,500), 25c-50c, 8 days, starting Friday. **Other attractions:** News, "Tohy, the Fiddler" (Toby, the Pup, cartoon), "Drifting Along" (song reel). **Gross:** $8,000. **Rating:** 75%.

**"UP THE RIVER" (Fox)**
NEW (1,600), 25c-50c, 6 days. **Other attractions:** News, "Detectives Wanted" (Clark & McCullough comedy). **Gross:** $7,500. **Rating:** 75%.

**"ABRAHAM LINCOLN" (U. A.)**
AUDITORIUM—(1,600), 50c-$1.50, with two reserved-seat shows a day for six days. **Other attractions:** News, "My Gal Sal" (Paramount Song cartoon), "Meet the Boy Friend" (Paramount comedy). **Gross:** $5,600. **Rating** 70%.

**"TWO HEARTS IN THREE-QUARTER TIME" (Tobis-Superfilm G. M. B. H.)**
**(Second consecutive week for German language production)**
LITTLE—(267), 35-50c, 6 days. **Other attractions:** "The Wizard's Apprentice" (novelty with music), "Along the Romantic Rhine" (scenic), overture on film. **Gross:** $950. **Rating:** 95%.

**"SHE'S MY WEAKNESS" (Radio)**
PALACE—(2,046), 25c-60c, 6 days. **Other attractions:** Revue, "Humanette," Mickey McGuire comedy. **Gross:** $6,550. **Rating:** 75%.

**"THE SQUEALER" (Columbia)**
RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** "Divorced Sweethearts" (Mack Sennett comedy), "The Bandmaster" (Krazy Kat cartoon), "The Hidden Ball" (Knute Rockne novelty), news. **Gross:** $8,000. **Rating:** 100%.

**"THE STORM" (Universal)**
HIPPODROME—(2,250), 20c-60c, 6 days, starting Saturday. **Other attractions:** Stage shows, news, first chapter of "The Indians Are Coming," "The Chain Gang" (Mickey Mouse cartoon). **Gross:** $9,000. **Rating:** 90%.

# "Whoopee" and "Widow" Wow New York Fans

United Artists copped the big money on Broadway with its "What a Widow" clicking to the tune of $54,700 at the Rialto, and Eddie Cantor packing in $52,900 worth of picture-goers at the Rivoli.

Most of the runs on New York's big stem were off plenty, although "Angels," on a dual run, and "Abraham Lincoln," playing the Central, continued to hit the unusually heavy paces set in previous weeks.

In the current week, business is stacking up just below par, with rain all of Wednesday sending pavement pounders hurrying to picture palaces.

Estimated takings:

**"BIG HOUSE" (M-G-M)**
ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 16th week. **Other attractions:** Comedy "College Hounds" (dog comedy), news. **Gross:** $17,117. Holding fairly even keel. Coming out Oct. 23.

**"MADAM SATAN" (M-G-M)**
CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Cartoon, "Flip the Frog" "Village Barber," overture, Hearst Metrotone news. Capitol presentation, "Romance of the Roses." **Gross:** $61,215. De Mille film not so hot in this house.

**"ABRAHAM LINCOLN" (U. A.)**
CENTRAL—(1,490), $1-$2, 7 days, 7th week. **Other attractions:** Comedy, "Dollar Dizzy"; overture, "The Zampa." **Gross:** $17,623, fair take.

**"ATLANTIC" (B. I. P.)**
COHAN—(1,500), 35c-50c-75c, 7 days. **Other attractions:** Comedy, "Gay Paree." **Gross:** $7,100, good.

**"HELL'S ANGELS" (Caddo-U. A.)**
(Playing simultaneously at the Criterion and Gaiety.)
CRITERION—(850), $1-$2-$2.50, 7 days, 8th week. **Other attractions:** None. **Gross:** $18,475, swell for the entire run.

**EMBASSY—ALL NEWSREEL**
EMBASSY—(598), 25c, 7 days. Straight newsreel. **Gross:** $9,600, top.

**"HELL'S ANGELS" (Caddo-U. A.)**
(Playing simultaneously at the Criterion and Gaiety.)
GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 8th week. **Other attractions:** None. **Gross:** $15,290, great.

**"HER MAN" (Pathe)**
GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** Comedy, "The Little Covered Wagon"; short, "The Ebony Shrine." **Gross:** $21,000, plenty attractive.

**"OUTWARD BOUND" (Warners)**
HOLLYWOOD—(1,600), 60c-75c-$1-$1.50, 3rd week. **Other attractions:** Shorts, "Looney Tunes," "Helen Broderick," "Martinelli." **Gross:** $19,475, so-so here.

**"A LADY SURRENDERS" (Univ.)**
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Gross:** $55,400, had.

**"WHAT A WIDOW" (U. A.)**
RIALTO—(1,904), 65c-85c, 7 days. **Other attractions:** "You're in the Army Now," "Grand Uproar." **Gross:** $54,700, a wow.

**"WHOOPEE" (U. A.)**
RIVOLI—(2,103), 35c-65c-85c, 7 days. **Other attractions:** Comedy, "Red, Green and Yellow"; cartoon, "Swing, you Sinners." **Gross:** $52,900, great.

**"LILIOM" (Fox)**
ROXY—(6,200), 50c-75c-$1, 7 days. **Other attractions:** Stage show, news. **Gross:** $89,739, only so-so.

**"MOBY DICK" (Warners)**
STRAND—(3,000), 35c-50c-65c-85c, 7 days. **Other attractions:** Shorts, "Believe It or Not," "Temple Belis." **Gross:** $32,856, fair.

**"OLD ENGLISH" (F. N.)**
WARNERS—(1,490), $1-$1.50, 7 days, 7th week. **Other attractions:** Shorts, "The Legacy," "Believe It or Not." **Gross:** $14,716, floppy.

**"OFFICE WIFE" (Warners)**
WINTER GARDEN—(1,493), 35c-50c-65c-$1, 2nd week, 7 days. **Other attractions:** Shorts, "Eddie Foy," "Mark Hellinger," "Walter Winchell," newsreel. **Gross:** $33,933, pretty good.

# Eddie on Coast Run Piles 'Em In On $26,000

Los Angeles—Hitting 192% at the United Artists, Eddie Cantor's "Whoopee" was the talk of the town when the b. o. records revealed $26,000. Crowds lined the theatre lobby at early hours and continued to pour shekles into the till until late at night.

Business at other houses was pretty good, with majority of stands playing to near par.

Estimated takings:

**"JUST IMAGINE" (Fox)**
FOX CARTHAY CIRCLE—(1,650), 75c-$1.50, twice daily. **Other attractions:** Abe Lyman and band, comedy, Movietone news. **Gross:** $22,500. **Rating:** 180%.

**"MADAM SATAN" (M-G-M)**
FOX CRITERION—(1,652), 35c-65c, 7 days, third week. **Other attractions:** Comedy, Movietone news. **Gross:** $8,400. **Rating:** 84%.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
LOEW'S STATE—(2,418), 35c-65c, 7 days. **Other attractions:** Fanchon & Marco's Idea, comedy, Movietone and Metrotone news. **Gross:** $15,000. **Rating:** 110%.

**"HER WEDDING NIGHT" (Paramount)**
PARAMOUNT—(3,596), 35c-65c, 7 days. **Other attractions:** Horace Heidt and his Californians, stage show, comedy, news. **Gross:** $28,000. **Rating:** 112%.

**"ROAD TO PARADISE" (Warners)**
WARNERS' DOWNTOWN—(2,400), 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $14,000. **Rating:** 93%.

**"WHOOPEE" (U. A.)**
UNITED ARTISTS—(2,100), 35c-65c, 7 days. **Other attractions:** Organ concert, comedy, news. **Gross:** $26,000. **Rating:** 192%.

**"THE PAY OFF" (RKO)**
RKO—(2,700), 35c-65c, 7 days. **Other attractions:** RKO vaudeville, news. **Gross:** $14,500. **Rating:** 90%.

**"HALF SHOT AT SUNRISE" (RKO)**
ORPHEUM—(2,750), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $14,000. **Rating:** 87%.

**"OLYMPIA" (M-G-M)**
CALIFORNIA INTERNATIONAL—(2,000), 25c-50c, 7 days. **Other attractions:** Spanish shorts, news. **Gross:** $7,000. **Rating:** 100%.

**"THE BIG TRAIL" (Fox)**
GRAUMAN'S CHINESE—(2,030), 75c-$1.50, twice daily, second week. **Other attractions:** Orchestra, Movietone news. **Gross:** $23,000. **Rating:** 143%.

**"LET'S GO NATIVE" (Paramount)**
GRAUMAN'S EGYPTIAN—(1,800), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $7,500. **Rating:** 100%.

**"SWEET KITTY BELLAIRS" (Warners)**
WARNERS' HOLLYWOOD—(3,000), 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $12,000. **Rating:** 85%.

**"RAIN OR SHINE" (Columbia)**
PANTAGES' HOLLYWOOD—(3,000), 40c-65c, 7 days. **Other attractions:** Fanchon & Marco "Fountain of Youth" Idea, Movietone news, comedy. **Gross:** $14,000. **Rating:** 98%.

# New Theatre on Warner Studio Site, Is Report

Hollywood—Boulevard chatter has it that the Warners are considering another first run, this time on the site of the Warner studio on Sunset Boulevard.

The plan is embryonic in the extreme and is linked with the scheme to combine Warner and First National production activities at the latter's Burbank plant. First both studios have suspended operations except for the limited number of foreign version talkers now under way, but when the Burbank lot opens in January it is anticipated forces will be merged and identities kept as is. The present Warner plan will be turned over to manufacture of Vitaphone Varieties and overflow, if any, on feature output with the proposed theatre to go up at what is now an undetermined date.

# Engineers Battle to Untangle Involved Technical Mess of Wide Screens, Color

## S. M. P. E. Convention Delegates to Hear of Drive for Better Sound

With preliminary stages of experimentation in sound definitely hurdled, engineers of the industry are already knee-deep in a battle with the technical obstacles which prevent general adoption of color and wide screens. This is strongly emphasized in early reports of discussions and papers planned for the fall convention of the Society of M. P. Engineers, which also reveal existence of a movement in technical circles to concentrate on an immediate improvement of sound equipment as used in studio, theatre and laboratory.

The engineers' convention, the 28th semi-annual confab, will open Monday morning at the Hotel Pennsylvania in New York, continuing until Thursday, during which 43 subjects on practically every phase of technical operation will be brought up for discussion. These include 13 affecting sound and sound equipment for theatre and studio; five for laboratory methods and procudure; four each involving theatre operation and studio mechanics, other than sound; three on color and the same number on international film problems; one involving television; an open forum discussion on methods of securing a large screen to avoid adoption of wide film; and the non-theatrical and numerous other fields.

### Present Officers to Continue?

That engineers are giving serious thought to the placing of sound and picture on separate films is indicated by a sudden decision to debate advantages and disadvantages of this system to take place at the Tuesday session.

Annual election of officers is not expected to develop into a fight for leadership as first reported, with all political camps now understood to be favoring continuance of the present regime headed by President J. I. Crabtree, of Eastman Kodak. Crabtree is said to have been considering the new post of association manager and editor of its technical "Journal." The board of governors will make a selection for this post, following authorization of members, made at the spring meeting.

The society will establish its own headquarters in New York, following appointment of a manager.

## Hollywood Undisturbed Over Grandeur's Advent

Hollywood—"The Big Trail," showing at Grauman's Chinese on Grandeur, is kicking up no new tremors of excitement over wide film.

The impression prevailed in some circles that the picture publicly shown on 70 mm. film might start anew discussions over wide film. The general reaction is that the large screen is interesting and worth watching but not revolutionary.

Box-office-wise, "The Big Trail" is off to an indifferent start.

## Here's the Lowdown on Technical Problems Slated for SMPE Confab

Except for a committee report, wide film is ruled out at S. M. P. E. conventions until industry organizes on standard width. However, color, improved operation of sound equipment in theatres and studios and other technical factors will come up for debate. Highlights of papers to be read appear in abstract form below:

### PRINCIPLES AND PROCESSES OF PHOTOGRAPHY IN NATURAL COLORS

*By GLENN E. MATTHEWS*
*Eastman Kodak Research Laboratories*

Almost from the first years in which motion pictures were used commercially, about 1895 to 1900, experimenters have been working on methods of producing them in natural colors. The only practical processes enjoying any extensive commercial use in the theatres, however, are subtractive processes in which the color is incorporated in the film. One additive process has had extensive application for amateur motion pictures for over two years. Within the past year a large number of color motion pictures have been released with sound accompaniment so that the ultimate is being approached in motion picture photography, namely pictures in color and sound. No practical methods of obtaining stereoscopy or relief have as yet been found. The subtractive processes which have been used, however, are only two-color methods and therefore a true spectral record is not realized.

Although a simple process of color photography yielding a print which faithfully reproduces the colors of nature is greatly needed, most of the research at the present time is being directed to the perfection of color motion pictures. Another equally important field is the use of color photography in photomechanical printing processes as colored illustrations have come into very extensive use during the past fifteen years. The work of different investigators may naturally be divided into (1) still photography including color photographs to be viewed by transmitted light and by reflected light, and (2) motion picture color photography.

(The discussion of the different processes as given in the lecture is prefaced by a description of the principles involved in the photographic reproduction of color.)

* * *

### REQUIREMENTS FOR A PRACTICAL SYSTEM OF THREE COLOR SUBSTRACTIVE CINEMATOGRAPHY

*By PALMER MILLER and P. D. BREWSTER*
*Brewster Color Film, Newark*

Our paper first considers the necessary requirements in the camera—the comparison of advantages of using a single negative to record the three color separations and the use of three separate negatives—followed by a study of the advantages of using separate films sensitized for different colors, to aid in obtaining sharp separations in comparison to the use of panchromatic film and filters.

The question of the speed and the range of focal lengths of the lenses required in the cameras for practical use in the studios are considered.

Different possibilities for the production of the positive prints are then considered with special attention to dye mordaunting processes. Requirements as to definition of the image, range of color and clarity of color are discussed.

Paper concludes with a number of slides, showing curves of filters, curves of desired color separations and transmissions of H & D strips. The effect of superposing different color strips is demonstrated.

* * *

### AN ENTERTAINMENT CITY

*By R. N. GOLDSMITH, Vice-Pres.*
*Radia Corp. of America*

Through planned cooperation by Mr. John D. Rockefeller, Jr., it will be possible to erect a group of buildings in the center of New York City to serve as an Entertainment City. The various entertainment and educational enterprises housed in this city will be under the supervision and direction of the Radio Corporation of America and a group of its subsidiary companies primarily interested in entertainment in the theatre and in the home.

Close coordination between motion picture presentations on the stage, concerts, stage presentations of legitimate dramas and musical comedies, on the one hand, and record production and radio telephone and television broad-

(Continued on page 43)

### Slated for Reelection?



*J. I. Crabtree, of Eastman Kodak, Rochester, who is expected to be re-elected to S. M. P. E. presidency at New York convention.*

# S. M. P. E. Committee Chairman



A. C. DOWNES
Studia Lighting



C. E. EGELER
Theatre Lighting



ED CURTIS
Solicitotion



W. C. COFFMAN
Papers



W. V. D. KELLEY
Calor



L. C. PORTER
Sound



J. H. KURLANDER
Secretary, S.M.P.E



G. E. MATTHEWS
Progress



PETER MOLE
Pacific Coast Sectior



W. WHITMORE
Publicity



L. A. JONES
"Jaurnal"



H. T. COWLING
Membership



W. C. KUNZMAN
Convention



L. M. TOWNSEND
Projection



A. C. HARDY
Standard-Non Clem

# Improvements in Speakers and Studio Equipment to Be Revealed at Confab

(Continued from page 41)

casting on the other hand, will be carried forward.

The radio and motion picture activities will reach into the home and thus extend the influence of the Entertainment City to the entire country or even the world. The development of theatre construction and sound motion picture reproduction in the theatre which are planned are expected to lead to further substantial progress in supplying this form of entertainment to the public.

Numerous artistic and organization problems are anticipated, arising in part from the fact that the Entertainment City is probably the first instance in human history when thousands of artists and educators have been gathered together in a single community in order to place their offerings before national and international audiences both in the theatres and in the home. The opportunity of attacking these problems and perhaps contributing substantially to their solution is enthusiastically welcomed by those who have planned this highly unusual enterprise.

* * *

## RECENT DEVELOPMENTS IN RCA PHOTOPHONE PORTABLE RECORDING EQUIPMENT

*By P. M. ROBILLARD and E. B. LYFORD*
*R. C. A. Photophone*

This paper describes in some detail the improvements which have been made in the RCA Photophone Portable Recorder since the publication (Journal of the Society of Motion Picture Engineers, May, 1929, C. R. Hanna) of the original paper describing this equipment. The new optical system and galvanometer, which requires much less power for its operation, is described and illustrated both diagrammatically and by photograph. The new amplifier, considerably smaller and lighter than the previous one, is also described. Illustrations and electrical characteristics are given. This recorder is mounted upon a standard Mitchell camera and records by the Photophone variable area method. The complete equipment weighs 450 pounds, including carrying cases and all accessories.

* * *

## SOME NEW STUDIO RECORDING EQUIPMENT

*By W. P. DUTTON and S. READ*
*RCA Victor Co.*

An illustrated description is given of some new input equipment for sound recording. This equipment provides for mixing the audio outputs of four or of eight microphones into the recording amplifier, which has two output channels.

Some of the interesting features of this equipment are:

(a) Constant impedance mixing, providing: constant load on each microphone amplifier for all combinations of volume control settings, thus giving unchanging fidelity; and, a constant output level from each microphone channel for all combinations of volume control settings in the other channels.

(b) Filter for eliminating low rumbles, caused by room vibrations, wind disturbances, etc., can be switched "on" or "off" at the mixer. This filter does not affect the fidelity above 100 cycles.

(c) Recording amplifier, having two output channels, supplying two loads with no interaction between them. Each channel has a convenient switching arrangement for changing the output transformer ratio, making possible the operation of one, two, or three 500 ohm loads in parallel.

(d) Each unit of the equipment is designed to mount on a standard relay rack or in an individual box equipped with handles for carrying.

The paper contains schematic diagrams, curves and views of equipment.

### *To Honor Inventors?*

**Honorary memberships for the pioneer inventors, Leory and Lauste, will be awarded by S. M. P. E. at its New York convention, it is understood. Internal squabbles among the board of governors has postponed action on these awards over a period of two years.**

* * *

## IMPROVEMENTS IN DYNAMIC SPEAKERS

*By I. BOBROVSKY SERGE, Consulting Engineer*
*Utah Radio Praducts Corp., Chicago*

Acoustical problems are considered on the basis of a point source of sound. The number of sound sources leads to a number of technical problems. One unit is ultimate solution, not yet reached. But necessity of fewer units is imperative.

Problem was to develop a cone type dynamic speaker which will have large power of ratio, so that the ideal conditions may be approached. Problems of developing cone dynamic speaker for auditorium use are numerous and I think most important one.

1. Increase of output results in increased size of voice coil.

2. Maintaining as high flux density in the air gap to obtain highest ratio between mechanical watts radiated to electrical watts input. This accomplished by developing an alloy with highest possible saturation point than material used at present time commercially.

3. Proper design of magnetic circuit which will develop maximum useful flux in the air gap for the total given flux. That results in selection of a set of dimensions to obtain minimum leakage flux. Substantial reduction of leakage are secured in design of new super dynamic speaker.

4. Increase of pole face to give a large and uniform density in the air gap. That will result in maintaining voice coil in uniform flux densities at all amplitudes to prevent subsequent variation in impedence that are detremental to conversion efficiencies.

5. Use of proper number of turns and resistance for the field winding of the speaker unit. Inasmuch fewer units are to be used, with the super type of dynamic speaker, higher field watts input are permissible.

6. Cone of dynamic speaker and its suspensions is a very important factor. Continuous experiments with cones and its suspensions produced a cone which is able to withstand high ratio of transfer of electrical energy to mechanical energy.

7. Proper coupling of sound producing unit with an auditorium is very important problem and use of baffle horn seems to be superior to the other type of coupling.

However, each auditorium presents special problem as far as size and dimensions of coupling medium are concerned.

Necessity of a super dynamic speaker which will reduce numerous technical problems is evident.

* * *

## CONDENSER AND CARBON MICROPHONES—THEIR CONSTRUCTION AND USE

*By W. C. JONES*
*Bell Telephone Laboratories*

Of the numerous microphones which have been developed since Bell's original work on the telephone, only two are used extensively in sound recording for motion pictures, namely the condenser microphone and the carbon microphone.

The condenser microphone was first proposed in 1881 but owing to its low sensitivity was limited in its field of usefulness until the development of suitable amplifiers. In 1917 E. C. Wente published an account of the work which he had done on a condenser microphone having a stretched diaphragm and a back plate so designed as to introduce an appreciable amount of air damping. The major portion of the condenser microphones used today in sound recording embody the essential features of the Wente microphone. Marked progress has however been made in the design and construction of these instruments with the result that they are not only more sensitive but also more stable. The factors which contribute to this improvement are described in detail in this paper. Recently a number of articles have appeared in the technical press calling attention to certain discrepancies between the conditions under which the thermophone calibration of the condenser microphone is made and those which exist in the studio. The nature of these discrepancies and their bearing on the use of the microphone are discussed.

Microphones in which the sound pressure on the diaphragm produces changes in the electrical resistance of a mass of carbon granules interposed between two electrode surfaces have been used commercially since the early days of the telephone. In recent years the faithfulness of the reproduction obtained with the carbon microphone has been materially improved by the introduction of an air damped stretched diaphragm and a push-pull arrangement of two carbon elements. This instrument is finding extensive use in sound recording and reproduction fields where carbon noise is not an important factor. The outstanding design features of the push-pull carbon microphone are described in this paper and suggestions made as to the precautions to be taken in its use if the best qaulity, maximum life, etc., are to be obtained.

* * *

## INDUSTRY ADOPTS THE MOTION-PICTURE CAMERA

*By ALLAN H. MOGENSEN, Assistant Editor*
*Factory and Industrial Management*

"The greatest waste in the world is that occasioned by useless and wasteful motions." So said Frank B. Gilbreth almost twenty years ago. Interest, long confined to very few, is now rapidly increasing, and many industries are looking to motion study to help eliminate as much of this waste as possible.

Motion study is not a speeding-up process. Instead, it seeks to find the one best way of doing work, which is usually the easiest method. Extremely valuable in this work is the motion-picture camera, and the simplicity and low cost of 16 mm. film and equipment has greatly accelerated its adoption by industry. In the past, micro-motion study was a compli-

(Continued on next page)

# S. M. P. E. to Hear of Von Madaler's New Process of Recording and Reproducing

(*Continued from page* 43)

cated laboratory study, but now even the simplest of amateur cameras may be used to advantage. A brief description of the method followed in making an analysis of an operation will aid in visualizing the technique.

The operation to be studied is photographed, including in the field a fast-moving clock. This clock, known as a micro-chrono-meter, records simultaneously with the various motions on the film, time to the 1/120,000 hour. Use of the fast lenses now available with 16 mm. equipment permits photographing an operation by natural daylight or requires only a few simple incandescent lamps.

After the film has been developed, it is analyzed by projection on a small screen, one frame at a time. Study of the film—a slow and laborious process—enables the analyst to drawup a "simo-chart"—(simultaneous motion cycle chart). This is a long sheet of cross-section paper, on which the motion of each part of the hands, wrists, and arms is plotted against time. The micro-motion analyst breaks all motions down into seventeen fundamental motions—called therbligs (Gilbreth spelled backwards). These are represented on the simo-chart by colors and symbols.

Study of this chart reveals violation of the laws of motion, and a new and better method of doing the job can be synthetically constructed. When taught to the operator, this method—the one best way—makes possible greatly increased production with the same or less effort.

Lately an attempt has been made to simplify the method of eliminating the micro-chronometer. Running the camera at a constant speed results in a definite time record being impressed on the film. That is, if the camera speed is 1,000 frames per minute, then each picture will be one-thousandth of a minute later than the preceding one—and a ruler becomes the time-measuring device.

Micro-motion studies have been in some industrial plants for many years, but with the impetus given this technique lately, it is rapidly being adopted by even the mass production industries. One large department store has been making motion studies for some time. For training new workers the film method is of inestimable value. The effects of motion study are going to be tremendously far-reaching; and within the next years few industrial plants will exist that do not use it in one form or another.

* * *

## THE MADALER PROCESS OF SOUND RECORDING AND REPRODUCING

*By H. VON MADALER*
*Hamptan Bays, L. I.*

After 10 years of experimenting the writer has succeeded in producing an entirely new talking film of a quality equal to the systems now in use, and also having several advantages over these systems.

First, the recording can be immediately reproduced as soon as it is recorded and can be played over 250 times without losing any of its quality; second, it is not necessary to reduce the size of the picture frame as is the case of the present sound photofilm systems; third, any colored film can be recorded successfully and oil, dirt and scratches on the film do not affect sound reproduction.

The record groove on this new talking film is exactly like the Victor record. The depth and width is about two thousandths of an inch and this record is impressed with a diamond point which is half round on the point. The film is also reproduced with a similar point.

Recording has been successfully achieved on a standard film 35 mm. with a speed of 90 feet per minute and also on a 16 mm. film at a speed of 24 pictures per second or 36 feet per minute. A thorough test in recording was made in the experimental laboratories of the Eastman Kodak Company at Rochester and it was found, with the help of an oscillator, that there was no difficulty in recording frequencies from 50 to 5,000 cycles on a 16 mm. film which has a two and a half times slower speed than the standard 35 mm. film. This film has now sufficient quality to be put on the market.

For recording the sound waves there has been constructed a very simple machine which consists of a sprocket of about 1¾ inch diameter which is mounted on a shaft on one end and a suitable flywheel on the other end. This flywheel is driven from a synchronized motor in the usual way. For reproducing a similar device is used and an electrical pickup is employed for reproducing the sound.

There has been constructed a specially made electrical recording unit which is more powerful than any other recording unit as much more power is needed to engrave in a celluloid film than in a wax record. The film is recorded in its ordinary cold state and no preparation is necessary for recording on the film. For recording on the standard film a 4 stage double push-pull 250 tube amplifier is used and for reproducing this same amplifier can be used also.

For reproducing and recording a 16 mm. film a 4 stage 245 push-pull amplifier is used with very good results.

It is hoped that this new system will be used universally in all theatres and homes on account of its simplicity, manufacture and operation; and also because the cost to produce this film will be much less than that of the present systems now in use.

* * *

## A 16 MM PORTABLE SOUND ON FILM PROJECTION EQUIPMENT

*By C. R. HANNA, P. L. IRWIN and E. W. REYNOLDS*
*Westinghause Electric, East Pittsburgh*

A portable sound on film projection equipment using 16 mm. film is described. The film is standard with the exception that one row of sprocket holes is omitted to provide space for the sound track.

The projector is only slightly larger than the average silent picture projector. Detailed description of its mechanical, electrical, and optical features is given.

The complete equipment is mounted in three carrying cases, one for the projector, one for the amplifier, and one for the loud speaker and screen. The projector case serves also as a sound proof housing when the equipment is in operation. The rewind, splicer, cables, spare tubes and lamps, and the films are located in the case for the loud speaker and screen. Each of the carrying cases weighs approximately 40 pounds, making the total weight of the equipment 120 pounds.

* * *

## CINEMATOGRAPHIC ANALYSIS OF MECHANICAL ENERGY EXPENDITURE IN THE SPRINTER

*C. A. MORRISON and W. O. FENN*

The average college sprinter in the 100-yard dash utilizes oxygen at a rate which is equivalent to the production of 13 H.P., according to the results of physiologists who have been studying the problem. With the aid of the high speed motion picture camera, an analysis has recently been made of the actual mechanical work done by these runners, who were picked at random from the gymnasium classes of the university.

From this investigation it was found that only about 3 H.P. are returned as mechanical work which could be accounted for by the movements of the various parts of the body. This makes the human machine only 23% efficient.

By measuring the displacements of the body structures as they appeared when projected on a screen from over 2,000 separate film pictures, it has been possible to compute the velocities of the arms and legs during their swings. The results showed that more than half of the mechanical work was required to swing them and that 0.7 H.P. was expended to stop them at the end of the swing, making a total of 2.4 H.P. utilized in the arms and legs. The overcoming of the resistance of the feet making contact with ground required 0.4 H.P., while wind pressure and gravity accounted for 0.2 H.P.

* * *

## DUBBING AND ITS RELATION TO SOUND PICTURE PRODUCTION

*By GEORGE LEWIN*
*Paramaunt Publix*

I *Meaning of Dubbing*
- (a) Originally applied to straight re-recording.
- (b) Now usually applied also to synchronizing and scoring in which sound tracks are used.
- (c) Also used to describe faking of dialogue for foreign versions of domestic pictures.

II *Reasons for Dubbing*
- (a) To transfer from film to disc or vice versa for release purposes.
- (b) To re-record for purpose of equalizing level variations, or changes in quality.
- (c) To add sound effects which can best be recorded artificially.
- (d) To add sound effects or music which would hamper the original recording or stage action, if made while original recording was taking place, or which would be spoiled when film is edited.
- (e) For scoring and synchronizing, using sound tracks instead of direct pick-up on music, to avoid use of an expensive orchestra for a long period.
- (f) For adding sound effects from sound tracks, where it would be difficult or impossible to use direct pick-up of the sounds—such as real street noises, train noises, applause, etc.

III *Kinds of Dubbing*
- (a) Straight dubbing
  1. Film to disc
  2. Disc to film
  3. Film to film
  4. Disc to disc
- (b) Combined dubbing and synchronizing
  1. From film, non-synch. outfits and direct pick-up—to film or disc.

IV *Technical Problems in Dubbing*
- (a) Reproduction of sound for dubbing must be better than for reproduction in theatres.
  1. Defects of ordinary projecture.
  2. The problem of "green" film.
- (b) Special machines for high quality reproduction.

(*Continued on next page*)

# 17 Methods for Elimination of Fire Hazard in Laboratories Are Listed

1. Modified film recorder for reproduction.
(c) Frequency characteristics of recording and reproducing apparatus.
(d) Dubbing equalizers.
V *Other Forms of Indirect Recording*
(a) Subsequent photography.
(b) Dialogue taking in extreme long shots, or where speakers are not visible.
(c) Trick effects.

* * *

## CINEMATOGRAPHY WITH THE LARYNGOSCOPE

*By C. A. MORRISON*
*Eastman Teaching Films*

A new technique for making motion pictures of the vocal cords has been developed by the use of a quartz rod as the means of projecting a high intensity illumination within the larynx. The source of light consists of the two filaments of an over-volted automobile bulb. A laryngoscope, illuminating system and viewing finder are attached to a 16 mm. motion picture camera. This combination forms a self-contained, one-man-controlled diagnostic unit, which permits motion pictures of the cords to be made at the standard rate of 16 frames per second. The field photographed is viewed constantly through the finder by the operator, who controls the spring motor of the camera by the usual release button. The pictures as projected fill the entire screen area. This is a magnification previously unattained under these conditions.

* * *

## SOME CAUSES FOR VARIATIONS IN THE LIGHT AND STEADINESS OF HIGH INTENSITY CARBONS

*By D. B. JOY and A. C. DOWNES*
*Research Laboratories, National Carbon Co., Cleveland*

The effect of the variation in the relative positions of the positive and negative carbons in a commercial high intensity lamp burning 13.6 millimeter carbons is investigated. The futility of specifying an arc voltage without fixing the position of the positive carbon with respect to the negative carbon is illustrated. It is also demonstrated that a relatively small movement in the position of the positive carbon crater along its axis has a greater effect on the steadiness and quantity of useful light from the high intensity arc than is ordinarily supposed. The positions of the carbons at which maximum light and the maximum steadiness of light are obtained are defined, and it is shown that for the same current the position of maximum light is not necessarily the position of maximum steadiness.

* * *

## DOUBLE TONING OF MOTION PICTURE FILM

*By J. I. CRABTREE and W. MARSH*
*Kodak Research Laboratories*

Commencing with the black and white image on motion picture film it is possible to color this by purely chemical means so that the color of the half tones is different from that of the shadows, while the highlights remain clear. One method of accomplishing this consists of toning the image in the usual iron toning bath omitting the potassium alum and dye toning the image by immersing in a solution of a basic dye in the usual manner. The half tones assume the color of the dye while the color of the shadows is a combination of blue and dye employed.

An alternative method consists of toning the image blue in the usual toning solution, fixing in hypo, washing, and then re-toning followed by immersion in a solution of a basic dye. In this way the first toning bath converts the silver image to a mixture of prussian blue and silver ferrocyanide, the reaction going to completion in the half tones but incompletely in the shadows so that some of the silver is unaffected. The silver ferrocyanide is removed in the hypo solution leaving an image consisting of pure prussian blue in the half tones and a mixture of this substance and silver in the shadows. On re-immersion in the blue toning bath, the silver in the shadows is again converted to a mixture of prussian blue and silver ferrocyanide which latter substance is a mordant for basic dyes, so that on immersion in a dye solution the dye is absorbed only to the shadows. The result is an image with green shadows and blue half tones.

* * *

## SOME SUGGESTIONS FOR ELIMINATING THE FIRE HAZARD FROM THE HANDLING AND STORAGE OF FILM IN LABORATORIES

*By R. C. HUBBARD*
*Consolidated Film Industries*

Wherever Nitro-Cellulose Film is stored or handled there is ever present the danger of contact with a spark or flame starting a conflagration so rapid and intense that there seems to be no known method of extinguishing it. If fire is not isolated it will spread so rapidly that operatives cannot escape the premises in time. If large quantities of film are exposed in small improperly vented rooms explosive gases will accumulate and disastrous explosions may occur.

When one considers that a fair sized laboratory may easily have in process and in its storage vaults ten million feet of film and this is equivalent to twenty-five tons of Nitro-Cellulose, we shudder to think of the forces involved and we believe that the fates have been kind that no really serious loss of life has occurred through laboratory fires. The burning and decomposition of film may give off several poisonous gases, such as Carbon-monoxide, Nitrogen-dioxide, Nitrogen, Carbon-dioxide, etc. Carbon-monoxide is fatal and is almost instantaneous. Nitrous gases are also fatal, but the victim may not feel the effects for days or even weeks later.

It is worthy of note that the "Cleveland" Hospital Fire in which one hundred and twenty-five lives were lost, involved only four and one-half tons of Celluloid films. We believe that the locating of laboratories in congested sections of a city should be avoided. A recent survey of laboratories around New York showed a number in the heart of the business district a number in residential sections and a few in the outlying districts. Nearly all are located in Multiple Story Buildings. Considering the almost instantaneous spread of film fire, we believe this to be a very dangerous condition.

There seems to be no known method of extinguishing a fire of rolled film. The ordinary fire fighting equipment such as; water pails, sand pails, pyrene and guardene extinguishers, are as useless as a "ham sandwich" at a feast. Experience shows that the only salvation is to isolate the fire and a good sprinkler system with ample supply of water will accomplish this in the best known manner. We should also provide ample free vents for the gases. The design and construction of the building should be such that fire is confined to relatively small spaces. Let us consider how best to eliminate the above mentioned fire and life hazard from laboratory operation.

1st—Building should be located with free space on all sides and have no direct connection to other buildings.

2nd—Building should be one story so that emergency exit may be immediate and directly to free space.

3rd—Departments should be separated by fire walls, with automatic self closing fire doors.

4th—Each department should have sufficient emergency exits opening directly out to free space to afford immediate egress of all operatives.

5th—Each department should be provided with temporary storage vaults sufficient to handle all film in process.

6th—Each room and vault should be provided with automatic vents sufficient to provide free passage of all gases.

7th—All mechanical operations such as polishing, waxing, processing and projection should be isolated in separate rooms.

8th—Laboratory units should be kept to a minimum size so that no more than one-half ton of film shall be in one department at any one time.

9th—Shipping and receiving department should be isolated or in separate building with proper temporary storage vaults.

10th—All electric panel boards should be kept outside work rooms and in space where no film is stored or handled.

11th—All electric fixtures and switches should be of vapor proof type.

12th—All permanent storage vaults should be isolated from all other buildings.

13th—All buildings should be equipped with modern automatic sprinkler system with adequate two source water supply.

14th—All vent openings and automatic doors should be operated by rate of rise of temperature control.

15th—Lay out of plant shall be such that economical and efficient operation may be obtained.

16th—Proper metal cans shall be provided so that all film not actually in process may be enclosed.

17th—Film in workrooms shall be deposited on small operating trucks (not on racks) so it may be readily moved to temporary vaults when not in use and at close of working period.

With these principles in mind we have planned laboratory units which we term "Safety First Laboratory."

Slide 1. Plan View S. F. L. two units } One Slide
2. Sectional Elevation S. F. L. }
3. Stage Type Skylight
4. Vault Vent Opening
5. Automatic Self Closing Door
6. Emergency Exit Door
7. Rate of Rise Control
8. Printing Room Booths
9. View of Building
10. View of Complete Plant

* * *

## REDUCING SOLUTIONS FOR MOTION PICTURE FILM

*By J. I. CRABTREE and L. E. MUEHLER*
*Kodak Research Laboratories*

To date few satisfactory formulas for reducing motion picture film which had satisfactory keeping properties have been available. To new satisfactory formulas have been evolved one consisting of a mixture of ferric ammonium sulfate and sulfuric acid and the second a modification of the Belitzski formula which

# Use of Two Solutions in Lab Practice Will Diminish Tendency to 'Overwork'

(Continued from page 45)

contains a mixture of ferric chloride, potassium citrate, sodium sulfite, citric acid, and hypo.

The Farmers Reducer when used as two separate solutions is quite satisfactory and with negative motion picture film produces an almost proportional degree of reduction whereas with positive film the effect is that of a "cutting" reducer. The properties of the various reducers are fully described.

For the intensification of motion picture film a modified chromium intensifier is recommended. The film is bleached in a mixture of potassium bichromate and hydrochloric acid and is then redeveloped in an ordinary developing solution. Control of contrast is obtained by varying the time redevelopment. This method of intensification produces permanent images.

* * *

### PECULIAR ENGINEERING PROBLEMS IN THE 16 MM. FIELD

*By EDWIN C. FRITTS*
*Eastman Kodak Co.*

Previous to the introduction of amateur motion pictures, the appeal of the equipment which the engineer was called upon to develop and manufacture was not made for the public at large but rather for the theatre management who in turn used it to sell amusement to the public. As a result, the man on the street knew nothing of the function or appearance of the motion picture equipment which furnished his evening's entertainment.

The task of the engineer working on amateur motion picture equipment is decidedly different, in that the apparatus which passes from his hands must necessarily make its appeal directly to the popular fancy, since it is chosen and purchased for personal use. The appeal of the equipment may accordingly be divided into three parts: results on the screen, cost, and appearance. In the first place, the customer has some basis of judgment as to what he might expect, and will require in the main equivalent results to those to which he has become accustomed in the theatre. In appearance he has no prejudged opinion, but compactness, weight, and finish are of major significance, especially in the camera, since it is carried about on journeys or during recreation periods and is as much a part of the personal appearance as the golf bag, luggage, or milady's hand bag. Furthermore, the question of cost places this equipment in an entirely different category from that of the professional theatre. As a result, the engineer working in the field of amateur motion pictures finds that it is only in the main technical features that his work has any common ground with that of the engineer working in the professional field.

* * *

### A DAMPED DIAPHRAGM REPRODUCER

*By RUDOLPH MIEHLING*
*Universol Sound System, Phila.*

This paper deals with a new type of speaker recently perfected which differs from both exponential and cone type horns and yet retains the best features of both. It is termed the Damped Diaphragm Reproducer because of the peculiar construction of this portion of the instrument. It employs a large, metallic diaphragm rigidly attached to a heavy iron ring. The dynamic driving system is attached to the center of the diaphragm and serves to actuate the diaphragm. The diaphragm, which is made of duralumin, .002 of an inch thick, is not stretched on the ring so its natural period of vibration will be above audibility. The tension on the diaphragm is such as to place its resonance point within the audible range.

To prevent resonance at this particular frequency the diaphragm is damped by attaching strips of balsa wood so placed that its response is constant throughout the audible range. By the proper arrangement of damping strips, adjustment of air gap and diaphragm tension, it is possible to tune the speaker so that it will have a rising characteristic as the frequency increases or a falling characteristic as may be most desirable under the conditions met with in its use.

Its wide range of frequency response and its characteristics over that range enable this speaker to meet easily all demands of the sound projection field. Its high efficiency and permissible power input as well as its wide distribution characteristic make it desirable from the standpoint of economy, both in lowered amplifier output and reduced number of units necessary for given sound level. To these must be added the factor of naturalness or fidelity of output. This can only be determined by hearing tests but when a speaker produces sound that is easy to listen to and unobtrusive, these requirements have also been met. On all points then, the damped diaphragm reproducer promises better sound at less cost.

* * *

### TWO-SOLUTION DEVELOPMENT OF MOTION PICTURE FILM

*By J. I. CRABTREE, H. PARKER and H. D. RUSSELL*
*Kodak Reseorch Laboratories*

The idea of developing a photographic image by successive immersions in two separate solutions is by no means new. A large number of workers have investigated the effect of starting development in a weak developer and according to the manner of appearance of the image, development was continued in either a restrained, normal, or a very active developer. In the case of negatives exposed under widely varying conditions of lighting, such a method appeared to have merit.

Other workers have claimed that in the case of an under-exposed negative, of a contrasty subject, if the negative is first immersed in a developing solution which does not contain alkali (A) and is then placed in a second solution containing only alkali and sulfite (B), the quantity of developer absorbed by the film in A is sufficient to insure adequate development of the shadows in B whereas in the case of the highlights, the developing power of the developer is exhausted before full development is attained. In this way, good shadow detail is obtained while the highlights are not overdeveloped.

These methods of development have been applied to motion picture film but none of the effects claimed have been observed, that is, the two-solution formulas give essentially the same type of image as a single solution. The two-solution method of development, however, has certain advantages as follows: (1) There is less loss in emulsion speed on exhaustion; (2) it is possible to adjust the formula of the first solution so that enough fresh developer is carried over into the second developer to insure replenishing of the latter so that a uniform rate of development is maintained; and (3) it is possible to compound the first solution with a desensitizer so that the film can be carefully inspected in the second developer with a reasonably bright light.

It is considered that the use of two solutions in practice would diminish the tendency to

## *Revised Program S.M.P.E. Meeting*

### Monday, Oct. 20th

**8:30 to 10 A.M.**—Convention Registration.
**10:00 A.M.**—Convention Called to Order (Roof Garden, Pennsylvania Hotel).
Address of Welcome by Major Edward J. Bowes, Capitol Theatre, New York.
Response by the President.
Report of the Convention Committee.
Reports of the Secretary and Treasurer.
Election of Officers.
Report of Progress Committee—G. E. Matthews, Chairman.
"Meeting Sound Film Competition Abroad" by C. J. North and N. D. Golden, M. P. Division, Bureau of Foreign and Domestic Commerce, Washington.
"International Relations in the Sound Picture Field" by F. S. Irby, Associate Editor, Electronics, New York.
"Some Observations of the M. P. Industry in Russia" by J. W. Coffman, President, Audio-Cinema, New York.
**1:00 to 2:00 P.M.**—Luncheon.
**2:00 P.M.—Papers:**
"The Progress of Sound Motion Picture Presentation" by Harold B. Franklin, Los Angeles.
Report of Standards and Nomenclature Committee—A. C. Hardy, Chairman.
Open discussion—"Methods of Securing a Large Screen Picture."
Report of Journal Committee—L. A. Jones, Chairman.
Report of Projection Committee—L. M. Townsend, Chairman.
"Principles and Processes of Photography in Natural Colors," by G. E. Matthews, Research Laboratory, Eastman Kodak, Rochester.
"Three Color Subtractive Cinematography," by Palmer Miller, Brewster Color Film, Newark.
Demonstration Film of a Three Color Lenticular Screen Process, by L. M. LaPorte, Paramount Publix, New York.
**Committee Reports:**
Color Committee—W. V. D. Kelley, Chairman.
Historical Committee—C. L. Gregory, Chairman.
Studio Lighting Committee—A. C. Downes, Chairman.
Theatre Lighting Committee—C. E. Egeler, Chairman.
Membership, Papers, and Publicity Committees—H. T. Cowling, J. W. Coffman, W. Whitmore, Chairmen.
**8:00 P.M.**—Exhibition of recent films of interest in the Roof Garden, Pennsylvania Hotel.

### Tuesday, Oct. 21st

**8:30 to 9:30 A.M.**—Registration.
**9:30 A.M.**—(Roof Garden, Pennsylvania Hotel.)
"An Entertainment City," by R. N. Goldsmith, Vice-President, Radio Corp., New York.
"Recent Developments in Newsreel Sound Recording Equipment," by P. M. Robillard and E. F. Lyford, RCA Photophone, New York.
"Some New Studio Recording Equipment," by W. P. Dutton and S. Read, RCA Victor Co., Camden.
"Improvements in Dynamic Speakers," by I. Bobrovsky Serge, Consulting Engineer, Rochester.
"Carbon and Condenser Microphones—Their Characteristics in Construction and Use," by W. C. Jones, Bell Telephone Labs., New York.
Open discussion: "Advantages and Disadvantages of Placing Sound and Picture on Separate Films."
**12:30 to 1:30 P.M.**—Luncheon.
**1:30 P.M.—Papers** (Roof Garden, Pennsylvania Hotel):
"Motion Study with the Motion Picture Camera," by Alan Mogenson, Associate Editor, McGraw Hill Publishing Co., New York.
"A New Sound Picture Theatre Reproducing System," by G. Puller, Bell Telephone Labs., New York.
"A New Type Glow Lamp for Recording Sound on Films," by Joseph B. Zetka, New York.
"The Madaler Process of Sound Recording and Reproducing," by H. Von Madaler, Hampton Bays, L. I.

*(Continued on next page)*

# Non Theatrical Field is Demanding Higher Illumination in Projection

overwork the developing solution which causes an effective film speed loss which is frequently responsible for the dissipation of light energy in the studio.

* * *

### TREND OF LAMP DEVELOPMENT AND OPERATION IN MOTION PICTURE PROJECTORS EMPLOYING 16 MM. FILM

*By V. J. ROPER and H. I. WOOD*
*General Electric Co., Cleveland*

More exacting use of the motion picture projectors employing 16 mm. film has led to demands for higher illumination. While fundamentals of optical system design limit the light source size and hence wattage, higher illumination than that given by present projectors is possible with tungsten filament Mazda lamps of relatively lower voltage, higher current rating, and also with more efficient optical systems. Highest illumination in present equipments is produced by a 250-watt 20-volt lamp. The optimum lamp, a higher wattage, low voltage type, necessitates a bulb of larger size and hence some change in optical design. Optical efficiency of present equipments has been sacrificed to gain compactness and portability. Some systems use less than one per cent of the light emitted by the source whereas it is possible to use over two and five-tenths per cent of the total. Therefore the combination of an optimum lamp and an optimum optical system offers much higher screen illumination.

Low voltage lamps practically necessitate transformer operation. It is suggested that transformer equipped projectors be provided with a changeover switch to permit the use of 115-volt lamps on direct current. A voltmeter should be provided across the secondary of the transformer and a variable rheostat in series with the primary to insure that the lamp receives its proper voltage.

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### ELECTRICAL INSTRUMENTS FOR TEST PURPOSES

*By A. H. WOLFERZ*
*Westan Electricol Instrument, Newark*

This paper contains the outline of a proposed electrical test set for servicing sound projection equipment and other similar apparatus. The proposed set is portable and will be useful in carrying out the following tests:

Testing of the amplifier tubes.
Measurements of filament or heater voltages or currents, plate voltage and current, grid voltage, cathode voltage at the tube socket while the amplifier is in operation.
Measurement of rectifier tube plate currents and transformer secondary voltages.
Resistance measurements and continuity of circuit tests.
Capacitance of condensers.
Input and output voltages of amplifiers.

* * *

### A NEW AND SIMPLIFIED 16 MM. PROJECTOR AND CAMERA

*By C. E. PHILLIMORE*
*Peka, Inc., Chicago*

This paper deals with a simplified 16 mm. projector for home use which is well within the range of the average pocketbook.

The first problem in designing this projector was to obtain a source of light which would be concentrated enough, sturdy enough and give sufficient illumination without emanating heat enough to injure the film.

After examination of all the lamps available the low volt standard automobile headlight lamp was found to give as ideal results as was possible to obtain. An efficient transformer was developed to operate the lamp from the regular 110-volt 50 or 60-cycle supply. Where A C current is not available a standard 110-volt 50-watt tubular lamp can be mounted in the same base and gives excellent results.

A direct optical system was perfected, making the entire optical system as compact as possible. The final result obtained proved to be remarkably efficient due to the low loss of light in transmission.

For the intermittent movement a single cam movement was developed which had the additional advantage of feeding both forward and backward. Although this is not the fastest action available, it proved to be fast enough and had the advantage of reducing wear and tear on the film.

The frame of the machine is constructed from a white brass aluminum die cast alloy. The motor is mounted on a bracket that is easily detached so that by changing the lamp, in addition the machine may be adaptable to almost any current supply.

For operating from 200 to 250 volts 50 or 60-cycle current, a special transformer was developed which fits into the base of the machine. By substituting the motor with one to operate from the same voltage the machine becomes very desirable for use in foreign countries.

In addition to these regular types there is available a 32-volt lamp together with a 32-volt motor, making it attractively useful in rural districts. It is apparent, therefore, that any current supply can be readily accommodated.

## Revised Program S.M.P.E. Meeting

*(Continued from preceding page)*

Demonstration Film Recorded by the Use of a Reflector in Combination with a Microphone—H. W. Dreyer and M. C. Batsel, RCA Photophone, Inc., New York.
"Film Noise of Non-Electric Origin," by John O. Frayne, Electrical Research Products, Hollywood.
"Some Experiences in Adapting Theatres for Sound," by L. M. Townsend, Paramount Publix, New York.
"A 16 mm. Portable Sound on Film Projection Equipment," by C. R. Hanna, P. L. Irwin and E. W. Reynolds, Westinghouse, East Pittsburgh.

**6:30 to 7:30 P.M.**—Dinner.
Entire evening set aside for visiting Broadway Theatres.

### Wednesday, Oct. 22nd

**9:30 A.M.**—Papers (Roof Garden, Pennsylvania Hotel):
"Cinematographic Analysis of Mechanical Energy Expenditure in the Sprinter," by C. A. Morrisson, Eastman Teaching Films, Rochester, and W. O. Fenn, University of Rochester, School of Medicine and Dentistry, Rochester.
"Additional Characteristics of High Intensity Arcs," by D. B. Joy and A. C. Downes, Research Laboratories, National Carbon, Cleveland.
"Double Toning of Motion Picture Film," by J. I. Crabtree and W. Marsh, Research Laboratory, Eastman Kodak, Rochester.
"Some Observations on Stereoscopic Projection," by J. B. Taylor, Research Laboratory, General Electric, Schenectady.
"Removing the Fire Hazard from the Handling and Storage of Film in Laboratories," by R. C. Hubbard, Consolidated Film Industries, New York.
"Some Applications of the Comparison Microscope in the Film Industry," by O. E. Conklin, Redpath Laboratory, DuPont-Pathe Film, Parlin, N. J.
"The Rocono Treatment for Film Rejuvenation," by A. P. Rittenbein, New York.
"Reducing Solutions for Motion Picture Film," by J. I. Crabtree and L. E. Muehler, Research Laboratory, Eastman Kodak, Rochester.

**1.00 to 2 P.M.**—Luncheon.
**2:30 P.M.**—Boat Trip Around Manhattan Island. Boat leaves Battery Pier at 2:30 P.M.
**7:30 P.M.**—Semi-Annual Banquet in the Grill Room of the Pennsylvania Hotel. Dancing afterward.

### Thursday, Oct. 23rd

**9:30 A.M.**—Papers (Bell Telephone Laboratories):
"A Modern Laboratory for the Study of Sound Picture Problems," by T. E. Shea, Bell Telephone Labs., New York.
"Peculiar Engineering Problems in the 16 mm. Field," by E. C. Fritts, Eastman Kodak, Rochester.
Two-Way Television Demonstration by H. E. Ives, Bell Telephone Labs., New York.
"A Damped Diaphragm Sound Reproducer." by Rudolph Miehling, Universal Sound System, Philadelphia.
"The World's Most Powerful Microscope," by F. F. Lucas, Bell Telephone Labs., New York.

**1:30 to 2:30 P.M.**—Luncheon (courtesy of Bell Telephone Labs., Inc.).
**2:30 P.M.**—Trip through Bell Telephone Laboratories, including Sound Film Laboratory.
**7:30 P.M.**—Papers (Roof Garden, Pennsylvania Hotel):
"Two-Solution Development of Motion Picture Film," by J. I. Crabtree, H. Parker and H. D. Russell, Research Laboratory, Eastman Kodak, Rochester.
"Aiding the Theatre Patron Who Is Hard of Hearing," by F. H. Graham, Electrical Research, New York.
"The Photoflash Lamp," by Ralph E. Farnham, General Electric, Cleveland.
"Higher Illumination for Non-Professional Projector Equipments with Low Voltage Tungsten Filament Lamps," by V. J. Roper, General Electric, Cleveland.
"Electrical Instruments for Test Purposes," by A. H. Wolferz, Weston Electrical Instrument Corp., Newark.
"A New and Simplified 16 mm. Projector and Camera," by C. E. Phillimore, Peko, Inc., Chicago.

## Bowes to Sound Gavel At Convention Opening

When the Fall meeting of the S. M. P. E. is called to order at the Hotel Pennsylvania, New York, Major Edward Bowes will make the welcoming speech in behalf of the industry. Association leaders are scheduled to follow him on the rostrum.

Between 375 and 400 delegates are expected at the confab, the social highlight of which will be the banquet Wednesday night where leaders of all important distributing companies will speak, led by Will H. Hays.

## Membership Increased To 735 Film Engineers

Membership roster of the S. M. P. E. has jumped to approximately 735 delegates, the Fall convention will be told. They are divided as follows: About 329 in Eastern states, 80 on the Pacific Coast, 86 in midwestern states, and about 240 in the New York section. Chicago, Hollywood and New York each boast of a separate organization, all of which are under direct supervision of the parent body.

## Hollywood Next and Then London for 1931 Confabs

Hollywood is expected to play host to Society of M. P. Engineers in May, 1931, when the organization assembles for its 29th semi-annual convention. London is slated for the 1931 Fall meet, according to present plans.

# • Stop Us If We're Wrong •

HANS KRALY took a right-hand swing from **Ernst Lubitsch,** but it may prove an aid to Cupid, for **Mrs. Helene Lubitch** says she intends to wed **Kraly** when her divorce from her former husband becomes final. . . . One of the few companies which closed all day for the Columbus Day holiday was **Australasian Films,** Anzac firm!

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**Colleen Moore** has started her legit tour in "On the Loose," which opened in Rochester. . . . She has a private car, secretary and all the trimmings. . . . **George R. Batcheller,** big chief of Chesterfield M.P. Corp., has gone to California to launch production of "The Midnight Special," the fourth of the firm's all talkers.

* * *

Europe is now getting the once over from **Millard Webb,** director, and his spouse, the former **Mary Eaton,** screen actress, on their honeymoon. . . . It probably will not look like those Hollywood sets, at all. . . . Paramount, according to the inside dope, is considering renaming her **Clara Woe. . . . Joan Crawford** has received a nice new contract from M-G-M.

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**Dorothy Knapp,** stage beauty, who appeared with Eddie Cantor in "Whoopee," has another Indian role in the Pathe comedy, "Under the Cock-Eyed Moon." . . . "The future of the cinema is tied up not so much with the mechanical improvements that science can provide for it as it is with the development of finer minds to guide and control it," says **Howard Estabrook.** . . . For instance?

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**Phil Reisman** has sold the Slim Summerville comedy, "Parlez Vous," to 56 houses in Ontario. . . . **Grace Moore's** first picture, "A Lady's Morals," will have its world premiere at the Columbia, Washington, M-G-M announces. . . . **Louise Brooks** returned to Hollywood after a year spent abroad and discovered that the creations she bought in foreign capitals were already out of style. . . . She suspects that some of the stars have been shipping their apparel to Europe for sale there.

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**Leslie Howard,** who makes his screen debut in "Outward Bound," probably will continue picture work after a road tour. . . . Incidentally, the **Warners** are seeking a New York legit house for production of "Illicit." . . . This also is to be made in pitcher form. . . . **Gilda Gray** has put the damper on reports she is to wed **H. H. Van Loan,** who is in somewhat of a jam on non-support charges made by his wife.

## *Ruth Roland Day*

**Chalk up one for Adam Adams, owner of the Newark, Newark, N. J., as another chip off Barnum's old block. When he learned that Ruth Roland was visiting the East during his run of her current starring vehicle, "Reno," he made the star's presence in his own neck of the woods imperative by getting the merchants of the town to institute "Ruth Roland Day" Tuesday. One of the chief features of Adams' exploitation with the star was a tie-up with all the Newark dailies, for a newspaper shopping tour of the stores.**

## *Plenty of Love*

**Sono Art-World Wide entertained the daily and trade press at Sardi's on Wednesday. The function revolved around the presence in New York of Ruth Roland and the fact that Ruth had staged a celluloid re-appearance in "Reno."**

**When Miss Roland was called upon to talk, she told all and sundry how thrilled she was, how grateful she was for everybody's appearance and how much she loved them all.**

**Later, George W. Weeks explained there was really nothing formal about the eats; just a get-together, etc., etc.**

**"And that's about all," concluded Weeks.**

**Just then someone in the rear, in sotto voice, said:**

**"Not quite, how about the dough to pay for the check?"**

**Unconfirmed, but nevertheless persistently reported is the yarn that it was Mike Simmons who pulled the last crack.**

CAN it be that **Moss Hart,** co-author of the play, "Once in a Lifetime," which laces it into Hollywood has never seen Hollywood? . . . **Ed Wynn's** middle moniker is Leopold. . . . **Walter Winchell's** newsy **Mirror** column has never revealed the fact that its author is on the Paramount Publix payrolls. As one of the few official story scouts in the East.

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"What it means to be the wife of a famous comedian," is the subject of an address to be given over the radio on Oct. 24 by **Mrs. Joe E. Brown. . . . Mary Spaulding** has been placed in charge of Columbia's foreign publicity. . . . "Romance on the Road to Heaven" was the winner in Warners' slogan contest for a phrase describing "Outward Bound." . . . "A Helluva Good Picture" came in second.

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**Don Eddy** opines that male stars are in the ascendancy and proves it by figuring out that Radio has 12 women and 24 men on the contract list. . . Which should get him in Dutch with the fair sex. . . . **Albertina Rasch,** ballet instructress, is being publicized as a "choreographic genius." . . . Hollywood modesty! . . . "Shoot a nickel" is the filming order on certain sequences of Big 4's "Red Fork Range." . . . It seems the casting director lined up a bunch of Indians and discovered among them **Chief Big Tree,** who posed for the Indian profile used by Uncle Sammy for his buffalo nickel.

* * *

A table at the Motion Picture Club that excited some interest and more than an ordinary amount of speculation: **Eddie Dowling, Colvin Brown, Frank C. Walker** and **Eddie Day. . . . Ben Goetz,** confirmed Hollywooder, lunched at **Al Lichtman's** counter emporium the other day and had to shake 14 hands and exchange greetings at six tables before he reached his seat with **Arthur Loew's** party.

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**Esther Ralston** is broadcasting beauty secrets on a national hookup. . . . There's a chance for **Louis Wolheim. . . . Mary Brian** is being rushed hard by a certain comedian and a dialogue writer.

THE manager of the Coliseum in Seattle must have a conscience or something. . . . When he played Fox's "On Your Back" he retitled it "Conscience." . . . **Ann Christy** values her nose at $100,000. . . . That's the amount she's seeking from the owner of a ditching machine into which her automobile smashed one night. . . . At that rate her face ought to be worth several millions.

* * *

Credit **Irving Hoffman** with the new definition of stock companies. He calls them stuck companies. . . . **Marc Lachmann,** the exploiteer, tells the one, via Sid Skolsky, about the Jewish man who fainted on Broadway. A crowd quickly gathered and an old lady shouted to the mob: "Somebody get him a glass of water!" . . . The victim opened his eyes and shouted: "No, lady, I vant malted." . . . They say that **Jimmy Cruze** and **Betty Compson** now pull together more amiably than when they were married. . . . Betty took two of Jim's old sweaters home and mended them, which is farthest north in ex-wifely devotion.

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Europe-bound on the Lafayette is **Edward M. Stevenson,** costume designer on the First National lot. . . . Visitors from Hollywood include **Mrs. Nan Howard,** wife of William K. of Fox, and **Charles Francis Coe** and **Mrs. Coe.** Made the trip east via the Canal.

* * *

Guests of honor at Thursday's AMPA meeting were **Ruth Roland,** star of Sono Art's "Reno," and **Graham McNamee. . . . Mike Simmons** also spoke. . . . At night Miss Roland was interviewed over the radio and sang "As Long As We're Together," from the fillum. . . . That's a queer title for a divorce story theme song.

* * *

**Charlie McArthur's** walkout at M-G-M's Culver City plant is said to be the aftermath of a stiff argument with studio officials over salary. . . . He was only getting two grand a week and said he was tired of working for small dough. . . . With the split now definitely out of the way, **Riza Royce, Joseph von Sternberg's** ex-wife, is readying for her return to the stage.

* * *

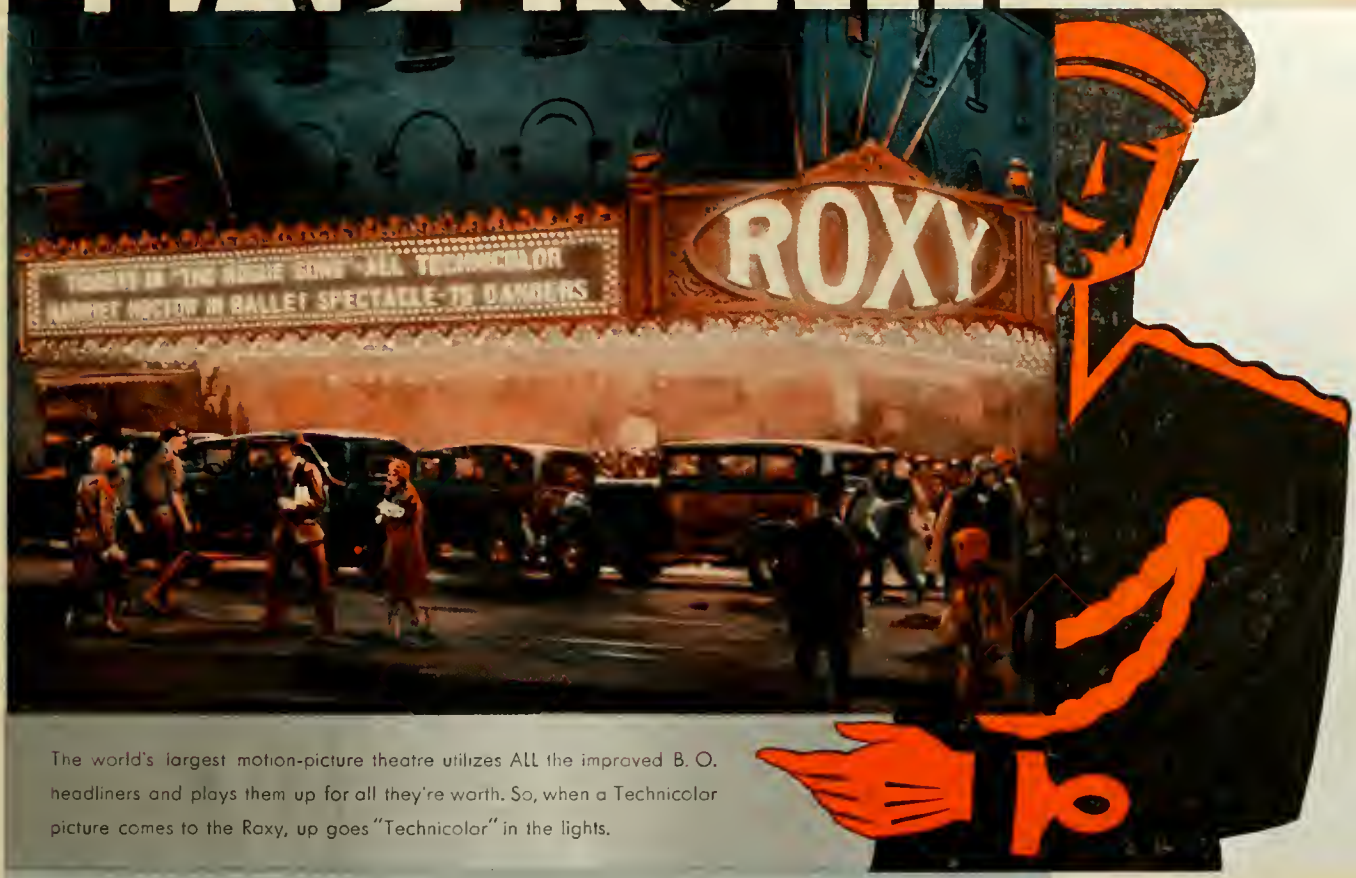
**Cecil B. DeMille** and **William S. Holman,** general manager of Metropolitan Studios, have a lot to talk about now. . . . Both underwent operations recently. . . . **Buster Collier** worked one day in "Cimarron." . . . He was killed off by **Richard Dix,** orew his paycheck and went home.

## *Kids Get Break*

**Huntingdon, Que.—Quebec law bars all children under 16 years from picture theatres but the kids living near the border line of Quebec and New York State don't care. A few miles over the line are Chateaugay and Malone, N. Y., where they can see a picture show any old time. The Ideal Theatre at Chateaugay, N. Y., is making a special play for Quebec's juvenile patronage with a 10-cent admission charge. And the fact that children are welcome is being advertised in the newspapers of Huntingdon and Ormstown on the Quebec side.**

# ESTABLISHED . . . .

# LEADERSHIP




The world's largest motion-picture theatre utilizes ALL the improved B. O. headliners and plays them up for all they're worth. So, when a Technicolor picture comes to the Roxy, up goes "Technicolor" in the lights.

In one short year Technicolor has risen to the top. Made records—and broken 'em. And made 'em *again!* There's just one answer. Color keeps the B. O. busy. The tremendous increase in Technicolor business brought its problems, too. Print orders increasing way out of proportion to original plans. Last minute orders coming in all the time. But now, in addition to our Boston plant which is running overtime, there is also a big, new Hollywood plant, now going full tilt, to meet the ever-increasing demand for color. Technicolor is preparing itself in every way to serve a motion-picture future bright with color.

FOR EXAMPLE . . . . Seven times as much Technicolor was used in June 1930 as in June 1929

JUNE 1930

JUNE 1929

# TECHNICOLOR

## IS A BOX-OFFICE NAME · *ADVERTISE IT!*

# RADIO'S DIXIANA



Radio's DIXIANA transports you to the streets of old New Orleans—to witness the last mad hours of Mardi Gras—and the romance of a girl and two men. A spectacle, a pageant, an impassioned drama of the old South. Such is Dixiana—with Bebe Daniels, Everett Marshall, Bert Wheeler and Robert Woolsey.

And now it is Bebe Daniels who sweeps into this new light of the motion-picture day . . . another in the long list of stars who shine brighter than ever in the living, vital reality that is *Technicolor!* Not a picture to be missed is Radio's latest—"Dixiana". . . nor a picture, even, to be billed with the usual enthusiasm due a current hit. "Dixiana" is dynamic—warm as its southern setting—swift and sure as its star. And as lovely and real as Technicolor—at its best—can make it. No mistaking this one. It's out to pull—capacity!

# IN TECHNICOLOR

# WARNER BROTHERS'

# VIENNESE NIGHTS

Gray . . . Segal . . . Hersholt . . . Pidgeon . . . *Technicolor!* Such is Warner Bros. 5-star line-up in the musical romance, "Viennese Nights." Stars *all*—at their brightest—in a rollicking new story of love with its "old Vienna customs."

And is it tunefully seasoned...?

"Viennese Nights" is one of the best night's entertainments ever out of the Warner fold of S. R. O's! One of the finest Technicolor pictures.

Get behind it. Feature it *Advertise it!*



Warner Bros. VIENNESE NIGHTS is Vienna, and all it means. New York and all it means. Incomparable in music, in romance, in color, in cast. Alexander Gray, Vivienne Segal, Jean Hersholt, Walter Pidgeon.

Play up Technicolor and build up Box-Office. The public is interested in Technicolor—wants it. It will pay you to emphasize Technicolor in all your promotion and publicity.

# SAMUEL GOLDWYN'S

# WHOOPEE



EDDIE CANTOR, GEORGE OLSEN and his band, and ZIEGFELD BEAUTIES make Samuel Goldwyn's ALL-Technicolor presentation of Ziegfeld's comedy, "Whoopee," one of the most lavish productions ever screened.

## OTHER TECHNICOLOR PRODUCTIONS

**BRIDE OF THE REGIMENT,** with Vivienne Segal and Walter Pidgeon (First National); **BRIGHT LIGHTS,** with Dorothy Mackaill (First National); **DIXIANA,** with Bebe Daniels and Everett Marshall (Radio Pictures), Technicolor Sequences; **FIFTY MILLION FRENCHMEN,** all-star cast (Warner Bros.); **FOLLOW THRU,** with Charles Rogers and Nancy Carroll (Paramount Publix); **GOLDEN DAWN,** with Walter Woolf, Vivienne Segal and Noah Beery (Warner Bros.); **HELL'S ANGELS,** with Ben Lyon, James Hall and Jean Harlow (Caddo), Technicolor Sequences; **LEATHERNECKING,** with Eddie Fay, Jr. and Irene Dunne (Radio), Technicolor Sequences; **LOTTERY BRIDE,** with Jeanette MacDonald (United Artists), Technicolor Sequences; **MAMBA,** with Eleanor Boardman, Jean Hersholt and Ralph Forbes (Tiffany); **SWEET KITTY BELLAIRS,** with Claudia Dell and Perry Askam (Warner Bros.); **THE LIFE OF THE PARTY,** with Winnie Lightner and Joe E. Brown (Warner Bros.); **THE MARCH OF TIME,** all-star cast (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE ROGUE SONG,** with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); **THE SINGER OF SEVILLE,** starring Ramon Novarro (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE TOAST OF THE LEGION,** with Bernice Claire, Walter Pidgeon and Edward Everett Horton (First National); **VIENNESE NIGHTS,** with Vivienne Segal and Alexander Gray (Warner Bros.); **WHOOPEE,** starring Eddie Cantor (Florenz Ziegfeld-Samuel Goldwyn); **WOMAN HUNGRY,** with Sidney Blackmer and Lila Lee (First National).

# TECHNICOLOR

## IS A BOX-OFFICE NAME · *ADVERTISE IT!*

# Syrian Theatres Are Modernizing Their Equipment

Washington — Complete modernization of equipment, particularly projection machines, is the current trend in exhibition circles in Syria, where, according to Dept. of Commerce reports from J. H. Keeley, Jr., American consul, there is a marked move toward German apparatus.

Until about two years ago, states the report, practically all of the theatres in Syria used Pathé projectors, but now all the more progressive theatres, which cater to the higher-class clientele, employ a Krupp-Ernemann projector with a Zeiss lens. Only two theatres in Beirut, out of a total of seven, are known to be using Pathé projectors. In Damascus one theatre uses a Krupp-Ernemann and another uses a Pathé machine, while in Aleppo there are two Pathé and one Gaumont machines in use. During the summer only, a theatre at Aley, a resort in the Lebanon, uses a Gaumont.

The Krupp-Ernemann projectors are sold in Beirut for $632. The usual terms are 25 per ecnt with order and the balance against documents in Beirut, but shipment against documents has been made. Pathé sells for $321 against shipping documents in eBirut, while the Gaumont machines are shipped on consignment and are offered at $440.

Aside from the requirement that the projection should be clear, steady, and silent, no other quality is required. None of the theatres in operation in the territorv under French mandate has more than one projector, which necessitates the almost perfect functioning of the machine in use if interruptions are to be avoided.

The market for projectors being relatively small, there are no dealers in the district specializing in such equipment. Some dealers in optical instruments have been selling a few portable projectors, such as the Pathé Baby. Several of the dealers have also brought in non-theatrical types for sale to local schools and missionary institutions. So far there has been very little demand for projectors for home use. Theatrical types of projectors are not carried in stock, but are handled by commission merchants, who show their catalogues to interested parties and book orders therefrom.

It is estimated that there are not more than 25 projectors in the whole territory under French mandate. Five of these are known to be of the latest model, while others are old. American makes of projectors are practically unknown in this market. The American University of Beirut recently bought an American projector, but it is understood to be a non-theatrical type and can not favorably compare with the latest models of German machines now in use in local theatres. With this exception, which does not react favorably to American machines, theatrical types of American projectors have yet to be introduced.

*Generators.*—All local theatres are already equipped with generator sets to convert alternating current to direct current. Local theatre owners would not consider replacing the sets they are using until they are no longer serviceable. They would then doubtless follow the usual practice of ordering a new set through a commission merchant, and European manufacturers would doubtless get such orders because they are able to deliver with less delay than are American manufacturers. There is no prejudice against American generator sets, however, and if the local representative of an American manufacturer were to carry a few in stock he might easily monopolize the sale of replacement generators. The possibiilties of the market are, however, very small.

*Arc Lamps and Screens.*—All local theatres are using high-intensity and mirror-reflector arc lamps and white cloth screens. Silver screens were once tried but were found to be unsuitable, the complaint being that the reflection was too great.

*Visual Education.*—The following Government representatives have under their supervision matters pertaining to education: Conseiller pour l'Instruction Publique, Haut-Commissariat, Beirut; Ministre de l'Instruction Publique, Beirut; Ministre de l'Instruction Publique, Damascus; and Directeur de l'Instruction Publique, Latakia.

In addition to these Government representatives, who have general supervision of matters pertaining to education, the president of the Foreign Educational Institutions might be advantageously approached.

Visual education is not generally practiced in Syria. There is given below a list of the large educational institutions which have projectors and which occasionally show some educational films. Purely educational films are usually on some special subject, such as botany or zoology for students studying those subjects. Anatomic films are sometimes shown by the American University of Beirut to its medical students.

American University of Beirut, Beirut.
Universite St. Joseph, Beirut.
College Francais du Sacre-Coeur, Beirut.
Lycée Francais de la Mission Laique, Beirut.
College de la Sainte-Famille, Tripoli.
College d'Antoura, Antoura, pres Beirut.
College Patriarchal, Beirut.
College de la Sagesse, Beirut.
College des Lazaristes, Damascus.
College de Terre Sainte, Aleppo.

## *Prospects Bright for Camera Sales, Says Gov't*

Washington—While present conditions prevent large purchases, the camera market in Palestine may be expected to show radical strides in near future, according to a report from Jerusalem by Oscar Heizer, consul.

The market in Palestine for amateur cameras is very small indeed. The country is not rich, and the greater part of the inhabitants are peasants who live in villages and have simple needs, although the inhabitants of the larger towns and cities, such as Jerusalem, Haifa, and Tel-Aviv, are more prosperous; in these towns are to be found a number of foreign residents, Government officials and others.

Cameras were first introduced into Palestine several years ago by American and other tourists who visited the country and took pictures of the various points of interest. Later, some of the local camera and photographic- apparatus dealers displayed in their show windows a few of the machines, with a view to making their use more familiar in Palestine.

For the convenience of the tourists who carried such machines with them, the local film dealers began to stock film for those cameras, and some of them have installed apparatus for developing the film and preparing a positive print from it. At present one can purchase in Jerusalem standard size film as well as 16-millimeter film. Amateur projectors are also sold.

At the present time electric current for supplying these projectors is available in Haifa, Jaffa, Tel-Aviv, and Tiberias, and will in a few years be extended to other towns and cities in Palestine.

The current at Haifa, Tiberias, Tel-Aviv, and Jaffa is 3-phase, 50-cycle alternating at 220 and 380 volts. For apparatus of a load value not exceeding 1-kilowatt either single-phase current at 220 volts or 3-phase current at 280 volts is supplied; for bigger loads and for motors 3-phase current 380 volts is supplied.

# Algeria Market Split Into Four Theatrical Units

Washington—American vice consul English, headquarters at Algiers, reports that exhibitors in Algeria are adverse to installation of American projectors because of high price and their supposed complicated operation.

The market for equipment in Algeria is dependent on four classes of users: the regular picture theatres of which there are about 50 in the colony, the native and open-air shows, the traveling picture show for small and remote localities, and the hire section for occasional shows and generally for purposes of demonstration or propaganda.

*Projectors.*—Three makes of projectors are in use. The cheapest and most widely used make is the Pathé, which costs complete about $150. The Gaumont projector sells complete at $195. The firm Krupp-Ernemann sells for $355 complete. The Ernemann is classed far above its competitors in all respects. Since Germany is credited with being the inventor of the special reflector and horizontal carbon system, the Ernemann projector is valued for its high-quality material and fabrication and also for the simplicity and ease of its operation.

Three theatres are said to be operated with American projectors. The only objections to them, apart from high price, are that they are more complicated in their operation than the others.

Principally owing to the existence of the hire system, theatrical projectors are stocked only by firms directly engaged in the film industry. Projectors for other uses are stocked by certain dealers in photographic, electrical, and radio supplies.

The regular theatres are equipped with two projectors each. Competition is sufficient to insure that they are always of the latest obtainable model. Elsewhere, in native and traveling picture shows, the age of the apparatus depends on the resources and individuality of the owner.

*Generators.*—The current in general use throughout Algeria is 110-volt 3-phase alternating, which has to be converted to about 65 volts direct. The generator set in almost universal use is the Thomson Houston (French). The possibility of introducing machines manufactured in America, given reasonable efficiency, (2,100,000), which represents 92 per cent of the entire population of the country, is still

*Arc Lamps and Screens.*—All the better-class theatres use high-intensity and mirror-reflector arc lamps. The carbons chiefly in use are German. Screens are made of either canvas or metal. They are quite an inexpensive item, and are sold by Pathé and Gaumont.

*Visual Education.*—With reference to the employment of motion pictures in education, it may be noted that Algeria is divided for purpose of administration into three Departments, Algeria, Oran, and Constantine. In each of these there is a "Conseil Departmente de l'Instruction Publique," of which the prefect is ex officia president.

At present visual education by means of motion pictures is almost unknown. Those experiments which have been made have so far ended in lamentable failure. It is quite possible that the methods of approach were defective.

The industry of Tunisia is developing satisfactorily, and as electric energy is extended throughout the country (it is still confined to the largest centers), numerous theatres are sure to be opened. Also, the Arab population depends entirely on considerations of price. Freight costs and customs duty are the two items which inflate the selling price of the machines made in America.

## Before the "Mike" In N. Y. Studios

WHEN the train from the Coast, which might have been called "The Paramount Special," pulled into New York early this week it included in its "White Cargo" Walter Wanger, Sam Jaffe, West Coast production managers; Ernst Lubitsch, associate producer; Frank Tuttle, who will direct Clara Bow in her next vehicle; George Yohalen, assistant to Tuttle; Victor Milner, cameraman; Franklin Ansen, sound engineer for West Coast studios; James Wilkerson, West Coast head of the cutting department; Lothar Mendes, who will direct "Ladies' Man" here; Herman Mankiewicz, Max Marcin, Ernest Voyda and Samson Raphaelson, writers, and Jesse Lasky, Jr. Clara Bow and Stuart Erwin arrived on a later train.

* * *

*Nancy Carroll's next opus, tentatively titled "Two Against Death," has been renamed "Stolen Heaven" and goes into production the first week of November under the direction of George Abbott. Nancy is at present making personal appearances at local theatres.*

* * *

Inactivity at the Paramount New York studio brought to mind a picture of an old famous theatre, living in the glories of the past. But in three weeks. Ah! Again we shall hear, "hold those hammers," "silence," "up to speed," orders indispensable in the production of pictures.

* * *

*But the short subjects must go on. Two shorts have been made this week; one, called "The Antique Shop," a comedy featuring Burns & Allen under Ray Cozine's direction, and the other, "Ship Ahoy-Oy-Oy," another Smith & Dale comedy under the direction of Howard Bretherton.*

* * *

Typical New York exterior shots, including automats, subways, elevated, Times Square and docks, to be used in the new Clara Bow picture, will be made next week under the direction of Frank Tuttle.

* * *

*Judea Films, Inc., has finished another seven reel all-Jewish dialogue feature entitled "Eternal Fools" at the R. L. A. studios on 38th St. Sidney M. Golden directed, Sam Rosen was behind the lens and Louis Schwartz edited the film, under the supervision of Joe Seiden.*

* * *

Ilka Chase, who recently was on the Paramount New York studio lot, has been added to the "Once a Sinner" cast, the new Fox picture which soon will go into production under the direction of Guthrie McClintic. "Once a Sinner" is an original by George Middleton, Fox associate producer.

* * *

*Frank Orth, comedian credited with about a dozen Vorieties, added another one to the list when he made "The Painter," which Alf Goulding directed. Helen Nord plays a prominent role in this one and shows promise of becoming a "find."*

* * *

In addition to Orth's reappearance at Warner's Flatbush studio, were another pair of Vitaphone veterans, Mr. and Mrs. Jack Norworth, who were to make another one of "The Nagger" series, Murray Roth's favorite laughgetter. This latest was entitled "The Naggers' Day of Rest," the only one resting being ye scribe who found a very comfortable Morris chair back of the cameras.

* * *

*A. D. Otvos, Vitaphone staff writer and Broadway first-nighter de luxe, wrote "Opening Night," a one-reeler which was included in the production schedule.* PINCUS.

# Rochester Girds For Fight Against Daylight Saving

Rochester, N. Y.—Plans to battle the daylight saving movement, which will be voted upon in a referendum at the November election, are under way, backed by the sentiments of theatre owners throughout the district. The referendum, if passed, will make the one-hour daylight saving plan a permanent thing in Rochester.

Julius Greenstone, president of the Rochester Motion Picture Exhibitors' Association, last week was reported about to confer with the leaders in the movement relative to backing the campaign. Leaders are planning radio publicity and house to house pamphlets to kill the daylight saving plan.

Although no figures are available as to what the fast-time plan cost the picture theatre interests this summer, it is known to have been plenty. Miniature golf courses and amusement parks, on the other hand, benefited.

## Harris Assumes Duties; Warner Zone Manager

Pittsburgh—John Harris has assumed his new duties as zone manager of all Warner theatres in Pittsburgh, succeeding J. Reeves Espy, who goes to St. Louis in an executive capacity assisting Charles Skouras, zone manager there. Harris sold his circuit of theatres in Western Pennsylvania to Warners. After the transfer he was for four months at the Warner home office as executive assistant to George Skouras.

## Plans Concert Tour

Rochester, N. Y.—Benjamin Prestiani, lyric tenor, who recently returned from the University of Milan, began a concert tour of the country last week prior to signing up for a series of song shorts with "Miss Italy," also touring the country after an engagement with Roxy in New York.

## Mexican House Opens

Mexico City—This Republic's first house, especially built for sound, opened here. Known as the Balmorri, the theatre is located on Avenida Alvara Obregon, and is situated a considerable distance from the theatrical district. American sound equipment is installed.

## Going Back on Stage

Hollywood—Basil Rathbone is to return to New York to appear in a stage play produced by Arch Selwyn, following completion of Rathbone's work in "Sin Takes a Holiday."

## Urling Drops New House

Steubenville, O.—Walter B. Urling has leased the New Rex to George Zepps and is managing the old Rex. Urling has reverted to a silent policy at his Columbia theatre, East Liverpool.

## High and Low On Music Row

COMPLETING a four months' survey of the popular song situation in Europe, Arthur Behim, formerly professional manager for Harms, has returned to become general professional manager for Mills. Behim is very much in the throes about the songs, "With Pleasure," "Our Cottage Isn't for Sale Any More" and "When Vagabond Dreams Come True."

* * *

*J. J. Robbins, head of Robbins Music Corp., exclusive publishers to Metro-Goldwyn-Mayer, sailed for Europe to enter negotiations with music publishers in England and the Continent for his firm's catalogue. He is expected to remain away about six weeks, during which time he will visit London, Paris, Berlin, Copenhagen and Vienna. "Singin' a Song to the Stars," from "Way Out West;" "Go Home and Tell Your Mother," from "Love in the Rough," and "Here Comes the Sun" are three of his best bets.*

* * *

Uninvited, we walked into Frank (Universal Music) Goodman's office and politely looked over his shoulder at a letter that he received from a songster who mailed his mss. for publication. The only reasons that the song was not accepted were because the scale was written with colors instead of notes; the author took about 40 sheets of drawings, footnotes, trigometric figures and decimals to explain himself. Goodman had long ago forgotten his higher calculus (we never had learned that art) and finally when Lou Handman did look at the colors, the brightness so dazzled him that he couldn't see. If nothing else, this would-be song writer certainly did send SOMETHING DIFFERENT.

* * *

*Green & Green have started work on a novelty tune, written by Will Gould, famous cartoonist, and Jimmy Rule, entitled "Who's Blue," a song which is rapidly becoming the favorite of the big moguls of the air. "Oh, How I Cried the Morning After," written by Will Gould, is still the firm's best seller. Hannah Green, sister of the bosses, is "the right-hand man," keeping the books, demonstrating songs and singing via the radio.*

* * *

Several new music publishers who are scheduled to open their doors shortly include Phil Kornheiser, Inc., his number one song being "On a Little Balcony in Spain," written by Sol Klein, Jack LeSoir and Ray Doll; Al Friedman, formerly with Harms, whose Columbia Music Co. will be located at 1587 Broadway; Abner Silver and Nat Chaiken will be located at 1600 Broadway and Felix Bernard, writer of "Dardenella," Herb Magidson, writer of "Singin' in a Bathtub," and Harold Lee, formerly sales manager for Davis, Coots & Engel, have combined with offices at 1595 Broadway. Yes, sir, there still is a lot of confidence left in the music business.

* * *

*Word also comes from Hollywood that Buddy Valentine, the hiking song writer, is starting a publishing business of his own with a really great song called "Even in a Hole in the Wall," which is undoubtedly one of his best numbers. Good luck, Buddy.*

* * *

Going—going—and still going like wildfire is "Little White Lies," Walter Donaldson's proof to the song business that the public has not stopped buying sheet music, but is showing real discrimination in its choice, favoring the song that is different. This may even explain the terrific sales of "Springtime in the Rockies."

THE SONG SLEUTH

# Plugging Kids' Programs with Special Shows

Community singing should be encouraged at all children's performances, according to Ryllis Hemington, director of public relations for Fox West Coast theatres, who in the accompanying article offers another in the series of "Suggestions for Children's Matinees."

With Saturday kiddie shows now in full swing throughout the country, exhibitors find themselves in a ticklish spot where screen material is concerned, especially with women's clubs and parent-teachers' associations throwing a spotlight on the suitability of programs offered. This series of articles, however, eliminates speculation and outlines a definite line of procedure for successful operation of junior matinees.

Regularly in Motion Picture News appears a list of suggested programs for Saturday shows, published sufficiently in advance for exhibitors to secure material outlined in the chart. Suggested programs for Saturday, Nov. 1, and Saturday, Nov. 8, follow.

## *Saturday, Nov. 1—Suggestion No. 1*

**DANIEL BOONE. BIRTHDAY, NOV. 2. 1734-1820.**

**Pioneer and Woodsman; One of the Greatest of All Scouts and Wilderness Hunters.**

(a) Guests of honor:
1. Members of Green Cross.
2. Officers of Pioneer Society.
3. Trail Finders.

(b) Doorman in woodsman's outfit.

(c) History teacher to give brief story of life and interesting experiences of Daniel Boone; emphasize the difficulties encountered.

(d) Boy Scout leader to describe trail blazing.

(e) Cooperate with the teachers of the intermediate department of school for sand table exhibit (for foyer or window display), illustrating pioneering, miniature forest and log cabins.

(f) Officer of the Green Cross to illustrate the use of the compass in trail finding.

(g) Child to give recitation of the poem, "Woodman Spare That Tree."

(h) Attendance prize: Toy hatchet or small copy of book of life of Daniel Boone.

**Pictures:**

1. "Savages" (Indians), Talking Picture Epics, 5 rls. (Released in Southern California by Ray Olmstead, 1906 S. Vermont Ave., Los Angeles, Cal.)
2. "War Paint" (Indian history), M.G.M., 5 rls.
3. "Orphan of Sage," Buzz Barton, R.K.O., 6 rls.
4. "Tumbleweeds," Bill Hart, United Artists, 7 rls.
5. "Hill Billy" (Mountaineer), United Artists, 6 rls.
6. "Hills of Kentucky," Rin Tin Tin, Warner, 6 rls.
7. "Long, Long Trail," Hoot Gibson, Univ., 6 rls.
8. "Mountain Justice," Universal, 6 rls.

**Shorts:**

1. "Pining Pioneers" (Scenic), Paramount, 1 rl.
2. "Little Indian Weaver," Pathe, 1 rl.
3. "Frontier Romance," M.G.M., 2 rls.
4. "Woodchoppers" (Fable), Pathe, 1 rl.
5. "Little Covered Wagon," Tiffany, 2 rls.
6. "Timber," 1930 Pathe Review No. 21.
7. "Indian" (Technicolor), 1930 Pathe Review No. 9.
8. "In Sweden" (Scandinavian forests), 1930 Pathe Review No. 22.

* * *

## *Saturday, Nov. 1—Suggestion No. 2*

**VILHJALMUR STEFANSSON, BIRTHDAY, NOV. 3, 1879-**

**Arctic Explorer.**

(a) Guests of honor:
1. Members of Scandinavian family.
2. Local explorers.

(b) Display of explorer's flags, also American flag.

(c) Librarian or history teacher to give story of life and adventures of Stefansson.

(d) Local explorer to give brief description of sea craft used by Arctic explorers.

(e) Geography teacher or explorer to sketch Arctic region, using black board.

(f) Invite teachers of primary grades to display (in store window or theatre foyer) the sand-table work of the children, illustrating the life of the Arctic region—igloos, dogs, etc.

(g) Display in library or book store window of pictures and books of Arctic adventure, with card announcing the Junior Matinee.

(h) Attendance prize: Small compass or book of Arctic adventure.

**Pictures:**

1. "Great White North," Fox, 6 rls.
2. "The Viking," M.G.M., Syn. 9 rls.
3. "Alaskan Adventures," Pathe, 6 rls.
4. "Nanook of the North," Pathe, 6 rls.
5. "Kivalina of the Icelands," Pathe, 6 rls.
6. "Byrd at the South Pole," Paramount, 8 rls.
7. "Gold Rush" (Chaplin), United Artists, 8 rls.
8. "Trail of '98," M.G.M., 8 rls.
9. "At Bottom of the World," Talking Picture Epics, 38 minutes (Released in Southern California by Ray Olstead, 1906 S. Vermont, Los Angeles).

**Shorts:**

1. "Tide Rises" (Scenic), Para., 1 rl.
2. "Sunset Hunter" (Scenic), Para., 1 rl.
3. "Snow Time" (Fable), Pathe, 1 rl.
4. "Glacier's Secret" (Vagabond series), Pathe.
5. "Primitive Love" (Eskimo life), All Star, 3 rls.
6. "Arctic Antics" (Silly Symphony), Col. 1 rl.
7. "White Majesty," 1930 Pathe Review No. 34, 1 rl.
8. "Alaskan Knights" (Krazy Kat), Col., 1 rl.
9. "Frozen Frolics" (cartoon), Pathe, 1 rl.
10. "Winter White" (Frozen Witchery), Pathe Review No. 3, 1930, 1 rl.
11. "Geese" (Arctic Circle), 1930 Pathe Review No. 9, 1 rl.

* * *

**WILLIAM CULLEN BRYANT, BIRTHDAY, NOV. 3. 1794-1878.**

**Poet and Journalist; Editor of New York Evening Post, 1828-1878.**

(a) Guests of honor: Local writers and newspaper representatives.

(b) English teacher to give, briefly, the life history of Bryant, touching especially on his boyhood days.

(c) Encourage children to write short poems, the best ones to be given recognition.

(d) Attendance prize: small copy of children's poems.

# Community Songs At Kiddie Shows Boost Business

**Pictures:**

1. "Power of Press," Columbia, 7 rls.
2. "Telling the World," M.G.M., 7 rls.

**Shorts:**

1. "When Caesar Ran a Newspaper," Para., 2 rls.
2. "Home Edition," Paramount, 2 rls.
3. "Book Lovers" (Musical fantasy), Para., 1 rl.
4. "Holiday in Storyland," Warner, 1 rl.

* * *

## *Saturday, Nov. 8—Suggestion No. 1*

**IGNACY JAN PADEREWSKI, BIRTHDAY, NOV. 6, 1860.**

**Polish Pianist, Composer and Patriot.**

(a) Guests of honor: Local music teachers and composers.

(b) Local music teacher to present pupil in short recital.

(c) School orchestra to play airs from Paderewski's compositions.

(d) Attendance prize: small harmonica.

(e) Director of local orchestra to tell the children something of the boyhood of Paderewski; also of his work as a great composer.

**Pictures:**

1. "The Music Master" (A. Francis), Fox, 8 rls.
2. "Jazz Mad" (Symphony leader), Univ., 7 rls.

**Shorts:**

1. "Words and Music" (Walter Damrosch), 1930 Pathe Review No. 36, 1 rl.
2. "Opera" (Fortune Gallo), 1930 Pathe Review No. 8, 1 rl.
3. "Canned Music" (Krazy Kat), Col., 1 rl.
4. "Jazz Rhythm" (Krazy Kat), Col., 1 rl.
5. Music Master Series, All Star, 1 rl.
6. "Hungarian Rhapsody," United Artists, 1 rl.
7. "Tchaikowsky's 1812," United Artists, 1 rl.
8. "Two Story Pianos," 1930 Pathe Review No. 17, 1 rl.
9. "Music," 1930 Pathe Review No. 29, 1 rl.

* * *

## *Saturday, Nov. 8—Suggestion No. 2*

**THE LEWIS AND CLARK EXPEDITION. Reached the Pacific Ocean at the Mouth of the Columbia River, Nov. 7, 1805.**

(a) Guests of honor: Representatives of historical societies.

(b) History teacher to describe this expedition, recounting the interesting and thrilling experiences.

(c) Representative of transportation company to illustrate the territory covered by this expedition, using colored maps, tracing course of explorers.

(d) Doorman dressed in explorer's outfit.

(e) Library display of maps of this territory; also books relating to this expedition.

(f) Attendance prize: book of adventure.

**Pictures:**

1. "North of 36," Paramount, 8 rls.
2. "Custer's Last Fight" (R. Stewart), Coop., 6 rls.
3. "With Gen. Custer at Little Big Horn"

(*Continued on page* 56)

# Plugging Kids' Programs with Special Shows

(*Continued from page* 55)

Coop., 6 rls.
4. "Valley of the Giants" (M. Sills) First Natl., 7 rls.
5. "The Covered Wagon" (Kerrigan) Para., 8 rls.
6. "Pioneer Scout" (F. Thomson) Para., 7 rls.
7. "Pony Express", Paramount, 10 rls.
8. "Vanishing Pioneer", Para., 6 rls.
9. "The Last Frontier", Pathe, 8 rls.
10. "Tumbleweeds" (W. Hart), U. A., 7 rls.

**Shorts:**

1. "Very Sad" (Prairie-ranger songs) 1930 Pathe Review No. 27, 1 rl.
2. "Old Paint" (cowboy ballads) 1930 Pathe Review No. 33.
3. "Riding the Sky Trail" (range country) 1930 Pathe Review No. 6, 1 rl.
4. "A Frontier Romance", M. G. M., 2 rls.
5. "Travellin' Alone" (Singing Scenic) Para., 1 rl.
6. "Pining Pioneers" (Bruce Scenic), Para., 1 rl.
7. "Law in the Saddle", Univ., 1 rl.
8. "The Little Covered Wagon" Tiffany, 2 rls.
9. "The Lightning Rider" Univ., 1 rl.
10. "The Sunset Hunter" (Bruce Scenic) Para., 1 rl.
11. "The Redcoat's Romance" Univ., 1 rl.
12. "Trailing the Western Sun" (technicolor) Cooperative, 1 rl.
13. "Voyageur", 1930 Pathe Review No. 2.

* * *

## *Saturday, Nov. 8—Suggestion No. 3*

**SAMUEL GRIDLEY HOWE,**
**Birthday, Nov. 10, 1801-1876.**

Philanthropist and reformer. Originator of improved educational methods for the blind, as superintendent of Perkins Institute, 1832-76; originator of the State Board of Charities of Massachusetts, 1863, "the first board of the sort in America. . . ."

"It is probably not too much to say that no man ever lived in America who so truly deserved the name of 'philanthropist' in its highest and best sense—a lover of his fellowmen; and no American certainly was ever connected with more great reforms that were brought to a successful conclusion."

(a) Guests of honor: children from school for the blind.
(b) Representative of newspaper to explain the Braill system, and the publishing of books for the blind.
(c) Librarian to tell of Samuel Howes work with the blind; establishing of schools, work of teachers—mentioning Mrs. Coolidge's work with blind children, also training of Helen Keller.
(d) Arrange with library for foyer display of books for blind.
(e) Dog trainer or representative of police dog kennels to explain value and use of dogs to the blind.

* * *

## *Saturday, Nov. 8—Suggestion No. 4*

**ARMISTICE DAY, Nov. 11.**

"The World War came to an end Monday, November 11, 1918 at 11:00 o'clock A. M. The armistice, which was imposed upon Germany by the Allies and the United States, was signed by the German plenipotentiaries near Senlis, France, at 5 o'clock A. M. and hostilities ceased at 11 o'clock."

**The Unknown Soldier.** Armistice Day, 1920, was signalized in both France and England by the burial of an unknown soldier in the highest place of honor the country could give; in France beneath the Arc de Triomphe, in England in Westminster Abbey (with a cenotaph in Whitehall).

Armistice Day, 1921, the American unknown soldier was buried in Arlington National Cemetery, Washington, D. C.

**Observance of the Day.** Two minutes of remembrance.

"On the feast of the soldier-saint Martin, 1919, for the space of two minutes, at 11 o'clock, there fell on the whole Empire as it were from heaven a sacred silence and cessation from action. It was the moment at which, a year earlier, the roar of cannon had been hushed. Men and women seemed to be going about their business on their lawful occasions, expecting nothing particular but now and then looking up. No especial preparations had been made except that services had begun in the churches. Suddenly a church bell or two is heard—then the detonation of a rocket; policemen's hands go up; and in a moment 'streaming London's central roar' is hushed and myriads stand with bowed heads; some kneel. Soldiers come to attention; trains, omnibuses, vessels, stop. It is the same the globe over; on the high seas, in a million villages. In warehouses, shops, bank, field, mine or railway, all is stilled. . . . The silence was the hush of a multitude which no man could remember, to pause in the midst of turmoil and hubbub, of business and pleasure."—"Nineteenth Century", December 1919.

"Lest we forget", is the prevailing thought of the day, which is demonstrated in the two minutes of silence at 11 A. M. when "every face is turned to the East in the fields of Flanders."

Programs may well include some of the popular songs and other martial music of the period such as "There's a Long, Long Trail", "Over There", "Smiles", "Tipperary"; poems on the armistice and Unknown Soldier and historical addresses. These addresses should feature the local participation in the conflict, not only of those who enlisted but of those who served at home, in Red Cross, Food administration and in other ways. As the years pass increasing tribute will be paid to the leaders of the Ally forces, both in battle and diplomacy, including King Albert, Generals Allenby, Foch, Haig, Joffre, and Pershing; and other leaders such as Balfour, Clemenceau, Gren, Hoover, Lloyd George, Cardinal Mercier and Wilson.

Some of the poems to be especially noted are: "Unknown Soldier" by Angela Morgan, "Americas' Welcome Home" by Van Dyke, "You and You, to the American Private in the Great War" by Edith Wharton, "November Eleventh" by Elizabeth Hanly.

(a) Display of American flags and flags of Allied nations.
(b) Guests of honor:
1. Officers of American Legion,
2. World War nurses.
(c) Every community has an Armistice Day Parade. Enter a float or unit in the name of your Junior Matinee, presenting an episode of World War history, using children to carry out this idea.
(d) Tiny flags for souvenirs.
(e) Drama or music teacher or local dancing school to present tableaux of children representing Allied nations, children to be in costume of country, carrying their flag,—singing "Star Spangled Banner".

**Pictures:**

1. "Raider Emden", Columbia, 6 rls.
2. "Lost at the Front", First Natl., 5 rls.
3. "Rookies" (war comedy) M. G. M., 7 rls.
4. "Tin Hats", M. G. M. 7 rls.
5. "It's the Old Army Game", Para., 7 rls.
6. "Behind the German Lines", Para.
7. "Wings" (war drama), Para., 12 rls.
8. "Legionnaires in Paris", R. K. O., 6 rls.
9. "His Master's Voice" (war drama) All Star, 6 rls.
10. "The Big Parade", M. G. M., 11 rls.
11. "America", United Artists, 11 rls.
12. "Anybody Seen Kelly" (Armistice-comedy) Univ., 7 rls.
13. "Dog of the Regiment", Warner, 6 rls.

**Shorts:**

1. "The Toll of Tomorrow" (rehabilitation of France), Pathe, 2 rls.
2. "Over There Today" (Armistice), Pathe, 1 rl.
3. "American Legion in Paris", Fox, 1 rl.
4. "The Trumpeter" (Patriotic), Pathe, 1 rl.
5. "Gunboat Ginsberg" (Soldier in Paris) R. K. O., 1 rl.
6. "Parlez Vous" (soldier comedy), Univ., 2 rls.
7. "The Spy", Paramount, 2 rls.
8. "Two Americans", Paramount, 2 rls.
9. "Soldier", 1930 Pathe Review No. 15, 1 rl.

* * *

## *Saturday, Nov. 8—Suggestion No. 5*

**FATHER AND SON WEEK, Nov. 9 to 15.**

(a) Guests of honor:
1. Representatives of men's service clubs.
2. Newspaper Men.
3. Civil and Spanish War Veterans.
(b) Flags of all nations displayed.
(c) Flag salute and pledge of allegiance, led by color bearers from Boy Scouts, Y. M. C. A. or R. O. T. C.
(d) Community singing led by Glee Club or chorus.
(e) Talk on "Paling with Dad" by leader of Boy Scouts or Y. M. C. A.
(f) Picture of George Washington, Father of His Country, hung in the lobby.
(g) President or representative of men's service club to give brief talk on George Washington.

**Pictures:**

1. "Boy of Flanders" (Coogan) M-G-M.
2. "We Americans", Univ. 8 rls.
3. "Father and Son", Columbia, 6 rls.
4. "Four Sons" (war drama), Fox, 11 rls.
5. "Bringing Up Father," M. G. M., 6 rls.
6. "Grandma's Boy" (H. Lloyd) Pathe.
7. "Lucky Boy" (Geo. Jessel) Tiffany, 8.
8. "Don Q, Son of Zorro" (Fairbanks) U. A., 10 rls.
9. "Sonny Boy" (A. Jolson), Warners.
10. "Boy of Mine", First Natl., 7 rls.
11. "The Rag Man" (J. Coogan), M. G. M., 8 rls.
12. "Son of His Father" (western), Para., 7 rls.
13. "So's Your Old Man" (comedy), Para., 6 rls.
14. "That's My Daddy" (comedy) Univ., 6 rls.

**Shorts:**

1. "Boyhood Memories" (sportlight) Pathe, 1 rl.
2. "Boyhood Days" (musical novelty) Para., 2 rls.
3. "Lazy Days" (Gang comedy) M. G. M., 2 rls.

# Community Songs At Kiddie Shows Boost Business

THE

# Projectionists' Round Table

*By John F. Rider*

IF WE consider the impedance characteristic of the parallel resonant circuit as the basis for the discussion, its use in practice becomes quite clear. As in the case of the series resonant arrangement, the frequency of the voltage applied to the circuit governs the amount of current which will flow through the circuit, because the total impedance of the circuit is a function of frequency.

We have found that the parallel circuit at resonance offers a very high impedance as is shown by the curve of Figure 66B. The effect of the impedance relation upon the current is shown in Figure 66C. Just what can be accomplished in the form of current control with the parallel resonant circuit is dependent upon the manner in which the circuit is used. Consider Figure 67A.

We have a source of voltage which causes current flow through a winding. If we connect a parallel resonant circuit LC in shunt with this winding as in the illustration, a certain amount of current will be bypassed through LC at all frequencies other than resonance. This action makes possible equaliza-

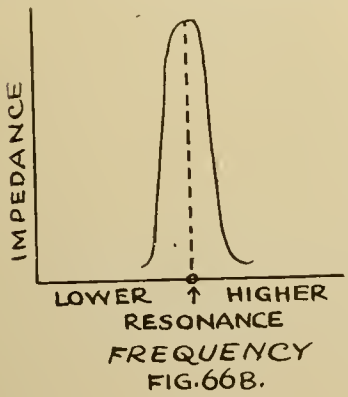


FIG.66B.

tion of the current flowing through the winding. Suppose that the character of the voltage source is such that the value of the voltage upon the resonant frequency is less than voltage available at all other frequencies.

Suppose further that the condition desired is substantially uniform voltage upon all frequencies. In order that this state be secure, it is necessary that all of the voltages other than at resonance be reduced and the voltage at the resonant frequency remain as before. Now, we cannot change the characteristics of the source of voltage, but we can change the voltage developed across the winding, by controlling the current which flows through the winding. Such is the purpose of the LC circuit.

It bypasses some of the current which would normally flow through the winding upon all frequencies other than the resonant frequency of LC and the final result is an equalization of the voltages in the circuit. In other words, the unequal voltages at the source approach equality across the winding.

Of course, such a condition is secured with a much more complete circuit than the simple LC combination, but the sum and substance of the use of the equalizer arrangement is as has been stated.

Consider the arrangement showing Figure 67B. Here we find the parallel circuit in a different position. Instead of being shunted across the winding, it is in series with the source of voltage and the winding. What is the action? According to Figure 66C, current flows through the parallel resonant circuit at all frequencies other than the resonant frequencies.

By locating the resonant circuit in series with the voltage and the load winding, current at the resonant frequency is excluded from the winding, whereas current at all other frequencies is permitted to flow from the voltage source E to the winding. By combining two such resonant circuits tuned to different frequencies, controlling action upon more than one frequency is secured. Such a system is illustrated in elementary form in Figure 67C. Filter circuits of this nature shall be discussed at greater length later in this source.

Referring once more to Figure 67A, the parallel circuit LC by offering an easy bypass path for currents at all frequencies other than the resonant frequency would naturally reduce the voltage at all of these frequencies to an extent much greater than that necessary for equalization. By inserting a resistance as shown, a definite maximum current flow through the filter circuit is established.

Added to this control is the impedance characteristic of the tuned circuit, so that at resonance current flow is minimum and off resonance the current flow is set at a certain value which is not exceeded no matter how low the impedance of the parallel combination. Thus is equalization accomplished.

## Transformers.

The successful application of alternating current is due to a very large measure to the phenomenon of induction whereby it is possible to transfer electrical energy from one point to another without a direct metallic link between the two points. Now, these points need not be far removed from each other. They may be two coils separated by a small space, but not directly connected. Two such coils constitute a transformer and induction is the basis for the transformer. On the other hand, the transformer is one of the major reasons for the success of alternating current as an electrical tool. It provides the required versatility of operation, of transmission. Before we enter upon the discussion of the transformer in its various forms, let us devote a little time to that phenomenon of induction.

We know that if a coil is placed within a magnetic field created by some agent and if the coil is moved or the flux changes so that some change of linkages between the coil and the flux takes place, a voltage will be induced across the coil and current will flow through the device connected to that coil. Obviously the change in the number of linkages can be accomplished in more than one manner. We can arrange to move the coil. We can arrange to vary the flux lines. We can arrange to move the flux lines. Any one of these three systems will cause the generation of a voltage across the coil.

Suppose that we arrange a circuit such as that shown in Figure 68. A battery causes the flow of current through coil A. Switch opens or closes this circuit so that flux lines will appear around coil A when the switch is closed and will disappear when the switch is opened. Adjacent to coil A we locate coil B, connected to a current indicating device. If, for some reason, a voltage is induced across coil B, current will flow through the current indicating instrument G. If we close the switch S, current flows through coil A and flux lines appear around the coil and radiate out into space. Now, some of these flux lines link with coil B or cut coil B.

At the same time we can say that the turns of coil B cut the flux lines which surround coil A. Both statements mean the same thing. At the moment that the switch is closed flux lines are developed around coil A, but they do not arrive at their maximum value at the instant the switch is closed because the current through A is gradually increasing until it reaches its normal maximum.

During the period that the current through A is reaching its final steady state, there is a change in the flux which links coil B and coil A. Hence a voltage is induced across coil B

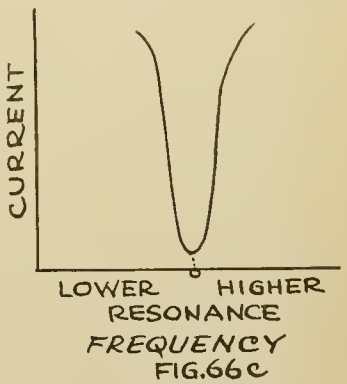


FIG.66C

and current flows through the indicating device G. Evidently some of the electrical energy in circuit A has been transferred to circuit B. Such is actually the case although there is no direct metallic link between the two circuits. This statement does not mean that there is no link of any nature. There is a link, but in the form of the flux lines which cut the turns of coil B. These lines are common to both coils hence link both coils.

If we continue the observations we note that a short period after S is closed the indication upon G decreases to zero, and the fact that a steady value of current is flowing through coil A and a steady magnetic field surrounds coil A is of no consequence. The current in circuit B remains zero. This condition is due to the lack of change of flux linkage between steady flux around A and the turns of coil B. The turns of coil B are still within the field of coil A, but since there is no variation in the flux linkage between the lines and coil B there is no voltage developed across coil B.

Suppose that we maintain the current through A at a steady state and move coil B. We note that the motion causes an indication of current upon G. We generate a voltage by moving the

*This is Lesson 21 in The Rider Series on Sound Projection*

conductor within the field. However, the moment that coil B comes to rest the current in G again becomes zero. Let us return B to its original position and vary the position of coil A with the steady current flowing through its turns.

Again we note current in circuit B as long as coil A is in motion. The moment it comes to rest, current in circuit B returns to zero value. The motion on the part of coil A is movement of the flux lines and a change in the number of linkages between coil B and the fluxlines.

Suppose that both coils are at rest and the current in circuit B is zero. We now open the switch S so that current flow in circuit A is interrupted. We note a momentary indication of current in circuit B. This is due to a change in the number of linkages between coil B and the collapsing field of coil A. Thus, if we produce some state wherein two coils are adjacent to each other, cause the flow of vary-

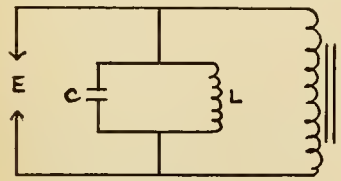


FIG. 67A

ing current through one coil so that the field varies and place the second coil in such position that the turns of coil B cut the flux lines of coil A at an angle, we induce a voltage across the secondary winding, coil B.

The relative positions of the two windings are of importance. If the two coils are close together, more of the flux lines created around A will cut coil B, hence coupling between coil A and coil B is close. If they are far apart the number of the flux lines which are common to both coils will be less and coupling between the two coils will be loose.

The arrangement of two coils so that flux due to the current flowing in one coil cuts the turns of the other coil and induces a voltage in the transformer. Based upon the elementary explanation the transformer consists of two windings, a primary winding and a secondary winding. The primary winding is the source of the flux lines or expressed in another manner, the primary winding carries the magnetizing current. The secondary winding is that in which the voltage is induced.

## Types of Transformers

Transformers used in practice are of various types. Let us refer once more to the element-

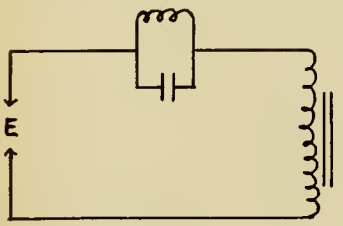


FIG. 67B

ary transformer. We shall start with A.C. input to coil A so that the flux surrounding coil A is varying and a voltage will be induced across coil B and current will flow through G.

Suppose we set an arbitrary value of 100 turns for coil A and say that coil B is fixed in position with respect to A. This position is adjacent to coil A, as in Figure 69. The resistance R is connected across coil B. If we apply a voltage E to the coil A, a current I will flow in that circuit. The exact value of this current is naturally dependent upon the structure of coil A and the frequency of E. Let us forget the frequency at the moment and

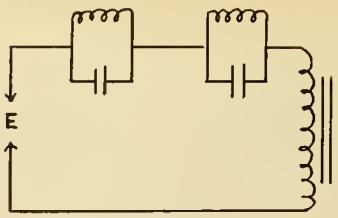


FIG 67C

discuss the effect of the turn relation between coils A and B. We shall assume that every line of flux which surrounds coil A cuts every turn of coil B.

The flux is due to the current in A and this current is naturally due to the voltage. The flux is also due to the turns of coil A, hence there is a relation between the number of turns and the voltage. Operating upon the premise that all of the flux is common to both coils, the voltage induced across coil B is going to depend upon the turns in coil B. If the number of turns in coil B is equal to the turns in coil A, the voltage induced across coil B will be the same as applied to A.

Hence, if a voltage E applied to 100 turns in A causes a number of flux lines and these flux lines again cut 100 turns, the induced voltage will equal the impressed voltage. Hence, if the secondary voltage is equal to the primary voltage the ratio of the secondary to primary voltage will be unity. Hence, such a transformer is a 1:1 transformer.

If we maintain the A circuit as before and reduce the number of turns in the B circuit to 50, the voltage induced across coil B will be less than that across coil A. Such a transformer is a step-down transformer. On the other hand if we make coil B with 200 turns instead of 100 and keep coil A as before, the voltage induced across the secondary winding will be greater than that applied to the primary or coil A and the transformer is a step-up transformer. Thus, we have three types of

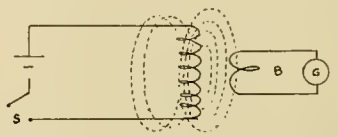


FIG. 68

transformers; that is, as far as voltage ratio is concerned. This reference to types has no bearing upon physical structure.

The selection of any one of these types is a matter of the work required. The presence of voltage and current in the A or primary circuit represents energy. The presence in the B or secondary circuit of voltage developed across the coil B and current flow through the device R connected to B also represents energy. Hence, we have energy in the primary and energy in the secondary circuits. This energy is in electrical form and the function of the transformer is to transfer energy from one point to another.

Now, we also note that there can be a change in the magnitude of the voltages in these circuits. The output or secondary voltage may be equal to, greater or less than the primary voltage. Hence, we can say that the function of a transformer is to transfer energy from one point to another at various voltages.

To properly understand the action of the transformer is quite important. One is apt to believe that it can be employed to increase energy during the process of transfer. Such is not the case. At best the amount of electrical energy in the primary circuit is trans-

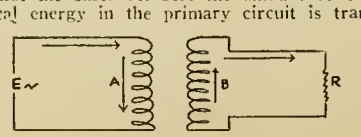


FIG. 69

ferred to the secondary circuit. In practice it is impossible to achieve such a condition because some of the electrical energy is converted into heat and therefore lost during the process of transfer. Hence, the amount of electrical energy in the secondary circuit is always less than that in the primary. Such is the true condition irrespective of the voltage in the primary or secondary circuits.

Recognizing that the electrical energy present in the primary circuit consists of current and voltage and assuming that 100 per cent efficiency is secured, the relation between the current and voltage in the secondary circuit is at all times such that it equals the electrical energy originally in the primary. Thus, if we have 100 volts and one ampere in the primary circuit and the transformer is arranged to provide 1,000 volts in the secondary circuit, the current in the secondary must be such at 100 per cent efficiency that

$$I_p E_p = I_s E_s$$

Thus, the transformer will transform voltage and current from one value to another but will only transfer energy in its electrical state from one circuit to another. This is the elementary explanation of the transformer and

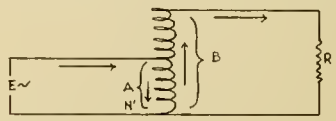


FIG. 70A

the relation between the primary and secondary circuits. More detailed data will follow.

## The Auto-Transformer

The transformer, consisting of two separate cells, functions by virtue of the flux linkage between the two coils. That such linkage occur does not make imperative the use of two coils which are entirely separated. It is possible to employ one coil and to secure a transformation action. Such a unit is called an auto-transformer and is shown in simple form in Figure 70A.

Imagine a coil B which is tapped at its midpoint. It has a total number of N turns. A portion of this complete winding shall be designated as the A winding. It is shown in heavy lines. A voltage E is impressed across these turns equal to $N^1$ turns. The flux produced by the current flowing through $N^1$ turns cuts these turns and also the remainder of the coil; therefore, the complete coil of N turns. Let us say that all of the flux produced in coil A cuts all of the turns in coil B, which is the complete coil. Let us further say that the voltage impressed across $N^1$ turns is E. Then the voltage across the complete coil will be the ratio between the total turns in B or N turns and the turns in coil A or $N^1$ turns times the voltage applied. This may be expressed as

$$E_n = E \times \frac{N}{N^1}$$

Such a transformer consisting of just one

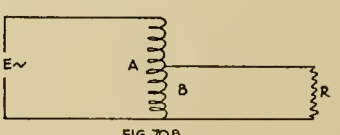


FIG. 70B

winding is known as an auto-transformer. It can be employed to step-up or step-down voltage by properly dividing the number of turns used for the B circuit. Thus, if the coil A is the complete winding and the B circuit is tapped at some point, the voltage across the B winding will be less than the A winding. Such is shown in Figure 70B. One marked difference must be recorded. Examine Figures 69 and 70 A. While the auto-transformer has its primary (A) and secondary (B) circuits,

(Continued on page 64)

# Opinions on Pictures

## Tom Sawyer

*(Paramount)*

***Big Possibilities***

*(Reviewed by Don Ashbaugh)*

NOTE this one on the booking sheets and prepare to brace the walls—they're going to bulge. It's first class entertainment for every age, sex and class. Should produce rich runs in almost any house.

Nearly every man, woman and child in America has read Mark Twain's immortal classic. Paramount has assembled a fine cast, selected the choicest bits from the book and turned out a production which brought the strongest applause of any preview showing in months in a favorite Glendale, Calif., theatre.

Jackie Coogan, the soulful-eyed "kid" of yesterday, blossoms forth in his next step up the acting ladder. His performance in the title role is nothing short of amazing.

The "kid" who first captured the hearts of America's womanhood with his wistful looks in juvenile role will regain his old following and augment it with many more after Tom Sawyer is shown. In short, young Coogan steps forth as a polished performer, showing promise of becoming one of the outstanding actors of the screen.

Those who know him in blase Hollywood were amazed at the naturalness with which he endowed the Mark Twain character in the picture. He is a "real boy," a regular barefoot kid who climbs trees and fences, carries dead rats in his shirt, detests chores but still loves his Aunt Polly.

Jackie carries the picture from the start and does a grand job of it. If it was a comeback he was attempting he has already arrived. Prepare to see him in even more adult roles. He'll be able to do them in another year or so.

The rest of the cast is more than satisfying. Junior Durkin handles the character of Huckleberry Finn in a fine manner. Durkin gives promise of winning a large following if Paramount follows up, as Mark Twain did, with the story of Huckleberry. Naturally, in Tom Sawyer, Huckleberry merely fits in as the pal of the principal.

Mitzi Green is seen as the adorable Becky. Maybe Mitzi isn't just exactly what readers of the book expected Becky to be, but after the picture is over everybody is willing to change their former opinions of Becky and make them conform to the part as played by Mitzi.

The little girl star doesn't have much to do except look pensive and be astounded and in love, in her juvenile way, with Tom. She is adorable in her pantellettes and long curls and doesn't seem at all the Mitzi who has gained fame as a rollicking little mimic of other film celebrities. She does the straight role like a regular trouper, however, and is bound to gain many new friends by her work.

Jackie Searle, the youngster who plays the part of Sid, Tom's little tattling, whimpering and trouble-making brother, is a positive riot. He makes everybody in the audience thoroughly dislike him from the start and when Aunt Polly turns on him and administers a slap near the close of the film the entire audience cheers. The lad is but an infant, really, but his work surpasses that of many others who have attempted to portray similar roles as adults.

Lucien Littlefield, as the school master, and Clara Blandick as Aunt Polly both are exceedingly pleasing in their characters. Others in the cast handled bits and small roles to perfection.

The fence whitewashing scene, the school room sequence when Tom takes the blame for Becky's cartoon of the teacher, the graveyard hit where they see Injun Joe kill the doctor and the cave scene where Tom and Becky are lost and Injun Joe chases the hero bent on vengeance, are highlights of the picture.

*Ordinary program support, news reel and short of some kind are all that's needed.*

Produced and distributed by Paramount. Directed by John Cromwell. Story by Mark Twain. Screen play by Sam Mintz, Grover Jones and Wm. Slavens McNutt. Photographed by Charles Lang. Edited by Alyson Shaffer. Length not set. Release date, Nov. 15.

THE CAST

| | |
|---|---|
| Tom Sawyer | Jackie Coogan |
| Huckleberry Finn | Junior Durkin |
| Becky Thatcher | Mitzi Green |
| Teacher | Lucien Littlefield |
| Muff Potter | Tully Marshall |
| Aunt Polly | Clara Blandick |
| Mary | Mary Jane Irving |
| Mrs. Harper | Ethel Wales |
| Sid | Jackie Searle |
| Joe Harper | Dick Winslow |
| Widow Douglass | Jane Darwell |
| Ben Rogers | Billy Naylor |
| Charley | Billy Butts |
| Dr. Robinson | Edward Coxen |
| Injun Joe | Charles Stevens |
| Minister | Charles Sellon |
| Mr. Deming | Guy Oliver |
| Judge Thatcher | Lon Poff |

### *Service!*

**Reviews of the majority of features reaching Broadway's screens appear in MOTION PICTURE NEWS many weeks before their initial appearance on New York's main stem.**

**Theatre owners keeping a close touch on new product, particularly New York premieres, will find the chart below an aid in ascertaining dates of issues in which THE NEWS reviewed productions in the group of current openings:**

| PRODUCTION | DATE REVIEW |
|---|---|
| **Billy the Kid** | **Sept. 13** |
| **Devil with Women** | **July 26** |
| **Half Shot at Sunrise** | **Sept. 27** |
| **Liliom** | **Sept. 13** |
| **Rasputin** | **Aug. 30** |
| **Santa Fe Trail** | **Sept. 27** |
| **Scotland Yard** | **Oct. 4** |
| **Those 3 French Girls** | **This issue** |
| **Up the River** | **Oct. 11** |
| **Virtuous Sin** | **Oct. 4** |
| **War Nurse** | **Sept. 20** |

***Consult the Release Chart, last section in this issue, for complete list of features released in current months, together with MOTION PICTURE NEWS review dates and other important data.***

## She Got What She Wanted

*(James Cruze Prod.—Tiffany)*

***Hilarious Comedy***

*(Reviewed by Bill Crouch)*

THIS is a satirical comedy that would have been a flop had not the direction been way above average. James Cruze has handled the talker in expert fashion and, as a result, has a delightful little comedy that is a laugh from start to finish.

Will be satisfactory for week-run houses and great for the split-week spots. It has a capable cast which gives very good performances. The customers will like this and walk out satisfied.

Betty Compson plays the role of a prior Russian girl who is seeking true love. Like her father, who was married six times and failed to find the right mate, she seems doomed to disappointment. Gaston Glass, as the first and last of four husbands, plays the role of Boris. Lee Tracy and Alan Hale are boarders in the home of Boris and Betty and it is Tracy who is constantly trying to get Betty to run away with him. He succeeded often, but is always going away and leaving her waiting at the last minute—only to show up again some time later and pull the same stunt. Hale finally persuades Betty to get a divorce from Glass and marry him. This she does, but only when she has consented that Glass be allowed to live with them. This plan fails to work out and she finally runs away with Tracy only to be left waiting just before the wedding. Hale is killed and Glass wins his wife back, for good.

Miss Compson gives a very good performance as the girl, while Hale and Tracy provide laughs galore. Glass does well in his role and makes the husband seem real.

The story might have been a very bad burlesque were it not for the clever acting and direction. The dialogue is sparkling and fits the piece. The gags are original and are not forced. It's a swell little domestic comedy.

*Use musical shorts with this one.*

Produced by James Cruze Prod. Distributed by Tiffany. Story and dialogue by George Rosner. Directed by James Cruze. Photographed by C. F. Schoenbaum. Length and release date not set.

THE CAST

| | |
|---|---|
| Mahyna | Betty Compson |
| Eddie | Lee Tracy |
| Dave | Alan Hale |
| Boris | Gaston Glass |
| Olga | Dorothy Christy |
| Dugan | Fred Kelsey |

## The Costello Case

*(Sono Art-World Wide)*

***Good Sales Value***

*(Reviewed by Charles F. Hynes)*

A GOOD story and the current gang warfare give this some fine money slants. The picture is good entertainment and has a number of exciting situations. Direction is not so good, but the cast get the picture over.

The newspaper critics probably will lambast this, due to an overdone reporter characterization by Roscoe Karns. However, audiences will go for it and get quite a kick out of the picture.

Tom Moore is the big shot of this production and carries the major portion of its burden. He turns in a fine performance which makes one wonder why he has been so inactive since talkers became the order of the day. Lola Lane is good in her part and Russell Hardie a fair hero. Wheeler Oakman is the murderous gang chieftain and puts over some polished villainy.

A murdered man is found in front of his office, in which the safe had been robbed. A gang chieftain with a good connection with the police appears for the usual questioning and is released. Meanwhile, a girl and young man are picked up, but insist they are elopers, although the unsuspecting police don't even comment on the fact that she isn't wearing a wedding ring. They are released, but the patrolman who made the discovery takes them to his boarding house. The youth had robbed the safe in the murdered man's office and had seen the killer. The patrolman solves the murder, kills the murderer in a pistol duel and frees the young couple.

The big scene in this is the one where the copper is to be put on the spot, and this carries considerable punch. Tied in with the present gang warfare this should get dough.

*Needs musical support.*

Produced by James Cruze Prod. Distributed by Sono Art-World Wide. Directed by Walter Lang. Story by F. McGrew Willis. Length, 7,200 ft. Running time, 78 minutes. Release date, Oct. 15.

THE CAST

| | |
|---|---|
| Mahoney | Tom Moore |
| Mollie | Lola Lane |
| Blair | Roscoe Karns |
| Mile Away Harry | Wheeler Oakman |
| Timmie | Russell Hardie |
| Saunders | William Davidson |
| Landlady | Dorothy Vernon |
| Donnelly | Jack Richardson |
| Behe | M. K. Wilson |

# Opinions on Pictures

## Along Came Youth

*(Paramount)*

***"Buddy" Gets Funny***

*(Reviewed by Don Ashbaugh)*

DIVERTING entertainment is apparently what Paramount desired to provide with "Along Came Youth," Charles Rogers' new vehicle. An enthusiastic preview audience bore testimony to the fact that perhaps they had succeeded. "Along Came Youth" is frothy and nonsensical comedy at which even a sophisticated audience might laugh a bit and a youthful one adore.

The story concerns two American boys stranded in England because one of them had a horse which failed to win races. Their adventures in earning enough on which to go home, especially after they both fall in love, forms the basis of the tale.

They become chef and assistant at an estate next to the one where their divinities reside and eventually "Gangster," the horse, wins a thrilling steeplechase and points the way to a satisfactory ending.

Rogers proves that he has a pleasant gift of comedy. It seems too bad that Paramount doesn't feature it instead of his youthful innocence and his ability to play various instruments. He's a likeable chap in the present picture with no particular aura of lily white morals and he doesn't play or sing.

Stuart Erwin, of course, as his friend, carried a large share of the comedy. He is near-sighted—almost blind—without his glasses, and some of the scenes in which he loses those necessary articles are riots. Moreover, "Gangster" does not like him, and that contributes more to the fun. Stuart Erwin's comedy would help any picture and he adds immensely to this talker.

Mathilde Comont assists in a large way with the fun. She appears as a South American woman of means, and with a huge appetite for desserts. Frances Dee is a pleasing heroine. She and Rogers make a most satisfactory team. Betty Boyd as the heroine's friend is well contrasted and gives a competent performance.

*News reels and dramatic shorts may be used with this to good advantage.*

Produced and distributed by Paramount. Directed by Lloyd Corrigan and Norman McLeod. Story by Maurice Bedell. Scenario by Marion Dix. Screen play by George Marion, Jr. Dialogue by George Marion, Jr. Edited by Jane Loring. Photographed by Henry Gerald. Length not set. Release date, Dec. 20.

THE CAST

| | |
|---|---|
| Larry Brooks | Charles Rogers |
| Elinor Farrington | Frances Dee |
| Ambrose | Stuart Erwin |
| Eustace | William Austin |
| Lady Prunella | Evelyn Hall |
| Senor Cortez | Leo White |
| Senora Cortez | Mathilde Comont |
| Sue Long | Betty Boyd |

## See America Thirst

*(Universal)*

***Good Underworld Satire***

*(Reviewed by Dick Crenshaw)*

HARRY LANGDON and Slim Summerville are seen at their best as the innocents in this farce of underworld life. This picture will hold appeal to admirers of the Langdon type of humor, although some of it will not go over with those who care for a rational story.

Plenty of box-office value in this with the Langdon and Summerville names. Will stand up in the week-run houses and subsequent bookings.

Underworld life is portrayed as being quite comical and collegiate, with its theme songs and gang yells. Trick forts built on the tops of skyscrapers furnish a novel setting for a large part of the picture and plenty of action is seen. A good supporting cast of Hollywood's ugliest and toughest hombres adds to the atmosphere.

Summerville shares the acting glory in this film, making a perfect partner for Langdon. Bessie Love furnishes the love interest, although her part is rather unconvincing.

The story deals with the situation that results when Langdon and Summerville are mistaken for two noted gangsters and become mixed up in a gang war. They accept huge sums of money from two rival gang factions when they agree to wipe out the other. Some of their experiences with the gang's fighting equipment result in a number of laughs. A scene showing a balancing act high above the city streets proved somewhat stale.

Summerville takes the aggressive in establishing the pair's reputation as tough gangsters, while Langdon poses as "Shivering Smith," a famous killer. The two arrange a street battle between the gang factions, only to be discovered in their true light when the real Smith arrives on the scene. They finally spray tear gas on the gangsters to subdue the entire outfit. Bessie Love then turns them down for a police officer and they depart with the money.

The picture has plenty of comedy appeal and should click with any audience.

*Musical short subjects will fit well here.*

Produced and distributed by Universal. Directed by William James Craft. Story by Vin Moore and Edward Luddy. Screen play and dialogue by Henry La Cossitt. Adaptation by C. Jerome Horwin. Photographed by Arthur Miller and C. Allyn Jones. Songs by Lou Handman and Bernie Grossman. Edited by Harry W. Lieb. Length, running time and release date not set.

THE CAST

| | |
|---|---|
| Wally | Harry Langdon |
| Slim | George "Slim" Summerville |
| Ellen | Bessie Love |
| Screwy O'Tolle | Mitchell Lewis |
| Insect McGann | Mathew Betz |
| Spumoni | Stanley Fields |
| O'Tolle's henchman | Lloyd Whitlock |
| McGann's henchman | Dick Alexander |
| "Shivering" Smith | Tom Kennedy |
| Inventor | Lew Hearn |
| The attorney | LeRoy Mason |

## The Princess and the Plumber

*(Fox)*

***Entertaining***

*(Reviewed by Dick Crenshaw)*

"THE Princess and the Plumber" proves to be another romance about European royalty and Americans. It is better than the average program film, and a pleasant evening's entertainment for the family. Will fit into the first-run spots and good for split-week bookings.

The story is another tale of a dashing young American who falls in love with the beautiful princess of a small mythical European country, and by cleverness wins her hand. It is light in theme and contains a few good laughs.

As the rich young American out to make his own way in the world, Charles Farrell is not as convincing as he has been in some of his previous pictures. His portrayal of the ambitious youngster is rather stilted.

Maureen O'Sullivan has the role of the sweet and unsophisticated young princess who has never been out in the world, and Bert Roach furnishes the comedy as a rich American bachelor.

The story is laid in Switzerland and a few picturesque mountain shots add to the atmosphere. The Princess goes to a mountain cabin with Roach and a baron (Lucien Prival) of her own country. When Prival makes love to her and she resents his advances Roach enters the scene and saves her.

Prival has his revenge when he spreads the rumor that the princess has been compromised by Roach, a tale that gains further credence when the innocent bachelor sprains his ankle and keeps the princess out until morning.

The heroine's father arrives suddenly and mistakes Farrell for the other American. He demands an immediate marriage, to which the principals consent. It is only after they have sailed away in a convenient airplane that the father discovers his mistake.

There is little action in the story and many developments of the plot hinge on implausible factors, such as Farrell's signing the marriage contract in such an illegible hand that it cannot be read. Good performances are given by Lucien Prival, H. B. Warner, Joseph Cawthorn and Murray Kinnell.

*A strong comedy will help this picture.*

Produced and distributed by Fox. Directed by Alexander Korda. Story by Alice Duer Miller. Screen play and dialogue by Howard J. Green. Song and lyrics by Richard Fall. Edited by Margaret Clancey. Photographed by L. W. O'Connell and David Ragin. Length not yet set. Release date, Jan. 11, 1931.

THE CAST

| | |
|---|---|
| Charlie Peters | Charles Farrell |
| Princess Louise | Maureen O'Sullivan |
| Prince Conrad of Daritzia | H. B. Warner |
| Merkl | Joseph Cawthorn |
| Albert Bowers | Bert Roach |
| Baron Von Kemper | Lucien Prival |

## Those Three French Girls

*(M-G-M)*

***Spicy Comedy***

*(Reviewed by Bill Crouch)*

THIS talker is a farce that has plenty of sexy situations and will go over in places where this type of stuff is a draw. There are a lot of laughable situations and plenty of optical allure in the persons of the three girls—Fifi Dorsay, Sandra Ravel and Yola D'Avril.

Suitable for the average week-run spots and good material for the split-week houses. Offers plenty of exploitation possibilities and is bound to attract attention.

The dialogue is by P. G. Wodehouse and, while extremely clever, sometimes fails to get over with the entire audience, it being somewhat over their heads. The story concerns Reginald Denny, a titled Englishman who comes to the aid of the three girls about to be thrown out of their apartment when they fail to pay the rent. However, it all ends up when they assault the landlord and they go to jail. He then meets up with Cliff (Ukelele Ike) Edwards and Eddie Brophy. These boys are from the U. S. and are in France to see what the place is like after the war.

The gang finally escapes from jail and goes to Denny's estate. Here George Grossmith, Denny's uncle, falls for Fifi and is about to marry her, she thinking that Denny is untrue to her, having found that he has had many affairs. It all works out that Grossmith has used Denny's name to save himself and when the truth is known Fifi marries Reginald.

There are a great many laughs in this talker and they are worked in at all times, regardless of whether or not they fit the story. Songs are also put in at all times.

Too much dialogue in French spoils many of the scenes and detracts from the story. Harry Beaumont has capably directed the piece, but, given a good story, this comedy would have been much better. If one overlooks the incongruities the picture will prove entertaining, otherwise it won't go over so well. The three girls and fellows are very good in their various roles, with Miss Dorsay having the top spot. Denny also does some clever work.

*Use dramatic shorts.*

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Harry Beaumont. Original story by Dale Van Every and Arthur Freed. Adaptation and continuity by Sylvia Thalberg and Frank Butler. Dialogue by P. G. Wodehouse. Music by Joseph Meyer. Lyrics by Arthur Freed. Edited by George Hively. Photographed by Merritt B. Gerstad. Length, 6,760 feet. Running time, 75 minutes. Release date, Oct. 11.

THE CAST

| | |
|---|---|
| Charmaine | Fifi Dorsay |
| Larry | Reginald Denny |
| Owly | Cliff Edwards |
| Diane | Yola d'Avril |
| Madelon | Sandra Ravel |

# Opinions on Pictures

## Just Imagine

(*Fox*)

***Novel and Fantastic***

(*Reviewed by Bill Crouch*)

A WORLD in which people no longer have names but merely numbers—where an eight course dinner is taken in concentrated form in a pill—where highballs are tiny pellets, reduced in size but not in kick—where airplanes park in mid-air—where street lights need no posts—these are some of the conditions pictured in "Just Imagine."

A good attraction for the long run houses and a talker that will do big business in the better week runs spots and following bookings. Many novel angles to the picture afford plenty of exploitation possibilities.

The picture has every indication of being a comedy success. It has humor—delicate, medium and broad. It has plot, novel settings and a wealth of imaginative detail. The plot concerns life in 1980 and life in a world which not only mechanical inventions have changed, but in which manners and customs are radically different from the world of 1930. Marriage, for instance, is considered a matter of civic interest, and when there are two or more suitors for a girl's hand the matter is settled by the marriage tribunal.

That custom forms the basis for the plot of the story. A young trans-ocean pilot, John Garrick, has been ruled against by the tribunal in favor of a wealthier and more distinguished rival, who is also the suitor for the hand of Maureen O'Sullivan. The rehearing has been set ahead four months, during which time John will have a chance to make a stronger claim for his rights. All looks bad for his chance when he is asked to pilot a rocket ship on a trip to Mars. Accompanied by El Brendel and Frank Albertson, he visits the planet and meets with many highly amusing incidents.

El Brendel is the leading figure in the picture and is actually the hero. According to the story he was playing golf back in 1930 when struck by lightning and killed. Fifty years later, scientists attempt to bring him back to life. They are successful and he begins where he left off. However, he finds things changed and relies upon Albertson and Garrick to teach him the ropes. He makes the trip to Mars as a stowaway.

"Just Imagine" gives Brendel plenty of leeway for his style of comedy and he takes advantage of every opportunity. Garrick and Albertson are both splendid. Garrick sings two numbers, "Old Fashioned Girl" and Melody of Love," which are potential hits.

Maureen O'Sullivan is very attractive and does well in her role. She sings several songs most pleasingly. Marjorie White displays her exceptional gifts as a comedienne and provides some of the most enjoyable comedy moments of the production.

"Just Imagine" was written by De Sylva, Brown & Henderson, who have provided a highly imaginative and entertaining plot, clever lines and tuneful melodies. It was directed by David Butler, whose work shows a keen conception of comedy and high order of imagination. The Martian sequences, as well as those on the earth, are spectacular and interesting.

*Any type short other than comedy and musical should fit here.*

Produced and distributed by Fox. Directed by David Butler. Story, dialogue and songs by De Sylva, Brown & Henderson. Photographed by Ernest Palmer. Edited by Irene Morra. Footage, not set. Release date, Nov. 23.

THE CAST

| | |
|---|---|
| Single O | El Brendel |
| LN—18 | Maureen O'Sullivan |
| I—21 | John Garrick |
| D—6 | Marjorie White |
| RT—42 | Frank Albertson |
| Z—4 | Hobart Bosworth |
| MT—3 | Kenneth Thomson |
| X—10 | Wilfred Lucas |
| B—36 | Mischa Auer |
| AK—44 | Sidney De Gray |
| Commander | Joseph Girard |
| LooLoo—BooBoo | Joyzelle |
| Loko—Boko | Ivan Linow |

## The Derelict

(*Paramount*)

***Very Bancrofty***

(*Reviewed by Don Ashbaugh*)

GEORGE BANCROFT is seen in "The Derelict" as a rough, swaggering first mate. It is a typical Bancroft picture and will probably do nice business with Bancroft fans. There is enough action and entertainment in the rest of the production to hold the attention of those who are not merely Bancroft followers.

The star fights all the way through the picture with William (Stage) Boyd and has a romance, with many misunderstandings, with a newcomer to filmdom, Jessie Royce Landis. Throughout Bancroft does just what you expect him to do; so he won't disappoint any audience. They'll know ahead about what's going to happen next.

Boyd, as far as acting goes, steals considerable glory for his depiction of Bancroft's enemy. Miss Landis turns in a capable performance in her first leading role.

The story is the customary thing about the sea and its men. Bancroft and Boyd are first mates on different ships of the same company's line. The crafts dock at Havana at the same time and Bancroft manages to steal Boyd's girl.

The captain of a freighter gets fired for having a woman aboard and both the first mates are after the appointment. Bancroft gets it and has Boyd appointed as his first mate so that the feud between the two may continue.

In the meantime Bancroft has agreed to get the girl, a Havana cabaret singer, to Rio, where opportunities are better. He intended taking her on his passenger ship, but, as captain of the freighter, is unable to carry her.

Boyd sneaks her aboard and Bancroft discovers it during a heavy fog. While he is off the bridge, the ship is in a collision and the resulting investigation discloses that the girl was on the boat. Bancroft blames her and begins to hate her. He loses his command and Boyd is given the boat.

Bancroft ships on a banana boat and Boyd and the girl sail away. During a heavy storm and while the captain of the tramp is drunk, Bancroft takes command and rushes to the rescue of the freighter, which has lost a propeller.

Ensues many thrilling miniature shots, quite well done, a wild rescue at sea and the return to port, where the hero finds out the girl has always loved him and that he misunderstood.

In the meantime, Boyd, grateful for being rescued, radios the company the information that Bancroft wasn't at fault for the girl being aboard and everything ends joyously. Donald Stuart, who plays the cockney steward and Bancroft's pal, registers strong in the comedy part.

*Give it pretty strong support of comedies and other shorts.*

Produced and distributed by Paramount. Screen play by William Slavens McNutt and Grover Jones. Directed by Rowland V. Lee. Photographed by Archie Stout. Dialogue by Max Marcin. Edited by George Nichols. Length, 6,750 feet. Running time, 75 minutes. Release date, Nov. 22.

THE CAST

| | |
|---|---|
| Bill Rafferty | George Bancroft |
| Helen Lorher | Jessie Royce Landis |
| Ied Graves | William Boyd |
| Fin Thomson | Donald Stuart |
| Jameson | James Durkin |
| Travis | William Stack |
| Captain Gregg | Wade Boteler |
| Captain Hogarth | William Walling |
| Masoni | Paul Porcasi |
| McFall | Brooks Benedict |

## Canyon Hawks

(*Big 4*)

***Pretty Bad***

(*Reviewed by Charles F. Hymes*)

PATRONS probably will get a lot of laughs out of this, but they will be laughing at, not with, the picture. It's such an absurd affair that it amounts almost to burlesque. Even shooting gallery patrons will guffaw at its silly story.

It seems that Yakima is one of these tough guys that just can't get hurt. Even a bullet fired by the heroine fails to bring forth blood, although presumably he is wounded to the point of unconsciousness. However, he comes to and goes in for riding and fighting which would tax the strength of any man. It certainly taxes and surpasses belief.

The story is about a ranch owner who falls for a girl who, with her brother, is driving a herd of sheep across his land. He protects the girl, despite the animosity of the cow men, and finally rounds up a bandit gang, headed by his ranch foreman.

Acting honors, if there are any, belong to Buzz Barton, western veteran. Canutt does somes good riding, but that about lets him out and Renée Bordon playing opposite is very amateurish. Some of the to-the-death struggles are a howl.

If fans are rabid enough in their desire for westerns, this might get by on a double-feature bill; otherwise it's a black-eye for any house.

*Comedy and musicals offer balance.*

Produced by National Players, Ltd. Distributed by Big 4 Film Corp. Directed by Alvin J. Neitz. Story by Harry Taylor and Alvin J. Neitz. Adaptation and dialogue by Alvin J. Neitz. Edited by Fred Bain. Photographed by William Nobles. Length, 5,339 feet. Running time, 60 minutes. Release date, Aug. 26.

THE CAST

| | |
|---|---|
| Jack Benson | Yakima Canutt |
| Steve Knowles | Robert Walker |
| Mildred Manning | Rene Bordon |
| George Manning | Buzz Barton |
| Sheriff Jackson | Robert Reeves |
| Tom Hardy | Cliff Lyons |
| Dick Carson | Wally Wales |
| Shorty | Bobby Dunn |

## The Fourth Alarm

(*Standard*)

***Not So Hot***

(*Reviewed by Jack Grant*)

JUDGED by the standards of such independent releases, "The Fourth Alarm" is averagely well done. It combines all the elements of thrill stuff that pleases in double-bill and small grind spots.

Such stories as this programmer tells seldom can stand analysis and "The Fourth Alarm" is no exception. We are asked to believe that a chemical manufacturer is making nitro-glycerine secretly in his plant. The authorities are not notified because of the obvious fire hazards entailed. Just how he intends disposing of his product commercially without letting anyone know he makes the stuff is not explained. Perhaps that was the secret.

For love interest, we have the daughter of the big "soup" and cracker man and the son of the city's fire department. They meet when the girl, indulging her passion for fast auto driving, races with a hook and ladder truck piloted by the boy. He takes a fall off the truck to avoid sideswiping the lady's car. In the hospital, while his broken leg is mending, true love is born.

The girl's father sees in their friendship an opportunity to cover his manufacture of nitro. He has the kid appointed fire inspector for

## Opinions on Pictures

the district. They say love is blind, so the lad is not expected to see what is going on.

But the gallant young smoke-eater is of Horatio Alger stuff. Regardless of consequences, he decides to spill the beans about the soup. The girl refuses to believe her father's villainy and starts out to investigate. She is locked in the storeroom with the explosives just as fire breaks out below.

It might be mentioned that the fire was extremely generous to the plot construction. Although the blaze started in the room beneath the place in which the nitro is stored, the flames considerately burned the lower floor and adjoining buildings first. The boy is thereby allowed to effect a last minute rescue of his sweetheart.

Nick Stuart plays the fireman's child who arrives in the nick of time. Somehow or other he manages to be ingratiating in the role. The rest of the cast are capable enough.

The fire sequences are thrillingly handled and guaranteed to bring the kids to their feet in excitement. And, after all, that was the idea behind the making of "The Fourth Alarm."

*Strong musicals and comedies needed here.*

Produced by Standard. Distributed by W. Ray Joy Johnston. Directed by Philip H. Whitman. Story by Scott Littleton. Edited by Carl Himm. Photographed by Herbert Kirkpatrick. Release date, Oct. 25.

THE CAST

The Boy..... Nick Stuart
The Girl..... Ann Christy
The Father..... Tom Santschi
Firemen..Harry Howen, Ralph Lewis, Jack Richardson

## The Love Trader

*(Pacific Pictures—Tiffany)*

***Weak***

*(Reviewed by Don Ashbaugh)*

"THE Love Trader" can be placed in no certain class of motion picture. It can't have much draw as a program picture because of the tragic ending. It can't be used as an attraction for the artistic and sophisticated public which does not mind an unhappy ending because it is not done cleverly enough. The theme and some of the acting, however, is too good to be dismissed entirely as trash.

The story is of a South Sea island. The scenery is really beautiful, but the natives too frequently bear the Hollywood stamp. Into the harbor comes a ship from New England carrying a hard, narrow-minded captain, played by Henry Walthall, and his starved and lovely wife, portrayed by Leatrice Joy.

The wife gazes wistfully on the lovely island, feels the spell of its music and flowers, but to her husband it is all wicked and indecent. Her meeting with Tonia, the halfbreed, in the person of Roland Drew, brings matters to a psychological climax.

When Capt. Adams is decoyed away by Tonia on the track of pearls, his wife attends an island fete and further succumbs to the South Sea spell. As the ship sails away at the end of the picture she is still gazing longingly at the island where love and happiness might make her happy for a day, but only a day. New Bedford looks unbearable so she jumps overboard and leaves the audience wondering why and where she went.

Walthall is good as the captain and Drew gives a rather unusual portrayal of the halfbreed. Miss Joy proves that she has been studying for the talkers, but her efforts to be careful in her intonations slow up her impersonation. Her blonde hair is not becoming.

"The Love Trader" is a rather irritating picture, for it should somehow have been good and isn't.

The best place for this talker is on a double bill in a grind house.

*Use strong name shorts with this picture as it needs lots of support.*

Produced by Joseph Henebery and Harold Shumate for Pacific Pictures. Distributed by Tiffany. Directed by Joseph Henabery. Original story, adaptation and dialogue by Harold Shumate. Photographed by Ernest Miller and Tiny Goodfriend. Length, 5,700 feet. Running time, 64 minutes. Release date, Oct. 9.

THE CAST

Martha Adams..... Leatrice Joy
Tonia..... Roland Drew
Nelson..... Chester Conklin
Capt. Adams..... Henry B. Walthall
Luane..... Barbara Bedford
Capt. Morton..... Noah Beery
John..... Clarence Burton
Benson..... William Welsh

## Min and Bill

*(M-G-M)*

***Strong Drama and Comedy***

*(Reviewed by Bill Crouch)*

ANY picture featuring Marie Dressler and Wallace Beery will be box-office. But why M-G-M or any one else would dare to take a tragic story like "Dark Star" for this combination of fun-makers as their first teaming picture is beyond comprehension. That they did dare to do it, and that it is a fine picture, is a tribute to somebody's courage.

Good for adult trade in the popular priced week-run houses and okay for the split-week spots. Not a picture for adolescents, but adults will find it to their liking.

"Dark Star," which may be final title for "Min and Bill," is the story of the love of a rough waterfront divekeeper (Miss Dressler) for the little waif that is left at her place by her mother, a prostitute. The sacrifices she makes to keep the girl in ignorance of her origin make up the serious side of the story. This doesn't sound like a Dressler-Beery vehicle, but that's what it is, nevertheless.

Dorothy Jordan is the girl who, under Marie's care, grows up and is educated without knowing who her real mother is. Donald Dillaway, a rich youth who knows of Miss Jordan's parentage, marries her regardless. This situation, while rather trite, is done convincingly and doesn't mar the picture.

George Hill has directed the talker in an understanding manner and the picture moves fast and carries the story in a forceful manner.

Miss Dressler's transitions from comedy to serious drama are remarkable and stamp her as a versatile artist—more so than her most ardent fans imagined. Beery is her boarder and between them they create a lot of laughs amid the serious situations. Dorothy Jordan is splendid as the daughter and Marjorie Rambeau does a marvelous characterization as the prostitute.

A runaway motorboat provides a world of thrills, and a hand-to-hand battle between Beery and Miss Dressler is packed with laughs.

The picture can't miss on the names alone, and it won't disappoint the comedy fans even if they don't care for the more serious moments, for it has plenty of laughs.

It is Miss Dressler's picture.

*Musical shorts and cartoons will go well here.*

Produced and distributed by Metro-Goldwyn-Mayer. Directed by George Hill. Story from novel, "Dark Star," by Lorna Moon. Adaptation and dialogue by Frances Marion and Marion Jackson. Photographed by Harold Wemstrom. Edited by Basil Wrangell. Footage, about 6,200 feet. Running time, about 69 minutes. Release date not set.

THE CAST

Min..... Marie Dressler
Bill..... Wallace Beery
Nancy..... Dorothy Jordan
Ella..... Marjorie Rambeau
Dick..... Donald Dillaway
Groot..... DeWitt Jennings
Alec..... Russell Hopton
Mr. Southard..... Frank McGlynn
Mrs. Southard..... Gretta Gould

# Milwaukee Gets Picture Madison Censors Banned

Milwaukee—"Mysteries of Birth," which was disapproved by censors at Madison, is playing the Davidson here. Booked for the Parkway at Madison, the film was disapproved by the committee on the ground that it is clinical, that it is not entertainment and that it is not suitable for mixed audiences.

The picture was shown the week prior to its opening to more than 300 representative Milwaukeeans, who were asked their opinions concerning its showing. The verdict was to the effect that it should be shown to all men and women. Boys and girls under 16, however, are barred.

The two diverse decisions concerning the picture and its merits for the theatre provide an interesting example in human behavior. Madison is only 80 miles from Milwaukee, although its population is only 50,500 as against 600,000 for Milwaukee. The results of this comparison would seem to indicate that the censors in the smaller cities are inclined to be more prudish than those in the larger.

# Broadcasts Sound Films Over Radio

Madison, Wis.—Somewhat of an innovation in theatre advertising was staged recently by John Scharnberg, manager of the RKO Orpheum, when he arranged for the broadcasting of the theatre program for the coming week over station WISJ in this city.

First the sound portion of the picture, "Eyes of the World," was broadcast from the auditorium of the theatre and relayed by remote control to the radio station transmitters. After the photoplay, short subjects, including the news, comedy and cartoon, were broadcast.

The stunt went over big and created a desire in many of the listeners to see the picture, the sound sequence of which they heard broadcast over the radio.

# RCA Dismantling Gramercy Studio

RCA Photophone probably has sung its swan song as studio operator in New York with virtual dismantling of the Gramercy studio. Most of the fixtures and scenery already have been disposed of.

Before it could be reopened as a studio the studio would have to install sprinkling systems and fire escapes. As one official put it, the plant is "all ready to put in the horses." He added that if RKO plans to produce in the East, production probably would be "in the street."

# Bluenoses Turn Pale as Shoe Fits

Austin, Tex.—The picture show managers were arrested and, after the authorities had failed to get a single conviction in eight cases in the city courts, certain interested persons went before Judge Hamilton, the district judge, and asked him to charge the grand jury to indict the motion picture exhibitors in his district.

The judge read the statutes and replied that he would have to charge the grand jury to enforce the laws against every business mentioned in Article 286, and that he would not select any particular misdemeanor apart from the others and ask an indictment on same.

## *Flynn Writing Dialogue For His Big Silent Hit*

Hollywood—Several years ago Emmett Flynn made screen history with "A Connecticut Yankee," in which Harry Meyers played the title role. Today he is collaborating with Hayden Talbot and Harlan Thompson on dialogue for the talker version which will star Will Rogers.

## *Fanchon & Marco Shows For Cincinnati Hinted*

Cincinnati—Whether Fanchon & Marco shows will be routed into this RKO stronghold is a subject of speculation here following visit of Bert Adler, New York representative of the presentation firm. Adler declined comment on the object of his visit.

## *Pola Sues for Divorce*

Paris—Pola Negri has not been reconciled with her prince husband, and has renewed the divorce action dropped last year when difficulties were regarded as settled.

## *"U" Buys Play*

"On the Up and Up," New York stage play, has been acquired by Universal, The firm now has nine stage plays on its new season schedule and is negotiating for three more.

## *Young Reopens at Canton*

Canton, O.—Max Young has re-opened the McKinley, closed during summer months.

## *Tourney New Manager*

Cleveland—P. R. Tourney is now managing the Windameer, formerly managed by Si Silverman.

## *Another for Omaha Chain*

Omaha—Popular Amusement Co. has added the Winn to its chain of local neighborhood houses.

## *Avery at St. Louis*

St. Louis—Roy Avery is new Tiffany manager here, C. A. Gibbs of Charlotte, has succeeded Avery at Oklahoma City.

## *A Specimen*

**Melcher, Ia.—This town has a man who has never seen a motion picture show. He is aged 50 and is named George Arthur Fletcher, produce merchant. He says that he was taught not to go to film theatres and that he has abstained along with the use of tobacco or intoxicants. He has never hunted or fished or learned to swim. "What I know about a movie is only what my boys tell me and what I see as I go by the theatres," he said. He would substitute the church for the film theatre, he said.**

# Gambling Layout Hits Front Page

Tampa, Fla.—Paul Short got a lot of front page publicity for the Tampa through the display, in the lobby of the theatre, of a real gambling lay-out. The lobby of the Tampa is exceptionally large and each week Paul arranges an elaborate display of some kind to boost his coming attractions. This week, as a teaser for the next week's showing of "Monte Carlo," he had a handsome gambling outfit, consisting of a roulette table, lottery wheel and "crap" table, with attendants in' everything, on display in the lobby. Patrons were permitted to try their luck and if they made three straight winners they received a pair of passes.

Everything went fine until the editor of the *Tribune* came out with an editorial calling attention to the fact that the State law provided that the mere possession of gambling paraphernalia was prima facie evidence of gambling and that the outfit could be seized by any officer. The evidence was removed pronto, but the story broke on the front pages and everybody knows about the coming of "Monte Carlo" now.

## *Ruby Joins Columbia*

Cleveland—Oscar Ruby, who recently resigned as local Pathe branch manager, has been appointed city salesman for Columbia. Lew Thompson, who formerly covered the city for Columbia, has resigned.

## *Ellman at Milwaukee*

Milwaukee—Lou Ellman, formerly Des Moines manager, now is managing the Milwaukee Pathe branch. Nate Sandler, former salesman, has succeeded to the Des Moines post.

## *Ames and Dunn Cast*

Hollywood—Robert Ames and Josephine Dunn have been cast in Columbia's "Madonna of the Streets," based on W. B. Maxwell's novel, "The Ragged Messenger." Evelyn Brent is featured in the production, which is to be directed by John Robertson.

## *Buys Para. Lineup*

Cleveland—M. B. Horowitz, general manager of the Washington Circuit, has purchased the entire 1930-31 Paramount product.

# RKO Dropping Woods Theatre

Chicago—Realignment of RKO in the local situation will result in darkening of the Woods, Loop Shubert house. The last picture to play the house will be "East Is West." If the booking is okehed, "Hell's Angels" will play the theatre as a result of refusal of Publix to alter the United Artists' stage to accommodate the air picture. The Shuberts are understood to be willing to make any alterations necessary for the "Hell's Angels" showing.

## *Bandits Get $1,926 at Philly Stanton*

Philadelphia—Three armed bandits invaded the manager's office of the Stanton and at the point of a revolver took $1,926 of the day's receipts. An hour later, two of the men were arrested at downtown hotels and the money recovered.

## *C. A. Leonard on Coast*

San Francisco—C. A. Leonard, from Chicago, heads a newly organized RKO publicity department to embrace the Golden Gate and the Orpheum houses here and in Oakland. He has been associated with the Publix Loop theatres in Chicago.

## *Columbia Completes Cast*

Hollywood—With the signing of Rodney McLennen and Wilson Benge, Columbia has completing the casting of "Charley's Aunt," which is being directed by Al Christie. Charles Ruggles and June Collyer are featured.

## *1,000 Wired in Germany*

Berlin—With 124 located in Berlin and suburbs, Germany now has nearly 1,000 houses wired for sound. Klangfilm and Tobis machines predominate.

## *Realife in Providence*

Providence—Reelife, new M-G-M large screen device, soon is to be introduced at Loew's State Theatre, according to an announcement.

## *Leonard in Frisco*

San Francisco—C. A. Leonard, formerly with B. & K. theatres in Chicago, will have charge of the publicity and advertising in the RKO Orpheum houses of the San Francisco division.

## *Bolling Plans Theatre*

Norton, Va.—R. H. Bolling is to build a theatre on Park avenue and plans are being drawn now by Architects Kearfott and Arnold of Bristol, Va.

## *"U" Signs Comedy Team*

Hollywood—Bert Roach and Raymond Hattan are to be featured in "Pineapples," Universal short to be directed by William Nigh.

THE
## Projectionists' Round Table
*By John F. Rider*

(*Continued from page 58*)

the two circuits are directly joined. Such is not the case with the unit shown in Figure 69.

The primary and secondary circuits are coupled by means of the magnetic flux, but they are separate entities. There is no direct metallic link between A and B in Figure 69, but there is a direct metallic link between A and B in Figures 70A and 70B. This is important and its effects shall be shown later.

### Number of Windings in Transformer

We shall refrain from entering upon the more detailed items related to the operation of transformers and their characteristics until we have completed the elementary details. Supplementary to the induction phenomenon and the

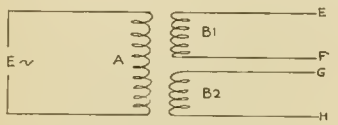


FIG. 71

turn ratio items is another related to the number of windings which may constitute a transformer. The elementary transformer makes use of but two windings; the primary and the secondary. This number is by no means the limit. Neither is it imperative that a transformer be a step-down, step-up or a unity transfer device. All three may be combined into one unit or any two of these three may be arranged in one device.

Suppose that we consider the original transformer shown in Figure 69. The number of turns in A is 100 and in B is 100. This transformer has a turn ratio of one and the output voltage is theoretically equal to the input voltage. Suppose that we cut coil B into two so that we have two windings of 50 turns each as in Figure 71, so that the complete coil B now consists of two separate coils B1 and B2. Each of these coils has 50 turns and is so located that all of the flux lines around coil A

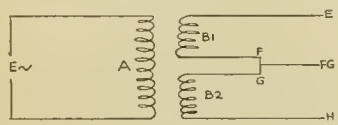


FIG. 72

cut the secondary coils. Then we have two windings which will supply 50 volts output each.

Hence, this transformer consists of three windings, two of which are secondary windings. Since the output voltages are less than the input voltage this transformer is a step-down unit. By means of a simple connection we can combine the secondary windings so that the output voltage is again equal to 100 volts. This is possible, despite the fact that the two windings are entirely separate.

If we join leads F and G and bring out a common lead as in Figure 72, we have an output winding which will supply either 50 volts or 100 volts. This winding is known as a split winding or centre tapped winding. Each half supplies a voltage equal to one half of the combined voltages. Thus, the voltage from B1 across EFG is 50 volts in this instance and the voltage from B2 across FGH is 50 volts. The voltage across B1B2 or between the terminals E and H is the sum of the voltages across B1 and B2 or 100 volts.

This does not mean that it is possible to haphazardly connect windings so as to increase the output voltage to fulfil some requirement. Other actions and controlling agents present in the operation of a transformer must be taken into account. These will be discussed in time.

The arrangement shown is not necessarily the maximum number of windings which may be found in a transformer. We stated that a single unit may be arranged to increase and decrease voltage. This means one secondary winding which has more turns than the primary and another secondary winding which has fewer turns than the primary. The former will boost the voltage and the latter will decrease the voltage. Such transformers are actually used in practice and form the nucleus of the rectified power supply systems employed in connection with innumerable talking picture amplifying installations.

More data about transformers in Lesson 22.

## *Nolan Back in Cleveland*

Cleveland—Frank Nolan has returned to manage the Terminal, Superior Ave. For the past several years Nolan has been devoting his time to managing the Orpheum, Canton. He is retaining his interest in the Canton house, but is devoting his time exclusively to the Terminal.

## *Barry Transferred*

Lakeland, Fla.—Arthur P. Barry was appointed manager of the Polk, one of the Publix houses here, this week. He was transferred from Hendersonville, N. C. Former Manager Swanson has been transferred to Miami, Fla.

## *To Open Stockton House*

San Francisco—Dedication of the $450,000 Fox-California Theatre in Stockton has been set for Tuesday, Oct. 14. Theatre officials say they are expecting a first day's attendance of 50,000.

## *New Virginia Company*

Danville, Va.—The Henry Theatre Corp. has been chartered here with a maximum capital stock of $25,000 authorized. The company will operate a general amusement business. The officers are John F. Pryor, president; Mrs. J. C. Hester, vice-president; J. C. Hester, secretary-treasurer.

## *Midway Installs RCA*

McMechen, W. Va.—The Midway operated by Louis Menches and J. Kiapes, who also have houses in Bellaire and Bridgeport, has contracted for installation of RCA Photophone.

## *Gets RKO Sign Post*

Cincinnati—Mat Bialkowski, formerly with Arkay Sign Studio of Cleveland, now heads the local RKO sign and poster department.

## *Alhambra Changes Policy*

Cleveland—Loew's Alhambra, Euclid Ave. and East 105th St., has changed its policy from four to changes a week.

## *Moran Reopens Keystone*

Cleveland—Following the closing of the Keystone theatre by its lessees, the Kellar brothers, the house was opened last Saturday by the owner, M. E. Moran.

## *Abrams Continues with Silents*

Canton, O.—A. H. Abrams has reopened his Mozart, closed all summer. He is operating the house silent.

# *Short Subjects*

## The Spell of the Circus
(*Universal Serial*)
***Starts Well***

THE first three episodes give promise of a real box-office bet in this serial, which will appeal to grownups as well as kids. The initial episode is "A Menacing Monster" and is climaxed by the runaway of a mad elephant. "Tinsel and Tears" is the second chapter and it, too, is filled with action. The story is of the love of two circus performers. The owner of the show has something on the girl and tries to break up the romance. The youth is heir to a fortune and the circus owner forces the girl to renounce her love for her sweetheart. Episodes run around 26 minutes each.

*Fine for audiences liking serials.*

## Pups Is Pups
(*Our Gang—M-G-M*)
***Peach***

LOTS of new kids in the Gang these days, but their childish charm persists in outliving the new faces. This Roach comedy ends 'way up near the top of the heap in entertainment and sheer cleverness. Pretty much the entire two-reeler is built around little Wheezer and the five pups he rules via a small bell which calls them to him any time the Wheezer inclination would have it that way. But Wheezer loses the bell, also the pups, who get dizzy trying to obey the dictates of locomotive whistles, church bells, and whatnot. The gang eventually goes in for a pet show and succeeds, as usual, in breaking up the proceedings with their varied assortment of live stock. Directed by Robert McGowan with great charm and appeal. Running time, 19 minutes.

*Advertise this. It rates this consideration as an added attraction.*

## French Fried
(*Educational—Terrytoon*)
***Good***

THIS cartoon indicates a trend that we believe will raise the audience appeal of animated drawings by the inclusion of two men among the actors. The picturization of humans by the cartoonist's pen, instead of the repetitious use of animals of known and unknown nature, will give the artists greater scope and allow them to inject real ideas into the shorts. Running time, 6 minutes.

*Fine anywhere.*

## Monkey Melodies
(*Silly Symphony—Columbia*)
***Foolishly Clever***

EVERYTHING else, it seems, has had its cartoon day. Now it's the monkeys. Walt Disney has fairly outdone himself in the assortment of ridiculous postures and gyrations through which he puts his pen-and-ink characters. Cartoons are diverting when they get foolishly clever. Which is exactly what the producer has done with "Monkey Melodies." Running time, 8 minutes.

*Fine to lighten heavy feature.*

## Seeing-Off Service
(*Vitaphone Variety No. 1066*)
***Fairly Good***

THE title is based on a business organization which supplies staffs to give clients a gorgeous "bon voyage" send-off in order to impress the friends of the travelers. The idea didn't pack many possibilities, but this short clicks a number of laughs and will amuse generally.

*Okay with any bill.*

# Price War Raging In the Northwest

Seattle—After just a few weeks of "new fall and winter prices" that brought the matinee tax up to 50 cents at his Blue Mouse and Music Box, John Hamrick has felt the press of competition and again reduced his matinee scale to meet the "summer rates" still in effect at Fox West Coast, Paramount Publix, and Radio-Keith-Orpheum local theatres. Hereafter, admission rates from 11 A. M. until 1 P. M. daily will continue at 25 cents, but matinees from 1 P. M. until 6 P. M. will be 35 cents instead of 50 cents, every day except Saturday and Sunday. Night prices of 50 cents remain unchanged.

A more drastic move was also made by Hamrick at his Music Box, Portland. There he will establish a scale of 25 cents from 11 A. M. until 6 P. M., and then will charge only 40 cents for night admission. This is believed to be the lowest general admission charge at a first run house in a key city of the Pacific Northwest territory since the advent of the sound pictures.

## *Thomas Daley Gets New Assignment at Toronto*

Toronto—After a sojourn of only a couple of weeks as manager of the Imperial, Thomas Daley has been promoted to the post of advertising and publicity manager for the Imperial, Tivoli and Uptown theatres, the office being at headquarters. For years Daley was at the Tivoli and was moved to the Imperial when vaudeville was dropped and stage presentations took its place there. Howard Knevels, formerly of Hamilton, Ontario, has been appointed manager of the Imperial, while Robert Knevels, his brother, has succeeded Nelson Shea as manager of the Uptown theatre. Fred Schaeffer, former manager of the Imperial, has gone to New York City.

## *General Theatres Corp. Merges 2 Salem Houses*

Salem, Ore.—Salem's two largest houses, the Fox Elsinore and the Capitol, have been merged and are being operated as the General Theatres Corp.

Eight names are on the list of new owners, including J. G. Heltzel, Hazel Gearhart and Walter Fuhrer as officers and the following board of directors: Harry Hawkins, T. A. Roberts, Frank Spears, William S. Walton and Frank Bligh.

Reduction in operating costs is given as the main reason for the merger. General Theatres may operate the house itself or lease it to a chain.

## *Manta, Barlow Touring*

Goshen, Ind.—Alexander Manta, district manager of Warner Brothers Theatres, Inc. of Indiana, and L. C. Barlow, press representative, both of Chicago, were here recently for a conference with Maurice Hankinson, manager of the Jefferson. They left here for Elkhart, where a meeting was held for the business managers of both Elkhart and this city.

## *Clever Chinese*

**Hollywood — Chinese actors are plenty literal-minded. And, if you don't believe it, ask Monta Bell, who instructed two Chinks, during filming of "East is West," to chase one another down a long pier. The scene was swell, with plenty of action—until both reached the end of the dock, when they jumped in and began swimming toward Hawaii.**

# Maryland Foes of Daylight Saving Ask Legal Ban

Baltimore—Legal ban on daylight saving time, similar to the law existing in Minnesota, will be sought at the next session of the legislature, according to Frank W. Lawson, executive secretary of the Standard Time League. The proposed bill will make it punishable by fine to display any but standard time in the state.

This will be done regardless of the outcome of the referendum on daylight saving which will be voted on by the people of Baltimore at the general election, Nov. 4.

Lawson believes that this bill could be passed without much trouble with the county representatives aiding those of the city delegation who oppose the changing of time in summer. It is remembered that the so-called "voluntary" daylight saving time was not effective in the counties of Maryland and was not liked by the farmers.

## *Miss Epstein Engaged*

Cleveland—Miss Ethel Epstein, Fox office manager, has announced her engagement to Edwin R. Bergman.

## *RKO Dropping Plans For 2nd Albany House*

Albany—RKO will not erect its proposed $3,000,000 theatre here, but will improve and enlarge the Grand, it is reported. Some time ago RKO bought a plot of land and razed the houses on it preparatory to the erection of a theatre, but all work has now stopped.

# CLASSIFIED ADS

### Ticket Machines

WILL PAY CASH for used Ticket Machines. Automatic "GOLD SEAL" or SIMPLEX MODELS PREFERRED. Forward information giving size of machine, serial number, motor current and condition. MIDWEST TICKET & SUPPLY COMPANY, Inc., 910 South Michigan Avenue, Chicago, Illinois.

### For Rent

THEATRE completely equipped with Talkies. Seating 280 people, drawing from territory of 2500. Rent Reasonable. H. S. Tuthill, Secretary, Marlboro, N. Y.

### For Sale

ENTIRE EQUIPMENT—Pacent Reproducer, chairs upholstered, Strong Lamphouses. Whole or part. Family Theatre Corp., St. Marys, Penna.

### Wanted

WANTED to buy used cutawl macbine. Coleman Theatre, Miami, Oklahoma

### Equipment

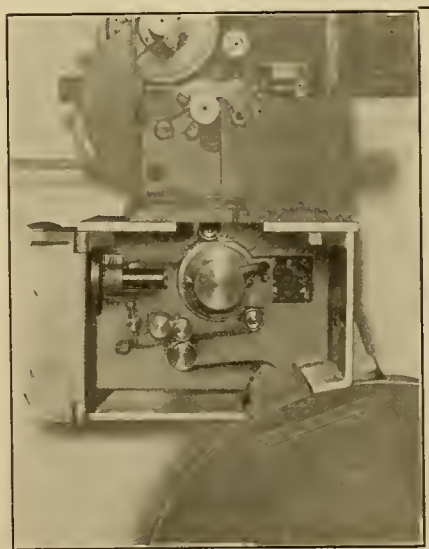
300 USED veneer opera chairs. Lake Theatre, Celina, Ohio.

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### Situation Wanted

EXPERIENCED SOUND PROJECTIONIST desires position, Massachusetts, Non-Union. Box 691, Motion Picture News, 729 Seventh Avenue, New York.

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# Film Business' Yes-Man System Reaches Italy

Chicago—Like a producer and his yes-men is the graphic description of Mussolini given by Eric Von Stroheim returning to California from Europe. The Italian dictator's picture is on every postcard in Italy, he said, emphasizing that Mussolini is doing great things for Italy.

Joseph Eric Von Stroheim, 7, returned from Europe a true Californian. "Europe's all right," was his verdict, "but Los Angeles is prettier. And, say, Rome has sure got a bum fire department."

The last observation should have something of the qualifications of authority, for Joseph is an honorary battalion chief of the Los Angeles fire department.

"We didn't see any good Wild West shows in Europe, either," remarked Joseph, sadly. "I like Wild West shows a lot better than the kind my dad makes. I like Tom Mix's shows best. When I'm big I'm going to make shows like that."

# Name Draws Go Into Chi Palace To Buck B.&K.

Chicago—A three-months' program of name draws for the Palace has been completed by RKO here. Led off by Olsen & Johnson, the list will offer on successive weeks Ruth Etting, Irene Bordoni, Watson Sisters, Dave Apollon, Moran & Mack, Gus Van of Van & Schenck, Four Marx Brothers, Tom Patricola, Jack Pearl, Rae Samuels with Babe Egan and the Redheads, and Weaver Brothers and Elviry.

The new name program follows RKO's withdrawal of vaudeville from the State-Lake, which became a straight picture house this week, and is in answer to B. & K.'s offerings of picture celebrities and other "names." B. & K.'s recent names included Lillian Roth, Jack Oakie and Mitzi Green at the Chicago. Current at the Oriental, and playing to big business, are Hack Wilson, Ki Ki Cuyler, Gabby Hartnett and Cliff Heathcote, of the Chicago National League baseball team.

The Palace will continue to play pictures in addition to its vaudeville line-up.

## *Hire a Hall*

**Chicago—Billy Weinshenker, local Sono Art-World Wide representative, is in a dilemma. The company's new picture, "Reno," after screenings for the Loop bookers, was found to be too hot for B. & K., not hot enough for Dick Beck's Castle, and RKO was unable to handle it because it loses the Woods this month, and its two remaining Loop houses are crowded with bookings in consequence. It looks like the Monroe or Orpheum, the only other Loop spots, might get a break with a good first-run picture as a result.**

**Weinshenker reports capacity business arrived with the release of "The Big Fight" this week.**

# Africa Speaks to Some; Skeptics Deaf to Claims

Chicago—Controversy in the public prints here over whether or not certain sequences of "Africa Speaks" (Col.) are the "McCoy" or just one of those things is being hugely enjoyed by the distributors and the State-Lake theatre management.

Letters from "Constant Reader," "Civic Virtue" and "Public Opinion" attacking the picture's authenticity find their way into the newspapers' forums, and are promptly and vigorously answered by "Lover of Outdoors," "Motion Picture Fan" and "Romanticist," all of whom are equally sure no producer would attempt to dupe the public, or that the entertainment merits of the picture are its justification. The controversy may scatter a few clouds of doubt about the picture, but through them shines the big red sun of free advertising. The smart alecks, reading it, are impelled to pay an admission and decide for themselves whether or not everything is on the up and up.

The same controversy is carried on by word of mouth, and its benefits have certainly been noticeable in this town. RKO booked the picture here, and after it had done two, near-record weeks at the Woods, transferred it to the larger State-Lake, to accommodate the overflow. Incidentally, only one reviewer—Carol Frink of the Herald-Examiner—entertained any doubt of the picture's authenticity after viewing it at a very impressive formal preview staged by RKO. Miss Frink, likewise, was the sole local guesser to question the good intentions of the producers of "Ingagi."

# Double Features Receive Sanction Of Distributors

Chicago—Distributors here have bowed to the major objection of independent theatre owners in striking out the clause regulating double featuring which was incorporated in the new plan of release and protection for this territory. Double featuring, relegated to the eighth week of general release in the plan, will again be permitted in the first week of general release, as a result of the Film Board's action. Motion Picture News stated last week that this action was a certainty.

The exchange managers' committee which authored the plan will convene again in the near future to list all downstate key centers and devise a protection schedule for each. The plan, as it now stands, considers only so-called "Publix towns." Others, equal in importance, were ignored. On completion of this addition to the plan, and possible other concessions to the independents, the plan will be re-submitted to distributors and exhibitors here.

### Allied Not Interested

Allied Theatre Owners of Illinois, apprised of exchanges' action in discarding the double featuring clause, showed little interest. At a recent meeting of the organization there was talk of testing the legality of protection itself in Illinois. Whether or not an actual move to bring the matter to court had been made by the independents could not be learned.

Publix itself will employ double features in its smaller theatres here in the near future, it was learned this week. Essaness Theatres, in which Publix holds a substantial interest, have already inaugurated double feature programs at the Center, one of the larger houses of the string.

## *"U" to Make Talker Tests At Chicago Radio Show*

Chicago—Universal will sponsor a talker test at the ninth annual Chicago Radio Show at the Coliseum, October 20-26. Universal, cooperating with the show and the Tone-o-Graph Co., will provide screen and voice tests for career-ambitious Chicagoans. The resultant tests, Universal promises, will be viewed by the company's directors in Hollywood, who are interested in new talker personalities.

# Did the Prince Kiss Mary? She Can't Remember

Chicago—Mary McCormic, Chicago Civic Opera singer, and the challenger of Pola Negri for the affections of Prince Serge Mdivani, cried "Grand!" when apprised of Pola's new suit for divorce, filed recently in Paris.

Mary, however, refused to make any announcement concerning the significance the event might hold for herself.

"They might," she smiled, "decide on another reconciliation. They did once before, you know."

Prince Mdivani escorted Mary from Paris to Cherbourg when she left Europe two weeks ago, the singer related.

"Did he kiss me good-bye? I can't remember. Don't let's be yokels about these things. So many men have kissed me."

Then Mary related how she met the prince. It was five years ago in the Oklahoma oil fields. She was so overwhelmed to see a prince working that, when she met him again on an Atlantic liner, she was somewhat susceptible, she admitted.

"Do I still love him? Maybe. Anyhow, I saw him first."

# Chi Scandal Rag To Give Inside On Studio Life

Chicago—Nash & Ahearn, Chicago law firm noted largely as counsel for this city's more notorious hoodlums in their infrequent contacts with the local courts, are to be attorneys for a new motion picture scandal sheet, in process of creation here. The publication will devote itself to the more lurid aspects of the studio and personal life of motion picture people, and will use names and photographs whenever obtainable. The rag will be published in Chicago. A prominent figure in local labor circles has invested $50,000 in the enterprise, according to a reliable source.

# Chicago Off $2 De Luxe Theatre

Chicago—The Punch & Judy switched to grind policy this week and made its second price cut since opening. Performances are now continuous from 1 P. M. to 11 P. M., with a top general admission of 75 cents afternoons and $1 evenings. Reserved seats in the smoking loge only go for $1, afternoons, and $2 evenings.

This swanky little house opened with reserved seat sale only and a $2.50 top for two shows daily. A third performance was added shortly after opening, and the top was cut to $2. All of which would appear to bear out what the pessimists have been saying about Chicagoans and $2 admissions to picture theatres.

## *Wabash Ave.—South*

CHICAGO.

LESTER F. MARTIN, secretary-treasurer of the Allied Theatres Association of Iowa, in town to talk shop with Aaron Saperstein.

* * *

Frank Rubels, formerly publicity man for Fox Chicago theatres, has quit that post and acquired the mid-west distribution rights for "Her Unborn Child."

* * *

John Rogers, formerly an RKO theatre manager at Tacoma, is managing the Englewood.

* * *

Milton Cohen and Jack St. Clair have resigned as country salesmen for Universal.

* * *

The Center started double-featuring this week. The policy will be continued even though it improves business only modestly.

* * *

Ethics committee of the Film Board met Friday to give a verbal spanking to transgressing salesmen.

* * *

The Fashion runs a trailer requesting patrons to refrain from chewing tobacco until they get out on the street.

* * *

Henry Goldberg reopened the New Lincoln after installation of sound.

* * *

Adolph Zukor in town during the week. Paid a visit to J. O. Kent and the new Paramount exchange building during the stop-over.

* * *

Warner's Orpheum will reopen this week, thoroughly renovated.

* * *

Ken Belina, formerly manager of the RKO Englewood, is slated to manage a northern Wisconsin house for a different circuit in the near future—unless this premature announcement spoils it.

* * *

Charlie Steele, Tiffany comptroller, here to negotiate for new quarters for the local exchange.

* * *

Harry Graham, formerly of Pathe, now on country territory for Universal.

* * *

Carl Harthill and Bennie Edelman, Tiffany country salesmen, replaced by two Pacific Coast Henrys—Kopald and Pendleton—which leaves Sam, the porter, the only Ellman holdover.

* * *

Will Hays spotted in political and newspaper offices here during the week.

* * *

On October 10 the Chicago office of National Screen broke its old record for daily output by more than 2,000 feet of trailers.

* * *

Every time a match is struck on Film Row a fire alarm sounds; that's why, when a waste basket caught on fire last week, two battalions lined up in front of the Universal building in the ensuing five minutes.

* * *

Dave Rice is now managing the Elston for Louis Brecka.

* * *

Clyde Elliott, who, incidentally, is a pal of Herb Woolsey's, will re-open the New Evanston in another week or so.

* * *

Charlie Carpenter operates two theatres in East Moline, is mayor of the city, and district commander of the American Legion there. Can't somebody think up something to keep this guy busy?

* * *

Hal Opperman, who formerly ran the Crescent and Bond theatres at Pontiac, has taken over the Apollo at Princeton. The house will be opened on the completion of an extensive remodelling program.

* * *

Morrie Salkin reopened the Adams with "Lawful Larceny" this week.

* * *

Phil Rorer, owner of the Dixon, in town complaining about the closing of the golf season, and wondering what he'll do for fun this winter. He might ask a Norseman what they do when the fishing spots freeze over.

* * *

It took forty prints of a 61-foot trailer for Fox Midwesco to apologize to its disappointed customers for running out of copies of the current issue of Screen Mirror mag, the sheet put out by Fox West Coast. The gist of the trailer was, "Keep your change in your fist; we'll have a new supply soon."

* * *

Phil Cudia, who describes himself as a former Hollywood director, stages amateur plays as a part of the regular performances at small city theatres. The talent is recruited from local residents and he films the entertainment while it is being enacted on the stage of the theatre. A lecture on technique, make-up, acting and direction accompanies the program, and everything is done without charge to the principals or theatre. Cudia cashes in by selling the prints to the local theatre. Screening of them is said to account for tremendous draws in the provinces where the stunt has been staged.

* * *

Saul Goldman running around on October 13 with a collection of nifty birthday presents.

* * *

Louis Machat opened his Punch & Judy to several hundred members of the Junior Citizens' Club, a civic high school students' organization sponsored by the Chicago Historical Society, last Saturday morning, at a special screening of "Abraham Lincoln" (U. A.).

* * *

Warner's Symphony started vaude-film policy last Sunday. Five acts in addition to the screen feature are being used.

KANE.

## *Swank*

**Chicago—An order for a trailer from a Mt. Sterling, Ky., theatre, received by a local firm was accompanied by the following copy:**

**"This beautiful theatre in which you take so much pride is your house of entertainment. Spitting tobacco juice on the floor will not be tolerated. Scrape your boots before entering. —The Management."**

# No Studio Pass, No Knockdown To Speakeasies

Chicago—West Coast studio heads have issued instructions to exchange managers here to stop writing letters of introduction for west bound relatives and friends who want to look in on the studios and lots. The practice had grown to the proportions of a nuisance when the studio officials broke down.

Most managers accepted the admonition graciously, but a few, of more sensitive natures, threatened to retaliate by refusing to act as guide to local speakeasies when parched studio guys stop off here.

## Publix Buys Ottumwa Houses; Other Changes

Des Moines—Publix has gone into Ottumwa with the purchase of the Empire and the Square from J. Brown.

Several other Iowa houses have recorded change of ownership with the first of October. The Crest at Audubon has gone from D. E. Johnson to J. D. Spoon. Harry Simpson, who has had the Garden at Sigourney for the past five years, has sold to Meredith & Smith. Art Meredith, a new man in the theatre business, will have the management of the Garden.

Earl E. Clef, formerly acting as operator at Milton, has bought the theatre at Redfield, formerly owned by Bill Curtis, and will have the management.

## Potato Matinee

Sidney, O.—To aid the Shelby County Memorial Hospital, Harry Lee Moller, manager of Warner's Ohio, staged a special matinee for children for which the admission consisted of five potatoes. A substantial load of tubers was delivered to the hospital.

## Beckrich Now at Cleveland

Cleveland—Al Beckrich, formerly with RKO as manager of theatres in New York and Brooklyn, is now managing the Hippodrome. He succeeds Allen Glenn.

## Realism!

**Hollywood—Clara Bow's next talker will be called "No Limit" and has the red-haired lady as a theatre usherette who turns manager of a gambling house.**

**Jack Oakie's next talker will be an underworld story with the title "On the Spot."**

**Both of these pictures will be able to capitalize on recent publicity in which the various stars figured prominently. Therefore it is expected that Ernst Lubitsch will direct as his next talker a fight picture which will allow the studio to have a good break on publicity concerning the fray between the director and Hans Kraly, a writer, over Mrs. Lubitsch.**

## Partington on Coast To Build Publix Units

Seattle—Jack Partington, former managing director of the Granada, San Francisco, who has been producing stage units for Paramount Publix in the East for the last several seasons, was a visitor at the local Paramount theatre this week. He was en route to Hollywood, where he will begin producing the Pacific Coast stage units for the same company.

## Big Managerial Switch Changes 5 in Cleveland

Cleveland—Gerald L. O'Connell, New York, has been appointed manager of the Allen. Isadore Lidman formerly held this post. Lou Herget is assistant manager. Arthur Catlin, has been transferred from the Allen to the Stillman as assistant to George Gilliam.

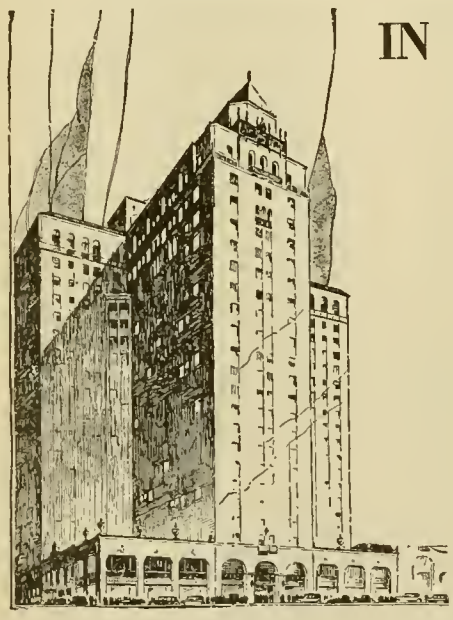
Al Sindlinger has resigned as manager of Loew's Park to take a managerial post with Stanley in Philadelphia. John Newkirk, who came to Cleveland last week as manager of Loew's Mall, succeeding J. B. Hardy, has been made manager of the Park, succeeding Sindlinger.

## Wire Civic Hall

Cincinnati—Music Hall, a civic enterprise with a large seating capacity, is installing sound equipment and will feature scientific and religious subjects, some of the former to be shown in cooperation with the Cincinnati Zoological Gardens.

## "Dot" Barber a Manager

Cleveland—Dorothy Barber, who joined the Knickerbocker nine years ago as organist, is now managing the house, which belongs to Associated Theatres circuit. Miss Barber is said to be the only woman managing a circuit house in this territory.

IN THE HEART OF FILMLAND

¶ The Hollywood Roosevelt is strategically located in close proximity to a majority of the studios and film laboratories.

¶ Eastern motion picture executives favor this noted hostelry with their patronage for this reason and because its service, cuisine and room accommodations are unequalled anywhere in the Southwest.

¶ The Hollywood Roosevelt invites inquiries in regard to convention rates, accommodations and other data that will help the home office in planning its annual sales convention at the scene of production. We will gladly quote special rates and furnish full information on request.

"We'll be expecting you!"

ROOSEVELT HOTEL

HOLLYWOOD'S FINEST HOSTELRY

"IN HOLLYWOOD IT'S THE ROOSEVELT"

JOSEPH M. SCHENCK, PRES.

FRANK CUMMINGS, Jr. Manager

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
*Chairman and Editor*

*A National Association of Showmen Meeting in*
**MOTION PICTURE NEWS**
*Every Week—for Mutual Benefit and Progress*



## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

### *KEEP YOUR SHIRT ON!*

SO long as chain theatre control lasts, you will always find a lot of unrest and worry among the men working for the chains, by reason of the many transfers, switches and changes constantly occurring.

We have noticed it more than ever in the past few months. Whether it was caused by the recent new acquisitions, or because the chains were readjusting their men in the field, we cannot say. But regardless of the cause we would like to caution every showman to try to concentrate more on his present job than to permit his mind to constantly dwell on whether he is going to be switched or let out.

If you are handling your job satisfactorily, there is no reason on earth why you need worry. If you honestly feel that you are not, then you'd better get yourself organized and set before the axe falls.

On a short trip up New York State last week, we found that the chief topic of conversation was, "How's chances for a job around New York?" Or, "Have you heard anything about the changes our circuit is going to make up this way?"

The chains need good manpower and need it badly. There is no more reliable source to secure such "good" manpower than right within the organization. We know all about the story of the boss' relations getting first crack at the best jobs. In fact, we've heard it so often that we wonder it hasn't grown stale. But, for the lovamike, the boss don't have enough relations to fill all of those good jobs.

If every manager devoted all his time and energy to handling his theatre and getting business at the box-office, more district managers would come from within the ranks of the various chains. But so long as you let your mind grow stale while worrying about someone else getting your job, so long will your chances for advancement amount to peanuts.

Chain theatre control is rapidly reaching a more commonsense level than ever before. Chiefly, because the chains recognize the value of promoting men from the ranks. For example, look at the Loew circuit where you will find dozens of managers who have been with that outfit for years, and the newer managers are men who were formerly assistants. We take our hats off to the Loew executives. They have the right idea — therefore they have the right kind of men.

Sell yourself the idea that you are with your present outfit for keeps. That you will gradually advance until you are in command of a fine position and an income commensurate with the job. But first forget about losing your job. It's entirely up to yourself.

*"Chick"*

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# MANAGERS' ROUND TABLE CLUB

## Brown Received a Lot of Breaks on The "Dawn Patrol"

Free space and lots of good-will was added to the store of stunts to be found on the right side of A. Parkes Brown's ledger at the Strand Theatre in Shreveport, La. One of the most effective of the good-will building stunts was a tie-up with the local Journal.

The Journal donated 74 inches on Wednesday, 30 inches on Thursday and 23 inches in Saturday's edition. Practically every one of the three large ads was devoted to advertising the picture, theatre and play dates with the top of the ads appealing to the kiddies to help increase the circulation of the paper.

The newspaper offer was open to "Boy Scouts" and "Sky Climbers" under 12 years of age; the offer being a free ticket to see the picture by getting one subscription to the Journal for two months. And two tickets were to be given if the kiddie got a three months' subscription.

Parkes secured a large window in the downtown business section which he devoted to the display of a miniature flying field. This display included miniature planes, hangars, anti-air craft guns, etc. Small planes suspended from the ceiling were kept in motion by hidden electric fans. And of course the window had an ample supply of stills as well as art panels playing up the title of pictures, theatre and play dates.

A tie-up was also made with the Jersey Golden Creameries—known as Shreveport's Dawn Patrol. Eleven of this company's trucks carrying banners on "Dawn Patrol" staged a parade with a police escort all over the city. This parade broke into the columns of both local papers in which the title, theatre and play dates were prominently mentioned.

The parade was a powerful word-of-mouth builder and was found to be one of the most effective of the stunts used. We want to thank Mr. Brown for passing this along to us. And listen, Parkes! How about a photo of yourself, so that we can complete our file records, and at the same time give you an introduction to the rest of the Club?

## Carl B. Sherred Staged A Fashion Show At Mishler

Tying them up with a vengeance, Carl B. Sherred, manager of the Mishler Theatre in Altoona, Pa., stepped out and promoted a fashion show as an added feature to go with his showing of "On Your Back" when the film played the house recently.

Through the co-operation of the local department store—the largest one in the town—he was enabled to secure models to display men's, women's, and children's fashions for the coming season. The affair was heralded well in advance and by the opening night everyone in Altoona was present to get a look at the unusual event. Sherred has been in the show game for a number of years and his training in the legitimate field permits him to put on some elaborate stage effects and you may be sure that these, too, were well in evidence. When he summed matters up at the conclusion of the style show he found that the house had gained plenty in good-will, publicity and additional business. So, after all, what more could he want?

Incidentally, the locals all know Sherred's rep as a showman and whenever they want to put on a special benefit performance such as a minstrel show or other form of stage entertainment, they call on him to do the drilling and the various other "dirty work." He boosted the good-will stock of the house considerably recently when he coached the local Elks' charity minstrel show. The affair was a sell-out and the profuse thanks showered upon Sherred spoke well for his popularity.

From time to time this showman passes along many angles that are especially valuable and we know that if you keep your eye on him you are sure to pick out one or two angles that will help your own show-selling. Before closing this little story we'd again like you to consider the fashion show angle, especially in view of the fact that it is now fall and the new styles are being featured by merchants everywhere. Dope out the situation and perhaps you'll figure out a way in which you can let your house in for additional business and plenty of publicity.


**It Costs You Nothing to Belong to the**

**MANAGERS' ROUND TABLE CLUB**

**And see what marvellous benefits you derive from this organization!**

●

**A great many showmen (we know) have been just on the verge of joining the Managers' Round Table Club, but have neglected to do so largely through oversight.**

**We suggest that YOU get full information about this great army of showmen and then decide once and for all whether you want to join.**

**The mere fact that so many live-wire showmen already belong to the organization — that they represent the cream of the show-world — every branch of theatre management—that not a single one was induced by a salesman or any other sort of solicitation other than through the actual activities of the Club and the word-of-mouth praise that has spread from one end of the world to the other —but joined after simply reading the facts about what the Club does for its members—all these are indications that it is worth your while at least to get these facts as quickly as possible, and then (if you want to) join and get the benefits that such association with fellow showmen is bound to bring.**

**IT HAS ALMOST REACHED THE POINT WHERE IT IS NOT A QUESTION OF WHO BELONGS TO THE CLUB—BUT, WHO DOESN'T BELONG TO IT!**

***"All For One And One For All"***

# MANAGERS' ROUND TABLE CLUB

## H. Lashley Staged A Parade To Sell "All Quiet" In Town

There was plenty of racket at the Paramount Theatre in Burlington, North Carolina, recently when H. T. Lashley, city manager of Publix, set out to exploit "All Quiet on the Western Front."

As is usual with a war picture, Lashley tied up the local post of the National Guard as well as the Drum and Bugle Corps and effected a parade. The soldiers and the Drum Corps paraded through the main streets, stopping here and there to give brief exhibitions of the manual of arms. Banners were carried plugging the film at the theatre.



As the soldiers reached the house, they stopped and fired a volley as a salute, with the Drum and Bugle Corps playing several numbers. After the concert they marched into the theatre, stood in the center aisle and played two more numbers, marching out at the conclusion, as the picture flashed on. Several thousand people, observing the parade, had followed it all along the lines of march, and, gathering at the theatre, they halted traffic for two blocks. This proved to be one of the most successful stunts that Lashley used in his campaign, particularly from a free newspaper space publicity standpoint, as the newspaper came through with an editorial and three front-page stories. And when they'll do that, there must be a reason.

Another angle that further helped the picture toward its successful run was the unique front, depicting the atmosphere of the battlefields that Lashley created. The front was a wow in every respect. No detail was left out to make it one that would appeal. Rifles, machine guns, grenades, star lights, flares, zimmies, and every other thing utilized in modern warfare was placed on display. On top of the marquee he erected a cut-out of a German soldier. Behind the soldier a loudspeaker ground forth the battle scenes going on inside the house, and the tremendous racket thus created excited the curiosity of passersby, and not one of them went past the theatre without looking at the display. And having looked, they were pretty well sold on it, this being evidenced in the sensational business done. Lashley, we understand, is always on the go, and, as a result, his district is hanging up quite some record for live-wire showmanship. We would like to hear more from this showman concerning his work and we hope he will favor us with an early account of his future activities.

## Greenberg Landed A Lot of Free Space In Local Newspaper

He has been in Brainerd, Minn., but a short time, still Harry Greenberg is already tying up the local paper. He arranged a tie-up with the Daily Dispatch on "Our Blushing Brides" that netted him a bunch of valuable space on the classified page.

Two-column and three-column ads appeared daily in which details of the contest was announced as well as name of star, title of pictures, theatre and play dates. These ads and announcements appeared for six days in advance of play dates.

Each day for six days, the paper published, among its classified ads, the names of three Brainerd brides of the current year. Each bride whose name was published, upon application to the Classified department, was presented with one guest ticket for herself and husband to see the talking picture which inspired this "Daily Dispatch Name" contest. Much enthusiasm was caused on the contest and it also was excellent publicity in advertising the picture.

Listen, Harry, we haven't a photo of you on file. Why don't you shoot one in to us with your next contribution so that we can pass along the "low down" to the rest of the Club? Oke, Harry?

## *"LOBBY LAFFS"*

By DICK KIRSCHBAUM




***Sad—But Oh, So True. Believe It Or Not! ! !***

### Send a Laff Gag to Dick

## Edward A. Furni Secured Beautiful Break from Judge

His acquaintance with almost everyone in the neighborhood of his theatre proved profitable for Edward A. Furni, manager of the Paramount Theatre in St. Paul, Minn., recently when he invited a number of prominent Judges and Magistrates to witness a special screening of "Manslaughter."

Furni received a great break in that just prior to the opening of the picture one of the judges in the police court sentenced a woman who had violated one of the traffic laws to see "Manslaughter." The judge had been present at the screening. A three-column cut appeared in the newspaper; the photo showing the judge sentencing the girl.

The judge said, as was stated at bottom of cut, "I want you to see what carelessness in driving may lead to. The woman in the picture (Manslaughter) violates every rule of the road until she finally, through her carelessness, kills a policeman. I intend to send every minor traffic violator to see this film play as it holds a graphic lesson in the reformatory scenes where the speeder is imprisoned as penalty."

Furni also planted traffic signs at many prominent corners in the downtown district; these signs reading, "Do You Realize It May Mean a Conviction of MANSLAUGHTER if you run down a person through reckless driving? DRIVE CAREFULLY is a City Ordinance Requirement."

That's real showmanship, as you will agree. As Furni's name appears frequently on our pages, you all know what he can do along the show-selling line, so it is unnecessary for us to say more. However, Ed, we don't know what you look like, so why not send us in a photo of yourself so that we can give you an introduction to your fellow members?

# MANAGERS' ROUND TABLE CLUB

## *Hucknell at Stockton!*

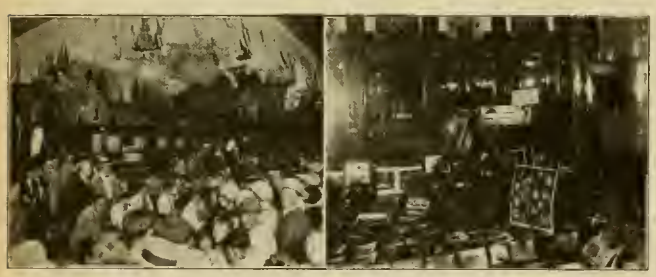
**It will interest his many friends to know that John W. Hucknall, popular manager of the National Theatre in Madera, California, has been transferred to the National Theatre in Stockton.**

**His shift is in the nature of a promotion for Hucknall and we believe he deserves it. While he was at the Madera National he did much to boost up the good-will which the house now enjoys. We are sure that he will continue to display the showmanship which has so characterized his past efforts, and will continue an active member of the Managers' Round Table Club.**

## Hendricks Socking Showman Apple On Nose In Parkersburg

Heralding a new type of showmanship, which is only natural in view of the fact that a new man, coming from another town, is going to introduce new ideas. William L. Hendricks, district manager for the Warner houses in Parkersburg, West Va., is certainly waking the town from whatever form of lethargy it may have displayed toward the motion pictures, and instilling in it a new sense of enjoyment, through his showmanship.

Hendrick's type of showmanship, an innovation in the town, is of the calibre displayed by showmen in the bigger cities, but he has found that no matter where he went, his ideas would go over; whether the place happened to be large or small. To give you a better idea of his work, we are showing a photo of a mob of people outside the doors of the Capitol Theatre in Steubenville (Hendrick's former house), when he ran a first night opening for "The King of Jazz." He promoted three eleven-piece orchestras, staged one of his "grand opening broadcasts," with Robert Merryman, popular announcer, officiating, and a number of local celebrities appearing in person. The three orchestras comprised about thirty-five musicians, and were accounted the three best bands in Steubenville. They were playing to decide the title of "Kings of Jazz" in Steubenville. (As would be expected, when smart showmen pull a stunt, it was declared a draw, with all of the bands being crowned local Kings of Jazz. They posed for photos, etc.)



On the occasion of the opening night, it took a dozen policemen besides the regular house staff to handle the mob of people who were on hand; so it is small wonder that capacity business was done, good-will received, and the papers, next day just chock-full of accounts. The opening went over bigger than ever.

Directly after this stunt, Hendricks was transferred to Parkersburg, and by a strange coincidence, one of the first films he had to play was the "King of Jazz." So he arranged to repeat the Steubenville success.

One of his handicaps, he found, was that Parkersburg boasts no radio station. But that didn't faze him. He was set on running a grand opening—and this is how he did it: The house microphone was carried out to the side-walk, the services of a local orchestra were promoted, the papers carried ads and notices to the effect that the festivities outside the house would also be carried into the inside, and advised that the patrons be seated early. During the Grand Opening part of the ceremonies, the show was stopped for about 45 minutes, and music and talk carried through the horns, all handled in the front, just as though it were a real broadcast, with the announcer plugging the coming attractions, instead of the current ones, as the persons inside the house did not have to be sold on the picture they were going to see, after they had witnessed the preceding show. Hendricks claims that this gag can be used by anyone in the country, and he says he will vouch for its effectiveness, especially since he had to hang the S.R.O. shingle up in front of the house, this being the first time the board had been conspicuously displayed in a number of months, thus it is small wonder that the newspapers next day commented upon it. Look over the stunt and if you think you can use it, hop to it.

Hendricks also pulled some other good angles on the picture, among them being a "Handsome Man" contest with the various luncheon clubs. This angle was worked by sending the clubs a letter informing them that the feminine and the male star in the picture had authorized him to present two tickets to the handsomest male and female in the various clubs. The stunt furnished the clubs with something to talk about and proved to be an excellent medium for Hendricks' acquaintance with them. News stories were gathered by it, also plenty of comment.

He also had a couple of co-operative ad pages on the picture, one of which we are reproducing here. The novelty value of this ad was responsible for its success. Each ad, as you will note, carried a blank square. A window card was placed in the merchant's window which, in addition to carrying copy, carried the letter to fit in the blank square, in order to spell out the title "King of Jazz." The contestants had to visit all of the windows and fill in each letter in the proper space on each page. As may be easily discerned, the stunt met with plenty of favor from the local merchants, so much so, that they even put in special window displays.




His other activities in Parkersburg, included a tie-up with the local airport and the newspaper, the sheet agreeing to sponsor the plan and the aviation company to furnish the rides. Patrons entering the theatre were given coupons to fill out and mail to the paper, retaining the stubs, which were afterwards called off from the theatre stage. This proved to be a fine good-will bet as did another Hendricks used in the form of an "Identification Contest." A local photographer co-operated by shooting a picture a day of one or two persons on the streets of the town. The photo was made into a cut by a local engraver, who was in on the stunt, and sent to the newspaper, where it was placed on the front page for four weeks. This is a gag that had been used frequently by showmen and has always been productive of great results. Along with this story we are also showing a photo of a window display arranged for "All Quiet." This will give you a line of Hendricks' activities along this line. The window was filled with war souvenirs, helmets, machine guns, buttons, iron crosses, photographs, etc. The photos were actual snaps, taken over "No Man's Land" and they caused no end of comment.

With work like this being turned out, it is small wonder that they have to dust off the S.R.O. panel and give it a fresh coat of paint. Let's have some more of it, Bill, because we know that your fellow members are interested in seeing how you are selling them by your showmanship in Parkersburg.

***"All For One And One For All"***

# MANAGERS' ROUND TABLE CLUB

## Walt Murphy Joins; He Is Managing the Roxy in New Jersey

The Roxy Theatre in Perth Amboy, New Jersey, doesn't lack for publicity or anything else if Walter Murphy, the manager, whose photo we are presenting here, and who we want to introduce to you, can help it. And we hope to prove it right here.

Murphy has been in the show game for a great many years, having spent the larger part of them as a projectionist for the Shustermann Enterprises. From his job as projectionist he entered the publicity department in the theatres, going from there to his present position. When he started at the Roxy he had the house entirely re-decorated, new floors laid, and special innovations placed in. As a result of this the neighborhood patronage soon increased, and when they realized that they had a man who knew his business, and was on the lookout to see that they were given good shows, they increased still more.



To give you a little idea of how Murphy works, we want to pass along a stunt he used for "Our Blushing Brides." Three Austin cars were promoted from the local dealer. A mock bride and groom were secured, with others serving as a bridal party. The cars paraded about the town, with banners announcing the title of the film and the play dates. This move proved to be a very profitable one for Murphy and the added business that he did during the run of the film more than attested to his showmanship. We want to welcome him into the Club and we know he will prove an active member.

## William H. Whyte Is Slamming Out a Lot of Showmanship

A showman who seems to have a fancy for busting right in and socking competition on the button is William H. Whyte, manager of the Capitol Theatre in Riverhead, L. I., N. Y.

As many of his friends know, Whyte formerly worked as manager of the Franklin Theatre in Thompsonville, Conn., from which town he came to his present position. While in Thompsonville he found that he had to buck opposition often, and not the least of the competition was street fairs and things of like nature. However, through his showmanship he turned in a very creditable performance.

Upon taking up his duties in Riverhead and starting out to set his campaigns, he found that a fair was about to be held in the town. This fair, a yearly feature, played havoc with the theatre box-office, the house sustaining a loss every time the tent show hove into view. Whyte decided that this year would tell a different story. He visited the promoter of the fair, who was contemplating putting on a baby contest, and, for the privilege of having the winners presented with their awards from the stage of the theatre, agreed to donate one cup for either the Baby Contest, Float Contest or Favorite Daughter Contest. The promoter announced the arrangements at the fair grounds before the thousands of persons on hand, telling them that the Capitol would present the cups.

Whyte received his first break, after the contests had started, by having one of his ushers chosen the "Favorite Daughter," with the result that the picture and stories in the paper all mentioned the Capitol Theatre. During the week of the fair, when every mother was talking baby contest, Whyte pulled the old "Live Baby Given Away" stunt, securing excellent co-operation from the local papers. The stunt was a riot. When the people found out that the baby was a pig they laughed all over the theatre. This gag only served to whet their appetites more for the real baby contest, to be held. The "Baby Contest" went over in great style. It was handled in a dignified way, the paper running a special tabloid insert of 16 pages containing the photos of all the babies in the contest, and made up of ads secured from nearly every dealer in town. This is a slant that it would pay you to work on. There's plenty of gold in it if handled right.

We want to thank him for passing this along to us and we look forward to hearing lots more about him.

## "The Showman's Calendar"

### AN EXCLUSIVE CLUB FEATURE

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

### OCTOBER

| | |
|---|---|
| Oct. 26 to Nov. 2 | Girl Scout Week. |
| Oct. 27th | Roosevelt's Birthday |
| Oct. 27th | Anniversary of First Shot in Trench Warfare |
| Oct. 31st | Hallowe'en. |
| Oct. 31st | Admission Day (Nevada). |

### NOVEMBER

| | |
|---|---|
| Nov. 1 | All Saint's Day. |
| Nov. 2 | North and Sound Dakota Became States (1889). |
| Nov. 4 | Election Day. |
| Nov. 6 | Lincoln Elected President (1860). |
| Nov. 7 | Montana Became a State (1889). |
| Nov. 9-16 | Children's Nat'l. Book Week (sponsored by Parent Teachers' Ass'n. Everywhere) |
| Nov. 10 | Birthday of Martin Luther (1483) |
| Nov. 11 | Armistice Day. |
| | King's Birthday (Italy). |
| | Washington Became a State (1889) |
| Nov. 11th-18th | American Red Cross Week |
| Nov. 16th | Oklahoma Became a State (1907) |

*Can you tie any of the above events into your theatre's activities?*

**And don't overlook the many local events that are constantly turning up right in your own town, county or state.**

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

## AN OPEN LETTER FROM "SIR" EDDIE HITCHCOCK

In Re: The Promising Department.

I have been operating the Hitchcock Promising Department now for the past several months with a high degree of success and find that it has become, and as a matter of fact, always has been, an integral part of the show business. When you come right down to it, I am merely emulating some leaders and executives. They have had Promising Departments operating for years. Take a few examples. There is the vaudeville headliner who has been promised $4,500 a week if he'll take a couple of weeks in Padooka at $2,000; the manager who will be given 75 bucks a week in six months (or when business gets better) if he'll only start in at $50. The Hitchcock Promising Department operates along the same lines, only it comes right out in the open . . . and once in a while makes good. I have broken it up into several units so that whatever you or anyhody else has coming is being turned out by a separate branch of my organization. First comes the Obligation Department. You are not eligible to membership in the Promising Department until I am first obligated to you. That's the first stage. When I feel that I am obligated to you I fill out a *blank* for you in the Promising Department and from that point on everything gets all mixed up. I find that there is a high percentage of leakage and possibly dirty work going on between my Promising Department and the Functioning and Delivery Departments. The Burns people are working on that now and Gene Dennis, the Kansas wonder girl psychic, takes a peek in her spare time. I am having a lot of trouble getting things out of the Promising Department into the Functioning Department. Once in the Functioning Department, everything is easy. The Delivery Department then takes it under advisement and you either get it or it gets you. It's a case of dog eat dog before you know where you really stand. I have Rube Goldberg, the inventor-cartoonist, working on a device now that will facilitate matters.

*Eddie Hitchcock.*

## Resnick's Fashion Show Clicked Again For Him This Year

They don't need calendars down in the vicinity of the Hamilton Theatre, in Philadelphia, Pa. The reason for this can be best explained by A. D. Resnick's activity. Resnick is the manager of the Hamilton and every year at a set time he runs his Fall Fashion Show. All that the residents have to do is look in the newspaper or at the house program and notice that the fashion show is on. Then they know it's September and the season has again started at the local playhouse.

This year, Resnick added a few new slants to his fashion show. It has been his custom in the past to tie-up the local Sally Shops and they furnished him with the clothes which were modeled by local talent selected by Resnick from entrants recruited from patrons of the theatre. It has been his custom in the past to run the show at the Hamilton alone, but this year he included the Overbrook Theatre also, running the show in one house for two days, and in the other for the same amount of time. This in no way detracted from the business at either house. Both theatres were jammed on the nights of the fashion show. Another angle, and one that may have been —to a great extent—responsible for increased patronage, was that of giving away a dress each evening to the lady holding a corresponding number to one called off from the stage.

As would be expected, Resnick grabbed off a flock of newspaper publicity, as well as mention in all of the ads run by the local dress shops. The windows of the stores also carried neat cards announcing the show. The front page of the theatre house organs were called into play and they, too, proclaimed the event.

Fashion shows have long proved winners for Resnick and he declares that in his many years in the show business, he has found no better medium. It offers unlimited possibilities for a display of showmanship above the ordinary, and, uppermost of all, the results more than justify the work incurred.

## A FAMOUS HAVANA HOP!

By EARLE M. HOLDEN

Two hours and fifteen minutes by Pan American plane from Miami and that's the only way to travel. Beautiful black-eyed and black-haired babies who stand on the balconies at nights watching a bewitching moon cast sinister shadows over Morro Castle that guards the entrance to Havana harbor. Below black-haired Cubans making love, and boy what love. Guitar in hand they strum love tunes while the Senorita and her madre look on. No necking here, boys, it's just an old Spanish custom that Mama has to be around. Oh, sure, there's beautiful automobile rides in the moonlight, there's the famous cafes and night clubs of the Cuban capitol, but Mama is always there.

And they tell me she is always around until after the marriage ceremony. Me for the quaint American custom always. We have our moonlights, we have our automobile rides, and yes oh boy we have our necking, and Mama is not around, she is usually out doing the same thing with another woman's husband.

But to hell with the necking and the Cuban moonlight. I'm supposed to tell about the theatres of Havana and how the Cubans and Spaniards like the Gringos talkies. They like the theatres but not the pictures, because they can't understand what's it all about.

Havana is well cared for in the matter of motion picture theatres, and, too, there's several legit houses. I went to one of the legits, the National Theatre. But for the kindness of Leonard Grossman, who holds down the managerial chair at the Encanto and who, by the way, is a member of the Managers Round Table Club, I would not have known what the show was all about, because everything was in Spanish, and what Spanish lingo I know would not go through the mails, that is the publication in which it was printed.

Leonard thoroughly explained the play to me, and it sure was dirty, would like to tell some of the story here, hut that is out, you must see and hear to appreciate.

American's going to Cuba for the first time get the surprise of their life when they arrive at Havana to find that they are into a new world entirely. Even though only two hours and half by plane from Miami you feel as though you are 5,000 miles from home, and the only evidence of American ideas is in the theatres. And the boys who run the theatres there are no slouches, they know their showmanship, and it's too bad that all of them are not members of the Round Table Club.

As I stated before Leonard Grossman is the manager of the El Encanto Theatre. When I went to Havana a year ago Leonard held down the managerial reins at the Fausto, but due to his super showmanship he was transferred to the Encanto, which is the leading motion picture theatre of Havana, and probably the largest on the Island of Cuba.

Other than the fact that the cashiers cannot speak English and the doormen speak to you in broken English, you would imagine that you were entering a theatre right in your own home town in the States.

Snappy and selling fronts are used at the Encanto, while there's many a beautiful shadow box to catch the eye and sell you on the coming attraction. And Leonard sure knows his shadow hoxes. He should take some pictures and send them on into the Club. I'm sure they would he appreciated. The Encanto and Fausto are Paramount houses and there are several others owned by independents. And all are doing a good business because Cubans are great theatre goers.

The peak hour of the show business in Havana is around 9:30 at night. This is not much like things are down in the States, where 7 and 9 are usually the peak hours, but 9:30 is show going time in Havana, and if you are ever in a Havana theatre at 8 or 8:30 and you can count the people on both hands, don't become alarmed, because the house will fill before the 10 o'clock performance gets under way.

A great handicap which the Havana managers are meeting is the fact that most all pictures are six months old. This is due because or the fact that even in our day of talking pictures, most all the prints displayed in Cuba have to have titles and usually a musical score which takes considerable time in the studios. Some Spanish talkies have made their appearances and the people have gone wild over them, but until all prints shown in Cuba are Spanish, those people are just not going to go to pictures unless they have been titled in Spanish. And you can't blame them. How many of us would enter an American theatre to see a talking picture on the screen, an all talkie in which the characters spoke Spanish? We wouldn't know what it was all about, and neither do they when an American talkie is exhihited.

A peculiar custom, too, is the fact that a film exchange cannot book a picture into a theatre until the print has actually arrived in Cuba and is in the customs office. Here we book pictures before they have even been completed at the studios, but not in Cuba. Just another Spanish custom, or should I say a Government order? Harry Simpson, genial manager of the Universal Exchange, gave me the low down on this, and Harry has only been in Cuba a short time, don't ask me if he likes it. Anyhow, Harry knows where to go to get the best wine, and if any exhibitor goes to Havana the first person they should look up should be Harry Simpson and Leonard Grossman. These boys will show you a good time.

And ye Gods I almost forgot. Tom Thumb golf has made its appearance in Havana. Had a couple of Annie Oaklies to go but we have plenty of these courses here in Miami. Reports were to the effect that they are not going so strong in Havana, and anyhow the Americans are the only ones who play golf in Cuba. If you want to get razzed proper, just stroll down one of Havana's streets with golf attire on. Maybe you won't understand what the gang on the corner is saying, but if you did understand you wouldn't like it very much. Not that Cubans don't believe in golf, because they do, they like all sports, hut a person dressed in golf attire helongs on the links and not on the streets, at least that is their belief.

And now one "gorgeous" week comes to a close in Havana. Once again the Pan American airport—in the air—up 4,000 feet—and home to Miami in exactly two hours, thanks to a gentle tail wind and a high flying pilot.

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**JEAN JORDAN** has purchased and will operate the New Holdingford Theatre, Holdingford, Minn.

* * *

**MARC BOWMAN** has been appointed by Floyd Maxwell, divisional manager for Fox Wesco, to the managership of the Broadway Theatre, Portland, Ore.

* * *

**DALE C. BOUGHMAN** of St. Louis has been appointed manager of the Liberty Theatre, Oklahoma City, succeeding William Heiner, who goes to St. Louis, Miss.

* * *

**SAM PEDIGO** is managing the Palace Theatre, Oklahoma City, Okla., succeeding Sol Teeters.

* * *

**MILES BROTHERS** have opened their new theatre at Coolidge, Texas.

* * *

**L. A. HOWSLEY** has opened the Texan Theatre, Throckmorton, Texas.

* * *

**M. B. PEYTON** is the new manager of the Lavista Theatre, Bogata, Texas, replacing J. F. Tyson.

* * *

**JACK MAYO** will manage the Ritz Theatre, Oklahoma City, Okla., with Ted Jones at the Circle, Adla Avery at the Criterion, Henry Brownlee and Bert Stein at the Victoria and Capitol, respectively. All are newly appointed Publix house managers.

* * *

**MAX PRUNISKI** will manage the new Rialto Theatre in Little Rock, Ark., upon completion of the house.

* * *

**E. M. WHALEY** has leased the Victory Theatre in Brookland, Fla., and will shortly reopen it.

* * *

**LEROY BOONE,** assistant to Bob Swanson, manager of the Polk Theatre, Lakeland, Fla., has resigned from his position and will report for preliminary training as a flying cadet in the United States Army, his appointment having just been made public.

* * *

**RAY C. BROWN,** former manager of the Stanley Theatre, Baltimore, Md., for the Loew Circuit, is now located as manager of the Great Lakes Theatre in Buffalo, N. Y. He is succeeded in Baltimore by E. Steinbuch, formerly of the Paradise Theatre, New York.

* * *

**SOL ROSE AND S. J. STONE** have reopened the darkened Flag Theatre in the residential section of Baltimore.

**HERBERT WILLING** has been appointed Assistant Manager of the Fulton Theatre, Baltimore, Md., with Leonard Carnarta succeeding him at the State.

* * *

**W. A. PETERSON** will re-open the Arlington Theatre in Arlington, Ore.

* * *

**REX BROWN** has succeeded George Paper as manager of the Isis and Curran Theatres, Boulder, Colo.

* * *

**MAX TSCHAUDER** has been appointed manager of the Illinois and Majestic Theatres, Jacksonville, Ill., replacing C. S. Ferris.

* * *

**PAUL T. STONUM** is the new manager of the Capitol and Elks Theatres, Taylorville, Ill., succeeding George Montray.

* * *

**"DOC" CLEMMER** has been assigned the managerial position at the Audion Theatre, Spokane, Wash., replacing H. A. Albright, resigned.

* * *

**EDDIE LEWIS,** recently of the Capitol Theatre in Salem, Ore., has accepted a position as publicity director of the State Theatre, Eugene, Ore.

* * *

**JAMES MASON,** assistant manager of the State Theatre, Fargo, N. D., has been appointed temporary manager during the leave of absence of Ed Kraus.

* * *

**J. L. CARTWRIGHT** again will manage the Florida Theatre in St. Petersburg, Fla., when the house re-opens for the winter trade.

* * *

**H. E. WEBSTER** has been transferred to Kankakee from Danville, Ill., as City Manager, succeeding R. M. Lamb. George E. Mahoney has been appointed acting City Manager in Kankakee.

* * *

**JAMES T. GRADY,** former Assistant Manager at the Valencia Theatre, Jamaica, Long Island, N. Y., has been appointed manager of the Avenue B Theatre, New York City.

* * *

**F. J. PATTERSON,** former manager of the Queen Theatre, Austin, Texas, has been transferred to Wichita Falls, succeeding A. M. Avery, who removed to Oklahoma City.

* * *

**STARR DUELL,** formerly manager of the Metropolitan Theatre, Seattle, Wash., has been appointed Assistant Manager of the Portland, Portland, Ore. The Metropolitan has been closed.

* * *

**RAYMOND B. JONES,** formerly manager of the Denver Theatre, Denver, Colo., has assumed the managership of the Paramount, Syracuse, N. Y., replacing Paul Shay.

* * *

**GABRIEL GULLIA** has purchased the Lo-Net Theatre from W. J. Powell, in Welling-

***Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.***

**LAWTON AND PAGENKOPF** have leased the Lomita Theatre, Lomita, Calif., from Mr. and Mrs. Doucet.

* * *

**HOWARD J. RITTER** will continue as manger of the local movie house in Tippecanoe City, Ohio.

* * *

**ROBERT PIERCE,** formerly manager of the Capitol Theatre, Ilion, N. Y., has been promoted by the Fox Corp. He will be reassigned.

* * *

**WILLIAM ROSENOW,** formerly manager of the Roosevelt Theatre, Buffalo, N. Y., has been appointed manager of the newly-opened Shea's Elmwood, Buffalo. Kenneth Cooley succeeds Rosenow at the Roosevelt, with R. Stanley Weber, former assistant manager of the North Park Theatre, stepping into the managerial job vacated by Cooley at the Riviera, North Tonawanda, N. Y.

* * *

**D. D. PHOENIX,** former manager of the Palace Theatre, Raleigh, N. C., has been appointed manager of the Wilson Theatre, Wilson, N. C., succeeding A. C. Kincey, resigned. F. E. Owen of the Capitol, Raleigh, succeeds Phoenix at the Palace, with N. S. Merritt, former assistant manager of the Paramount, Goldsboro, receiving a promotion to the managerial berth of the Capitol.

* * *

**DANIEL FINN,** former managing director of the Strand Theatre, Hartford, Conn., has been promoted to the position of Director of Advertising for the Warner houses in New England. Israel Schancupp, former manager of the Regal Theatre, will succeed Finn, with John A. Callahan of the Lyric Theatre, succeeding Schancupp at the Regal. Frank Linehan, of Springfield, Mass., will manage the Lyric.

* * *

**C. R. LANTZ** has been appointed manager of the State Theatre, Portland, Ore. House was formerly managed by A. L. Bernard, but ownership changes necessitated a switch.

* * *

**M. E. BAYLISS** has resigned as manager of the Granada Theatre in Santa Barbara, Calif. He managed the house for the past six years.

* * *

**A. E. ABELSON** has taken over three theatres in Aberdeen, South Dakota, and added to his string three bets that should develop into real assets for the Publix outfit.

* * *

**ROY C. MacCULLEN,** former manager of the Sheridan Theatre, Chicago, Ill., has been temporarily appointed supervisor of all Fox Theatres in the Windy City. James Keough, formerly assistant at the Sheridan, steps into the place vacated by MacMullen.

* * *

**ROBERT BENDER** of the Fox Brooklyn Theatre, Brooklyn, N. Y., and Robert C. Frost of the Terminal, Newark, N. J., have been transferred to posts with the Fox West Coast Theatres Corp., marking the first personnel transfer since Oscar S. Oldknow took office on the Coast.

* * *

**CLIFF BOYD,** former manager of the Capitol Theatre, Cincinnati, Ohio, has been appointed manager of the Keith house.

# MANAGERS' ROUND TABLE CLUB

## *Bergmann Nebraska Regional Chairman!*

**We just appointed another Regional Chairman. Bill Bergmann, well known to Club members, as a result of his many activities which have appeared on our pages, is going to take care of the regional chairmanship for the state of Nebraska.**

**He is well fitted to handle it, as he has been located in Omaha and other cities for quite a number of years. We would like to show you a picture of Bill but we haven't one on file at this writing. However, we'll no doubt have one when we present the next account of his work.**

**Listen, Bill, you know your new assignment means extra work for you, but we are of the opinion that you'll find time to stir up a lot of activity and make the Club membership from Nebraska leap up to gigantic proportions. Oke?**

## Krier Gets Breaks In Window Display That Help Him Sell

If you should stroll through the town of Walsenburg, Col., you would be sure to notice that the local Valencia Theatre has its attractions plastered everywhere. This is due to the unusual activity displayed by Paul Krier, manager of the house, who misses no opportunity to secure window tie-ups or any other exploitation medium of value.




In order to prove to you that he is right on tap with the goods, we are showing a group of photographs depicting his latest activities at the theatre, as well as some of his past ones. In the photos you will note, though somewhat dimly, a special window display, used on "All Quiet," in which colored stills enhanced the effectiveness of the book display in the store where the tie-up was secured. The photograph on the upper right shows the atmospheric front, painted in prison gray and resembling the state institution even down to the bars, that was used for "The Big House." This front attracted a lot of attention and was an aid to boosting business also.

In the lower two photos may be seen the flashy sign that is placed on a car and sent about the town and vicinity to get across the title of the picture playing. This car, and the banner, is a familiar sight to all of the residents and they always pay attention to it when it comes along. The lower right photo shows a very novel display for "Last of the Duanes." Miniature cows, made from ad cut-outs, a cut-out of one of the players in the picture, and sand hills, combined to present a very effective picture that perfectly conveyed the theme of the film.

Thanks, Paul, for letting us in on what you are doing. Let's have some of your campaigns, too, so that we can pass them along.

## Len Burge, Jr., from Canada, Is Active Around His District

Up in Calgary, Albert, Canada where Len Burge, Jr., handles the Strand Theatre, he finds that one of his best bets to boost up his box-office business, and to get the residents talking about his theatre, is to use throwaways that are novel.

The heralds click so well that Burge shoots out five thousand a week to certain districts and they never fail to bring home the bacon. The heralds are made up by him, printed in black on various types of colored paper. They resemble the circus herald a great deal, and they constitute a fine flash. Through the use of mats and effective copy, Burge turns out something that has to sell in his locality. He knows his patrons so well that he is aware of their likes and dislikes in pictures, stars, etc., so he plays up featured artists and supporting players accordingly in all his copy. He never fills up his herald with a bunch of mats. It is rarely that he will use more than three of them, unless he is putting across a novelty. He plays vaudeville as well as pictures in his house, and this helps to keep him pretty busy.



As an institutional plug, he devised a scheme whereby a man was hired to go about the streets carrying a cut-out clock on his back, with copy on it reading: "Wake Up—You're Missing Something at the Empress Theatre." The hands on the clock pointed to the starting time of the show. The cut-out itself was well made. Painted in black, the hands and numbers tinselled, as well as the theatre name, it constituted, as we have said, an effective medium. We hope that Len is going to keep us posted on his future efforts too, so that we can see what he is doing to keep abreast of the showman times in Canada.

## Holscher Painted Up Sidewalks To Anounce New Name

All over the sidewalks Charles F. Holscher splashed the name of Paramount. This was all because he wanted to let the residents of Monroe, La., and the nine surrounding towns know that the name of the house has been changed from Saenger to Paramount and was ready to reopen.

The main arteries leading in and out of the city were given the paint-brush treatment every two or three miles with the word "Paramount Theatre," the sign being approximately eight feet high and five feet wide. The letters were large enough to be easily read, even though driving at 50 miles per hour.

The sidewalks on every corner of the downtown district of Monroe were painted with the name of theatre, opening date and time of special attraction. Permission for this was received from the Chief of Police.

Seven hundred and fifteen post cards were also mailed to persons on the rural mailing list; these cards announcing the name of theatre and the next two attractions.

And by the time Holscher was finished the people certainly had the low-down. But that brings us to remember that we haven't as yet secured the introductory low-down on him. Let's have some data on your "deep" past, Charles, so that we can give the rest of the Club some enlightenment on your career in the show game. And stick in your photo, too.

## *It Belonged to Butler!*

**In the September 28th issue of the Managers' Round Table Club section of Motion Picture News, Wallace J. Butler, manager of the Ritz Theatre in San Bernardino, Calif., was erroneously tagged Wallace J. Baker. In case there has been any misapprehension regarding who pulled the stunts described in the article we'd like you to know that full credit belongs to Butler. Oke, Wally?**

# MANAGERS' ROUND TABLE CLUB

## Davison Doped Out Some Good Slants On "Dixiana" Selling

With a big university to draw from, Don. W. Davison, manager of the Varsity Theatre, Manhattan, Kan., sees to it that the students are kept well informed on the production playing his house. So when he got "Dixiana" he proceeded to boost the film to the skies.

He had nary a single press sheet on the picture, nor any ideas on what the picture was, but he had heard that it was a good film, so he sold it. Enough paper was ordered to cover a radius of 25 miles, on all sides of the town, and a quantity more to cover the town proper such as it had never before been blanketed. Felt pennants and lobby hangers were ordered, and these were placed in the lobby and under the marquee. The artist, R. P. Couger, was called in and he turned the lobby into a Mardi Gras. Teaser ads were run in every paper obtainable and scenes were built in three drug store windows, all carrying out the tone of the picture.




Manhattan being the home of the Kansas Aggies, the largest agricultural school in the United States, Davison sent out telegrams on the opening morning of the picture to every member of the 36 fraternities, sororities and dormitories, urging them to be sure and see the picture. The local newspaper broke with full-page ads, with the college paper also coming through with publicity. Another angle, as you will note, that was not neglected was that of placing a 24-sheet cut-out on the canopy of the theatre. A spotlight played on the block letters and served to attract attention to the sign. The entire campaign went over with smashing success and Davison turned in a week of corking business, to say nothing of the reams of publicity he secured. Good work, Don; keep it up and remember we want to hear more about it.

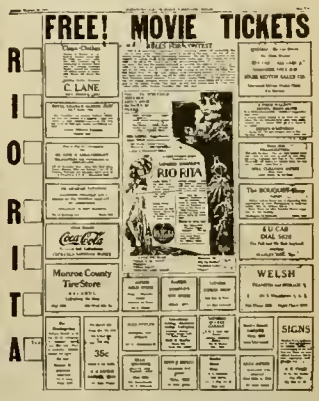
## Co-Operative Ads Were Aid To Clark As Selling Mediums

Here's what Arthur B. Clark, manager of the Indiana Theatre in Bloomington, Ind., does when he wants to grab off a bunch of free newspaper space for his house.

When he played "Rio Rita," he tied up a number of the local business men and interested them in the full-page ad which the cut shows. The effectiveness of the ad was enhanced by the missing letter contest slant that he injected into it in order to assure all of the ads being read. This little gag made an immediate hit with the residents of the town and a large number of answers were received—the contestants finding the letters in various ads. Of course, the merchants were pleased, also, and they expressed their satisfaction by stating that they would like to run another at a future date, which was done.

The other ad is one of a type that a great many Club members use two and three times a year. As you can see, it is a subscription plug for the local newspaper. The paper placed in the full-page ad, free of charge, the only thing that Clark did was to offer free tickets to the theatre for every three months' subscription. The page was well made up and was certain to catch the eye, and though we don't know what the final results were, we suspect that they must have been good. This is Mr. Clark's first contribution since joining the Club, and we know that when he turns out work like this, being always active, he is going to prove a real live-wire member. Keep us posted, Arthur.




### *Watch Out for This Gag!*

**A brother member was thoughtful enough to pass on a warning about a team operating around the country and negotiating theatre tie-ups whereby they are supposed to perform some sort of auto stunt driving.**

**The catch is this: they solicit ads for a special circular, have them printed, collect the dough and —exit laughing; leaving the theatre manager holding the bag because the merchants who went for the racket thought he was behind it.**

**The team who worked it in several towns in the east are now dodging warrants for their arrest in numerous places.**

**Therefore—be you all warned. Don't be a sucker.**

## Rosenberg Utilized Some Good Gags to Keep Film Running

Perhaps it was a strange coincidence that when Jack Rosenberg, manager of the Plaza in San Diego, Calif., played "Top Speed" and decided to pull a few more stunts for the film's third week, that he should display top speed showmanship, but that's how it happened.

As a couple of touches to his finished campaign on the picture, he imprinted five thousand paper bags with a big cut of the star in the film and distributed them to the dealers around the neighborhood of the theatre. The bags carried copy reading: "Hurry! Third and Last Week." When the patrons purchased something at the stores wherein were located the imprinted bags, the merchandise was placed in them. In this manner the bags found their way right into the home and proved an excellent medium for letting the housewife know the attraction at the Plaza.

The same procedure was followed out regarding the special 12-inch window cards and the imprinted napkins, only in this case, instead of the napkins going into the home, as did the bags, they were used at soda fountains and restaurants about the downtown section. The cards were also tacked on poles and around the busy intersections of the town. These few stunts were an excellent aid in helping the picture pull through to a last week of good business.

### *Cline at Scranton!*

**It was with interest that we learned Eddie Cline, who has been active for some time in Eastern show houses, has hooked up with Publix and is now managing the Manhattan Theatre, in Scranton, Pa.**

**We want to wish Eddie a lot of luck on his new assignment and we are sure that Scranton will afford him plenty of opportunity for displaying the live-wire showmanship that has characterized his efforts in the past.**

# MANAGERS' ROUND TABLE CLUB

## LEE BROADCAST FESTIVITIES

**Up in Bath, New York, they are still talking about the stunt that Harold C. Lee, manager of the Babcock Theatre, pulled not so long ago on the stage of the theatre.**

**The Victor-American Legion Broadcast, which was given nation-wide publicity, and in which many national celebrities took part, was received on the stage of the Babcock through a radio set promoted from a local dealer. The broadcast was conveyed through the loud speakers that are part of the house's sound equipment.**

**The residents of the town were enthusiastic over the stunt and they didn't hesitate to say so. The local newspapers gave it a play, too. At the conclusion of the broadcast — which started at 9:00 P.M. and lasted until 10:30 P.M.—the feature picture was shown, completing an evening of enjoyable and profitable entertainment, especially from the good-will standpoint.**

## Bullets Plugged Film Playing At Limerick's House

Front displays are always an interesting item to pass along. This statement has been proven to us, especially since we receive many requests for the publication of displays. So many of our members handle the paint brushes so well that they prefer to make their own displays, thus eliminating the salary of an artist, and at the same time giving them an opportunity for displaying their artistic ability to great advantage. As a result we have found that many novel angles were obtained that would otherwise




have never come to light. And that accounts for one of the reasons why we like to pass along displays. The one that we are showing was used by the Coleman Theatre in Miami, Oklahoma, and is passed along to us by George Limerick, the assistant manager of the house, who is proving to be very active around his district.

The front for "Anybody's War" that we are showing was very effective, being toned in an excellent color scheme, and was quite inexpensive, the only cost being for the material. The massive bullets were cut-out of compo board and they certainly did draw attention. They were painted in a dull gray to make them look as much like bullets as possible. The big dice standing between the two bullets was used as a street ballyhoo. It was made of heaverboard and mounted on casters. A man, dressed in a soldier suit, his face blacked up to resemble one of the characters in the film, pushed it about town, stopping here and there to attempt one of the mannerisms so natural to the black crows. The stunt created a lot of laughter and talk, with the result that the film played to extra good business. Thanks, George. Let's see what else you're doing.

## Cohen Features a Bunch of Cut-Outs To Plug Pictures

One of the best bets that is used by Abe Cohen, manager of the Strand Theatre, in Massena, New York, to plug his shows is that of his truck ballyhoo.

In the photos we are showing you can see what he did to sell a couple of films that played recently at the house. For one, an air film, he placed a couple of cut-outs of airplanes on top of the cars, with special beaverboards along the sides of the autos. The front car carried the title of the picture, with the following car bearing the theatre and play dates. This angle proved to be very effective, especially on a picture of this type, as it was rather unusual for the town to see a display of this sort. We'd like to point out that this angle can be used on any number of air films, or, as a matter of fact, you can work it on almost any picture. Hang on to it, and maybe you'll be able to find a spot for it.




In the other photo you can note the plug used for "The Big Pond." Cut-outs showing Chevalier were mounted on the roof of the car, the sides of the auto being bannered with beaverboard carrying appropriate copy, and the truck was driven all about the town and the neighboring communities. If you will look closely at the photo you can also see, on the marquee, the excellent use that Cohen makes of some space on the front by placing up signs announcing the coming attraction. There may be a slant or two in there that you, too, can take advantage of. Look it over and see what you can do with it. We want to thank Mr. Cohen for letting us see this. And listen, "Abe"! We want to be kept posted on the rest of your work, too.

## Man with Big Grin Grimaced on Street For Picture Stunt

When he played "The Sap from Syracuse," Sidney Holland, manager of the Paramount Theatre in Hammond, Indiana, was fortunate enough to find a young man who has a lot of the mannerisms of Jack Oakie, the big chin and grin magnate.

The young man was dressed to imitate "The Sap from Syracuse," being dressed in an exaggerated sport attire with green and orange colored suit, orange and blue necktie, a straw hat with a very "loud" band, etc. He walked about the city and covered the surrounding towns, greeting everyone in typical Oakie style. The ballyhoo created a lot of attention; and Holland feels that it was a great aid to the opening of the attraction.

Listen, Mr. Holland, we notice that we haven't a photo of you in our files, why not shoot us in one, together with a little dope about yourself so that we can give you a regular introduction on these pages. What do you say?

## J. F. SMART Says:

***". . . I have read the CLUB pages every week and have been impressed again and again with the wonderful progress the CLUB has made and the value of its members' contributions.***

***Manager,***
***Capitol Theatre,***
***Port Hope, Ontario,***
***Canada.***

# MANAGERS' ROUND TABLE CLUB

## Morris Rosenthal Is Still Picking Up a Flock of Publicity

If any one should attempt to compute the inches of free space that Morris Rosenthal, former manager of the Lyceum Theatre in Duluth, Minn., and now manager of the Garrick, has garnered from newspapers in his many years in the show business, they would probably be counting yet.

Rosenthal hatched another coup when, for four successive days, he received a two-column ad free from one of the local Duluth papers. He booked in "So This Is London," with Will Rogers headlining. Knowing that one of the local papers ran Rogers' syndicated column on the front page, he persuaded the editors to tie-up the picture and the column. The newspaper heads agreed and they broke with the special ad which showed a scene from the picture and also carried a plug on the play-date of the film at the theatre.

In addition to this, when they began to note results, they went out of their way for the first time in the paper's history and gave the film mention in the editorial columns. In order to keep on the good side of the paper, Rosenthal agreed to run a trailer plugging the syndicated column. The idea met with immediate approval and in this manner good-will was secured for the house that would come in very handy the next time a campaign was planned.

A number of showmen have taken advantage of this stunt already—at least those showmen who have had the columns appear in their local papers; but we want to say that Morris has certainly done himself credit through his work, as it is only on rare occasions that work such as this comes to light. Keep it up, Morris, and let's have some more.

## Animated Display Created Flash That Proved Valuable One

Through the courtesy of John D. Jones of the R. Jones Theatres in San Angelo, Tex., we are enabled to pass along this knockout lobby flash created by L. D. Bowen, assistant manager of one of the houses, and carried out in colors by Luther Cummings, head of the art department.

The three heads on the cut-outs in the photo were animated by means of a mechanical device, concealed behind them. The flash was one of the most effective mediums ever used at the




theatre; and it was no great sight to see adults as well as kids standing in front of the theatre for minutes at a time, watching the heads as they revolved and performed their contortions. If you will look closely at the photographs you will also note the little cut-outs of various animals which are dotted among the display. On each of these cut-outs selling copy was used that enhanced their effect considerably. On the elephants, copy stated: "Elephants of enjoyment"; on the lions, it read: "Lions of laughter," and others of like nature.

We are passing this along in the event that the film is set for your house, but even if it is not, remember that you can use the same idea on any travel film you may be showing sometimes, or even on your serials. There are opportunities galore to this one, and you know that an animated display can mean plenty to your box-office—animating it inside and outside. We want to thank Mr. Jones for passing this along to us and we hope that the future will bring us some more samples of his work. How about your photo, Jones?

## *KIDDIES' NAT'L BOOK WEEK!*

**November 9–16th has been designated Children's National Book Week. This is a week of vast importance to showmen due to the fact that a nation-wide tie-up has been made with the Parent-Teachers Association. See the President of the organization in your town and secure their co-operation. They'll be more than glad to help on this angle.**

**The week offers you opportunities to tie up your local book dealers and your libraries. Have the libraries send out, to the schools, special lists, compiled by them and printed by you, carrying recommended books and a plug on your theatre.**

**Promote a few children's books from your local book store and offer them as daily matinee prizes. You can give them away by the corresponding number gag or any other way that you care to. You could work in the newspaper by offering a book as a prize for the best composition on "Why I Like Books." There are any number of angles that can be found in connection with this special week; they remain only to be used.**

## "Dawn Matinee" At Early Hour Of 5:45 A.M. Woke Them Up

We've had early bird matinees and midnight shows, but it remained for R. M. Swanson, manager of the Polk Theatre in Lakeland, Fla., to introduce a "dawn matinee."

It happened when Swanson played "Dawn Patrol." He announced that at 5:45 A. M. the theatre would run a dawn matinee at the time the sun was beginning to lift its rosy cheeks over the horizon and beam down upon the awakening world.

Swanson publicized the special dawn matinee by having the Miller Sisters and Sun Glow Coffee Co. to furnish 1,000 doughnuts and coffee in the lobby for patrons attending the dawn matinee.

It was also advertised that the first 100 children under the age of 12 to line up at the box-office for this special matinee would be admitted free.

It was also made known throughout the wayside that one guest ticket to the Dawn Matinee would be given to each auto owner whose license contained two 2's. This stunt brought in many paid admissions along with the owner of the car lucky enough to have two 2's on his license plates.

He also distributed 5,000 handbills over the entire county two days in advance and placed 50 arrows on all roads leading to Lakeland with white letters on red, "THE DAWN PATROL—POLK THEATRE." And on Friday prior to Saturday's Dawn Matinee, Swanson flew over every town in the county dropping heralds, many of which were good for free admissions to see the picture.

The Dawn Matinee turned out to be such a good publicity stunt and something out of the ordinary that one of the county papers gave it a front-page write-up and mention on the editorial page. The Lakeland Ledger also gave the stunt a special news item in its publication.

And to show you what else he does, we want to pass along a little account of his bridge parties which are held every afternoon at the theatre.

To make these parties more popular, Swanson tied up with a beauty shop whereby the beauty shop distributed "Movie Gift Bonds" to every person at one of the afternoon teas. The "Movie Gift Bonds" were worth 50 cents in cash on the purchase price of a manicure, finger wave, scalp treatment, marcel or facial, on Monday and Wednesday morning at the Florida Beauty Shop.

The Beauty Shop had the tickets printed and Swanson saw to it that they were given to the ladies attending the matinee bridge teas. This tie-up was just another inducement for the ladies to attend the parties at the Polk Theatre.

Thanks, "R.M.," for these. Keep up the good work.

# MANAGERS' ROUND TABLE CLUB

### *Sound Interference*

**Those theatres not fortunate enough to have an up-to-date recirculating or blower type of heating will have to pay a great deal of attention to the interference caused by the hissing of valves on radiators.**

**In view of the large number of theatres still heated by the old direct steam-heating process, a lot of thought should be given to this angle and, if possible, make sure that the old defective valves are replaced with a modern type of equipment. This is a very small item in actual expense or outlay of money but will prevent many kicks and hard feelings from patrons who are unfortunate enough to be seated near a radiator where the valve is creating such a nerve-wracking disturbance.**

**You might give this some thought the first chance you have to try out your heating plant which is going to be mighty soon, if you have not already done so, and make sure that you correct any condition which exists as the one described above.**

## Step Up And Take Your Pick From Al Lourie's Grab Bag

A grab bag of gags seemed to be floating around the vicinity of the Morton Theatre in Dorchester, Mass. And floating around that neighborhood it is only natural that it be held by Albert B. Lourie, manager of the Publix house, who is putting across winners.

Lourie has been hitting the ball smack on the nose, and banging them into the bleachers with monotonous regularity. When he played "Our Blushing Brides" he managed to turn in a couple of stunts that will prove of value to you if you ever care to use them in your town. Playing "The Man From Blankley's" with the film, he wanted to put them both across. To accomplish this he fashioned the herald, in the form of an invitation to a wedding, that was distributed about town. Look this one over and you'll find that it is right there, covering every point.

YOUR PRESENCE IS CORDIALLY REQUESTED
AT THE MARRIAGE OF ENCHANTING

JOAN CRAWFORD

AND

JAMES MONTGOMERY

IN THE GREAT ALL-TALKING PICTURE SENSATION

"Our Blushing Brides"

IN THE

PUBLIX MORTON THEATRE

SUN.-MON.-TUES. or WED., SEPT. 14-15-16 or 17

BEST MAN WILL BE

JOHN BARRYMORE "THE MAN FROM BLANKLEY'S"

DRESS-INFORMAL

ADMISSIONS ONLY
25c-35c

Some gag, isn't it? He had another one that proved a good-will builder for the lady trade when he tied up the local druggist who co-operated by giving away samples of face powder. The drug store paid for the trailer, which was run on the screen announcing the stunt, and also for the printing. The film went over to good results, especially the invitation gag, the residents being surprised when they opened the mailbox and found an invitation reposing therein.

Then on "Love Among the Millionaires," he planted Confederate money on the sidewalks of the busy sections, and it was a great big laugh to see people making dives for it. This is a rather tricky angle and must be handled properly in order not to cause any offense. And now look at the cut we are showing. There's a thing that Dorchester acclaimed a classic in herald make-up. It is self-explanatory, so we won't attempt to say anything more about it. It had the goods, and, as a result, clicked.




When he played "Let Us Be Gay," Lourie was faced with the problem of selling it to the kids as well as adults. To get in the kid business, he decided that the best thing to do would be to stage a "Whoopee Party" and invited all children to come dressed in party clothes. On the appointed afternoon all of the kids present were given noise-makers, whistles, etc. A goodly number of the kids appeared dressed in the comic outfits. These were paraded up on the stage and entered into a contest whereby audience applause picked the three best costumes. After the stage show was over the children were permitted five minutes in which to make all of the noise they could. And they more than took advantage of the occasion.

Every Saturday matinee, Lourie runs a gift contest. He distributes cards 3¼ by 2½ inches, printed in black on white stock. The cards carry letters of the alphabet. They are made up in 12 different combination with 10 different letters being left out. The printer makes up winners with one letter of the 10 on each series of cards. During the gift proceedings, an easel is placed on the stage and cards are shown with the winning letters. The lucky children come up and take their pick of the gifts arranged. This scheme is very effective, particularly since it absolves the manager from spending too much time on the stage and enables the conducting of the contest in jig time. Incidentally, when the cards are received from the printer, they are assorted so that every 12 cards are different, and after all of the cards are mixed up, the winning letters are deposited in different sections of the bundles. Should you desire to use a stunt of this sort, which is proving effective for Lourie, we would suggest that you get in touch with him, and we are sure he will supply all of the information necessary.

**Thanks, Albert, for the way you are responding to our call for material from the New England division so that we can keep posted on what is being done by you live-wires. And listen! When you send in your next contribution, how about a photo and a little dope on yourself?**

## Essay Contest on Business Aroused Merchant Interest

Who said business depression? It wasn't Ray Peterson, manager of the Strand Theatre in Gulfort, Miss. Ray ran an essay contest recently in which the local dealers took a great deal of interest.

The topic of the essay was, "Why Old Man Business Should Come Back." The contest was open to school children, for which a first prize of a wrist watch was at stake. The watch was promoted from a local jeweler and it was given to the winner at the Saturday evening performance.

**The stunt not only helped to increase business at the theatre, but through its publicity through the newspaper columns helped to make people, and especially business people, think in terms of better business conditions.**

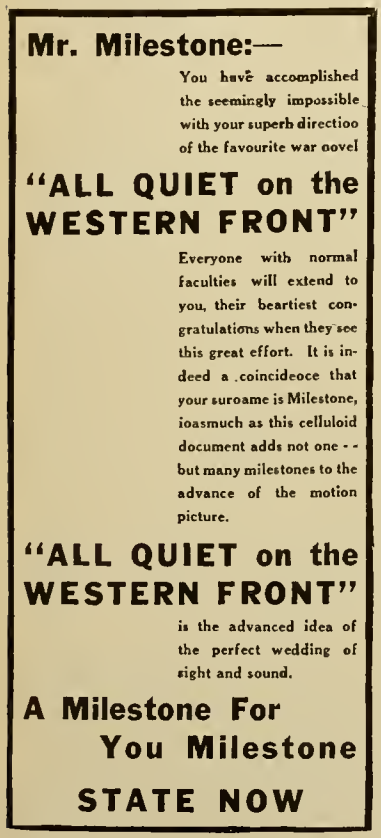
Good stuff, Ray. And listen! Since you are so active, why not give us a photo of yourself, too, so that we can let the rest of the Club meet you?

# MANAGERS' ROUND TABLE CLUB

## Bair Adds Another Ace Ad To His Well Known Collection

Again E. E. Bair comes through and clicks with another of his novelty ads. This time it was one for "All Quiet on the Western Front." Those showmen who have been following Bair's activities at the State Theatre in East Liverpool, Ohio, know that he is right there with the goods when it comes to injecting novelty into his newspaper ads.

If you will look over the ad we are reproducing and study the copy closely we think you will pick out a couple of slants that will more than prove handy for you as box-office builders.




As you will note, you will see that Bair pays the director of the film a special tribute, but he also manages to get in a plug for the book, photography and the sound. He keys up interest in the picture by the fact that he does not plug the type of picture; in other words, he does not try to convey outright that it is a most spectacular war film. He manages to get the message across well. The many ads that he has furnished the Club with have no doubt given his fellow-members a number of slants that have proven valuable in their show-selling. We would like to point out that a careful study of all of the ads shown on the pages from week to week will help to boost up your box-office just as well as the various stunts presented.

We have shown many kinds of advertising, novel, regular, and co-operative, and in all of them could be found helpful hints. We want to thank Bair for passing along to us this latest achievement of his, and we are sure that he will shoot along some more so that we can present them to the rest.

## Thames' Prologue Was One of Finest House Had Seen

Whenever a showman receives a film attraction that he thinks deserving enough to merit special attention he sets to work to give it that little bit of something which the Chesterfield cigarette ads tell us "stands alone." In their trailer prologues, the showmen found ways to put pep into the presentation that proved gold mines. Working along on the same idea, J. F. Thames, Jr., manager of the Saenger Theatre in Vicksburg, Miss., put on a prologue that slayed them when he played "All Quiet."

The orchestra pit was transformed into an imitation trench. Crude steps in trench allowed boys to crawl over the top. The arrangement also included sand bags on front side of footlights and barbed wire entanglement on other side of foots. A 1x2 blind stop was used for the posts with old rusty barbwire to give the desired effect. Two machine guns were also used in a camouflage nest on each side of the stage.

On opening of prologue, boys in uniforms and helmets are seen crouching in trench facing the screen. Then the trench closes with soft blue foots giving a glow on barbed wire and the whole stage. Baritone singer is standing behind in machine gun nest. This in order to get the proper lighting effect upon his face as the lights concealed in the nest come from a source about waist high to the singer. A box-like structure is used with mirrors—a red and green light to get the effect of a red light on one-half of his face and a green on the other side. After the song—black-out—and singer steps off.

A boy stationed near switchboard operators gives effect of rumbling noises and shell crashes synchronized with red flashes on stage—coming solely from border lights. These flashes silhouette the barbed wire entanglement and the boys crouching in the trench. The rumbling tank effect and machine gun fire is mixed with the above effect. After a few seconds of this, the projectionists play a spot up and down the trench on the heads of the men and finally stops on the center man with his eyes glued on his wrist watch. This is the cue for him to give signal for men to go over the top. As they go over, the machine guns fire, etc. As they get past the barbed wire entanglement, an airplane about six feet high, controlled from the fly loft, swoops down over them, while the non-sync operator synchronizes the airplane effect with the plane. Men from the machine gun nest fire at the plane as it passes out of sight, while the other men hug the stage. The plane finally comes down as the whistling effect is used on the non-synch.

After this, all effects cease. The stage is lighted with a soft blue light from the foot. The boys get up and go through a snappy drill accompanied by the drum and bugle corps. The boys then form a line and stand at attention saluting a flag waving in front of one of the ventilating ducts. The flag is picked up by a white spot from the booth. When the boys salute flag, the blue lights are dimmed out entirely and a red light only is cast on them from front and rear by olivettes on each side of stage. The national anthem is then played while boys are at attention. After this, red lights are cut out, blues brought up again and the boys march off as the picture hits the traveler.

And what a sensation it created! The audience applauded for quite some time, and if the picture hadn't been flashed on to the screen they would have continued to applaud. When he is turning out work like this we think that Mr. Thames should be represented often on our pages, and we hope to hear from him again very soon.

### *Good Will Begins at Home!*

**On many occasions we have suggested that managers cultivate a more harmonious relationship between themselves and their employees. And we are glad to say that plenty of showmen found the suggestion a good one.**

**But we won't be happy until we feel that the great majority of showmen are practising this little idea of promoting a closer feeling among their staffs.**

**Besides making your theatre a better place for the patrons, it will give you a peace of mind that you hardly believed possible. You will soon find that everyone on the payroll is pulling for you and your theatre. When business calls you away from the house for a few hours during a performance, you will know that your absence is not a signal for laying down on the job or neglecting the patrons or the show.**

**Especially is this true of the boys in the booth. If you have good projection and projectionists, the best way to retain those important adjuncts is to promote a friendly feeling between you. But the operators (pardon, we mean projectionists) are just as human as you are and will respond quicker to helpful suggestions if they like you.**

**Abuse and foul language will bring you only grief.**

**M. R. T. C.**

MANAGERS' ROUND TABLE CLUB

# WHAT IS EXPLOITATION?

## FLOYD BELL Says:

Somehow I have always rather doubted the exact truth of that old bromide, "a rose by any other name would smell as sweet." There's a touch of Babbitry about that statement. Personally, I believe the word "rose" must have suggested to the earlier students of nomenclature something sweet and fragrant and I know that today it would be difficult to convince the public that a rose called by any other name would not lack charm.

It's a bit the same with Publicity. Call it exploitation if you will but to me the word has a harsh and grating sound. To exploit oneself is to draw immediately the picture of having been a bit braggadocio, just a trifle over-inflated with one's importance as it were. And I firmly believe that when one speaks of "exploiting" a theatre or any other business he is very apt to cause a reaction which is not always favorable. There is very likely to be implanted in the mind of the hearer the thought that perhaps the would-be "exploiteer"—is that a new one—is trying to "put something over."

But Publicity. Ah, there is something different. So thoroughly has the American public been sold upon the value of advertising that to the average man the very word Publicity seems to arouse a feeling of kindness toward and pride in the organization promoting this same Publicity.

And Publicity—all right, call it exploitation if you like but we shall stick to our own choice —may embrace any legitimate means under the sun for placing before the public the value and attractiveness of one's product. It may be newspaper space, which may be submitted without argument as being the most valuable form of publicity, or it may be lobby display, "stunts," grand lounge attractions, anything and everything that brings before the Average Person—and God bless him he is the one who makes it possible for all of us to hold our jobs—the fact that one is offering an attraction which will please and entertain.

Publicity which cannot be substantiated by the quality and quantity of entertainment produced is bad. The press agent who has within the secret recesses of his brain the thought that anything which gets the name of his theatre before the public is valuable, is losing something, is obtaining entirely the wrong perspective.

It is all very well to "exploit" your theatre as having "the greatest picture of the year" if by so doing you are able to bring the crowds into the theatre and prove to them that you were honest in your conviction that the film shown is the "best" thus far. But if you are merely using such phrases to drum up business and then are unable to back up those phrases with four star offerings, you will eventually suffer total eclipse.

Publicity, exploitation, call it what you will, is sound, legitimate, approved advertising of your attractions and then being certain that your advertising conforms to the rule of the present century, "truth in advertising."

## F. B. HILL says:

IF one will analyze the importance of exploitation and ballyhoo, they will find that here lies the real backbone to the existence of the Theatre. Without them the Theatre cannot survive.

As an athlete may overtrain or undertrain, so is exploitation and ballyhoo overused or underused and in most cases, underused. For an example, the exhibitor, especially in the smaller towns, gets in the habit of ordering the same kind of advertising material offered by the exchanges, using the same space and type of ad in the newspapers, on every picture. Perhaps it is true that there are just a few types of stories for pictures, but nevertheless, each picture has an individuality of its own and when an exhibitor will treat them as such, he is bound to show better results at the boxoffice.

It is not necessary to buy all the paper the exchange has, or to work every known ballyhoo to put a picture over. Often times some little stunt or publicity gag will strike the public's fancy to such an extent, that it does far better work, than trying to "circus" a picture. This I think is what really constitutes real exploitation and ballyhoo, for the exhibitor or advertising man, to treat each picture as an entirely new article and to work out his newspaper ads and other mediums of advertising to suit that picture, and at the same time to get the most value for the least money. By doing this he is doing the best thing possible for his theatre, besides keeping his advertising from becoming stale and commonplace. Our business is the fastest changing of any, therefore the advertising must be faster. It can't be kept faster unless it is kept fresh.

Being a manager in a small town I am inclined to believe that the small towner has a more difficult problem in handling exploitation and ballyhoo, than does the man in the larger towns, as most theatres in small towns run two or three pictures a week while in the larger cities a picture will run for a week or longer, so the small towner must utilize every possible means of advertising. He must use his newspapers to every advantage possible and to write ads that are "different." An ad, more than anything else will kill or make the attendance for a theatre. Here I want to agree with Mr. Charles Lewis, Chairman of the Managers Round Table Club of THE MOTION PICTURE NEWS. He advocates white space and plenty of it in newspaper ads. I have tried it out and find that it pays high dividends on the amount invested. So many ads are filled to the brim with copy and so many ads are just a mat and signature cut. They all look alike.

At the beginning of this questionable article, I stated that exploitation and ballyhoo was the backbone to the theatre's success. In closing I want to say that I think proper and carefully writen newspaper ads, are the backbone to successful exploitation and ballyhoo.

## SID LAWRENCE Says:

I HAVE found that in answering this question that it seems that EXPLOITATION and BALLYHOOING come in the form of a germ—it hits you and stays with you. Exploitation is made up of interesting forms of advertising gotten out to cause the attention to be directed to the certain thing that you are selling to the public. There are many different forms of exploitation. There is good and bad. The good can be gotten out in forms of novel stage presentations, lobby cut-outs, special letters, flower baskets on the front of the theatre, a neat and attention compelling lobby, capsules of advertising inside, extra newspaper space, banners across the street and hundreds of other stunts. I have always found that each and every picture, regardless of how large or small, could be exploited on some particular angle. Exploitation is a thing that you can not let down on, once you start, it must be continued daily. The public gets used to seeing little new and novel stunts and look forward to you doing them so that they can be more familiar with the type of picture you are playing. The exploitation campaign put on for any picture should carry an idea pertaining to that picture only, unless it is an exploitation stunt that you are putting over to benefit the theatre for the time to come through your various civic organizations.

Exploitation has already proved itself to be constant and indispensable. Any exploitation which makes clear to the public that your picture has some outstanding feature in it, I believe should be dwelt upon. Ballyhooing is something that has been done for the last thirty-five or forty years. It is not news but means a whole lot to the theatre going public as an attention-compelling factor. There are various forms of ballyhooing to be considered. There are street cars, automobiles, people dressed to fit a certain part walking on the streets, wagons painted, victrolas playing on streets, bands inside of automobiles and hundreds of other like stunts which could be called ballyhooing. In other words when you ballyhoo you reach the people direct with the thing that you are getting out, if it does not do this it is not a good form and it is lost. Therefore, whenever ballyhooing is done it should be done with the same idea in mind as the program presented to your public. It should be unique, clean and free from any salacious utterings, pictures, etc.

In summing up exploitation and ballyhoo we get down to the real fact that the public must be sold, therefore, the average theatre manager or showman must get out something that will attract attention to his theatre. I have found that it is not the great big things that we do in exploiting that gets us the biggest returns, it is the small and unique ideas that register. Some managers can go exploitation crazy—this, I believe, is a mistake as you leave nothing to be done for future work. Figuring on a basis of fifty-two weeks in a year you should always leave something in reserve.

*This week's opinions come from Floyd Bell, Metropolitnn, Boston; F. B. Hill of the Inlnnd Circuit in the Northwest, and Sid Lnwrence of Lima, Ohio.*

*Ench one's reaction differs from the other, but combined you have rend, in this interesting series, the viewpoints of ten showmen (and show-women) exclusive of the three this week.*

*So fnr, the series hns met with tremendous response from our many members nnd readers, but we won't be satisfied until the mnjority hnve expressed themselves. So better get busy and tell us what YOU hnve to sny on this most vitnl question of "What Is Exploitation?"*

"CHICK"

# MANAGERS' ROUND TABLE CLUB

## *Get Started Now!*

**You should be perfecting your plans right now for one or two special morning shows, preferably sponsored by local Chamber of Commerce or Welfare organizations, which will help the poor and needy around Thanksgiving when they have little to be thankful for. Last year, after making such suggestions through the Club pages, hundreds of vegetable or food shows were put across with great success.**

**The details are few and simple. Just advertise the special performance for kids, with the only admission charge being a bag of vegetables or food. Then see that the foods so received are promptly and sensibly distributed via baskets or bags through the Salvation Army or Welfare Clubs of your community. In addition, you ought to be able to promote other items to fill the bags or baskets from the various merchants in town.**

**You perform a humane act in sponsoring these performances and besides you create more goodwill than through any other medium ever thought of.**

**Keep away from the toy angle as that should be held for similar gags around the Christmas holidays.**

## Dick Ryan Roping In Plenty of Publicity For House

With every man in Sam Rinzler's division in Brooklyn and Long Island of the Fox Theatre working like the deuce to put the popularity contest which is forming an important part of Greater Show Season across, it is no surprise to find out that R. J. (Dick) Ryan is slapping the old apple hard and heavy to bring them into his house—the Park, at Brooklyn, N. Y.




In the photos we are showing you can gain some idea of what Dick is doing to sell the Popularity Contest in his lobby. He has promoted pictures from the steamship company offering one of the prizes; promoted a blackboard to announce the current results of the votes polled; and also announces a personal appearance of all the contestants in the circuit stunt. His lobby has been tastefully decorated in a Mardi Gras tone and it has pepped up the front of the house considerably.

The other photo—though somewhat indistinct—shows one of the many window displays he secured. Besides carrying a couple of banners announcing the event at the Park, the window showed a picture of a steamship and also the blackboard on which had been placed the standings to date of the contestants. But the big punch in the window was the balloons which floated all around the interior. A fan, concealed on the bottom of the window caused them to soar about. The window attracted plenty of attention from passersby, who had never seen the stunt before, with the result that the theatre obtained some fine word-of-mouth publicity.

This is Dick's first contribution since he has been at the house, so you'll agree with us that he seems to be in line for a rating of active member. Keep it up, Dick, and let's know what else you are doing.

## Edward Stoffer Is Very Handy with a Paint Pot and Brush

Another showman who finds his skill with the paint brush a valuable asset to him in the display work that he turns out to plug the attractions playing at his house, the Biltmore Theatre in Brooklyn, N. Y., is Edward Stoffer, live-wire showman handling the house.

Stoffer has been fashioning some great stuff along these lines, and a scrutiny of some of his work which we are presenting here—though the dark photographs made reproduction poor—will be productive of a slant or two on which you can base your own work. For his display on "Caught Short" he used the regular three-sheet, made a cut-out from it, and flanked it with stills. The cut-out was then placed before a board on which stock quotations had been painted. A real ticker, in operation, served to enhance the effectiveness of the lay-out, and strings of ticker tape helped to further it.




The other display was used on "The Unholy Three." Again a three-sheet cut-out, flanked with stills, was used. As the special touch on this one, Stoffer used the affidavit declaring that the star of the picture had used no vocal double. This was placed on an attractively painted beaverboard with an arrow pointing toward it, and the interest evidenced, when people crowded before it at all times of the day, spoke well for the success of the film. We are very glad to pass along these few accounts of Mr. Stoffer's work as we feel his fellow-members are just as much interested as we are, and we hope that he is going to keep us posted on his future work along the show-selling line. What do you say, Edward?

## Imprinted Drinking Cups Used By McKenna To Plug Show

By effecting a tie-up with the maker of a well-known beverage, J. McKenna, manager of the Lyric Theatre in Jackson, Tenn., was enabled to procure a generous quantity of imprinted paper drinking cups which were used to get across the attraction at his house.

The paper cups were distributed at places where the drink was served in bottles. The cups in this instance were used by putting the bottle inside one of the paper bags, primarily to stop the dripping ice water from soiling one's clothes. One set of the cups was imprinted about "Romance" with name of theatre and playdates while another set was devoted to institutional copy about the theatre.

This is but one of the many activities attempted by McKenna at his house, and we happen to know that he makes many valuable tie-ups in his town. In this manner he displays some good showmanship, and we'd like to hear more from him. What do you say, Mac, keep us posted, will you?

## *La Falce Plugging Two!*

**If any of his fellow showmen have been wondering where he has been keeping himself, we'd like to inform you that Frank La Falce is very busy handling the publicity, temporarily, for the Earle and the Metropolitan Theatres, in Washington, D. C., for the Stanley-Crandall-Warner houses.**

**You are all acquainted with Frank's work and know what his capabilities are; so keep your eye on the Club pages and get the latest dope on how he brings in the dough to the box-office.**

# MANAGERS' ROUND TABLE CLUB

## *Fans Regret Departure of Forster*

*(From Syracuse American—Sept. 14th)*

By E. R. VADEBONCOEUR

Another familiar face faded—temporarily, at least—from Syracuse theatre circles when Paul H. Forster closed his organ and stepped down at the Eckel last week.

For a good many years, Forster has been playing for motion picture theatre audiences here and his departure will be keenly regretted by his admirers, who run into the thousands.

Paul Forster is the man who made Syracuse sing. It was he who introduced the organ-singing feature to the city at the Empire when the big, white consoles still were new to Syracusans.

At the Empire, the idea caught at once. They sang with Forster. He went to the Eckel and they sang with him there. He went to Loew's, and still they sang. He went back to the Eckel again and once more the house rang to willing voices.

### *Not So Easy*

Other organists tried to do the same thing, but with indifferent success. The late Ernie Mills, at the Strand, worked up some enthusiasm. That splendid musician, Maurice, tried to make Loew audiences warble, but eventually abandoned the idea and arranged his programs to eliminate that feature.

But all the time they were singing for Forster. No one else could bring out those voices. We've often sat and listened to him, trying to discover why he succeeded where others failed.

We've heard patent-leather-haired sheiks jazzing it up, gray-haired old gentlemen gazing around them half abashed and sneaking into the first number or two diffidently, only to wind up the last songs bellowing at the tops of their voices.

It was a contagious affair. The flappers and their mammas all caught the fever. The more timid might not be heard at the outset, but before the orgologue ended you'd look a long way before you'd find a closed mouth.

You'd hear good voices and fair voices, excellent voices and terrible voices, but they all had one thing in common—enthusiasm.

### *Transformed Folk*

Until two weeks ago, when the organ was moved, audiences saw only the back of Forster's somewhat grayed head during the orgologue. But there was something eloquent in it. When the spotlight bloomed out in its glowing circle, a buzz would run through the audience. You could hear it and feel it. By some unseen touch, even the back of Forster's head seemed capable of changing the whole spirit of the audience. Where, a few minutes before, it had been a group of individuals watching the joys and trials of screen lovers, they now became as closely-knit as a picnic crowd.

There was competition to see who could sing the loudest. There were giggles at false notes and high ones that voices cracked on. There were roars of laughter at tricky choruses and flocks of S's and ch's through which the organist led his chorus at increasing pace until the whole song broke down in a spasm of mirth.

Yes, Paul Forster made them sing. Maybe he will again. But if he doesn't, he will leave behind him as many devotees as any single Syracuse motion picture theatre entertainer ever had.

## Hadden Has Great Way To Get Rid Of The Old Straw Hats

Here it is! J. S. Hadden's effectual but harmless manner of destroying those old straws that are so carefully placed away in a bag at the end of this season and thrown away at the beginning of next. Hadden's idea is said to have been welcomed with open arms by the housewives who patronize the Paramount Theatre in Joplin, Mo., of which house he is the manager.

Inasmuch as the straw hat season is universally over on Sept. 15, Hadden offered to let every man turning in his old straw a guest ticket to see the picture.

With police sanction, the straw lids were stacked in a no-parking space in front of theatre. Around the space provided for the hats was a special chicken wire pen and on this were art signs carrying copy, "Men Free—Your old straw hat is a ticket today. See Ruth Chatterton in ANYBODY'S WOMAN —Paramount—Sept. 14-17."

Nearly 300 hats were piled up in the "pen" with nearly every one bringing along one or more paid admissions. Eleven hat dealers co-operated in paying for 32 inches of newspaper space —outlining proposition and selling "Anybody's Woman." The merchants also ran new hat ads around theatre ad—thus filling up an entire page, of which the newspaper contributed a heading at top.

And that's what comes of getting a good idea. It may be a little too late for you to use this gag now, but there's nothing stopping you from filing it away until next season because it will always work. You can also use this stunt in connection with felts when the straw hat season starts again, but it's up to you. If you think it won't be effective as the other way, oke. We want to thank Mr. Hadden for this and let him know that if there are any more of these ideas on the way we'll hand the postman a plane to deliver them in. Which means, Mr. Hadden, that we'd like to hear from you again soon.

## Perry Turned Out A Souvenir Program That Was Excellent

One of the highlights of the campaign turned out by Fred Perry, for the opening of the Riviera Theatre in Binghamton, N. Y., was the souvenir booklet.

The booklet was made up in twelve pages. Perry, who is promotion manager for the house, hustled about town and secured ads from all of the principal dealers. The ads paid for the cost of printing. The booklet was made up in black and white with special colors being used for the covers.

Besides carrying the ads, the pages were devoted to stories of the men who had built the theatre and would run it. In addition to this feature, stories were printed harping back to the old days of the movies. The current program was also carried. Taking it all in all, the job was well done, and Perry, who knows Binghamton as well as any man in the town, can well consider his work perfect. We want to thank Fred for passing this along to us, and as he is one of our active members we feel that the new season is going to be productive of many fine showman slants from up around his section of the country. What do you say, Fred, let's have it.

## Kligler Is There When It Comes To Turning Out These

Adeptness in lobby display creations of unusual design may be easily said of Joseph W. Kligler, manager of the Daly Theatre in New York City. Whatever else Daly has on the ball, if it is as good as the stuff he turns out when making up lobby displays, he's a pennant winning team in himself.




When he played "Common Clay" he turned out what might perhaps be considered one of the finest pieces of work ever done along the lines of lobby display in the city, and when you take into consideration the fact that he is working at a neighborhood house, then the stunt's value is more than enhanced. Looking at the photo closely you can see the giant cut-out of Justice—painted by Kligler himself—holding a sword balancing, in the scale, the featured players. At the foot of Justice, a miniature jury box may be seen with miniature figures of jurors, cut out of compo board, listening to the defense being quizzed by the prosecuting attorney. In her arms she holds the baby, silent symbol around whom the story revolves. The defense attorney and the court clerk sit in their respective places. A banner under the railing that separates spectators from participants in courtroom episodes sold the picture with effective copy.

Kligler has given you a real line on what can be done if you'll just take the time to do it in. And even if you find that you're pretty busy what's to hinder you from laying out what you want and having your house artist carry it out. Dope out this photo and we are sure that you'll pick up a couple of more slants to add to your showmanship. Thanks, Joe.

***Did You Order Your Club Pin?***

# MANAGERS' ROUND TABLE CLUB

## Moss-Covered Lobby Of Carolina Was Novel Attraction

In this case, the rolling stone couldn't gather any moss in Charlotte, N. C., due to the fact that E. E. Whitaker, manager of the Caroline Theatre, seemed to have gathered it all in his lobby to use as a plug for "Let's Go Native."

A shelf-like moss display was built out over the regular banner frame with cut-outs of Jeanette MacDonald underneath. In fact, the box-office, front of lobby and walls were covered with moss interspersed with special art heads, stills and copy about the picture. The moss display was decidedly different from anything that had been used in sometime, and certainly proved an effective medium in advertising the picture.

The only complaint that we have about the whole affair is that we haven't a photograph, but we hope Whitaker will remedy this when he turns out another novel display or any other showman gag, and at the same time he'll send us in a photo of himself. What say, "E. E."?

## Elliott Johnson Is Clicking at the Saenger in Hope

Knowing that the first thing he had to do when he took over the management of the Saenger Theatre in Hope, Ark., was to sell himself to the town via the house, Elliott Johnson set out to do it.

In the program that is sent out through the mailing list he injected a few novelties that served to acquaint the town with him and the new season attractions coming to the house. One of the messages was along a personal letter angle in which he stressed the importance of not missing any of the pictures, told also about the innovations that the theatre had, and, at the same time, informed the readers that on certain days designated by an asterisk, special prices would be in effect. The asterisk was placed along side of the features, which were on the opposite page.

This angle proved one of the best bets that Johnson could have used for an opener and it is a certainty that it secured plenty of publicity for him. We hope that now he is settled down in the house he is going to prove a very active member. How about it, Elliott? Keep us posted, will you, so that we can let the rest of the show world in on what you are doing to sell shows at the Saenger.

## Amateur Critic Gag Went Over Well For Terhune And Slater

Working with Terhune at the Strand Theatre in Plainfield, New Jersey, Bill Slater is enabled to turn out some good gags in conjunction with the show-selling that goes on in the town.

Though only in the town a short time, he has been doing some nice work, his latest contribution to the showman encyclopedia being an Amateur Critics' Contest, held in conjunction with the local newspaper, that he passes along to us. The newspaper, a very conservative one, hearkened to Slater's proposition that they co-operate with him in the running of comments from the residents on the value of the picture current at the Strand.

A notice was inserted in the paper to the effect that all interested were invited to participate in the contest and shoot in their review of the picture. The stunt caught on very well, and letters in the neighborhood of two hundred were received very week. The rave stories were not always chosen, either. Slater saw to it that only well written and intelligent reviews were selected, and strictly on their own merits; if they panned the picture, fine—if they didn't, also oke. In this manner he proved that the stunt was a bona-fide one, and this helped to boost up the weekly batch of correspondence.

Here's one that you, too, can work to good advantage. You can offer a set of tickets for the three best reviews printed weekly. Pick the reviews from different sections of your town. Or present the kid, youth, and adult angle, by printing three different reviews. There are lots of possibilities in a stunt of this sort and it will be of value to you to look into them. Thanks, Bill, for letting us have this one and remember we want to be kept posted on what you are doing.

### *Football Nite!*

**Following up our recent suggestions on the value of football tie-ups in your theatre, we want to call particular attention to the "Football Nite" idea which clicked so marvelously last fall in many spots throughout the country.**

**The gag is to invite the local high school football team as the theatre's guests on a designated night. Surround the stunt with plenty of publicity, dress your ushers in football togs, decorate the front and lobby appropriately and get as many civic leaders as possible to co-operate.**

**If feasible, have the team brought to the theatre via a parade in which they ride in autos furnished by the local Packard or Cadillac distributors. The school band can also be worked into the idea both for their value in the parade as well as to play some selections and school songs in the theatre.**

**This idea is as broad as your ability to capitalize on it. A hundred side angles will surely present themselves as you go along working out the campaign, but it will all be brought to a climax with smashing b.o. returns and everybody rooting for the team.**

**We set forth the details of how Manager W. A. Roberts in Plymouth, Pa., successfully executed a stunt of this kind. If you must have help refer back to the story, dig up the issue of March 1st.**

**Members taking advantage of this suggestion and putting some sort of Football Nite over in their theatres will confer a favor by sending us all the details, photos, etc., so that others may benefit by their experience.**

## Scholer Handed Out Insurance Policies to Combat Laughing

A bona fide insurance policy was one of the features that J. J. Scholer, manager of the Orpheum Theatre in Phoenix, Ariz., handed to his patrons when he played "Animal Crackers."

The insurance policy was secured through the agent of the Hartford Accident and Indemnity Co., through which a public liability was issued insuring the patron against possible injury resulting from laughing.

The inside pages of the four-page leaflet was devoted to the policy: " In consideration of the premium stipulated herein, the company hereby agrees with the insured—ORPHEUM THEATRE—that if, during the term of this policy, ANY PERSON OR PERSONS other than the employees of the insured shall sustain any physical injuries caused by HYSTERICAL LAUGHTER while viewing THE 4 MARX BROTHERS in ANIMAL CRACKERS for which injury the insured is liable for damages, then the company will indemnify the insured against losses arising out of such liability up to an amount not in excess of ONE THOUSAND DOLLARS in respect to any one performance."

The front and back pages were identical in make-up, being devoted to copy about the insurance company and the picture, theatre and play dates. The insurance policy was obtained free.

A tie-up was made with Merchant's Biscuit Co., whereby they furnished 5,000 glassine envelopes with two animal crackers in each one. The envelopes carried copy, "You will eat up ANIMAL CRACKERS—name of theatre, and play dates." These packages of animal crackers were distributed at the theatre in advance and at the schools.

The two stunts were just what the film needed to get them talking about it, and before the box-office opened they were lined up and ready to lay down the dough. Thanks, "J. J." Give us some more.

# MANAGERS' ROUND TABLE CLUB

## Edward Hart Still Giving Newburgh Fine Showmanship

"Say it with music" was the theme song of a couple of ballyhoos that Edward Hart, manager of the Academy Theatre in Newburgh, N. Y., used to sell his attraction to the residents.

One of the ballyhoos consisted of a group of 12 colored boys of the local colored fife and drum corps. These musicians were planted behind a 24-sheet special cut-out mounted on a large truck. The truck then visited the suburban towns where he drew lots of attention.

Hart also picked up two straggling street musicians—a violin and an accordion. They were engaged to play for three days in front of the theatre as well as being used on a small truck behind a special six-sheet cut-out.

Both musical ballyhoos attended the city community outing where 20,000 people were in attendance. Both ballyhoos got lots of attention and helped the picture immeasurably.

He also arranged for a two-day and two-night showing of living models in one of the window shops in town. These model showings took place in advance of playdate. The girls wore sport and bathing attire to attract one of the largest crowds ever to gather for such an event in the city. The window also had a generous supply of advertising matter playing up the title of picture, cast, theatre and playdates.

From the way things look, it appears to us that Newburgh must be 100% Round Table, and if that is the case we hope that Mr. Hart will send us in his photo so that we can make it a hundred per cent that way, too.


# CLUB EMBLEM PIN!!!

**IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!**

**This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

**Name of Member.....**

**Theatre .....**

**Address .....**

**City..... State.....**


## Kunze Kiddie Klub Is One Of Biggest Assets Theatre Has

Perhaps one of the most prosperous of the many kiddie clubs, inaugurated by showmen throughout the country, is that run by Paul W. Kunze, manager of the State Theatre in Stoughton, Mass.

First started as a medium for boosting the kiddie business at the theatre, it rapidly developed into one of the strongest attractions that the theatre has ever had.

The kids, when they assembled at the weekly meetings, would display whatever talent they possessed. Kunze was amazed to find that the kids were exceptionally versatile. Word-of-mouth comment began to float around town that the theatre had a winner that looked to become something sensational.

About the second meeting of the kiddie club, Natalie Tolman, whose picture we are showing here, was called in as "Big Sister" to act as sponsor and chaperon of the kiddies. Unusually gifted herself, possessing a working knowledge of dramatics, and well skilled in handling kids, having graduated from a school of kindergarten training, she immediately won over the youngsters; and without hesitation they spent many hours rehearsing under "Big Sister's" direction, until they were fully capable of appearing on any stage in the country. The weeks drifted by and finally the kids were set. Everyone in Stoughton, and the vicinity for miles around, had been talking about the kids and marvelling at their Saturday matinee performances, but they were entirely unprepared for the surprise that Kunze had been secretly preparing for them. Then he broke with the announcement! The kids were to make a weekly appearance on the radio.



What a sensation that radio appearance turned out to be! Letters began to pour in the day after the first broadcast and they still continue to come in by the hundreds. The Kiddie Club is known all over the state, and it is also said to be talked about in other parts of New England. Its membership of 1,000 youngsters is perhaps the largest enrollment of its kind in the country. The local newspapers and the merchants are solidly behind it. One of the newspapers, commenting editorially, states: ". . . What a fine idea! One of the best advertisements for our town is to give the outside world something worthwhile from our town and community. By these broadcasts, Stoughton will again be on the map. The country will know that the old town is alive, to say nothing of the service that 'Big Sister,' through the theatre, is rendering to the Kiddie Club and its members."

This "Big Sister," Natalie Tolman, and she seems to be giving Kunze quite a run for showmanship honors. To her should go a vote of thanks for the tireless energy she has devoted to accomplishing her project and from a "little acorn" in the form of a hundred or so kids, has grown a "big oak" of hundreds of them. But Paul was behind it!

The showmanship that Kunze has been displaying at the State in Stoughton has netted him reams and reams of publicity, plenty of good-will, and business that is of the highest. In view of the fact that he has made such a success of his kiddie club, we feel that it will act as an incentive to those showmen who may also be featuring them, and that they, too, will climb into the top positions held by Kunze, Jack Marpole, Matt Press, Dave Himmelhoch and the many other active showmen who are reporting "All's Well" on their kiddie business.

# MANAGERS' ROUND TABLE CLUB

## Lou Smith Stepping Along At The Stone In Brooklyn, N. Y.

Already, Lou Smith is bowling them over. This showman who is well known because of his activities at the Windsor Theatre, when he handled the house in Brooklyn, N. Y., is now working at the Stone Theatre, and, as we said, on his first week he started to bowl 'em over.

The Fox circuit is running a popularity contest in all of the Brooklyn and Long Island houses, and every manager in Sam Rinzler's division is doing some fast stepping to put it over. The photo will give you some idea of what Lou is doing to keep them interested in the stunt which runs for about a month. He has the lobby looking like a flower garden, and a close scrutiny of the picture, will reveal the rubber plants that have attracted a lot attention. These, as well as the other flowers, were promoted from one of the local florists, and what we want to say is that it is certainly a feather in any showman's cap when he can get stuff from merchants when he has been at the theatre but a short time.




We have a hunch that Lou is going to be up among the leaders when the final results of the popularity contest are read off. Listen, Lou! We want to hear lots from you, even though we know that you are going to be very busy putting the house across. Keep us posted on your work, so that we can pass it along to your fellow members and let them in on the slants you employ.

## Atmospheric Lobby To Sell Western Was Effective Medium

Just to show that he is still on the go when it comes to putting pep into his work, L. P. Weaver, manager of the Rialto Theatre in Phoenix, Ariz., spent considerable time and effort in turning out an atmospheric lobby for a western he was playing.

Old-time guns, saddles, cowboy outfits and stuffed wild animals were displayed on each side of the foyer. In back of this display was a fence—giving the effect of a corral. Hay was also used on the floor—adding to the effect of its effectiveness.

Art work was spotted throughout the lobby display—plugging the picture and featuring Zane Grey, Jack Holt, Richard Arlen and Fay Wray. This lobby display caused considerable attention and aroused lots of interest for the picture. The kids gave it a big play, too, hanging around the guns and saddles for quite some time. In fact it was often necessary to chase them away. They seemed determined to wear out the display by looking at it.

Oke, "L. P." And we'd like to say that we hope you are going to keep us supplied on your other showman activities, too.

## *"All For One And One For All"*

### *Benefits!*

**A number of requests have come into Club headquarters asking us to pass along a few of the ways in which showmen run benefits at their houses.**

**Running through back numbers of the Round Table Club, we find that some showmen let out their houses to the local organizations on a 50-50 basis for all tickets sold on the outside, the box-office sale going to the theatre. The split, at times, varies, depending upon the organization. It is sometimes, in cases of charity, 60-40, the major portion going to the locals.**

**Another method that we find is popular with showmen is that of selling the house and help outright, the cost, of course, including a fair evening's profit for the theatre. In the case of overtime for stage hands, operators, etc.—should the lessee be running a stage show or special attraction—is paid by the organization, a contract being entered into regarding this phase.**

**We hope that the above will prove of benefit to the members who have requested the information. If any of you have any other views on the subject, let's have them and we'll pass them along.**

## Archibald And His Colleagues Giving Town Showmanship

Though the Strand Theatre in Pocatello, Idaho, has been opened but a short while, the showmen taking care of the house are seeing that it is in on every sort of stunt it can be pushed in for. And in order to let us see what they are doing now, R. E. Archibald, manager of the Orpheum, gives us a look at a double truck ad used recently.

When the Strand played "With Byrd at the South Pole," it was thought that a two-page spread would do much toward putting the film across. Accordingly a number of the town's leading merchants were visited and they consented to come in on the proposition. You will note in the ad that it does not carry a contest or anything else to boost it, so we feel that the men who made it up must know the town pretty well, and be sure that it is going to be read.




The mats inserted in the ads of the dealers helped to pep up the pages considerably. A number of persons commented on the ad, as it has very seldom been pulled in Pocatello, with the result that word-of-mouth spread. And this didn't displease the merchants any. In fact, they liked the ad so much that they expressed a desire to run another at a future date. And knowing that the showmen in Pocatello know their stuff, we hardly have to say that it is going to be taken advantage of to the fullest extent.

# MANAGERS' ROUND TABLE CLUB

## THE BIG PARADE OF NEW MEMBERS STILL CONTINUES!

**J. S. HADDEN** manages the Paramount Theatre in Joplin, Mo. From the account we have on hand of Mr. Hadden's work, we managed to dope out that he is right there with the goods. Keep your eye on the Club pages and see the methods that "J. S." uses to bring them up to the box-office of the Paramount. And if he'll send us a photo of himself, we'll introduce him on the regular pages. What do you say, "J. S."?

———*Wear Your Club Pin! ! !*———

**RAYMOND PUCKETT** is the District Publicity Manager for Publix working the New Jersey houses. He is associated with "Bunny" Bryan the regional chairman, so if you don't recall seeing Ray's name before, you can know that he has some of his stuff in with the showmanship that Bunny turns out. We are glad to welcome him into the Club and we know that he is going to continue his activity. How about your photo, Ray, and a little dope?

———*Wear Your Club Pin! ! !*———

**FRANCIS FALKENBURG** is the Assistant Manager of the Olympia Theatre in Miami, Fla. As many members know, the Olympia is handled by that up-to-the-minute showman, James H. McKoy, so it is small wonder that Falkenburg is turning out some good work. We are sure that if he continues it, he will more than merit a house of his own in a short time. Keep us posted on your work, Francis.

———*Wear Your Club Pin! ! !*———

**GEORGE H. DUMOND** is the managing director of the Jersey City Theatre in Jersey City, New Jersey. The house features a policy of pictures and presentation. In view of this fact we know that it takes a showman who is well versed in the game to run it. Holding the position, Mr. Dumond must fill all qualifications. Give us a photo and some dope on your career in the business, George ,so that we can give you a regular introduction.

## *NOW MEET THESE SHOWMEN!*

**ALBERT HANSEN** is the Assistant Manager of the Fox West Coast Theatre in San Bernardino, Cal., and he comes to the Club well recommended by his manager, Mr. Miller, who is known in all of the show circles of the Coast. All that you have to do now, Albert, is to live up to the send-off that you have received and you'll be handling your own house and selling your own shows before long.

———*Wear Your Club Pin! ! !*———

**J. L. MULHALL** manages the Grand Theatre in Lancaster, Pa. This town has been pretty well known for showmanship in the past, and we think that if Mr. Mulhall knows about its rep he is trying to keep it up where it belongs. Let's have the low-down on your show-selling, "J. L.," and you might also include your photo with it.

———*Wear Your Club Pin! ! !*———

**RUSSELL B. TERHUNE** is the manager of the Strand Theatre in Plainfield, New Jersey. The house plays a straight week policy, so you can figure that for a theatre to feature a policy of that type in a suburban town there must be some showmanship displayed to keep the house filled. And we happen to know that business is good, because we became acquainted with the record Terhune has made for himself as a showman. Keep it up, Russell.

———*Wear Your Club Pin! ! !*———

**ROBERT L. JONASSON** manages the Mayfair Theatre in Asbury Park, N. J., right in the heart of the resort district. And that makes it plenty hard for Mr. Jonasson to sell his shows. But still he does it, and the way he does it will no doubt be seen in future issues of the Club pages when he passes along some dope on his activity. Include your photo with it, too, Bob.

———*Wear Your Club Pin! ! !*———

**FRANK J. BYRNE** is the manager of the Victoria Theatre in New York City. In his years in the showgame Mr. Byrne has effected some nice showmanship, and we are glad to know that he is continuing it at the Victoria. Welcome into the Club, Frank. And listen, drop us a line or two and include your photo with it so that we can let the rest of the Club meet you.

———*Wear Your Club Pin! ! !*———

**STANLEY E. GOSNELL** manages the Valencia Theatre in Baltimore, Maryland. He is located in a city that permits the employing of some exploitation angles that are the kind which build up the box-office, so he should be kept pretty busy. However, we are sure that he will find time to sit down and drop us a line or two concerning himself, and also include his photo.

———*Wear Your Club Pin! ! !*———

**WILLIAM R. FISHER** is the assistant manager of the Columbia Theatre in Washington, D. C. As we number a great many showmen from his town we are sure that Mr. Fisher must be getting a lot of experience from seeing how they work. Keep us posted on what you are doing, William, so that we can report your progress.

———*Wear Your Club Pin! ! !*———

**N. EDWARD BECK** is the manager of the Georgia Theatre in Atlanta, Ga., and as past issues of the Club pages have proven, he is no slouch when it comes to selling shows. He really needs no introduction on these pages, as his work has introduced him before. However, Eddie, everyone must come through these portals sooner or later. So that's that; and we hope you will continue your activity.

**PAUL J. RHODES** manages the State Theatre in Hanover, Penn. We recall having been through Mr. Rhodes'. town some time ago when we were looking over a string of houses in his state and while we don't remember at the time what showman possibilities it offered, we know that Mr. Rhodes will keep us in touch with it by his activity. Are we right, Paul?

———*Wear Your Club Pin! ! !*———

**A. H. COHN** is the manager of the Corby Theatre in Omaha, Nebraska. There is a great deal of showmanship being displayed around Mr. Corby's vicinity and we hope that he is right in the middle of it because it will furnish us with some interesting material that we can pass along on the Club pages. And when you send in your contribution, "A. H.," give us a little dope on yourself, too.

———*Wear Your Club Pin! ! !*———

**WALTER D. McDOWELL** manages the Loews and United Artists Theatres in Louisville, Ky. Mr. McDowell has been in the show game for a number of years and he is more than qualified to put over the house. In view of the fact that a lot of high pressure showmanship is being displayed down around his district, we look forward to hearing from him soon, setting forth what is being done to keep them coming up to the box-office. And we hope to find your picture in with it, too, Walter.

## JOIN NOW!!

### *Here's the Blank*

**Application For Membership In "MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Positinn** .....

**Wm. A. Johnston** Honorary Chairman — **"Chick" Lewis** Chairman

## WHAT ARE YOU WAITING FOR?

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Cain and Artem | E. Gall-N. Simonov | June | 6 | 7202 | 78 | June 14 |
| Children of the New Day | F. Gllilazova-Litkin | June | 28 | 5518 | | |
| China Express | Special Cast | Mar. | 8 | 5631 | 63 | Mar. 15 |
| Demon of the Steppes | Satykov-Padlesnaya | Jan. | 18 | 8800 | 76 | |
| Fragment of an Empire | Nikitin-N. Semenova | Jan. | 25 | 7000 | 78 | Feb. 1 |
| Law of Bib-Telga | Kevebul Klma | July | 23 | | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | Jan. | 4 | 6000 | 67 | Jan. 16 |
| Old and New | Martha Lapkina | May | 2 | 6921 | 76 | May 10 |
| Pamir, Record of Expedition | | July | 12 | 6000 | | |
| Storm Over Asia | V. Inkishinov | Sept. | 5 | 7152 | 72 | Sept. 13 |
| Turksib | Educational | May | 24 | 4900 | 60 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| Jimmy Higgins | A. Buchma |
| Living Corpse, The | V. Pudovkin |
| Razlom | M. A. Narokov |
| Soil | S. Svashenko |
| Spring | Educational |
| Transport of Fire | G. Kuznetsov |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4 | 5400 | 60 | Aug 23 |
| *†§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Apr. | 12 | 5400 | 60 | June 7 |
| *†§Breed of the West (A.T.) DF | Wally Wales | Oct. | 30 | 5400 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26 | 5400 | 60 | Oct. 18 |
| **†§Firebrand Jordan (A.T.) DF | Lane Chandler | June | 28 | 5400 | 60 | July 26 |
| *†§Red Fork Range (A.T.) DF | Wally Wales | Nov. | | 5400 | 60 | |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24 | 5600 | 62 | July 5 |
| *†§Trails of Danger (A.T.) DF | Wally Wales | Sept. | 30 | 5400 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Horton | Jan. | 20 | 5700 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. | 24 | 6 reels | 60 | |

## COLUMBIA

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. | 15 | 7054 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Sidney-Murray | Apr. | 26 | 6356 | 71 | May 3 |
| **§Call of the West (A. T.) | Revier-Matt Moore | May | 10 | 6500 | 72 | May 31 |
| *†§For the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. | 5 | 7000 | 72 | Oct. 4 |
| *†§Guilty? (A. T.) | Holland-Valli | Mar. | 3 | 6371 | 71 | Apr. 12 |
| *†§Hell's Island (A.T.) | Holt-Graves-Sebastian | July | 18 | 7462 | 83 | July 26 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. | 5 | 6277 | 103 | Apr. 19 |
| **†§Lone Rider, The (A. T.) | Jones-Reynolds | June | 0 | 5432 | 60 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-D. Sebastian | Aug. | 1 | 5978 | 65 | Aug. 18 |
| *†§Last of the Lone Wolf (A. T.) | Lytell-Patsy Miller | Aug. | 26 | 6500 | 64 | Sept. 13 |
| *†§Melody Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. | 25 | 6388 | 71 | Feb. 15 |
| *†§Murder on the Roof (A. T.) | Revier-Livingston | Jan. | 19 | 5400 | 60 | Feb. 1 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. | 18 | 8304 | 70 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Pringle | Mar. | 26 | 8383 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Joan Peers | Aug. | 15 | 8273 | 92 | July 28 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. | 17 | 6358 | 63 | May 31 |
| *†§Sisters (A. T.) | O'Day-O'Neil | June | 16 | 6284 | 70 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. | 25 | 6358 | 70 | Sept. 13 |
| *†§Soldiers and Women (A. T.) | Pringle-Withers | Apr. | 30 | 6871 | 70 | May 17 |
| *†§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. | 16 | 6247 | 67 | Sept. 6 |
| *†§Temptation (A.T.) | Wilson-Gray-Percy | June | 8 | 6279 | 70 | June 28 |
| *†§Vengeance (A. T.) | Holt-Revier-Strange | Feb. | 22 | 6160 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arizona (A.T.) | | | | |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | | | |
| *†§Charley's Aunt (A.T.) | Charles Ruggles-June Collyer | | | |
| *†§Criminal Code, The (A.T.) | Holmes-Huston-Doran | | | |
| *†§Dirigible (A.T.) | Holt-Graves-Wray-Brent | | | |
| *†§Dawn Trail (A.T.) | Buck Jones | | | |
| *†§Fifty Fathoms Deep (A.T.) | | | | |
| *†§Flood, The (A.T.) | | | | |
| *†§Last Parade, The (A.T.) | | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Byron-C. Meyers-R. Hatton-Love | | | |
| *†§Madonna of the Streets A. T.) | Evelyn Brent-Robert Ames | | | |
| *†§Meet the Wife (A.T.) | | | | |
| *†§Men Without Law | Buck Jones | | | |
| †§Miracle Woman, The (A.T.) | Barbara Stanwyck | | | |
| Shadow Ranch | Buck Jones | | | |
| **†§Subway Express, The (A.T.) | | | | |
| **§Tol'able David (A.T.) | Cromwell-Beery-Peers | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†Alaskan Knights | Krazy Kat Cartoon | May | 22 | 1 reel | July 12 |
| *†§Apache Kid, The | Krazy Kat Cartoon | | | |
| *†§Arctic Antics (A.T.) | Disney Cartoon | June | 5 | 1 reel | Aug. 2 |
| *†§Autumn | Disney Cartoon | Feb. | 13 | 1 reel | |
| *†§Bandmaster, The | Krazy Kat Cartoon | Sept. | 30 | | |
| *†§Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25 | 1 reel | |
| *†§Barnyard Concert (A.T.) | Mickey Mouse | Mar. | 3 | 1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | Feb. 16 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | Aug. 23 |
| *†§Came the Dawn | Eddie Buzzell | | | |
| *†Carnival Capers | Disney Cartoon | Mar. | 13 | 1 reel | |
| *†Cat's Meow, The | Krazy Kat Cartoon | Jan. | 2 | 1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 6 | 1 reel | |
| *†§Cinderella (A.T.) | Krazy Kat Cartoon | Aug. | 14 | | |
| *†§Continental Evening, A | Fay Marce | Feb. | 12 | 1 reel | |
| *†Desert Sunk | Krazy Kat Kartoon | Mar. | 27 | 1 reel | |
| **§Do It Now | Clark & Bergman | Jan. | 20 | 1 reel | |
| *†§Dutchman's Paradise | Rambling Reporter | Sept. | 6 | | |
| *†§Faith, Hope and Charity | Eddie Buzzell | | | 1 reel | Feb. 22 |
| | Bedtime Stories for Grownups No. 2 | | | | |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | June 21 |
| *†§Firefighters (A.T.) | Mickey Mouse | June | 11 | 1 reel | |
| †§Frolicking Fishes (A.T.) | Disney Cartoon | May | 8 | 1 reel | Sept. 27 |
| *†§Galloping Gaucho (A.T.) | Mickey Mouse | Feb. | 14 | 1 reel | |
| Gorilla Mystery | Mickey Mouse | Oct. | 1 | | |
| *†§Ham Berger & His Horse Radish (A.T.) | Color Sensation | July | 16 | 1 reel | |
| *†§Hard Boiled Yeggs | Eddie Buzzell | | | | |
| | Bed Time Stories for Grownups No. 6 | | | | |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1 | 1 reel | |
| *†§Hawaiians | Columbia-Victor Gem | Apr. | 9 | 1 reel | |
| *†§Honolulu Wiles (A.T.) | Krazy Kat Cartoons | July | 17 | 1 reel | Jan. 24 |
| *†§Hot and Bothered | Eddie Buzzell | | | | |
| | Bed Time Stories for Grownups No. 3 | | | Sept. 26 | |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | | 1 reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5 | 1 reel | Nov. 9, '29 |
| *§†Jazz Rhythm | Krazy Kat | June | 19 | 1 reel | July 26 |
| *†§Jewel of Asia | Rambling Reporter | Sept. | 26 | 1 reel | |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19 | 1 reel | Jan. 11 |
| **§Karnival Kid (A.T.) | Mickey Mouse | May | 23 | 1 reel | |
| *†§Land of Long Ago | Rambling Reporter | Sept. | 26 | | |
| *†§Marionettes | Tony Sarg | Mar. | 12 | 1 reel | Aug. 9 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26 | 1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20 | 1 reel | Oct. 12, '29 |
| *§†Midnight in a Toy Shop | Disney Cartoon | July | 3 | 1 reel | |
| *†§Never Strike Your Mother | Eddie Buzzell | | | | |
| | Bedtime Stories for Grownups No. 1 | | | | |
| *†§Night (A.T.) | Disney Cartoon | July | 31 | 1 reel | June 28 |
| *Old Flame, An | Krazy Kat Kartoon | Apr. | 24 | 1 reel | |
| *†§Opry House (A.T.) | Mickey Mouse | Mar. | 28 | 1 reel | |
| *†§Picnic, The | Mickey Mouse | Oct. | 1 | | |
| **§Plane Crazy (A.T.) | Mickey Mouse | Feb. | 28 | 1 reel | |
| *†§Playful Pan | Disney Cartoon | | | | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 9 | 1 reel | |
| *†§Princess Lady Rug (A.T.) | Color Sensation | Mar. | 17 | 1 reel | |
| *†§Prodigal Daughter, The | Eddie Buzzell | Sept. | 26 | | |
| | Bedtime Stories for Grownups No. 4 | | | | |
| *†§Radia-Tors | Utica Junior Singers | Feb. | 20 | 1 reel | |
| *†§Raindig (A.T.) | Mickey Mouse | July | 9 | 1 reel | |
| *†§Slow Beau | Krazy Kat Kartoon | Feb. | 27 | 1 reel | Feb. 22 |
| *†§Spookeasy | Krazy Kat Kartoon | Jan. | 30 | 1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulan | Mar. | 26 | 1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23 | 1 reel | |
| *†§Stage Door Pest | Boyce Combe | Jan. | 15 | 1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31 | 1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 17 | 1 reel | |
| *†§Summer | Silly Symphony | Jan. | 16 | 1 reel | Feb. 1 |
| *†§Talking Screen Snapshots | Released twice a month | | | 1 reel | June 9, '29 |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | |
| **§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15 | 1 reel | Jan. 11 |
| *†§Winter | Disney Cartoon | | | | |
| *†§Ye Heartie Shoa (A.T.) | Color Sensation | Apr. | 12 | 1 reel | May 3 |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Average Husband (A. T.) | Clyde-Moorhead | Sept. | 7 | 1646 | 18 | Aug. 23 |
| *†§Bitter Friends (A. T.) | Lambert-McPhail | Apr. | 27 | 1609 | 18 | |
| **§Big Jewel Case, The (A.T.) | Lambert-Kelsey-Garvin | Feb. | 25 | 1488 | 18 | Feb. 22 |
| *†§Bluffer, The | Clyde-Stedman | Sept. | 28 | 922 | 11 | |
| *†§Bunco Kisses (A.T.) | Pollard-Hyde-Beebe | Mar. | 2 | 1838 | 20 | Feb. 22 |
| *†§Bully Beef | Terry-toon | July | 13 | 543 | 6 | July 12 |
| *†§Camera Shy (A.T.) | Hamilton-Hiatt | Feb. | 9 | 1480 | 16 | Feb. 1 |
| *†§Camous Crushes (A.T.) | Clyde-Beebe-Stuart | June | 15 | 1028 | 21 | June 28 |
| *†Caviar | Terry-Toons | Feb. | 23 | 659 | 7 | Feb. 22 |
| Chop Suey | Terry-Toon | Aug. | 24 | 529 | 8 | |
| *†§Chumps, The (A.T.) | Beebe-Clyde | July | 6 | 1888 | 21 | July 12 |
| *†§Codfish Balls | Terrytoon | June | 15 | 578 | 8 | |
| *†§Dad Knows Best (A.T.) | Holmes-Bolton | Mar. | 30 | 1840 | 20 | Apr. 12 |
| Divorced Sweethearts | Christy-Irwin-Pollard-Beebe | Oct. | 26 | 1822 | 22 | |
| *†§Don't Give Up | Buster and John West | Oct. | 26 | 1724 | 19 | Oct. 11 |
| *†§Don't Bite Your Dentist | Clyde Pollard | Nov. | 9 | 1937 | 22 | Sept. 27 |
| *†§Drumming It In (A.T.) | McKee-Smalley | Jan. | 26 | 1011 | 18 | Jan. 26 |
| Outeh Treat | Terry-Toons | Sept. | 21 | 612 | 6 | |
| *§Fat Wives for Thin (A.T.) | Beebe-Barraud-Clyde | May | 25 | 1980 | 22 | May 31 |
| *†§Flying Trip, A | Hodge Podge | Sept. | 7 | 895 | 10 | |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. | 27 | 1886 | 19 | Apr. 26 |
| *†§French Kisses (A.T.) | Bobby Agnew | June | 15 | 1884 | 19 | Aug. 9 |
| French Fried | Terry-Toon | Sept. | 7 | 547 | 6 | Oct. 18 |
| Freshman's Goat, The (A.T. | Cooke-Shockley | Sept. | 7 | 1789 | 19 | |
| Fried Chicken | Terry-Toons | Oct. | 19 | 569 | 8 | Sept. 27 |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 27 | 1961 | 22 | July 12 |
| *†§Good Morning, Sheriff (A.T.) | Lloyd Hamilton | May | 25 | 1735 | 19 | June 14 |
| Grandma's Girl | Clyde-Stuart-Kane | Oct. | 12 | 1885 | 21 | |
| *†§Hail the Princess (A.T.) | Boley-Collins | May | 11 | 1573 | 17 | |
| †§Hawaiian Pineapples | Terrytoon | May | 18 | 602 | 7 | May 24 |
| **§He Trumped Her Ace (A.T.) | Burke-Beebe | Mar. | 23 | 1895 | 21 | Apr. 12 |
| *†§Hella Television | Clyde-Christy | Aug. | 17 | 1844 | 20 | Aug. 23 |
| His Error (A.T.) | Barnes-Collins | Sept. | 14 | 1750 | 20 | |
| *†§Honeymoon Zeppelin (A. T.) | Beebe-Pollard | Apr. | 13 | 1978 | 22 | Apr. 26 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June | 29 | 1716 | 19 | June 28 |
| **§Hot and How (A.T.) | Goodwin-Crane | Jan. | 12 | 1528 | 17 | Jan. 11 |
| †Hot Turkey | Terry-Toon | May | 4 | 804 | 7 | |
| *†§How's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22 | 1667 | 19 | |
| *†§Hungarian Goulash | Terry-Toons | June | 29 | 515 | 8 | |
| *†Indian Pudding | Terry-Toon | Apr. | 6 | 576 | 6 | Apr. 26 |
| Johnny's Weak End (A.T.) | Johnny Hines | Sept. | 14 | 1853 | 18 | |
| *†§Jumping Beans | Terry-Toons | Nov. | 2 | 499 | 6 | |
| Irish Stew | Terry-Toons | Oct. | 5 | 535 | 6 | Oct. 11 |
| **§Kangaroo Steak | Terry-Toon | July | 27 | 535 | 8 | |
| *†§Love A La Mode | Granville-Drew | Nov. | 2 | 1770 | 19 | |
| Love Your Neighbor | Charlotte Greenwood | Oct. | 12 | 1756 | 22 | Sept. 27 |
| **§Match Play (A.T.) | Hagen-Diegel | Mar. | 16 | 2002 | 22 | Feb. 22 |
| *†§Medley of Rivers, A | Hodge-Podge | Nov. | 9 | | | |
| *†§Monkey Meat | Terry-Toon | Aug. | 10 | 548 | 6 | Aug. 23 |
| *Museum of Art, A | Hodge Podge | Feb. | | 1 reel | | |
| *†§My Harem | Moran-Bradbury | Nov. | 16 | 1764 | 19 | |
| *†§Oh Darling (A.T.) | Oliver McPhail-Peck | Feb. | 8 | 1565 | 17 | Feb. 1 |
| *§†Our Nagging Wives | Ford Sterling | Nov. | 9 | | | |
| Over the Air | Hodge-Podge | Oct. | 12 | 935 | 10 | Sept. 27 |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 18 | 1660 | 18 | May 10 |
| *†§Polished Ivory (A.T.) | Lloyd Hamilton | Mar. | 16 | 1642 | 18 | Mar. 29 |
| *†Pretzels | Terry-Toons | Mar. | 8 | 623 | 6 | Apr. 5 |
| **§Prize Poopies | Lloyd Hamilton | Aug. | 8 | 1724 | 19 | |
| *†§Racket Cheers | Clyde-Irwin-Pollard | Nov. | 23 | 1994 | 22 | |

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| *†§Radio Kisses (A.T.) | Beebe-Duryea-Carewe | May | 4 | 1891 | 21 | June | 14 |
| *†Roman Punch | Terry-Toon | Apr. | 20 | 560 | 6 | Apr. | 26 |
| *†§Scotch (A.T.) | Clyde-Bevan-McPhail | Jan. | 19 | 1961 | 22 | Jan. | 4 |
| Si, Si, Senor (A.T.) | Tom Patricola | Sept. | 21 | 1755 | 20 | | |
| *†Spanish Onions | Terry-Toon | Mar. | 23 | 637 | 7 | | |
| *†§Sugar Plum Papa (A.T.) | Clyde-Gribbons | Feb. | 16 | 1932 | 21 | Feb. | 1 |
| *†§Swiss Cheese | Terry-Toon | June | 1 | 642 | 6 | | |
| *†§Trouble For Two (A.T.) | Raymond McKee | Mar. | 9 | 1527 | 17 | Mar. | 29 |
| *†Up a Tree | Lloyd Hamilton | Nov. | 30 | 1777 | 19 | | |
| Vacation Loves (A. T.) | Clyde-Betty Boyd | Sept. | 28 | 1904 | 21 | | |
| *†§Western Knights (A.T.) | Lambert-St. John-McPhail | Apr. | 20 | 1861 | 20 | Apr. | 5 |
| *†§Wilkins Murder Mystery Won By a Neck | Wm. J. Burns<br>Lloyd Hamilton | Oct. | 5 | 1014<br>1885 | 11<br>21 | Sept.<br>Oct. | 27<br>11 |

## FIRST NATIONAL

*(Available sound-on-disc only)*

### FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June | 1 | 5672 | 62 | June 7 |
| *†§Bad Man, The (A.T.) | Hanson-Revier | Sept. | 14 | 7124 | 77 | Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Segal-Pidgeon | June | 22 | 7418 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 21 | 6416 | 72 | July 5 |
| *†§College Lovers (A.T.) | Whiting-Nixon | Oct. | 5 | 5633 | | Sept. 6 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10 | not set | | July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 11 | 6654 | 74 | June 7 |
| *†§Furies (A.T.) | Warner-Wilson | Mar. | 15 | 5606 | 73 | Apr. 5 |
| *†§Girl of Golden West (A.T.) | Harding-Rennie | Oct. | 12 | 7276 | 75 | June 21 |
| *†§In the Next Room (A.T.) | Jack Mulhall | Jan. | 26 | 6336 | 70 | Apr. 12 |
| *†§Lilies of Field (A.T.) | Corinne Griffith | Jan. | 5 | 5979 | 67 | Dec. 21 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 2 | 6190 | 68 | Mar. 8 |
| *†§Murder Will Out (A.T.) | Mulhall-Lee | Apr. | 6 | 6200 | 69 | Apr. 19 |
| *†§Naughty Flirt (A.T.) | Alice White | Not Set | | 5187 | | | |
| *†§No, No, Nanette (A. T.) | Claire-Gray | Feb. | 16 | 9108 | 101 | Jan. | 11 |
| *†§Notorious Affair, A (A. T.) | Billie Dove | May | 4 | 8218 | 99 | May | 3 |
| *†§Numbered Men (A.T.) | Nagel-Claire | Aug. | 3 | 6480 | 72 | June | 7 |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 9 | 5380 | 84 | Jan. | 4 |
| *†§Playing Around (A.T.) | White-Morris | Jan. | 19 | 6003 | 66 | Apr. | 5 |
| *†§Road to Paradise, The (A.T.) | Young-Mulhall | July | 20 | 6935 | 77 | July | 5 |
| *†§Sally (A.T.) | Marilyn Miller | Jan. | 12 | 8277 | 103 | Dec. | 28 |
| *†§Scarlet Pages (A.T.) | Ferguson-Nixon | Sept. | 28 | 5906 | 65 | Aug. | 9 |
| †§Show Girl in Hollywood (A.T.) | White-Mulhall | Apr. | 20 | 7215 | 80 | May | 3 |
| *†§Son of the Gods (A.T.) | Rich. Barthelmess | Mar. | 9 | 8344 | 92 | Feb. | 8 |
| *†§Song of the Flame (A.T.) | Gray-Claire | May | 25 | 6581 | 72 | May | 3 |
| *†§Spring Is Here (A.T.) | Claire-Gray | Apr. | 13 | 6386 | 70 | Apr. | 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 2 | 5632 | 63 | May | 10 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June | 15 | 7003 | 77 | June | 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 6 | 5012 | 55 | July | 19 |
| *†§Too Young to Marry | Young-Withers | | | 8400 | 90 | Aug. | 9 |
| *†§Top Speed (A.T.) | Brown-Claire-Whiting | Aug. | 24 | 7200 | 82 | June | 21 |
| *†§Way of All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. | 7 | 6032 | 70 | July | 26 |

### Coming Attractions

| Title | Star | Rel. | Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Adios (A. T.) | Richard Barthelmess | Dec. | 14 | | | Oct. | 4 |
| *†§Captain Blood (A.T.) | James Rennie | | | | | | |
| *†§Father's Son (A.T.) | Janney-Stone-Rich | | | | | Oct. | 4 |
| *†§Going Wild (A.T.) | Joe E. Brown | | | 6486 | 72 | Aug. | 23 |
| *†§Gorilla, The (A.T.) | Joe Frisco | Nov. | 2 | 5911 | 65 | Oct. | 4 |
| *†§Hener of the Family, The (A.T.) | Walter Huston | | | | | | |
| *†§Hot Heiress, The (A. T.) | Lyon-Munson | | | | | | |
| *†§Kismet (A.T.) | Otis Skinner | | | | | | |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | Not Set | | | | | |
| *†§Little Caesar (A.T.) | Edw. G. Robinson | | | | | | |
| *†§Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | | | |
| *†§Mothers Cry (A.T.) | Peterson-Managers | Dec. | 7 | | | | |
| *†§One Night at Susie's (A.T.) | Dove-Fairbanks, Jr. | Oct. | 19 | 5769 | | | |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | | 6480 | 72 | Sept. | 13 |
| *†§Right of Way, The (A.T.) | Nagel-Young | | | 6142 | | | |
| *†§Sunny (A.T.) | Marilyn Miller | Nov. | 9 | | | Oct. | 11 |
| *†§Toast of the Legion A.( T.) | Clare-Pidgeon | | | | | | |
| †§Truth About Youth (A.T.) | Young-Tearle | Nov. | 30 | 6235 | | | |
| *†§Widow from Chicago (A.T.) | Neil Hamilton | Nov. | 23 | 5773 | | | |
| *†§Woman Hungry (A.T.) | Lee-Kohler-Blackmer | | | | | | |

## FITZPATRICK PICTURES, INC.

### Features

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| Lady of the Lake | Perry Marmot-Benita-Hume | Nov. | | 4749 | | | |

### SOUND SHORTS

#### Traveltalk Series

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| No. 1—From Barcelona to Valencia (F.&D.) | | Sept. | 1929 | 1006 | 11 | |
| No. 2—From Valencia to Granada (F.&D.) | | Oct. | 1929 | 971 | 11 | |
| No. 3—From Granada to Toledo (F.&D.) | | Nov. | 1929 | 975 | 11 | |
| No. 4—In Old Madrid (F.&D.) | | Dec. | 1929 | 867 | 10 | |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | May | 1930 | 972 | 11 | June | 21 |
| No. 6—Gateway to India, The (F.&D.) | | June | 1930 | 859 | 9½ | | |
| No. 7—Temple of Love, The (F.&D.) | | July | 1930 | 958 | 10½ | Sept. | 6 |
| No. 8—Imperial City (F.&D.) | | Aug. | 1930 | 832 | 9 | Aug. | 23 |
| No. 9—Picturesque Hong Kong (F.&D.) | | Sept. | 1930 | 716 | 10 | | |
| No. 10—The Island Empire (F.&D.) | | Oct. | 1930 | 716 | 8 | | |
| No. 11—Japan In Cherry Blossom Time (F.&D.) | | Oct. | 1930 | 766 | 9 | | |
| No. 12—Java—The Fragrant Isle (F.&D.) | | Nov. | 1930 | 773 | 8 | | |

#### American Holiday Series

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 3 |
| *Armistice Day (A.T.) | 3 |
| *Christopher Columbus (A.T.) | 3 |
| *George Washington (A.T.) | 3 |
| *Independence Day (A.T.) | 3 |
| *Labor Day | 3 |
| *§Memorial Day | 3 |
| *§Mother's Day | 3 |
| *§Origin of Christmas | 3 |
| *§Thanksgiving | 3 |

#### Movie Horoscope Series

One Release for Each Month of the Year

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | | 830 | 9 | |
| People Born in September (D.&F.) | | | | 1 | | |
| People Born in October (D.&F.) | | | | 954 | 10½ | |
| People Born in November (D.&F.) | | | | 711 | 8 | |
| People Born in December (D.&F.) | | | | 714 | 8 | |
| People Born in January (D.&F.) | | | | 901 | 10 | |
| People Born in February (D.&F.) | | | | 910 | 10 | |
| People Born in March (D.&F.) | | | | 901 | 10 | |
| People Born in April (D.&F.) | | | | 689 | 8 | |
| People Born in May (D.&F.) | | | | 749 | 8½ | |
| People Born in June (D.&F.) | | | | 944 | 10½ | |
| People Born in July (D.&F.) | | | | 823 | 9 | |

#### Music Master Series

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†Georges Bizet (D.&F.) | | | | 972 | 11 | |
| *†Johannes Brahms (D.&F.) | | | | 971 | 11 | |
| *†Franz Liszt (D.&F.) | | | | 998 | 11 | |
| †George Frederick Handel (D.&F.) | | | | 990 | 11 | |
| *†Frederick Chopin (D.&F.) | | | | 932 | 10½ | |
| *†Ludwig Van Beethoven (D.&F.) | | | | 681 | 7½ | Apr. | 19 |
| *†Johann Strauss (D.&F.) | | | | | | | |
| *†Guiseppi Verdi (D.&F.) | | | | | | | |
| *†Felix Mendelssohn (D.&F.) | | | | | | | |

## FOX FILMS

*(All releases sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Arizona Kid, The (A.T.) | Baxter-Marlo | Apr. | 27 | 2450 | 83 | May | 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Feb. | 23 | 6482 | 72 | Mar. | 1 |
| *†§Born Reckless (A.T.) | Edmund Lowe | May | 11 | 2400 | 62 | May | 10 |
| §**Cameo Kirby (A.T.) | Terris-Murray | Jan. | 12 | 8120 | 68 | Dec. | 7 |
| *†§Cheer Up and Smile | Lee-Lake-Saslavera | June | 22 | 6600 | 62 | Aug. | 2 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. | 16 | 6171 | 89 | Aug. | 16 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. | 17 | 7981 | 88 | June | 21 |
| *†§Crazy That Way (A. T.) | Bennett-MacKenna | Mar. | 30 | 5828 | 64 | Mar. | 29 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | Apr. | 20 | 5800 | 64 | Mar. | 29 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May | 4 | 2422 | 84 | May | 10 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June | 29 | 6340 | 70 | June | 14 |
| *†§Golden Calf (A.T.) | Carol-Mulhall-Brendel | Mar. | 18 | 6552 | 73 | Feb. | 22 |
| *†§Happy Days (A.T.) | Special cast | Mar. | 2 | 7528 | 84 | Jan. | 18 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. | 19 | 6395 | 70 | Dec. | 14 |
| *†High Society Blues (A.T.) | Gaynor-Farrell | Mar. | 23 | 6750 | 75 | Mar. | 1 |
| *†§Last of the Duanes (A.T.) | O'Brien-Loy-Browne | Aug. | 31 | 8500 | | July | 12 |
| *†§Let's Go Places (A.T.) | Wagstaff-Lane | Feb. | 2 | 6745 | 72 | Jan. | 18 |
| *†§Lilies | Farrell-Taylor | Oct. | 5 | 8472 | | Sept. | 13 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. | 5 | 6340 | 66 | Jan. | 25 |
| *†§Man Trouble | Sills-Mackaill | Aug. | 24 | 7800 | 84 | Aug. | 30 |
| *†§Men Without Women (A. T.) | MacKenna-MacDonald | Feb. | 9 | 7246 | 81 | Jan. | 4 |
| *†§Movietone Follies of 1930 | Special Cast | May | 4 | 6210 | | May | 10 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May | 25 | 6500 | 72 | June | 14 |
| *†§One Mad Kiss (A.T.) | Jan Jose Mejica | July | 13 | 5566 | 64 | July | 26 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. | 23 | 5600 | 62 | June | 14 |
| *†§On the Way Back (A.T.) | Rich-Warner-Hackett | Sept. | 14 | 6600 | 70 | July | 26 |
| *†§Rough Romance (A.T.) | O'Brien-Chandler | June | 15 | 4800 | 60 | June | 21 |
| *†§Sea Wolf (A. T.) | Milton Sills | Sept. | 21 | 8000 | | Aug. | 30 |
| *†§Sky Hawk (A.T.) | Garrick-Chandler | Jan. | 26 | 6925 | 76 | Dec. | 14 |
| *†§So This Is London (A.T.) | Will Rogers | June | 6 | 8300 | 92 | May | 31 |
| *†§Up the Ivy Heart (A.T.) | John McCormack | Sept. | 7 | 8243 | 82 | Mar. | 15 |
| *†§Soup to Nuts (A.T.) | Healy-Winninger-Smith | Sept. | 28 | 6340 | | | |
| *†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb 1, 1930 issue) | Baxter-Owen | Mar. | 9 | 7586 | 82 | Feb. | 1 |
| *†§Sunny Side Up | Gaynor-Farrell | Dec. | 29,'29 | 11188 | 125 | Oct. | 12 |
| *†§Temple Tower (A.T.) | MacKenna-Day | Apr. | 13 | 5200 | 56 | May | 17 |
| *§3 Sisters (A.T.) | Dresser-Patricola | Apr. | 6 | 6442 | 71 | Apr. | 26 |
| *†§Up the River (A.T.) | Lugo-Bogart-Tracy | Oct. | 2 | 8200 | 92 | Oct. | 11 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July | 6 | 7290 | 80 | July | 19 |
| *†§Women Everywhere (A.T.) | Murray-Dorsay-Kellard | June | 1 | 7500 | 83 | June | 14 |

### Coming Feature Attractions

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†§A Devil With Women | Victor McLaglen-Marlo | Nov. | 16 | 5750 | |
| *†§Alone With You (A.T.) | Gaynor-Garrick | | | | |
| *†§Are You There? (A.T.) | Lillie-Garrick | Nov. | 90 | 8000 | |
| *†§Barcelona (A.T.) | Gaynor-Bogart | | | Standard 11118 | Oct. 18 |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. | 2 | Grandeur 14200 | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | | |
| *†§Cisco Kid, The (A. T.) | Lowe-Baxter | | | | |
| *†§Connecticut Yankee, A (A.T.) | Will Rogers | | | | |
| *†§The Dancers (A.T.) | Moran-Holmes-Walter Byrne | Nov. | 9 | | |
| *†§East Lynne | Ann Harding-Brook-Nagel | | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Dec. | 21 | | |
| *†§First Love (A.T.) | | | | | |
| *†§F. D. B. Detroit | | | | | |
| *†§Girls Demand Excitement (A.T.) | Brendel-White-Compton | | | | |
| *†§Going Nowhere (A.T.) | Brendel-White-Tracy | | | | |
| *†§Heart Breaker, The (A.T.) | McDonald-Denny-White | Jan. | 18 | | |
| *†§Her Kind of Man (A.T.) | Murray-Huntington | | | | |
| *†§Hot Numbers (A.T.) | Cornelius-Farren Collier, Sr. | | | | |
| *†§Just Imagine (A.T.) | Brendel-O'Sullivan | Nov. | 23 | | Oct. | 18 |
| *†§Lightnin' | Will Rogers | Dec. | 7 | | |
| *†§Man Who Came Back, The (A.T.) | J. Gaynor - C. Farrell - K. MacKenna | Jan. | 4, '31 | | |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Dec. | 28 | | |
| *†§Movietone Follies of 1931 (A.T.) | Special Cast | | | | |
| *†§Network (A.T.) | Hamilton-Kay Johnson | Feb. | 22, 1931 | | |
| *†§No Favors Asked (A.T.) | McLaglen-Francis | | | | |
| *†§On, For a Man! (A.T.) | Gaynor-Farrell | | | | |
| *†§Once a Sinner | H. B. Warner | Jan. | 25 | | |
| *†§One Night in Paris (A.T.) | Gaynor-MacKenna | | | | |
| *†§Painted Woman, The (A.T.) | John Wayne | | | | |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Werner | Jan. | 11, '31 | | Oct. | 18 |
| *†§Renegades | Baxter-Beery-Loy | Oct. | 26 | | Oct. | 4 |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Oct. | 19 | 6250 | Oct. | 4 |
| Seas Beneath, The | O'Brien-Lessing | | | | |
| *†§She's My Girl (A.T.) | Farrell-Compton | | | | |
| *†§Shopper Newfounder (A.T.) | T. Clifford-E. Lowe-L. Hyan | Feb. | 1, 1931 | | |
| *†§She Wears the Pants (A.T.) | Dorsay-MacKenna | | | | |
| *†§Snider, The (A.T.) | Baxter-Churchill | | | | |
| Squadrons | | | | | |
| This Modern World (A.T.) | Baxter-Alcaniz | Feb. | 8, 1931 | | |
| Three Girls Lost | | Feb. | 15, 1931 | | |
| *†§Tonight and You (A.T.) | J. Harold Murray-Moran | Dec. | 14 | | |
| *†§Women of All Nations (A.T.) | McLaglen-Lowe | | | | |
| *†§Wyoming Wonder (A.T.) | Howard-Corcoran | | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson | Mar. | 1, 1931 | | |

## INTERNATIONAL PHOTOPLAY DISTRIBUTORS

### FEATURES

| Title | Star | Rel. | Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. | 1 | 2 | 26 | June | 21 |
| *†§Crimson Circle, The | Stewart Rome | Feb. | 1 | 2 | 29 | Jan. | 11 |
| *†§Dark Red Roses (A.T.) | Romo-Doble | Mar. | 1 | 8 | 67 | Mar. | 8 |
| *†§Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. | 1 | 5 | 50 | | |

### SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Aci-Dental Treatment | | 2 | 17 | |
| *†§Abbie Mitchell & Sizzle & Blake | Song Program | 1 | 6 | |
| †Alez-Oo | Marionettes | 1 | 6 | |
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | 1 | 6 | |
| *†§Feed the Brute (A.T.) | Animal Novelty | 1 | 6 | |
| *†§Hoak (A.T.) | Frawley & Smith | 1 | 9 | |
| *†§Justice (A.T.) | Special Cast | 2 | 12 | |
| *†§Little Journeys In Songland | Song Series | 1 | 8 | |
| *†Marionettes | Operatic | 1 | 9 | |
| *†§Misar, The (A.T.) | Bransby Williams | 1 | 6 | |
| *†§Mr. Smith Wakes Up (A.T.) | Merriott-Gott | 2 | 18 | |
| *†§Night In Dixie, A (A.T.) | Mitchell-Hudgins | 2 | 18 | |
| *†§Nora Blaney No. 1 | Song Program | 1 | 9 | |
| *†§Nora Blaney No. 2 | Song Program | 1 | 8 | |
| *†§Radio Franks & 4 Bachelors | Song Program | 1 | 8 | Aug. | 30 |
| *†§Teddy Brown & His Band | Jazz Program | 1 | 9 | Nov. | 16, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Niles Welch | 2 | 18 | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means Att-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

# METRO-GOLDWYN-MAYER

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. 21 | 6700 | 74 | Dec. 21 |
| *†§Big House, The (A.T.) | Beery-Morris-Hyams | June 14 | 7901 | 85 | June 28 |
| *†§Billy the Kid (A.T.) | John Mack Brown | Oct. 18 | 8000 | | Sept. 13 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | May 10 | 6873 | 75 | May 10 |
| *†§Call of the Flesh | Novarro | Aug. 16 | 9179 | 100 | July 12 |
| Reviewed under title of "Singer of Seville" in July 12th, 1930, issue | | | | | |
| *†§Caught Short (A.T.) | Dressler-Morgan | Jan. 3 | 7561 | 68 | May 10 |
| *†§Chasing Rainbows (A.T.) | Love-King | Jan. 10 | 8100 | 90 | Nov. 2 |
| (Reviewed under title of "Road Show" in Nov. 2, 1929, issue) | | | | | |
| *†§Children of Pleasure (A. T.) | Gray-Roble-Johnson | Apr. 26 | 6400 | 72 | Aug. 9 |
| *†§Devil-May-Care (A.T.) | Ramon Novarro | Feb. 7 | 8782 | 98 | Dec. 28 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. 19 | 7533 | 84 | Apr. 18 |
| *†§Doughboys | Buster Keaton | Aug. 30 | 6750 | 75 | July 26 |
| Reviewed under title "Big Shot" in July 26 issue. | | | | | |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. 22 | 8413 | 93 | Feb. 22 |
| *†§Flesadora Girl, The (A.T.) | Davies-Gray | May 31 | 7260 | 81 | June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyams | Mar. 15 | 9382 | 98 | Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. 23 | 8100 | 90 | Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | May 17 | 7654 | 85 | June 7 |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | May 24 | 6858 | 77 | May 31 |
| *†§Lady to Love (A.T.) | Vilma Banky | Mar. 8 | 8142 | 90 | Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-La Reque | Aug. 9 | | 70 | May 6 |
| *†§Lord Byron of B'way (A.T.) | Tarry-Kaley-Edwards | Feb. 28 | 7200 | 80 | Jan. 25 |
| *†§Love in the Rough (A.T.) | R. Montgomery-D. Jordan | Sept. 6 | 7875 | 88 | Aug. 16 |
| *†§Madam Satan (A.T.) | K. Johnson Reginald Denny | Sept. 20 | | | Aug. 30 |
| *†§Men of the North (A.T.) | B. Leonard-G. Roland | Sept. 27 | | | |
| *†§Montana Moon (A.T.) | Joan Crawford | Mar. 29 | 7917 | 88 | Feb. 8 |
| *†§Not So Dumb (A.T.) | Davies-Nugent | Jan. 17 | 7650 | 85 | Nov. 2 |
| Reviewed under title of "Dulcy" in Nov. 2, 1929, issue | | | | | |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July 19 | 8138 | 102 | July 19 |
| *†§One Embarrassing Night | All English Cast | Aug. 1 | 7000 | | Aug. 18 |
| *†§Redemption (A.T.) | Gilbert-Nagel-Adoree | Apr. 5 | 8019 | 87 | May 10 |
| *†§Rogue Song, The (A.T.) | Lawrence Tibbett | May 10 | 9372 | 104 | Feb. 1 |
| *†§Romance | Greta Garbo | July 26 | | 76 | Aug. 2 |
| *†§Sea Bat, The (A.T.) | Bickford-Miljoe-Torres | June 7 | 6570 | 73 | May 9 |
| *†§Ship From Shanghai, The (A.T.) | Nagel-Johnson-Wolheim | Jan. 31 | 6225 | 69 | Jan. 18 |
| *†§Sins of the Children (A.T.) | Haas-Nagel | June 27 | 7775 | 86 | July 5 |
| Reviewed under the title of "Richest Man" in the World in July 5 issue | | | | | |
| *†§Strictly Unconventional (A.T.) | Stone-Cavanagh-Owen | May 3 | 4970 | 55 | Feb. 22 |
| Reviewed under the title at "The Circle" in Feb. 22, 1925, issue | | | | | |
| *†§This Mad World (A.T.) | Rathbone-Johnson | Apr. 12 | 6100 | 68 | Apr. 19 |
| *†§They Learned About Women (A.T.) | Van and Schenck | Jan. 31 | 8773 | 97 | Dec. 14 |
| *†§Those Three French Girls (A.T.) | R. Deacy | Oct. 11 | 6760 | | Oct. 18 |
| *†§Unholy 3, The | Chaney-Lee-Lowe | Aug. 2 | 6300 | 70 | May 24 |
| *†§Way Out West (A.T.) | Haines-Hyams | Aug. 2 | 6407 | 71 | Aug. 9 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Ballyhoo (A.T.) | | | | |
| *†§Battle of the Ladies (A. T.) | | | | |
| *†§Bugle Sounds, The (A.T.) | Lon Chaney | | | |
| *†§Crisis, The (A.T.) | | | | |
| *†§Dance, Fools, Dance (A.T.) | | | | |
| *†§Daybreak (A.T.) | Ramon Novarro | | | |
| *†§Dixie (A.T.) | | | | |
| *†§Doing That Thing (A.T.) | | | | |
| *†§Five O'Clock Girl, The (A.T.) | Marion Davies | | | |
| *†§Great Day, The (A.T.) | Joan Crawford | | | |
| *†§Great Meadow, The (A.T.) | Joan-Bonnelli | | | |
| *†§Her Fortune (A.T.) | Joan Crawford | | | |
| *†§Inspiration | Greta Garbo | | | |
| *†§Lady's Morals, A. (A.T.) | Grace Moore | Nov. 1 | | |
| *†§Like Kelly Can (A.T.) | Montgomery-Jardon | | | |
| *†§March at Time (Vent.) | Weber & Fields | | | |
| *†§Merry Widow, The (A.T.) | | | | |
| Min and Bill | Marie Dressler | Oct. 18 | | |
| *†§Moosieur Le Fox (A.T.) | Barbara Leonard | | | |
| *†§Naughty Marietta (A.T.) | | | | |
| †§Never the Twain Shall Meet | R. Torres | | | |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Dec. 13 | | |
| *†§Passion Flower (A.T.) | K. Francis-Johnson-Bickford | Dec. 6 | | |
| *†§Prisoner of Zenda | Novarro | | | |
| *†§Rag, The | | | | Sept. 27 |
| *†§Razzle-Dazzle (A.T.) | Dressler-Moran | | | |
| *†§Red Dust (A.T.) | Greta Garbo | | | |
| *†§Reducing (A.T.) | Dressler-Moran | | | |
| †§Remote Control (A.T.) | Haines-Doran | Nov. 15 | | |
| *†§Revue of Revues (A. T.) | King-Love-Haines-Crawford | | | |
| *†§Rosalie (A.T.) | Marion Davies | | | |
| *†§Sang of India (A.T.) | | | | |
| *†§Squaw Man (A.T.) | | | | |
| Soul Kiss, The | Moore-Denny | | | Oct. 4 |
| †§Southerner, The | Lawrance Tibbett | | | |
| †§The Squaw Man | | | | |
| *†§Tamplco (A.T.) | | | | |
| *†§Trader Horn (A.T.) | Harry Carey | | | |
| *†§War Babies (A.T.) | Buster Keaton | | | |
| *†§War Nurse (A.T.) | Walker-Page-Montgomery | Nov. 22 | | Sept. 20 |
| *†§Way for a Sailor (A.T.) | John Gilbert | Nov. 1 | | Sept. 20 |
| *†§Woman Racket (A.T.) | Moore-Sweet | Jan. 24 | 6357 | Dec. 14 |
| *†§World's Illusion, The (A.T.) | | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. 19 | 1895 | Mar. 29 |
| *†§Baby Follies (A. T.) | Revue | Apr. 12 | | |
| *†§Bear Shooters | Our Gang | May 17 | 1881 | Feb. 15 |
| *†§Below Zero (A. T.) | Laurel-Hardy | Apr. 26 | 1889 | |
| *†§Big Kick, The | Harry Langdon | May 29 | 1827 | Jan 18 |
| *†§Bigger and Better | B. Friend | Oct. 25 | | |
| *†§Blotto | Laurel-Hardy | Feb. 8 | 2854 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Apr. 27 | 1928 | Apr. 5 |
| *†§Cloak Shop, The | Revue | May 10 | 1 reels | |
| *†§College Hounds | Dogs | Sept. 27 | 1524 | Mar. 29 |
| *†§College Romeo | Gilmore Trio | Jan 25 | 953 | |
| *†§Doctor's Order | B. Friend | Sept. 13 | | |
| *†§Dogway Melody | Dogville | Dec. 20 | | |
| *†§Dollar Dizzy (A.T.) | Charley Chase | Oct. 4 | 2354 | |
| *†§Dublin and Nearby | Holmes | Dec. 27 | | |
| *†§Fast Work (A. T.) | Charles Chase | June | 1864 | May 7 |
| *†§Flddlesticks (A.T.) | | Aug. 16 | 568 | Aug. 16 |
| *†§Fifty Million Husbands | Charlie Chase | May 24 | 1648 | Mar. 29 |
| *†§Fighting Parson | Langdon | Feb. 22 | 1877 | Dec 14 |
| *†§First Seven Years, The | Our Gang | Mar. 1 | 1843 | Apr. 5 |
| *Flower Garden | Revue | Jan 18 | | |
| *†§Flying Fists | Cartoon | Sept. 6 | | |
| *†§Gee at M-G-M (A.T.) | Novelty | | | |
| Girl Shock | Charley Chase | Aug. 23 | 1786 | |
| *†§Haywire (A.T.) | Laurel-Hardy | May 29 | 1775 | June 7 |
| §Head Duty, The | Harry Langdon | Jan. 11 | 1878 | |
| *†§Hog Wild (A. T.) | Laurel-Hardy | May 31 | 1773 | |
| *Her Dog | Dog | Aug. 16 | 1400 | 2 reels Feb. 15 |
| *†§Into Morocco | Holmes | | | |
| *†§Kiddies Revue (A. T.) | | Mar. 16 | | |
| *†§King, The | Harry Langdee | June 14 | 1787 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | Sept. 6 | 3 reels | Aug. 2 |
| Ladies First | B. Friend | Dec. 6 | | |
| Looser Than Loose | Chase | Nov. 15 | | |
| *†§Manhattan Serenade (A. T.) | Hackett-Doran | | | |
| Modern Madrid | Holmes | Nov. 15 | | |
| *†§Night Owls (A. T.) | Laurel-Hardy | Jan. 4 | 1895 | Dec. 14 |
| *†§Old Man Trouble (A. T.) | Davidson-Nichols | | 2 reels | |
| *†§Pirates (A.T.) | Benny Rubin | Feb. 15 | 1622 | Aug. 16 |
| Pups Is Pups | Our Gang | Aug. 30 | | Oct. 18 |
| *†§Real McCoy (A. T.) | Chase | Feb. 1 | 1899 | Dec. 14 |
| Rounder, The | Novelty | Nov. 22 | | |
| School's Out | Our Gang | Nov. 2 | 1893 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. 25 | 1870 | |
| *†§Shrimp, The | Harry Langdon | May 3 | 1738 | Feb. 15 |
| *†§Song Writer's Revue, The (A.T.) | | | | Aug. 30 |
| Spain's Maddest Fiesta | Holmes | Sept. 13 | | |
| *†§Teacher's Pet (A.T.) | Our Gang | Oct. 11 | 1894 | Aug. 16 |
| Through the Yangtze Gorges | Holmes | Oct. 25 | | |
| *†§Tough Winter, A | Our Gang | June 21 | 1880 | Mar. 29 |
| *†§Van & Schenck | | Jan. 11 | 799 | |
| Village Barber, The | Flip the Frog Series | | | Oct. 11 |
| *†§Vodeville (A. T.) | Laurel-Hardy | | 2 reels | |
| *†§When the Wind Blows | Our Gang | Apr. 5 | 1795 | |
| *†§Whiseerlag Whoopee | | Mar. 8 | 1907 | Mar. 29 |

# PARAMOUNT

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Animal Crackers (A .T.) | Marx Brothers | Sept. 10 | 8897 | 99 | Aug. 30 |
| *†§Anybody's War (A.T.) | Moran & Mack | Aug. 2 | 8117 | 75 | Apr. 5 |
| *†§Anybody's Woman | Chatterton-Brook | Aug. 30 | 7243 | | Aug. 16 |
| *†§Applause (A.T.) | Helen Morgan | Jan. 4 | 7068 | 78 | Oct. 12 |
| *†§Behind the Make-Up (A.T.) | Skelly-Wray-Powell | Jan. 11 | 6384 | 71 | Oct. 26 |
| *†§Benson Murder Case The (A.T.) | Powell-Paliette-Calvert | Apr. 12 | 5794 | 65 | Apr. 19 |
| *†§Big Pond, The (A.T.) | Chevalier-Colbert | May 3 | 6964 | 78 | May 17 |
| *†§Border Legion, The (A.T.) | Arlen-Wray-Holt | June 28 | 6068 | 68 | July 5 |
| *†§Burning Up (A.T.) | Arlen-Brian | Feb. 1 | 5251 | 58 | Feb. 15 |
| *†§Doctor's Secret, The (A.T.) | Helen Kane | July 5 | 6571 | 71 | June 28 |
| *†§Dangerous Paradise (A.T.) | Carroll-Arlen | Feb. 22 | 5244 | 58 | Feb. 22 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May 24 | 6744 | 73 | May 17 |
| *†§Follow Thru (A.T.) | Rogers-Carroll | Sept. 27 | 8386 | | May 24 |
| *†§For the Defense (A.T.) | William Powell | July 26 | 6670 | 63 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. 23 | 6647 | 66 | July 12 |
| *†§Heads Up (A.T.) | Rogers-Kane | Oct. 11 | 6785 | 76 | Sept. 27 |
| *†§Her Wedding Night | Clara Bow | Oct. 18 | 6924 | 75 | Sept. 27 |
| *†§Honey (A.T.) | Nancy Carroll | Mar. 29 | 6701 | 74 | Feb. 22 |
| *†§Kibitzer (A.T.) (D.) | Green-Brian-Hamilton | Jan. 11 | 7273 | 81 | Aug. 31 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. 26 | 7177 | 70 | Apr. 19 |
| *†§Laughing Lady | Chatterton-Brook | Dec. 28 | 7105 | | |
| L'Enfantlaon Mr. Parkee (Slightly Scarlet) | A. Menjou-C. Colbert | | 6390 | 71 | Sept. 6 |
| *†§Let's Go Native (A.T.) | MacDonald-Oakie | Aug. 16 | 6087 | 65 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Green | Apr. 19 | 6312 | 70 | May 31 |
| *†§Love Among the Millionaires (A.T.) | Bow-Smith | July 19 | 6100 | 71 | July 19 |
| *†§Love Parade (A.T.) (D) | Chevalier-MacDonald | Jan. 18 | 10622 | 111 | Oct. 18 |
| *†§Man From Wyoming (A.T.) | Cooper-Collier | July 12 | 5989 | 68 | July 12 |
| *†§Manslaughter (A. T.) | Colbert-Marsh | Aug. 9 | 7954 | 89 | July 26 |
| *†§Men Are Like That (A.T.) | Hal Skelly | Mar. 22 | 5467 | 61 | Nov. 23 |
| *†§Monte Carlo | Buchanan-MacDonald | Oct. 4 | 8077 | 85 | Aug. 9 |
| *†§Only the Brave (A.T.) | Gary Cooper | Mar. 8 | 6624 | 67 | Mar. 15 |
| *†§Paramount on Parade (A.T.) | Special Cast | Apr. 26 | 9125 | 101 | Apr. 5 |
| *†§Queen High (A. T.) | Ruggles-Rogers-Morgan | Aug. 23 | 7905 | | Aug. 9 |
| *†§Return of Fu Manchu (A.T.) | Bland-Arthur | May 17 | 6588 | 73 | May 10 |
| *†§Roadhouse Nights (A.T.) | Morgan-Ruggles | Feb. 15 | 7262 | 74 | Dec. 28 |
| Reviewed as "River Inn" in Dec. 28, 1929 issue | | | | | |
| *†§Safety In Numbers (A.T.) | Charles Rogers | June 7 | 7074 | 79 | June 7 |
| *†§Santa Fe Trail | Richard Arlen | | 5839 | 65 | Sept. 27 |
| *†§Sap, The (A.T.) | Jack Oakie | July 26 | 6018 | 68 | Aug. 2 |
| *†§Sarah and Son (A.T.) | Ruth Chatterton | Mar. 22 | 8868 | 77 | Mar. 22 |
| *†§See God, The (A. T.) | Arlen-Wray | Sept. 13 | 6534 | | Aug. 30 |
| *†§Seven Days' Leave (A.T.) | Gary Cooper | Jan. 25 | 7300 | 86 | Nov. 23 |
| Reviewed under the title of "Medal" in Nov. 23, 1929 issue | | | | | |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | June 14 | 6392 | 68 | June 7 |
| *†§Silent Enemy, The | Indian Cast | Aug. 2 | 7551 | 88 | May 17 |
| *†§Slightly Scarlet (A.T.) | Evelyn Brent | Feb. 22 | 6204 | 71 | Jan. 25 |
| *†§Social Lion, The (A.T.) | Oakie-Brisc | June 21 | 5403 | 60 | June 21 |
| *†§Spellers, The (A. T.) | Cooper-K. Johnston-B. Comeson | Sept. 26 | 8128 | | Aug. 30 |
| *†§Street of Chance (A.T.) | Wm. Powell | Feb. 8 | 7023 | 80 | Dec. 26 |
| *†§Texan, The (A.T.) | Gary Cooper | May 10 | 7142 | 68 | May 12 |
| *†§True to the Navy (A.T.) | Clara Bow | May 31 | 6398 | 71 | May 17 |
| *†§Vagabond King, The (A.T.) | King-MacDonald-Oland | Apr. 19 | 9412 | 103 | Jan. 11 |
| *With Byrd at the South Pole | | June 28 | 7411 | 82 | June 28 |
| *†§Young Eagles (A.T.) | Charles Rogers | Apr. 5 | 6403 | 71 | Mar. 22 |
| *†§Young Man of Manhattan (A.T.) | Colbert-Ruggles | May 17 | 7306 | 83 | Apr. 26 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Along Came Youth (A.T.) | Charles Rogers | Dec. 20 | | Oct. 18 |
| *†§Dancing Mothers (A. T.) | | | | |
| *†§Derelict | Bancroft-Francis | Nov. 22 | | Oct. 18 |
| *†§Feel First (A. T.) | Harold Lloyd | Oct. 25 | 8100 | 90 Oct. 11 |
| *†§Fighting Caravan, The (A.T.) | Gary Cooper | | | |
| *†§Honeymoon Lane (A. T.) | Eddie Dowling | | | |
| *†§Huckleberry Finn (A. T.) | Junior Durkin | | | |
| *†§Kid Boots (A. T.) | Jack Oakie | | | |
| *†§Laughter (A. T.) | Nancy Carroll | Oct. 25 | | |
| *†§Manhattan Mary | Ed Wynn | | | |
| *†§Morton of the Talkies (A.T.) | Jack Oakie | | | |
| *†§Morocco (A. T.) | Cooper-Dietrich | Dec. 7 | | Oct. 11 |
| *†§New Morals (A. T.) | Wm. Powell | | | |
| *†§Persha No | Maria Jacobini | | 69 | |
| *†§Playboy of Paris (A.T.) | Maurice Chevalier | Nov. 1 | | Sept. 13 |
| *†§Right to Love, The (A.T.) | Ruth Chatterton | | | |
| *†§Rodeo Romance (A. T.) | Arlen-Carroll | | | |
| *†§Rose of the Ranche (A. T.) | Gary Cooper | | | |
| *†§Royal Family, The (A. T.) | Fredric March | | | |
| *†§Scarab Murder Case (A. T.) | William Powell | | | |
| *†§Skippy (A. T.) | | | | |
| *†§The Virtuous Sin | | | | |
| *†§Tom Sawyer (A. T.) | Jackie Coogan | Nov. 22 | | |
| *†§Typhoon Bill | George Bancroft | | | Oct. 18 |
| Virtuous Sin, The | Huston-Francis | Nov. 1 | | Oct. 4 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| †§Accidents Will Happen (A.T.) | Smith and Dale | Aug. 2 | 2 reels | |
| *†§Action Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | Mar 3 | 1 reel | |
| *†§Artist's Reverie, The (A.T.) | Gamberelli & Co. | Aug. 2 | 1 reel | June 14 |
| *†§At Home (A.T.) | Lulu McConnell | Aug. 9 | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | May 31 | 1 reel | |
| *†§Barnacle Bill, the Sailor (A.T.) | Talkartoon | Aug. 30 | 1 reel | Aug. 2 |
| *†§Bearded Lady (A. T.) | Christie Comedy | Mar. 1 | 1794 | |
| *†§Bedella | Screen Song | Jan. 4 | 604 | |
| *†§Belle of the Night | Christie Comedy | Feb. 15 | 2 reels | |
| *†§Blue Songs (A.T.) | Ruth Etting & Orchestra | Jan. 3 | 1 reel | |
| *†§Chinese Fantasy (A.T.) | Novelty Act | Jan. 6 | 1 reel | |
| *Chinatown Fantasy, A | Miller-Dova | July 5 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | May 10 | 1 reel | |
| *†§Cleaning Up (A.T.) | C. Conklin-M. Swain | Sept. 1 | 2 reels | |
| *†§Cockeyed Love (A. T.) | Eddie Cantor | Aug. 9 | | |
| *†§Come Take a Trip In My Airship | Screen Song | May 24 | 1 reel | June 14 |
| *†§Confounded Interest (A.T.) | Raymond & Caverly | Oct. 11 | | |
| *†§Cow Camp Ballads (A.T.) | R. Bruce Scenic | | 1 reel | |
| *†§Dance, You Singers (A.T.) | Puck & White | | | |
| *†§Dear Old Melodies (A.T.) | Frances Williams, Yacht Club Boys | | 1 reel | |
| *†§Desperate Sam (A.T.) | Bert Green | Mar. 29 | 1832 | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. 9 | 1 reel | |
| *†§Don't Believe It (A. T.) | Christie Comedy | Feb. 8 | 1872 | Mar. 22 |
| *†§Down With Husbands | Arthur-Roach | Mar. 8 | 1660 | Mar. 22 |
| *†§Dresden Dolls (A.T.) | Maria Gamberelli, Dancing | July 26 | 1 reel | |
| *†§Drifting Along (A.T.) | Robert Bruce Scenic | Sept. 6 | 1 reel | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| *†§Duke of Dublin (A T.) | Christie Talking Comedy | Feb. | ( | 1850 | | | | |
| *†§False Alarm Fire Co. (A.T.) | Smith & Dale | Mar. | 9 | I reel | | | | |
| †§Family Next Door The | Charles Ruggles | Jan. | 11 | 1381 | | | Feb. 15 | |
| †§Fatal Card, The (A.T.) | W. & E. Howard | Nov. | 8 | I reel | | | | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | Mar. | 16 | I reel | | | | |
| *†§Feelin' Blue (A.T.) | Ash-Washington | | | I reel | | | | |
| *†§Firebugs | Talkartoon | May | 10 | 704 | | | Apr. 19 | |
| *†§Fit to Be Tied (A.T.) | Burns & Allen | Aug. | 2 | I reel | | | | |
| *†§For Love or Money (A.T.) | Christie Talking Play | Jan. | 4 | 1870 | | | | |
| *†§Food for Thought (A.T.) | Alice A. Canfield | Sept. | 13 | I reel | | | | |
| *†§Getting a Break (A.T.) | Block & Sully | May | 10 | I reel | | | June 28 | |
| *†§Getting a Ticket (A.T.) | Eddie Cantor | Mar. | 22 | I reel | | | | |
| *†§Glow Worm, The (A.T.) | Screen Song | Aug. | 23 | 564 | | | July 19 | |
| *†§Go Ahead and Sing (A.T.) | Tom Howard | Oct. | 25 | 2 reels | | | | |
| *†§Grand Uproar (A.T.) | Talkartoon | Oct. | 4 | 2 reels | | | | |
| *†§He Was Her Man (A.T.) | Gilda Gray | | 4 | 2 reels | | | | |
| *†§Helping Hand, The (A.T.) | Sally Ward | Oct. | 4 | I reel | | | | |
| *†§Her Piano Boys (A.T.) | Lillian Roth & Orchestra | | | I reel | | | | |
| *†§His Honor, the Mayor | Charlie Murray | Mar. | 22 | 2 reels | | | July 19 | |
| *†§His Wife's Birthday (A.T.) | Sally Ward | | | 2 reels | | | | |
| *†§Hold-Up (A.T.) | Tom Howard | | | 2 reels | | | | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | | | 2 reels | | | | |
| *†§Hot Dog | Talkartoon | Mar. | 29 | I reel | | | | |
| *†§Hot Time In the Old Town Tonight, A (A.T.) | Screen Song | Aug. | 2 | I reel | | | July 5 | |
| *†§I Came First (A.T.) | Herman Timberg | May | 12 | I reel | | | | |
| *†§I'm a Wild Woman (A.T.) | Boydell-Ash | Aug. | 16 | I reel | | | | |
| *†§I'm Afraid to Come Home In the Dark | Screen Song | Feb. | 1 | 651 | | | Jan. 25 | |
| *†§I'm Forever Blowing Bubbles | Screen Song | Mar. | 15 | I reel | | | | |
| *†§In the Good Old Summertime (A.T.) | Screen Song | June | 7 | I reel | | | | |
| *†§In the Shade of the Old Apple Tree | Screen Song | Jan. | 18 | 752 | | | | |
| †§Insurance | Eddie Cantor | Aug. | 23 | I reel | | | June 28 | |
| *†§Introduction of Mrs. Gibbs (A.T.) | Lulu McConnell | Sept. | 20 | | | | | |
| *†§Jazz Preferred (A.T.) | Zelaya | Aug. | 30 | I reel | | | July 5 | |
| *†§Kandy Kabaret (A.T.) | Children's Ballet | Aug. | 23 | I reel | | | June 28 | |
| *†§Knights in Venice (A.T.) | Smith & Dale | Mar. | 23 | I reel | | | | |
| *†§La Paloma | Screen Song | April | 12 | 574 | | | | |
| *†§La Schnapps, Inc. (A.T.) | Smith & Dale | Nov. | 8 | | | | | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Hilliard | Sept. | 6 | I reel | | | | |
| *†§Let Me Explain (A. T.) | Christie Comedy | Jan. | 25 | 1870 | | | | |
| *†§Lovers' Lane (A.T.) | Arthur & Morton Havel | | | | | | | |
| *†§Maine Stein Song (A.T.) | Screen Song-Vallee | | | | | | Sept. 6 | |
| *†§Many Moons (A.T.) | Bruce Novelty | Aug. | 9 | I reel | | | Sept. 6 | |
| *†§Meek Mr. Meek, The (A.T.) | Jimmy Barry | Aug. | 16 | I reel | | | | |
| *†§Meek the Boy Friend (A.T.) | Lillian Roth | | | I reel | | | | |
| *†§Melodies (A.T.) | Smith Bros., Singing | | | I reel | | | | |
| *†§Melting Pot (A.T.) | Petite Revue | Jan. | 13, '29 | 2 reels | | | | |
| *†§Million Me's, A | Lee Morse | Apr. | 26 | 964 | | | Jan. 25 | |
| *†§Moon Bride's Wedding (A.T.) | Indian Musical Novelty | Feb. | 22 | I reel | | | | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | Jan. | 11 | I reel | | | | |
| *†§My Gal Sal (A.T.) | Screen Song | Oct. | 10 | I reel | | | | |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | Aug. | 16 | 2 reels | | | | |
| *†§New Rhythm | Azplazer & Band | Oct. | 18 | | | | July 26 | |
| *†§Noah's Ark (A.T.) | Talkartoon | Oct. | 26 | | | | | |
| *†§Ole Man Whoopee (A.T.) | Art Frank | Sept. | 27 | I reel | | | July 26 | |
| *†§Operatic Selections (A.T.) | Tito Schipa | May | 24 | I reel | | | | |
| *†§Paramount Acts | | | | I reel | | | | |
| *†§Paramount Comedies | | | | 2 reels | | | | |
| *†§Paramount Pictorials | | Sept. | 27 | | | | | |
| *†§Paramount Screen Songs | | | | I reel | | | | |
| *†§Paramount Sound News | | | | I reel | | | | |
| *†§Paramount Talkartoons | | | | I reel | | | | |
| *†§Prisoner's Song, The | Screen Song | | | | | | | |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | Aug. | 24 | I reel | | | | |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | Oct. | 18 | I reel | | | Oct. 11 | |
| *†§Resolutions (A.T.) | Billy House | Aug. | 30 | 2 reels | | | | |
| *†§Rube, The | Jimmy Barry | June | 21 | I reel | | | | |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | Mar. | 8 | I reel | | | | |
| *†§Scrappily Married (A. T.) | Christie Comedy | Feb. | 22 | 1631 | | | Jan. 18 | |
| *†§Schipa, Tito | | May | 24 | I reel | | | | |
| *†§Sing, You Dancers (A.T.) | Eva Puck & Sam White | Sept. | 24 | I reel | | | | |
| *†§So This Is Paris Green | Fazenda | Jan. | 18 | 1747 | | | Jan. 25 | |
| *†§Song Service (A.T.) | Lee Morse & Co. | Oct. | 25 | I reel | | | | |
| *†§Story Book Parade, The (A.T.) | Children's Ballet | Oct. | 4 | I reel | | | Aug. 23 | |
| *†§Strike Up the Band (A.T.) | Screen Song | Sept. | 27 | | | | | |
| *†§Stronger Sex, The (A.T.) | Talking Play | Mar. | 15 | 1760 | | | | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | July | 12 | I reel | | | | |
| Sure Cure | Lynn Overman | Nov. | 1 | I reel | | | Sept. 6 | |
| *†§Swing, You Sinners (A.T.) | Talkartoon | Sept. | 20 | | | | Oct. 11 | |
| *†§That Party In Person (A.T.) | Eddie Cantor | Jan. | 5 | I reel | | | | |
| *†§The Lady Fare (A.T.) | Christie Talking Play | | | 2 reels | | | | |
| *†§The Rube (A.T.) | Jimmy Barry, Sketch | July | 21 | I reel | | | | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | July | 14 | I reel | | | | |
| *†§The Wanderlust (A.T.) | R. Bruce Scenic | | | I reel | | | | |
| *†§Toys (A.T.) | Three Ormonde Sisters | July | 28 | I reel | | | | |
| *†§Traffic Regulations (A.T.) | Donald Ogden Stewart | | | I reel | | | | |
| *†§Travelin' Alone (A.T.) | R. Bruce Scenic | | | I reel | | | | |
| *†§Twentieth Amendment, The (A.T.) | | Jan. | 22 | 2 reels | | | | |
| *†§Voices of Lonely Man | | Apr. | 19 | I reel | | | | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | Feb. | 8 | I reel | | | | |
| *†§Wise Flies (A.T.) | Talkarton | July | 19 | I reel | | | June 14 | |
| *†§Yes, We Have No Bananas | Screen Song | Apr. | 26 | I reel | | | May 24 | |

## *PATHE*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | June | 28 | | |
| *†§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. | 2 | 7607 | 84 | Nov. 15 |
| *†§Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau Gleason | Sept. | 21 | 7508 | 85 | Sept. 13 |
| *†§His First Command (A.T.)(F.) | Boyd-Sebastian | Jan. | 19 | 5850 | 85 | |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Horton-Ames | July | 13 | 8870 | 97 | June 14 |
| I Take This Woman | | June | 7 | | | |
| *†§Night Work (A.T.) (F.) | Eddie Quillan | Aug. | 3 | 8394 | 95 | Aug. 23 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. | 15 | 6740 | 73 | Nov. 30 |
| *†§Pardon My Gun (A.T.) (F.) | Starr-Duryea | June | 28 | 5654 | 63 | July 5 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. | 6 | 7074 | 78 | Feb. 8 |
| *†§Swing High (A.T.) (F.) | Twelvetrees-Scott | May | 18 | 7500 | 75 | May 3 |

### Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Beyond Victory (A.T.) (F.) | Boyd-Twelvetrees-Gleason-Scot | Nov. | 30 | |
| Big Money | Quillan-Gleason-Armstrong-Gleason | Oct. | 26 | |
| *†§Crashing Through (A.T.) (F.) | William Boyd | Dec. | 28 | |
| †§Greater Love, The (A.T.) | Ann Harding | Aug. | 2, '31 | |
| †§In Deep (A.T.) | Constance Bennett | Jan. | 18, '31 | |
| *†§I Take This Woman (A.T.) | Bannister-Harding | June | 7, '31 | |
| *†§Last Frontier, The (A .T.) | William Boyd | July | 26, '31 | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. | 5, '31 | |
| *†§North of the Yukon (A.T.) | William Boyd | May | 10, '31 | |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Nov. | 10 | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. | 19, '31 | |
| *†§Rawhide (A.T.) | William Boyd | Feb. | 8, '31 | |
| *†§Rebound | Ann Harding | Dec. | 14 | |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. | 15, '31 | |
| Sin Takes a Holiday | Constance Bennett | Nov. | 10 | |
| *†§Siren Song, The (A.T.) | Mary Lewis | | | |
| *†§Taking the Rap (A.T.) | Robert Armstrong | Aug. | 16, '31 | |
| *†§This Marriage Business (A.T.) | Constance Bennett | July | 5, '31 | |

## SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 20 min. | |
| Pathe Sound News | | 10 min. | |
| Pathe Silent News | | 10 min. | |
| Pathe Audio Review | | 11 min. | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 6 min. | |
| Grantland Rice Sportlights | | 10 min. | |
| Talking Issue of the Day | | 7 min. | |
| Knute Rockne Notre Dame, Football Series of 6 | | | |
| 1. The Last Yard | Oct. 15 | I reel | Aug. 30 |
| 2. The Hidden Goal | Oct. 15 | I reel | Aug. 30 |
| 3. Flying Feet | Oct. 15 | I reel | Sept. 13 |
| 4. Touchdown | Oct. 15 | I reel | |
| 5. Two Minutes to Go | Oct. 15 | I reel | |
| 6. Backfield Aces | Oct. 15 | I reel | |

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All for Mabel | Carney-Wills | Oct. 12 | 2 reels | Aug. 23 |
| *†§America or Bust | Daphne Pollard | July 27 | 2 reels | June 21 |
| *†§Beauties, The | Hiatt-Kaley | June 29 | 2 reels | |
| *†§Big Hearted | Harry Gribbon | June 22 | 2 reels | June 28 |
| *†§Boss's Orders, The | Morgen-McPhail | Aug. 31 | 2 reels | Aug. 2 |
| *†§Bugville Romance, A | Aesop Fable | June 8 | I reel | June 21 |
| *†§Campus Favorites | Sportlight | June 29 | I reel | July 5 |
| *†§Carnival Revue | Hiatt-Hughes | Aug. 3 | 2 reels | July 18 |
| *†§Chasing Rainbows | Sportlight | Aug. 10 | 2 reels | |
| *†§Champion Makers | Sportlight | June 15 | I reel | June 21 |
| Circus Capers | Aesop Fable | Sept. 28 | I reel | 10 Oct. 4 |
| Cobb Goes Fishing | Sportlight | Oct. 5 | I reel | 10 Oct. 4 |
| *†§Drums of Fear | Vagabond Adventure Series | June 29 | I reel | June 28 |
| *†§Deep South | Southern Songs | Aug. 24 | I reel | June 28 |
| *†§Dude Ranching (A.T.) | Sportlight | Sept. 21 | I reel | 10 Aug. 16 |
| Ebony Shrine | Vagabond Adv. Series | Sept. 21 | I reel | May 31 |
| *†§Farm Foolery | Aesop Fable | Sept. 14 | I reel | Sept. 20 |
| Frozen Frolics | Aesop Fable | Aug. 31 | I reel | Sept. 13 |
| Gem of Agra, The | Vagabond Adventure Series | Oct. 19 | 928 | 10 Sept. 27 |
| *†§Give Me Action | Manning-Holmes | Aug. 17 | 2 reels | Aug. 9 |
| *†§Glacier's Secret, The | Vagabond Adventure Series | June 1 | I reel | May 31 |
| *†§Gliding | Sea Flight | Sept. 21 | I reel | 10 Sept. 27 |
| *†§Hearts and Hoofs | Rico-Keefe | Sept. 7 | 2 reels | May 31 |
| *†§Hold the Baby | Agnew-Crane-McPhail | Aug. 17 | 2 reels | |
| *†§Hooked | Sportlight | May 16 | I reel | May 24 |
| *†§Hot Tamales | Aesop Fables | Aug. 3 | I reel | Aug. 9 |
| *†§I'll Take That One | All Star | Oct. 5 | 2 reels | |
| *†§Jungle Jazz | Aesop Fable | July 6 | I reel | July 19 |
| *†§Jungle Terror | Vagabond Adv. Series | Oct. 5 | I reel | Sept. 20 |
| *†§Kid the Kidder | Campus Comedy | | 2 reels | Sept. 20 |
| Lair of Chang How | Vagabond Adv Series-Terriss | June 15 | 2 reels | 18 June 7 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. 17 | I reel | Aug. 23 |
| *†§Let 'Er Buck | Sportlight | July 27 | I reel | Aug. 9 |
| *†§Live and Learn | McPhail-Deering | June 15 | 2 reels | Aug. 2 |
| *†§Love's Memories (A.T.) | Song Sketch | Feb. 16 | I reel | June 7 |
| *†§Love That Kills | Vagabond Adventure Series | Aug. 24 | I reel | June 7 |
| *†§Mandalay | Song Sketch | Jan. 5 | I reel | |
| *†§Mind Your Own Business | Agnew-Gulliver | July 30 | 2 reels | 17 June 12 |
| Musical Beauty Shop | Melody Series | June 1 | 2 reels | 18 June 7 |
| Neat and Tidy | All Star | Sept. 28 | 2 reels | |
| *†§New Waiter, The | All Star | June 6 | 2 reels | |
| *†§Night Clerk, The | All Star | Sept. 14 | 2 reels | |
| *†§Night In a Dressing Room, A | Ginger Rogers | Jan. 5 | 2 reels | |
| *†§On the Air (A.T.) | Tones of the Day | 12 | | Jan. 11 |
| *†§One Nutty Night, Comedy | Mills-Carney | Nov. 30 | 2 reels | |
| *†§Oom Pah Pah (A.T.) | Aesop Fable | May 11 | I reel | June 7 |
| *†§Pathe Audio Review (A.T.) | Released Every Week | | I reel | |
| *†§Pathe Sound News | Released Twice Every Week | | I reel | |
| *†§Perfect Match, The (A.T.) | Butler Mack | Apr. 6 | 2 reels | Apr. 5 |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | May 4 | 2 reels | May 10 |
| Racqueteers | Sportlight | | 11 | Oct. 11 |
| *†§Rich Uncles (A.T.) | Richard Carle | May 11 | I reel | May 3 |
| *†§Ride 'Em Cowboy | White-Carney | Apr. 13 | 2 reels | Apr. 5 |
| *†§Romeo Robin, A | Aesop Fable | Jun. 22 | I reel | June 28 |
| *†§Royal Flush (A.T.) | All Star | Dec. 19 | 2 reels | Aug. 30 |
| *†§Rubeville Nite Club (A.T.) | H. Watson | Jan. 26 | 2 reels | Nov. 18 |
| *†§Sacred Firas | Vagabond Adventure Series | July 27 | I reel | |
| *†§Satan's Fury (A.T.) | Vagabond Adventure | Sept. 7 | I reel | Aug. 23 |
| Self Defense | Sportlight | Sept. 7 | I reel | Sept. 13 |
| *†§Ship Ahoy (A.T.) | Aesop Fable | Jan. 5 | 2 reel | Jan. 11 |
| *†§Song Saps (A.T.) | Aesops Fables | Feb. 2 | I reel | Feb. 8 |
| *†§Sixteen Sweeties (A.T.) | White-McNaughten | Apr. 20 | 2 reels | Apr. 19 |
| Ski Hi Frolics | Sportlight | Aug. 24 | I reel | |
| *†§Sky Skippers (A.T.) | Aesop Fables | Feb. 16 | I reel | Feb. 15 |
| Snow Time | Aesop Fable | July 20 | I reel | 8 July 26 |
| *†§Some Babies | Carlo-Hiatt-Little Billy | Sept. 21 | 2 reels | Aug. 18 |
| *†§Somewhere Out | Sportlight | July 13 | I reel | |
| *†§Songs of Mother | Song Sketch | Feb. 2 | I reel | May 10 |
| *†§Sollis and Thrills (A.T.) | Sportlight | Apr. 6 | I reel | Apr. 12 |
| *†§Splashing Through (A.T.) | Sportlight | Feb 23 | I reel | Feb. 15 |
| Sporting Brothers | Sports | June 1 | I reel | 8 June 7 |
| Swell People | Oat Farley-Harry Gribbon | Aug. 24 | 2 reels | 22 July 19 |
| Temples of Silence | Vagabond Adv. Series-Terriss | July 13 | 2 reels | 10 July 19 |
| *†§Tight Squeeze (A.T.) | LeMaire | Feb. 2 | 2 reels | Nov. 23 |
| Touchdown | Knute Rockne Series | | | 10 Oct. 11 |
| *†§Trumpeteer, The (A.T.) | Song Sketch | Jan. 19 | I reel | Jan. 4 |
| Trying Them Out | All Star | May 25 | 2 reels | 17 June 7 |
| Two Fresh Eggs | Al St. John-Jimmie Aubrey | July 6 | 2 reels | 20 July 5 |
| Two Plus Fours | Campus Comedy—Nat Carr-Thelma Hill | Aug. 10 | 2 reels | 20 July 26 |
| *†§Venetian Nights | Vagabond Adventure | Aug. 10 | I reel | Aug. 16 |
| *†§Voice of the Sea (A.T.) | Song Sketch | May 4 | I reel | May 3 |
| *†§Western Whoopee (A.T.) | Aesop Fables | Apr. 13 | I reel | Apr. 19 |
| *†§What, No Bait! (A.T.) | Tones of the Day | Mar. 9 | I reel | |

## *RKO*

### FEATURES

| Title | Star | Rel Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Alias French Gertie (A.T.) | Daniels-Lyon | Apr. 20 | 6416 | 65 | Apr. 18 |
| *†§Beau Bandit (A.D.) | La Rocque-Kenyon | Mar. 2 | 6128 | 69 | June 21 |
| *†§Case of Sergeant Grischa | Morris-Compson-Hersholt | Feb. 23 | 6191 | 92 | Mar. 8 |
| *†§Conspiracy, The (A.T.) | Love-Treyor-Sparks | Aug. 10 | 6480 | 71 | |
| *†§Cuckoos, The (A.T.) | Wheeler-Woolsey | May 4 | 9155 | 90 | Apr. 5 |
| *†§Dancehall (A.T.) | Olive Borden-Arthur Lake | | 6184 | 67 | |
| *†§Danger Lights | Wolheim-Armstrong-Arthur | Sept. 22 | 7055 | 73 | |
| *†§Dixiana | Bebe Daniels | Aug. 30 | 9385 | 99 | July 26 |
| *†§Escape (A. T.) | All Star Cast | Sept. 13 | 6345 | 68 | Sept. 13 |
| *†§Fall Guy, The (A.T.) | Mulhall-Clarke-Sparks | June 15 | 6175 | 65 | May 31 |
| *†§Framed (A.T.) | Brent-Toomey | Mar. 16 | 6111 | 68 | Feb. 15 |
| *†§Girl of Port (A.T.) | O'Neil-Sharland | Feb. 2 | 6174 | 69 | Jan. 4 |
| *†§Half Marriage (A.T.) | Olive Borden-Farley | | 6481 | 71 | |
| *†§Half Shot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. 3 | 7459 | 79 | Sept. 27 |
| *†§He Knew Women (A.T.) | Sherman-Joyce | May 18 | 6319 | 70 | Aug. 2? |
| *†§Hit the Deck (A.T.) | Oakie-Walker | Feb. 2 | 9219 | 102 | Apr. 26 |
| *†§Inside the Lines (A.T.) | Compson-Forbes | July 20 | 6652 | 75 | July 12 |
| *†§Jazz Heaven (A.T.) | Sally O'Neill-Brown | | 6383 | 69 | |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | Aug. 17 | 6309 | 69 | July 19 |
| *†§Leathernecking (A. T.) | Foy, Jr.-Rubin | Sept. 25 | 7600 | 81 | Sept. 6 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | Jan. 5 | 7938 | 78 | Dec. 21 |
| *†§Lovin' the Ladies | Richard Dix | Apr. 6 | 6138 | 68 | Feb. 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June 1 | 6469 | 72 | May 31 |
| *†§Pay Off, The | Lowell Sherman | Oct. 15 | 6327 | 70 | Sept. 13 |
| *†§Runaway Bride, The (A .T.) | Astor-Hughes | May 24 | 6194 | 72 | May 31 |
| *†§Seeing Wife (A.T.) | Nagel-Lee | Feb. 9 | 6088 | 60 | Feb. 15 |
| *†§Seven Keys to Baldpate (A.T.) | Dix-Seegar | Jan. 12 | 6759 | 70 | Jan. 4 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Bunce | Aug. 24 | 6727 | 75 | June 28 |
| *†§Shooting Straight (A.T.) | Dix-Lawlor | July 20 | 6720 | 55 | July 12 |
| *†§Silver Horde (A. T.) | Brent-Womeim | Oct. 18 | | | Sept. 27 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Check and Double Check (A.T.) | Amos 'n' Andy-Carol-Rich | Oct. | 25....6929 | 75...Oct. 4 |
| *†§Cimarron (A.T.) | Richard Dix | | | |
| Devil's Battalion | | | | |
| *†§Perfect Alibi, The (A. T.) | | | | |

## SOUND SHORTS

| Title | Star | Length | Reviewed |
|---|---|---|---|
| Black and Tan | Duke Ellington & Orchestra | Feb. 9...1 reel | |
| *†§bridegroom, The (A.T.)(F) | Marc Connelly | Feb. 2...2 reels | |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. 1...2 reels | June 21 |
| *†§Campus Sweethearts (A. T.)(F&D) | | Mar. 9...2 reels | |
| *†§Cash and Marry (A.T.) | Vaughn-Cooke-Sargent | Mar. 16...2 reels | |
| *†§Dear Slayer (A.T.) | Vaughn-Cooke | Mar. 2...2 reels | Feb. 22 |
| *†§Eventually But Not Now (A. T.) (F&D) | Vaughn-Cooke | Apr. 13...2 reels | Apr. 19 |
| *†§Fair Decoy, The (A. T.) (F&D) | | Jan. 6...1 reel | |
| Fall to Arms, A | Louise Fazenda | Oct. 20...1774 | 20 |
| *†§General Ginsburg (A.T.) (F) | Nat Carr | Apr. 13...2 reels | |
| *†§Golf Specialist, The | W. C. Fields | Aug. 16...2 reels | July 5 |
| *†§Good Time Kenneth | Marc Connelly | July 20...1 reel | Aug. 9 |
| *†§Gunpoat Ginsburg (A.T.) (F) | Nat Carr | Dec. 12...2 reels | Nov. 8 |
| *†§Guest, The (A. T.) (F&D) | Marc Connelly | May 25...1 reel | |
| *†§Hot Bridge (A. T.) (F&D) | | May 11...2 reels | |
| Hummanettes No. 1 | Benny Rubin | Aug. 22...1 reel | July 5 |
| Hummanettes No. 2 | Hutchinson-Lorch | Sept. 1 | |
| Hummanettes No. 3 | Clyde-Rubin | Oct. 1 | |
| Knights Before Xmas | Dane-Arthur | Nov. 1...2 reels | |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. 30...2 reels | May 3 |
| *†§Last and Foundered (A. T.) (F&D) | Vaughn-Cooke | Jan. 19...2 reels | |
| *†§Magnate, The (A. T.) (F&D) | Marc Connelly | Mar. 30...1 reel | |
| *†§Men Without Skirts (A.T.) | Dane-Arthur | Aug. 2...2 reels | July 5 |
| *†§Mickey's Champs (A. T.) (F&D) | Mickey Yule | Feb. 2...2 reels | |
| *†§Mickey's Luck (A. T.) (F&D) | Mickey Yule | Mar. 30...2 reels | Apr. 12 |
| *†§Mickey's Master Mind (A. T.) (F&D) | Mickey Yule | Mar. 2...2 reels | |
| *†§Mickey's Merry Men (A. T.) (F&D) | Mickey Yule | July 20...2 reels | Aug. 16 |
| *†§Mickey's Musketeers (A.T.) | | Oct. 20...1623 | 18...Aug. 16 |
| *†§Mickey's Strategy (A. T.) (F&D) | Mickey Yule | Jan. 5...2 reels | |
| *†§Mickey's Winners (A. T.) (F&D) | Mickey Yule | Aug. 17...2 reels | |
| *†§Mickey the Romeo (A. T.) (F&D) | Mickey Yule | June 22...2 reels | |
| *†§Mickey the Whirlwind (A.T.) (F&D) | Mickey Yule | Apr. 27...2 reels | |
| *†§Mickey the Warrior | Mickey Yule | May 25...2 reels | |
| *†§Museum, The | Toby the Pup | Aug. 19...1 reel | May 24 |
| *†§Off to Peoria (A.T.) | Nick & Tony | July 13...2 reels | June 14 |
| *†§Old Bill's Christmas (A.T.) | | Feb. 9...2 reels | Dec. 14 |
| *†§Old Vamps for New (A. T.) | Vaughn-Cooke | Feb. 2...2 reels | Jan. 25 |
| *†§Palooka Flying School (A.T.) | | June 22...1 reel | |
| *†§Peep se the Deep, A | Clark & McCullough | Sept. 1...2 reels | July 5 |
| *†§Pure and Simple | Louise Fazenda | Sept. 15...2 reels | Oct. 11 |
| Razored in Old Kentucky | Nick and Tony | Oct. 20...1699 | 18 |
| *†§Setting Sun, The (A.T.) | Vaughn-Cooke | Feb. 16...2 reels | Feb. 8 |
| *†§Sleeping Cuties (A.T.) | Alberta Vaughn | Jan. 5...2 reels | Dec. |
| Society Goes Spaghetti | Nick and Tony | Sept. 15...2 reels | Sept. 27 |
| *†§Strange Interview, The (A.T.) (F) | Sherwin-Knowles | Mar. 2...1 reel | |
| *†§Toby the Fiddler (A.T.) | | Sept. 1...1 reel | |
| Toby, the Miner | | | |
| *†§Who's Got the Body (A.T.) | Nick & Tony | Aug. 3...2 reels | May 24 |

## SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Big Fight The (A.T.) | Williams-Lane | Sept. 1 | 5850 | 65 | Apr 19 |
| *†§Blaze O'Glory | Eddie Dowling-B. Compson | Jan. 1 | 6800 | 90 | Dec.14/29 |
| *†§Charge of the Light Brigade | McLaglen-Hume | Dec. 15 | 8850 | 100 | |
| *†§Cock O' the Walk (A.T.) | J. Schildkraut-Lev | May 15 | 7200 | 80 | Apr. 19 |
| *†§Costello Case, The | Tom Keene-Lola Lane | Nov. 1 | 7000 | 80 | Oct. 18 |
| *†§Dude Wrangler, The (A.T.) | Durvea-Basquette | June | 6200 | 68 | May 24 |
| *†§Great Gabbo | E. Von Stroheim-B. Comson | Jan. 1 | 8850 | 100 | Sept.21/29 |
| *†§Hello Sister (A. T.) | L. Hughes-Borden | Feb. | 9500 | 105 | Apr. 5 |
| *†§Once a Gentleman (A.T.) | Horton-Wilson | Sept. 1 | | | June 21 |
| *†§Reno (A.T.) | Roland-Thomson-Love | Oct. 1 | 7200 | 80 | Oct. 11 |
| *†§Rogue of the Rio Grande | Hatton-Boyd-Behr | Oct. 15 | 7000 | 70 | |
| *†§Talk of Hollywood | Nat Carr-Fay Marbé | Mar. 1 | 6586 | 72 | Dec.21/29 |
| *†§Up The Congo | Travel Lecture | Feb. 1 | 5800 | 62 | |
| *†§What a Man (A.T.) | Denny-Segar | June 1 | 7000 | 79 | Mar. 29 |

## STATE RIGHTS

### FEATURES

| Title | Star | Dist'r | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Across the World (A.D.) | Martin Johnson | Talk. Pic. Epics | Not set | 8860 | 98 | Jan. 25 |
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. 1 | 8960 | 73 | June 21 |
| Alma de Gaucho | Special Cast | Edw. L. Klein | | | | Sept. 6 |
| Asphalt | Froelich-Amann | Allied Film. Mar. | 15 | 8 reels | 85 | May 10 |
| *†§Because I Love You | Mady Christians | Amer. Gen. Film | Jan. 24 | 8000 | 100 | Feb. 8 |
| *†§Bottom of the World | | Talk. Pic Epics | Sept. 1 | 3800 | 42 | |
| *†§Bride 68 (P.T.) | Velez-Brink | Amer. Aegis | Apr. 6 | | 100 | Apr. 19 |
| *†§Bright Eyes | Balfour-Traver | New Era | July | 10.6800 | 76 | July 5 |
| *†§Burning Heart, The | Christians-Froelich | Harold Auten | May | 10 8372 | 88 | May 24 |
| *†§Call of Circus (A.T.) (D F) | Bushman Clayton | Burr | Jan. | 15 5468 | 61 | Jan 12 |
| *Canyon of Missing Men | Tom Tyler | Syndicate | Jeon 1. | 4742 | 60 | Aug. 2 |
| Caught in Berlin Underworld | Fritz Kortner | | | | | Feb. 15 |
| Chess Player, The | Jehanne-Blanchard | Unusual Pict. | | | | |
| *†Civilization | Hiekman-Markey | Amer. Trad. Assn. | | | | |
| *†§Clancy in Wall Street (A.T.) | Murray-Littlefield | Aristocrat | Mar. | 157127 | | Mar. 1 |
| *†§Code of the West | Bob Custer | Syndicate | | | 67 | |
| *†§Constant Nymph, The | Ivor Novello | Big Three Ex. | Aug. 17 | 7800 | 87 | July 6 |
| *†§Co-Optimists | Special cast | New Era | Feb. 8 | | | Feb. 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | Jan. 11 |
| *†§Covered Wagon Trail | Bob Custer | Syndicate | Dec. 29 | 4617 | 52 | May 17 |
| *†§Danger Man, The (P.T.) | Chas. Hutchinson | Cosmos | May | 20 6516 | 62 | May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | Mar. 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Biltmore Prod. | Jan | 5480 | 60 | Dec. 14 |
| Docks of Hamburg | Jupo-Fritsch | Ufa. | | | | |
| *†§Drifters | | Harold Auten | | | 40 | July 6 |
| *†§Escaped from Dartmoor | Baring-Henning | Harold Auten | Apr. 11 | 7529 | 70 | Apr. 19 |
| Eternal Feets | | Judea Films | Sept. 23 | 6120 | 68 | Sept. 8 |
| Farmer's Wife | Thomas-Hall-Davis | Allied | Jan. 4 | 6845 | 78 | Jan. 18 |
| Figaro | | Franco-American Nat Sel. | | 6360 | 71 | Dec. 7 |
| *†§Heart's Melody (A. T.) (F & D) | Fritsch-Paric | Ufa Film | | | | |
| Her Unborn Child (F & D) | Special Cast | Windsor | Jan. | 107609 | 85 | Jan. 18 |
| Hungarian Nights | Special Cast | mAer. Gen. Film Co. | Aug. 5/29 | | 8 reels | June 14 |
| Hunted Man | Bob Steele | Syndicate | | Apr. 4853 | | |
| *†§Hunting Tigers in India | | Talking Pic. Epics | Dec. 87650 | | 85 | Dec. 14 |
| *†§Immortal Vagabond (A.T.) | Hald-Froelich | Ufa Film | | | | |
| In the South Seas with Mr. and Mrs. Pinchot | | Talk. Pict. Epics. | Sept. 1 | 5538 | | May 31 |
| *†§Isaac | African Hunt | Congo Pict. Ltd. | Apr. 13 | 7770 | 88 | Apr. 28 |
| Jean Casket The | French Cast | Cosmos | | 5800 | 64 | |
| *†§Jazz Cinderella | M. Loy-J. Robards. | Chesterfield | Aug. 14 | 6181 | 68 | Sept. 20 |
| *†§Juno and the Paycock (A.T.) | Sara Allgood Harold Auten | | June 27 | 9100 | | July 5 |
| *†§Just Off Broadway | D. Keith-A. Christy. | Chesterfield | Mar. 15 | 7650 | 85 | Dec. 14 |
| *†§Ladies In Love (A.T.) | Day-Walker | Chesterfield | May | 170085 | 89 | May 3 |
| *†§Last Dance, The (A.T.) | Reynolds-Robards | Audible | Mar 8 | 5825 | 65 | Mar 29 |
| *Lone Horseman | Tom Tyler | Syndicate | Nov. 1. | 29...4739 | 65 | Aug. 2 |
| *†§Lonesome Trail | C. Delaney-V. Brown | Faire | Syndicate | Aug. 25 | 5786 | 65 | Sept. 13 |
| *†§Lost Body (A.T.) | | Talk Pic. Epics | Sept. 1 | 4800 | 53 | July 12 |
| Lost Patrol | | Pro Patria | Not Set. | 5100 | 57 | Dec 21 |
| *†§Love at First Sight (A.T.) | Keaser-Foster | Chesterfield | Feb. 15 | 6039 | 68 | Feb. 1 |
| *†§Made to Order | Julian Eltinge | Jesse Well | | 6240 | | Jan. 25 |
| *†§Madonna of the Sleeping Cars | Claude Frane | Little Playhouse Film Co. | | | | Oct. 19 |
| *†§Manxman, The | Carl Brisson | 6800 | Dec. 21 | Ufa | | Dec. 14 |
| Melody of the Heart | | Ufa Film | Aug. 29 | Eng. 8061 Germ. 8543 | 90 | Sept. 8 |
| Mystery at the Villa Rose | Trevor-Goring | Harold Auten | May 31 | 9000 | 100 mins. | |
| *†§Mysteries of Nature | | Ufa | | | 71 | |
| *†§Overland Bound | Lee Maloney | Raytone | Apr. 15 | 5040 | 56 | Mar. 29 |
| *†§Overland Bound (A.T.) | Perrin-Ray | Raytone | Apr. 15 | 5040 | 56 | Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Syndicate | Mar. 1 | 4700 | 52 | Mar. 29 |
| Passion Song, The | Dimsted-N. Beery | Excellent | | 5080 | 56 | |
| Peacock Fan The | Dorothy Dwan | Chesterfield | | 5400 | 60 | |
| Poor Millionaire | Talmadge-Howard | Biltmore | Apr. 7 | 5200 | 58 | May 17 |
| Pori | | Special Cast | | Ufa Films | | |
| *†§Rampant Age (A.T.) (D.F.) | Murray-Kennedy | Continental | Jan. 15 | 5743 | 64 | Jan. 18 |
| *†§Rasputin, the Holy Devil | Special Cast | Martin Berger | | | | Aug. 30 |
| Riders of the Rio Grande | Bob Custer | Syn. Pictures | Sept. 29 | 5223 | | June 28 |
| *†§Romance of West | Jack Perrin | Jack Trop | June 16 | 5484 | 61 | Aug. 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | | | Oct. 12 |
| Sea Fury | Mildred Harris | Tom White | Not Set | 6200 | 58 | Dec. 7 |
| *†§Slums of Tokio | Japanese Cast | Moviegraphs | | | | |
| Smoke Bellew | Conway Tearle | First Division | | 8605 | 73 | |
| *†§Sombras de Gloria | Jose Bohr | Sono Art World Wide | | | | Feb. 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | | 8300 | 70 | |
| Stampede | Native Cast | Harold Autea | Apr. 28 | 7540 | 80 | May 5 |
| Strange Case of District Attorney "M" | | Unusual Photoplay | Mar. | 8800 | | Mar. 22 |
| Three Outcasts The | Yakima Canutt | Wees | Mar. 7 | 5 reels | | Oct. 18 |
| *†§Throw of the Dice | Seeta Dvl | Hollywood Pic. | Dec. 29 | 6700 | | May 31 |
| Thunder Bod | Cornelius Keefe | Crescent | | 5917 | 66 | |
| *†§Treasure, The | | Film Arts Guild | | | | Nov. 30 |
| Western Honor | Bob Steele | Syndicate | Mar. | 4849 | 60 | May 17 |
| *†§West of Rockies (A.T.) (D) | | Art Mia | World Art | Jan. 18 | 5100 | 68 | Aug. 9 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | Mar. 1 |
| *†§White Devil (P.T.) (F & D) | Mosjukin-Daeover | UFA Films | | | | |
| Why Cry at Parting | Halm-Gralla | International | | 7000 | 78 | Feb. 22 |
| *†§Woman Who Was Forgotten (A.D.) | Bella Bennett | State Cinema | Jan. 1 | 7560 | 85 | Jan. 25 |
| Wonderful Lies of Nina Petrowna | Helm-Ward | Allied Films | May 20 | 6 reels | 80 | June 14 |
| Worldly Goods | Kirkwood-Kennedy | Continental | Aug. 1 | 8065 | 85 | Aug. 2 |
| *†§Wreck Ahoy, The (A.T.) | Max Simon | Judea Films | | 4000 | | |
| Young Woodley | All English Cast | Harold Anten | Sept. 26 | 7600 | 73 | Oct. 4 |

## Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Age, The (A.T.) | | Liberty Prod. | | | | |
| Atlantic | Elstree | | | | 90 | Oct. 11 |
| *†§Body, Soul and Dress | | | | | | |
| *†§Breezy Bill | Bob Steele | Syndicate | | 4500 | 50 | Sept. 20 |
| *†§Burned Evidence (F) | | Continental | | | | |
| Buying a Wife | Special Cast | Aff. European | | 7 reels | | |
| *†§Clown, The (F) | | Continental | | | | |
| *†§Comeback, The (A.T.) | | Majestic | | | | |
| Convict's Code, The | Cullen Dandis | Syndicate | | | 56 | Oct. 4 |
| *†§Dancing Fathers (A.T.) | | | | | | |
| *†§Davy Jones Locker (A.T.) | | Liberty Prod. | | | | |
| *†§Der Tiger Von Berlin | Susa-Frank | Ufa Film | | | 55 | Sept. 27 |
| *†§Divorce Question, The (A.T.) | | Majestic | | | | |
| Duty to be Silent | Maria Albana | Aff. European | | 6 reels | | |
| *†§East Lynne (A.T.) | | Liberty Prod. | | | | |
| *†§East Asia (A.T.) | | Liberty Prod. | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | | |
| Exodus to the New World, The | Lyon-Provost | Pioneer | | | | |
| Full Dressed Thieves | Nils Asther | Aff. European | | 7 reels | | |
| German Underworld | Special Cast | Aff. European | | 7 reels | | |
| Great Unknown, The | John Loder | Aff. European | | 6 reels | | |
| *†§Hail the Woman (A.T.) | | Majestic | | | | |
| Her Viennese Lover | Asther-Nolan | Aff. European | | 8 reels | | |
| *†§In Oklahoma (A.T.) | | | | | | |
| *†§Life For Sale, A (F) | | Continental | | | | |
| Lonesome Trail | | Syndicate | | | | Sept. 13 |
| Milak of the Snowlands | Special Cast | Allied | | | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | | | |
| *†§Mother's Millions (A.T.) | | Liberty Prod. | | | | |
| Our Daily Bread | Mary Nolan | Aff. European | | 7 reels | | |
| *†§Price Mark, The (A.T.) | | Majestic | | | | |
| *†§Red Kisses (A.T.) | | | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | | | | | |
| *†§Second Honeymoon, The (F) | | Continental | | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | | | |
| *†§Smart Women (A.T.) | | Majestic | | | | |
| *†§Thou Shalt Not Squeal (A.T.) | | | | | | |
| *†§Today (A.T.) | Napel-Owen | Majestic | | | | |
| *†§Trap, The (A.T.) | | Majestic | | | | |
| *†§Unforbidden Bin, The (F) | | Continental | | | | |
| Unholy Love | Wegener-Petravitch | Aff. European | | | | |
| When Duty Calls | Special Cast | Allied | | 6714 feet | | |
| Wild Men of Kaliheri | Denver African Exp | Talk. Pict. Epics | | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | | |

## SOUND SHORTS

| Title | Star | Distributer | Length | Reviewed |
|---|---|---|---|---|
| *†§Across the World | | Talk. Pictures Epics | 2 reels (serial) | Aug. 9 |
| *†§Anywhere By Air | | Visugraph | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbeo | 2 reels | |
| *Barn Dance | Mickey Mouse Cartoon | Celebrity Prod | 1 reel | |
| Besides the Western Son | | Castle Film | 1 reel | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | |
| *†§Bring On the Bride (A.T.) | | Elbee | 2 reels | Nov. 8 |
| *†§Broken Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| *†Chain Gang, The | Mickey Mouse Cartoon | Celebrity Prod | 1 reel | |
| *†Conquest of the Cascades | Educational | Gen. Electric Co. | | Apr. 19 |
| Coast to Coast | Talker | Visugraphic | 2 reels | Aug. 30 |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | |
| *†§Fried Husband (A.T.) | | Burr | 2 reels | |
| *†§Frisco Sad Lace | | | 1 reel | Sept. 20 |
| *†Galloping Gaucho | Mickey Mouse Cartoon | Celebrity Prod. | Feb. 11 reel | |
| Jewish Melody | Cantor Waldman | Judea Films, Inc. | 1 reel | |
| *†Jungle Rythm | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | Jan. 11 |
| *†Just Mickey | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†§Kiddie Cabaret | | Mayfair | 2 reels | Apr. 26 |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| Land of Freedom | Seymour Relzfelt | Judea Films, Inc. | 2 reels | |
| *†§Mai-Ko Mashma-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawaa (P.T.) | | Capital Prod. | 3½ reels | June 7 |
| *†§Measuring Time | | Ufa Film | 7 | Sept. 27 |
| *†§Meet the Family (A.T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Mickey's Concert | Mickey Mouse Cartoon | Celebrity Pred. | 1 reel | |
| *†§Monkey Squawks (A.T.) | | Burr | | |
| Natascha | Pinchus Lenard | Judea Films, Inc. | 2 reels | |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 1800 | |
| *†Plane Crazy | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†Plow Boy | Mickey Mouse Cartoon | Celebrity Prod | 1 reel | |
| Sailors' Sweetheart | Hymie Jacobsoo | Judea Films, Inc. | 2 reels | |
| *†§Shoemaker's Romance (A.T.) | Special Cast | Judea Films | 1800 | |
| *†§Should I | Charles Lawmar | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered (A.T.) | | Burr | | |
| *†§Sixty Minutes From Broadway | | Color Novelty | 1 reel | |
| *†§Style and Class (A.T.) | Marty Barratz | Judea Films | 2000 | |
| *†§Summer Harmonies | Song Cartoon | Blophone | 1 reel | Dec. 8 |
| *†Tee Time | Felix the Cat | Copley Films | 1 reel | Apr. 5 |
| *†When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 5 |
| *†When the Cat's Away | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†Wild Waves | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | Jan. 11 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T means Part-Talker. D means disc. F means sound-on-film.

## TIFFANY

### FEATURES

*(Available sound-on-film and sound-an-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A. T.) | Armida-Terry | May 20 | 5974 | 65 | May 31 |
| *†§Borrowed Wives | Rex Lease | Sept. 10 | 5580 | 62 | Aug. 30 |
| Extravagance | June Collyer-Lloyd Hughes | Oct. 10 | 5886 | | Sept. 20 |
| †§High Treason (A.T.) | Hume-Thomas | Mar. 25 | 6216 | 69 | June |
| *†§Hot Curves (A.T.) | Rubin-Leese-Dey | June 15 | 7093 | 80 | July 12 |
| *†§Journey's End (A.T.) | Colin Clive | Apr. 15 | 11416 | 130 | Apr. 12 |
| *†§Kathleen Mavourneen (A.T.) | O'Neil-Delaney | June 28 | 5169 | 56 | Aug. 9 |
| Land of Missing Men | Bob Steele | Oct. 15 | 5167 | | |
| Love Trader | Leatrice Joy | Oct. 1 | 4772 | | |
| †§Mamba (A.T.) | Hersholt-Boardman-Forbes | Mar. 10 | 6183 | 69 | Mar 15 |
| *†§Medicine Man, The (A.T.) | Bunny-Brenson | June 25 | 6211 | 69 | June 21 |
| Montana Skies | Kenneth Harlan | Sept. 10 | 5273 | | |
| *†§Near Rainbow's End (A.T.) | Steele-Lorraine | June 10 | 5916 | 65 | July 5 |
| Reviewed as "Dangerous Business" issue Dec. 21, 1929 | | | | | |
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Aug. 8 | 5850 | 65 | Aug. 30 |
| *†§Paradise Island (A.T.) | Harlan-Day | July 15 | 6507 | | July 5 |
| *†§Party Girl (A.T.) | Doug Fairbanks, Jr. | Jan. 25 | 7480 | 75 | Dec. 21 |
| *†§Peacock Alley (A.T.) | Mae Murray | Jan. 10 | 6045 | 67 | Feb. 8 |
| *†§Sunny Skies | Benny Rubin | May 1 | 6994 | 78 | May 24 |
| *†§Swellhead (A. T.) | Gleason-Shilling-Walker | Mar. 20 | 7046 | 78 | Apr. 26 |
| Thoroughbred | Garon-Berry | Aug. 10 | 5425 | 50 | Aug. 23 |
| *†Troopers Three (A.T.) | Lease-Gulliver | Feb. 20 | 7239 | 80 | Feb. 22 |
| *†§Wings of Adventure | Rex Lease | Aug. 1 | 5050 | 56 | Aug. 9 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha Oe | Torres & Lyon | | | |
| Arctic Patrol, The | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |
| Branded Men | Rex Lease | | | |
| Caught Cheating | Sidney-Murray | | | |
| Circus Parade | | | | |
| Danger Signal | | | | |
| Drums of Jeopardy | | | | |
| Fighting Grin, The | Rex Lease | | | |
| Ghost Ship, The | | | | |
| Girl of the Limerlost, A | | | | |
| †§Headin' North (A.T.) | Bob Steele | | | |
| Hi-Jack | | | | |
| *†Just Like Heaven (A. T.) | Louise-Newell | Oct. 22 | 5850 | 65 | Oct. 11 |
| Keeper of the Bees, The | | | | |
| Lasca | | | | |
| Lawless Valley | Rex Lease | | | |
| Leftover Ladies | | | | |
| Lure of the Yukon, The | | | | |
| Moran of the Lady Letty | | | | |
| *†Ridin' Fool, The (A.T.) | Bob Steele | | | |
| Roaring Barrier | | | | |
| She Got What She Wanted | Compson-Tracy | | | Oct. 18 |
| Single Sin, Th | June Collyer | | | |
| Steel | | | | |
| †*Sunrise Trail, The (A.T.) | Bob Steele | | | |
| The Barbarian | | | | |
| The Ojibway | | | | |
| Third Alarm, The | James Hall-Hersholt-Louise | | | |
| Thundering Hoofs | Rex Lease | | | |
| *†§Under Montana Skies | Harlan-Gulliver | | | |
| Unpardonable Sin | | | | |
| Utah Kid | Rex Lease | | | |
| Wild Youth | | | | |

### SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Bilmp Mystery, The | | July 25 | 2 reels | Sept. 27 |
| Chinese Flower Boat | | July 5 | | |
| Classics in Slang Series | 6 H. C. Witwer's | | 2 reels | |
| Color Symphonies Series | 6 In Technicolor | | 1 reel | |
| Cossack Bride | | Jan. 25 | 1 reel | Feb. 22 |
| Dancing Bear | | June 10 | | |
| Fire Worshippers, The | | Aug. 10 | | Sept. 27 |
| In Old Madrid | | Feb. 10 | 1 reel | |
| In the Mountain | | Sept. 25 | 1 reel | Sept. 6 |
| *†Jungle Drums | Colortone | Oct. 24,'29 | 2 reels | Dec. 28 |
| Kentucky Jubilee Singers | Series of 3 | | 2 reels | |
| *†§Kentucky Jubilee Singers | Series of 3 | | 1 reel | |
| Little Big House, The | | Oct. 15 | 2 reels | Oct. 4 |
| Little Covered Wagon | | Sept. 5 | 2 reels | Aug. 30 |
| Musical Fantasies | Series of 6 | | 1 reel | |
| Memories | | Apr. 23 | | |
| Old Black Joe | Forbes Randolph Singers | May 1 | | |
| On the Plantation | Forbes Randolph Singers | Apr. 15 | | May 10 |
| Parisian Nights | | June 25 | | |
| Rolling Stone Series | 6 Color Travels | | 1 reel | Sept. 6 |
| Tiffany Chimp Series | 6 Monkey Comedies | | 1 reel | |
| Voice of Hollywood Series | Station S-T-A-R | | 26 1 reel each | |
| William Tell | | Aug. 1 | | |
| No. 8 | Ben Turpin | | | Apr. 26 |
| No. 9 | Wesley Barry | | | Apr. 19 |
| No. 10 | Robert Woolsey | | | |
| No. 11 | Billy Bevan | | | May 24 |
| No. 12 | Lloyd Hamilton | | | May 31 |
| No. 13 | Geo. K. Arthur | | | July 19 |
| No. 14 | Joe Cobb | | | Aug. 9 |
| No. 15 | Ruth Roland | | | July 12 |
| No. 16 | Neil Hamilton | Aug. 10 | | |
| No. 17 | Laura La Plante | Aug. 20 | | |
| No. 18 | Gleason & Armstrong | Sept. 11 | | |
| No. 19 | Johnny Hines | | | |
| No. 20 | James Hall | | | Oct. 11 |

## UNITED ARTISTS

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Rad Ono, The (A. T.) | Del Rio-Lowe | May 3 | 6673 | 74 | Mar. 22 |
| *†§Be Yourself (A.T.) (F) | Fanchon Brice | Feb. 8 | 5977 | 67 | Feb. 1 |
| *†§Eyes of the World (A.T.) | Merkel-Holland | Aug. 30 | 7272 | 81 | Aug. 23 |
| *†§Noll Harbor (A.T.) | Velez-Hersholt | Mar. 22 | 8354 | 92 | Mar. 8 |
| †§Lummox (A. T.) (F) | Westover-Lyon | Jan. 18 | 7533 | 84 | Feb. 15 |
| *†§One Romantic Night A. T.) | Gish-Nagel-La Roeque | Apr. 12 | 8582 | 72 | Mar. 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. 1 | 8225 | 91 | Feb. 22 |
| *†§Raffles (A. T.) | Ronald Colman | July 26 | 6509 | 70 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. 13 | 8128 | 90 | Sept. 20 |

### COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Abraham Lincoln (A. T.) | Walter Huston | Nov. 29 | 8704 | 97 | Aug. 23 |
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. 15 | | |
| *†§City Lights (F) | Charlie Chaplin | | | |
| *†§Du Barry, Woman of Passion | (A. T.) Norma Talmadge | Oct. 11 | 8291 | 92 | |
| Lilli | Evelyn Laye | Jan. 10 | | |
| Kiki (A.T.) | Mary Pickford | | | |
| *†Hell's Angels (F) | Lyon-Hall-Harlow | | | June 7 |
| *†§Lottery Bride, The (A.T.) | MacDonald-Garrick | Oct. 25 | 7472 | 83 | |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | Feb. 21 | | |
| *†§Sons O' Guns (A.T.) | Al Jolson | | | |
| †§Whoopee (A. T.) | Eddie Cantor | Sept. 27 | 8393 | 93 | July 12 |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Glorious Vamps (A.T.) | Bobby Watson | Jan. 25 | 852 | Jan. 25 |
| *†§Second Hungarian Rhapsody | | May 24 | 895 | July 19 |
| *†§The Americans Come (A.T.) | Otto Matieson | Aug. 2 | 978 | |
| *†Wizard's Apprentice | | Apr. 20 | 840 | Sept. 20 |
| *†§Zenga (A.T.) | | Sept. 6 | 1 reel | Sept. 6 |

## UNIVERSAL

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§A Lady Surrenders | Tobin-Nagel | Oct. 6 | 8485 | | Sept. 27 |
| *†§All quiet on western Freat (A. T.) | Wolheim-Ayres-Wray | Aug. 24 | 12423 | 138 | Apr. 26 |
| Big Timber (Re-issue) | William Desmond | Mar. 30 | 4386 | | |
| *†§Burning Trail (Reissue) | Wm. Desmond | July 29 | 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Apr. 20 | 7319 | 83 | Apr. 5 |
| *†§Climax, The (A. T.) | Crawford-Hersholt | Jan. 20 | | | Mar. 29 |
| *†§Cohens and the Kellys in Scotland | Sidney-Murray | Mar. 17 | 7000 | 82 | Mar. 15 |
| *†§Czar of Broadway (A.T.) | Wray-Compson-Herres | May 25 | 7314 | 81 | Apr. 26 |
| *†§Dames Ahoy (A.T.) | Glenn Tryon | Feb. 9 | 8773 | 96 | Feb. 8 |
| *†§Devil's Pit, The | Special Cast | Mar. 9 | 6268 | 89 | Apr. 27 |
| Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue | | | | | |
| *†§Embarrassing Moments (A.T) | Reginald Denny | Feb. 2 | 5330 | 58 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Apr. 6 | 6763 | 75 | Dec. 21 |
| Flying Hoofs | Jack Hoxie | Feb. 2 | 3852 | 43 | |
| *†Hell's Heroes | Bickford-Hatton | Jan. 5 | 9148 | 70 | Dec. 21 |
| *†§Hide-Out (A. T.) | Murray-Crawford | Mar. 30 | 3299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whitemen's Band & Special Cast | Aug. 17 | 9183 | 102 | Apr. 8 |
| *†§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-Hobart | Oct. 8 | | | |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. 1 | 7697 | 87 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. 2 | 6785 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Hoot Gibson | Feb. 16 | 5784 | 64 | Feb. 15 |
| *†§Mountain Justice | Ken Maynard | May 4 | 6748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. 12 | 5605 | 62 | Dec. 28 |
| §†Outside the Law (A.T.) | Nolan-Robinson | Sept. 18 | 7118 | 78 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. 19 | 5900 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Hoot Gibson | Apr. 27 | 8094 | 87 | May 24 |
| *†§Song of the Caballero | Ken Maynard | June 29 | 6824 | 78 | July 12 |
| *†§Sons of the Saddle | Ken Maynard | Aug. 3 | 6872 | 78 | Aug. 9 |
| *†§Spurs (A.T.) | Hoot Gibson | Aug. 24 | 5303 | 58 | Sept. 6 |
| *†§Storm, The (A. T.) | Special Cast | Aug. 18 | 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. 23 | 3190 | 67 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June 1 | 6462 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb. 23 | 5025 | 58 | Jan. 4 |
| *†§What Men Want | All Star | July 31 | 8041 | 67 | Sept. 6 |
| *†White Hell of Pitz Pale | Special Cast | June 1 | 7727 | 88 | May 10 |
| White Outlaw, The (Reissue) | Jack Hoxie | May 25 | 4541 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June 8 | 6528 | 73 | July 19 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Blind Husbands (A.T.) | | | | |
| *†§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Loff | Nov. 24 | | Oct. 4 |
| *†§Cat Creeps (A.T.) | Twelvetrees-Hersholt-Hackett | Nov. 10 | | Sept. 20 |
| *†§Cohens & Kellys Hunting Big | | | | |
| †§Concentratia' Kid (A.T.) | Hoot Gibson | Oct. 26 | | |
| *†§Dracula (A.T.) | Bela Lugosi | | | |
| *†§East is West (A.T.) | Lupe Velez-Lew Ayres | Oct. 23 | | Sept. 27 |
| Come in Africa (A.T.) | Sidney-Murray | | | |
| Half Gods | Tobin-Nagel | | | |
| *§†Hunchback of Notre Dame (A.T.) | | | | |
| Loose Morals | | | | |
| §†Merry-Go-Round (A.T.) | Loff-Boles | | | |
| *†§Ourang | Dorothy Janis | | | |
| *†§Resurrection (A.T.) | Boles-Velez | | | |
| †§Saint Johnson (A.T.) | Ayres-Wray | | | |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | Dec. 8 | | Oct. 18 |
| †§Strictly Dishonorable (A.T.) | John Boles | | | |

### SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Alias the Bandit | Bobbie Nelson | May 17 | 2 reels | Apr. 19 |
| All West | Sid Saylor | June 18 | 2 reels | May 24 |
| Anthony & Cleopatra (reissue) | | May 30 | 1 reel | |
| Badge of Bravery | Ted Carson | Feb. 8 | 2 reels | Jan. 11 |
| Bashful Whirlwind (Reissue) | Edmund Cobb | Aug. 30 | 2 reels | |
| Battling Kid, The | Bobbie Nelson | June 14 | 2 reels | May 24 |
| Beauty Parade, The | Arthur Lake | July 2 | 2 reels | June 7 |
| Benjamin Franklin (Reissue) | | June 23 | 1 reel | |
| Boundary Line, The (Reissue) | Fred Humes | July 14 | 2 reels | |
| Close Call (Reissue) | Edmund Cobb | Aug. 2 | 2 reels | |
| Columbus & Isabella (reissue) | | June 9 | 1 reel | |
| Crimson Courage | Ted Carson | Mar. 8 | 2 reels | Feb. 1 |
| Crooked Trails | Ted Carson | May 3 | 2 reels | Mar. 29 |
| Danger Claim, The | Bobbie Nelson | Mar. 22 | 2 reels | Feb. 15 |
| Fighting Terror (Reissue) | Billie Sullivan | July 19 | | |
| Follow Me | Arthur Lake | Apr. 30 | 2 reels | Apr. 5 |
| Foul Ball | Sid Saylor | Apr. 16 | 2 reels | Mar. 15 |
| French Leave | Sid Saylor | Mar. 18 | 2 reels | Mar. 8 |
| Getting the Air | Arthur Lake | Mar. 5 | 2 reels | Feb. 1 |
| Her Bashful Beau | Arthur Lake | June 1 | 2 reels | May 24 |
| His Girl's Wedding | Arthur Lake | July 23 | 2 reels | June 28 |
| Kounty Fair | Oswald Cartoone | Jne. 8 | 1 reel | Dec. 7 |
| Last Stand | Bobbie Nelson | Jan. 25 | 2 reels | Dec. 21 |
| Low in the Saddle | Ted Carson | Apr. 5 | 2 reels | Mar. 1 |
| Lightning Rider, The | Ted Carson | Aug. 23 | 2 reels | July 19 |
| Make it Snappy | Sid Saylor | Feb. 12 | 2 reels | Jan. 18 |
| Men Hunter, The | Ted Carson | July 26 | 2 reels | July 5 |
| Matter of Policy | Edwards | Jan. 13 | 1 reel | |
| Milky Way (Reissue) | Charlie Puffy | Mar. 10 | 1 reel | |
| Omar Khayam (Reissue) | | July 14 | 1 reel | |
| One Wet Night | Roach-Edwards | Feb. 24 | 1 reel | |
| Paul Revere (Reissue) | | Aug. 18 | 1 reel | |
| Peekaboo | Arthur Lake | July 9 | 2 reels | June 7 |
| Plane Crazy | Sid Saylor | Aug. 8 | 2 reels | July 19 |
| Pony Express Kid, The | Edmund Cobb | May 21 | 2 reels | Apr. 26 |
| Post of Honor | Bobbie Nelson | Feb. 22 | 2 reels | Jan. 18 |
| Prohibitorio Mae (Reissue) | | Aug. 11 | 1 reel | |
| Pronto Kid, The (Reissue) | Edmund Cobb | Apr. 12 | 2 reels | |
| Queen of Roundup (Reissue) | Josie Sedgwick | Mar 1 | 2 reels | |
| Red Coat's Romance | Ted Carson | June 28 | 2 reels | |
| Restless Rest (Re-issue) | Neely Edwards | Mar. 24 | 1 reel | |
| Rosin' Venus | Josie Sedowick | Jan. 18 | 2 reels | |
| Seeing Red (Reissue) | Billy Sullivan | Aug. 16 | 2 reels | |
| Should Poker Players Marry? | | June 30 | 1 reel | |
| Sid's Long Count | Sid Saylor | May 28 | 2 reels | Apr. 26 |
| Sitting Pretty | Arthur Lake | Jan. 15 | 2 reels | Dec. 21 |
| Six Gun Justice | Bobbie Nelson | Apr. 19 | 2 reels | Mar. 15 |
| Some Show | Arthur Lake | Apr. 2 | 2 reels | Mar. 1 |
| Son of Courage | Bobbie Nelson | July 12 | 2 reels | June 21 |
| Speak Easy (Reissue) | Charlie Puffy | Apr. 7 | 1 reel | |
| Step Right Up | Sid Saylor | May 7 | 2 reels | Apr. 19 |
| Storm King (Re-issue) | Edmund Cobb | Feb. 15 | 2 reels | |
| Trail of the Pack | Ted Carson | Jan. 7 | 2 reels | Dec. 7 |
| Under the White Robe (Re-issue) | Neely Edwards | May 12 | 1 reel | |
| Way of the West (Reissue) | Neely Edwards | Feb. 10 | 2 reels | |
| Why Walk | Slim Summerville | Feb. 10 | 1 reel | |
| White Hand, The (Reissue) | Billy Sullivan | Mar. 15 | 2 reels | |
| Wild West Welleg (Reissue) | Edmund Cobb | May 24 | 2 reels | |
| William Tell | | Jan. 27 | 1 reel | |
| Wolf's Fangs | Ted Carson | May 31 | 2 reels | May 10 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker D means disc. F means sound-an-film.

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arabian Daze | | Mar. 3 | 2 reels | Feb. 22 |
| *†§Bewery Bimbees | Oswald Cartoon | Mar. 17 | 1 reel | Apr. 5 |
| *†§Broadway Follies | Oswald Cartoon | Mar. 3 | 1 reel | Feb. 15 |
| *†§Brother for Sale (A. T.) | Sunny Jim | June 25 | 2 reels | Dec. 21 |
| *†§Chinese Blues (A.T.) | Sporting Youth | Mar. 31 | 2 reels | Mar. 29 |
| *†§Christmas Cheer (A. T.) | Sunny Jim | Feb. 3 | 2 reels | Dec. 14 |
| *†Chile Con Carmen | Oswald Cartoon | Feb. 3 | 1 reel | Jan. 11 |
| *†§Cold Feet | Oswald Cartoon | Aug. 16 | 1 reel | |
| *†§Detective, The | Oswald Cartoon | Sept. 22 | | Oct. 11 |
| *†§Discontented Cowboys | Sidney-Murray | Nov. 12 | 2 reels | Oct. 11 |
| *†§Fellow Students | Sid Saylor | Apr. 9 | 2 reels | Mar. 8 |
| *†§Finger Prints (A.T.) | Kenneth Harlan | Mar. 23 | 10 episodes | |
| †§Footlight Follies (A.T.) | Sporting Youth | Feb. 3 | 2 reels | Jan. 25 |
| *†§Fowl Ball, The | Oswald Cartoon | Oct. 13 | | |
| *†§Hallowe'en | Sporting Youth | Apr. 14 | 2 reels | Apr. 5 |
| *†§Hammer & Tongs (A.T.) | Kane Richmond<br>Leather Pusher Series | Oct. 8 | 2 reels | |
| *†§Hash Shop | Oswald Cartoon | Apr. 14 | 1 reel | Apr. 12 |
| *†§Hell's Heels | Oswald Cartoon | June 2 | 1 reel | June 7 |
| *†Henpecked | Oswald Cartoon | Aug. 11 | 1 reel | |
| *†§Heroes of the Flames (A.T.) | | June 2 | 12 episodes | |
| *†§His Bachelor Daddy | Sonny Jim | May 14 | 2 reels | Apr. 19 |
| *†§Hot for Hollywood | Oswald Cartoon | May 18 | 1 reel | May 24 |
| *Hurdy Gurdy | Oswald Cartoon | Jan. 20 | 1 reel | Nov. 30 |
| *†In the Navy | Oswald Cartoon | Nov. 3 | | |
| *†§Jade Box, The | Lorraine-Perrin | Mar. 24 | 10 episodes | Feb. 22 |
| *†§Kid Roberts (A.T.) | Kane Richmond<br>Leather Pusher Series No. 1 | | | |
| *†Kisses and Curses | Oswald Cartoon | Feb. 17 | 1 reel | Jan. 25 |
| *†§Knockout, The | Leather Pushers No. 3 | Nov. 5 | 2 reels | Oct. 11 |
| *†§Lightning Express, The (Serial) | Lorraine-Chandler | June 2 | 10 episodes | April 12 |
| *†§Live Ghosts (F & O) | Ann Christy | Jan. 20 | 2 reels | Jan 11 |
| *†§Mush Again | Sunny Jim | Apr. 23 | 2 reels | Mar. 29 |
| *†§My Pal Paul | Oswald Cartoon | June 16 | 1 reel | June 28 |
| *†§Neighbors | Sunny Jim | Mar. 26 | 2 reels | Mar. 1 |
| *†§Not So Quiet | Oswald Cartoon | July 7 | 1 reel | July 26 |
| *†§One Day to Live (A.T.) | All Star | Sept. 24 | 2 reels | |
| *†§Outdoor Sports | Sid Saylor | Jan. 1 | 2 reels | Dec. 14 |
| *†§Pals in Buckskin No. 1 | Tim McCoy<br>Indians are Coming Series | | | |
| *†§Parlez-Vous | Summerville | Sept. 10 | 2 reels | Aug. 16 |
| *†Prison Panic | Oswald Cartoon | Apr. 26 | 1 reel | May 10 |
| Red Terror, The | Tim McCoy | Nov. 10 | | |
| *†§Royal Fourflush | Sporting Youth | Feb. 17 | 2 reels | Jan. 25 |
| *†§Schoolmates | Sporting Youth | Apr. 28 | 2 reels | Apr. 26 |
| *†§Seeing Stars | Sporting Youth | Mar. 17 | 2 reels | Mar. 8 |
| *†§She's a He (A.T.) | Sunny Jim | June 4 | 2 reels | May 10 |
| *†§Singing Sap | Oswald Cartoon | Sept. 15 | 1 reel | Sept. 20 |
| *†§Sister's Pest | Sunny Jim | Feb. 28 | 2 reels | Jan. 25 |
| *†Snappy Salesmen | Oswald Cartoon | Aug. 16 | 1 reel | |
| *†§Spell of the Circus (A.T.) | F. Buchman, Jr.-N. Vaughn | Jan. 12 | 10 episodes | |
| *†§Spooks | Oswald Cartoon | July 21 | 1 reel | |
| *†§Steeplechase (A. T.) | Sporting Youth | Jan. 6 | 2 reels | Dec. 14 |
| *†§Stop That Noise | Sunny Jim | July 19 | 2 reels | June 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. 1 | 1 reel | Sept. 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. 29 | | Oct. 11 |
| *†§Strange as It Seems No. 3 | Novelty | Oct. 27 | | |
| *†Talking Newsreel | | Sept. 29 | 1 reel | |
| †Tarzan the Tiger (Serial) | Frank Merrill | Dec. 9 | 10 episodes | |
| *†§Terry of the Times (Serial) | Hawes-Thompson | Aug. 11 | 10 episodes | June 21 |
| *†§Traffic Troubles | | Mar. 12 | 2 reels | Feb. 15 |
| *†§Tremoing Tramps | Oswald Cartoon | Mar. 31 | 1 reel | Mar. 29 |
| *†§Up and Downstairs | | Jan. 29 | 2 reels | Jan. 25 |
| *†Vernon's Aunt | Rent-Archer | Feb. 16 | 2 reels | Feb. |
| *†§We We Merle | Slim Summerville | Oct. 29 | 2 reels | Oct. 11 |

## WARNER BROTHERS

*(Available sound-on-disc only)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| A Soldier's Plaything | Leder-Lyon-Langdon | Nov. 1 | | | |
| Big Boy | Al Jolson | Aug. 30 | | | July 26 |
| *†Courage (A.T.) | Georgie Arliss | June 7 | 6830 | 74 | May 31 |
| *†§Dancing Sweeties | All Star | July 19 | | | June 14 |
| Doorway to Hell | Lewis Ayres | Oct. 18 | | | Sept. 20 |
| *†§Dumbells in Ermine (A. T.) | Armstrong-Gleason-Kent | May 10 | 6300 | 70 | June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. 25 | 7152 | 79 | Oct. 18 |
| *†§General Crack (A. T.) | John Barrymore | Jan. 25 | 8602 | 109 | Nov. 16 |
| *†§Golden Dawn (A.T.) | Wolf-Segal | June 14 | 7447 | 83 | June 21 |
| *†§Green Goddess, The (A. T.) | George Arliss | Mar. 8 | 6653 | 74 | Feb. 22 |
| *†§Hold Everything (A.T.) | Lightner-Brown-O'Neill | May 1 | 7513 | 84 | Apr. 12 |
| *†Isle of Escape (A. T.) | Blue-Loy | Mar. 1 | 5814 | 85 | Apr. 5 |
| Maybe Its' Love | Brewo-Bennett | Oct. 4 | | | |
| *†Mammy (A. T.) | Al Jolson | May 31 | 7570 | 84 | Mar. 29 |
| *†Man from Blankley's, The (A.T.) | John Barrymore | May 24 | 6167 | 68 | Apr. 12 |
| *†§Man Hunter (A. T.) | Rin-Tin-Tin | May 3 | 4383 | 49 | Apr. 12 |
| Matrimonial Bed | All Star | Aug. 2 | 6030 | | Aug. 9 |
| Moby Dick | John Barrymore | Sept. 27 | 7220 | | Aug. 16 |
| Office Wife | Mackaill-Stone | Aug. 23 | 5220 | 58 | Oct. 4 |
| *†§Oh! Sailor, Behave (A.T.) | Orville Dalroy-Chas. King | Aug. 16 | 7850 | 85 | July 12 |
| Old English | George Arliss | Sept. 27 | 7926 | | Aug. 30 |
| †On the Border | Rin-Tin-Tin | Mar. 15 | 4410 | 49 | Feb. 8 |
| *†§Recaptured Love | Bennett-Holliday | July 5 | 6120 | 68 | June 7 |
| *†§Rough Waters (A. T.) | Rin-Tin-Tin | June 7 | 4280 | 68 | July 26 |
| *†§Royal Sex (A.T.) (German) | Moissi-Horn | | 8000 | 89 | Dec. 28 |
| *†§Second Choice (A.T.) | Costello-Costello | Jan. 4 | 8150 | 91 | Jan. 11 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. 26 | 5268 | 59 | May 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. 15 | 6413 | 71 | Feb. 22 |
| Sinners' Holiday | | Oct. 11 | 5535 | | Oct. 4 |
| *†§Song of the West (A. T.) | Boles-Segal | Mar. 15 | 7195 | 80 | Mar. 8 |
| *†Sweet Kitty Bellairs | Claire Dodd | May 9 | 5772 | 65 | Sept. 13 |
| *†§Those Who Dance (A. T.) | Monte Blue | Apr. 19 | 6870 | 78 | July 12 |
| *†§Three Faces East | Bennett-von Stroheim | July 26 | 6120 | 68 | June 21 |
| *†§Under a Texas Moon (A. T.) | Cav-Torres-Lov-Reery | Apr. 1 | 7495 | 83 | Apr. 12 |
| Viennese Nights | Gray-Segal-Hersholt | Sept. 20 | 9007 | | Aug. 30 |
| †§Water Queen (A. T.) | E. E. Horton | Feb. 1 | 6341 | 71 | Mar. 29 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|
| A Soldier's Plaything | Coder-Langdon-Lyon | Nov. 1 | | | |
| Adam and Evening | | | | | |
| Bad Women $ | Della Gordon | | | | |
| Barber John's Boy | Holmes-Mitchell | | | | |
| Both Were Young | | | | | |
| Captain Applejack | John Halliday | | 5940 | | Aug. 23 |
| Captain Thunder | Fay Wray-V. Varconi | | | | Sept. 27 |
| Children of Dreams | | | | | |
| Divorce Among Friends | All Star | | | | Oct. 4 |
| Fifty Million Frenchmen | Olsen & Johnson | | | | |
| Gay Caballero | | | | | |
| God's Gift to Women | Withers-Nixon | | | | |
| Ex-Mistress | Nolan-Hamilton | | | | |
| Life of the Party | Winnie Lightner | Oct. 25 | | | |
| Maytime | | | | | |
| Outward Bound | Leslie Howard | | | | Sept. 20 |
| Penny Arcade | Withers-Knapp | | | | |
| Red Hot Sinners | Winnie Lightner | | | | |
| River's End | Bickford-Knapp | Nov. 8 | | | Oct. 4 |
| Sit Tight | Lightner-Brown | Jan. 31 | 6300 | | Oct. 4 |
| Steel Highway | Withers-Aster | | | | Oct. 4 |

## VITAPHONE VARIETIES (D)

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Absent Minded | Perkins-Ford | | 882 | Apr. 12 |
| Alpine Echoes | Douglas Stanbury | | 1 reel | |
| And Wife | Elliott-Davis | | 971 | Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1435 | Mar. 15 |
| At the Round Table | Nellinger-Hopper-Runyon-Corbett | | 8 | Oct. 4 |
| At Your Service | Landis-Hallloan-Blackwood | | 633 | |
| Bard of Broadway, The | Walter Winchell | | 2 reels | Oct. 4 |
| Barefoot Days | Cast of Children | | | |
| Battery of Songs, A | Hoyt-Coots-Quintelle | | 719 | May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | | Aug. 30 |
| Believe It or Not, No. 3 | Robert L. Ripley | | | |
| Believe It or Not No. 5 | Robert L. Ripley | | 1 reel | |
| Benefit, The | Joe Frisco | | 928 | Feb. 8 |
| Bernie, Ben | Orchestra | | 771 | Apr. 18 |
| Big Money, Potter Series | Littlefield-Ward | | 1141 | May 24 |
| Body Slam, The | Lambert-Ledoux-Irving | | 1 reel | July 19 |
| Border Patrol, The | Frisco-Knapp-Graham | | 2 reels | |
| Boxer Nangs High, The | Song Cartoon | | 6 | Oct. 4 |
| Box Car Blues | Looney Tunes No. 5 | | 1 reel | |
| Bridal Night | Arthur-Merriam | | | |
| Broadway's Like That | Ruth Etting | | 865 | Mar. 8 |
| Bubble Party, The | Geo. Sweet | | 629 | |
| Bubbles | Vitaphone Kiddies | | 988 | |
| Cave Club, The | Leach, Merman-Pierlot | | 793 | |
| Celeste Aida | Giovanni Martinelli | | | June 21 |
| Cheer Leader, The | Tom Douglas | | 826 | |
| Christmas Knight | Washburn-Eddy-Middleton | | 696 | |
| College Capers | | | | |
| Collegiate Model, The | Marion | | 2 reels | May 10 |
| Compliments of the Season | Dressler-Lane-O'Brien | | 2 reels | |
| Conga Jazz | Looney Tunes No. 2 | | 1 reel | Aug. 30 |
| Contrary Mary | Bobby Watson | | 839 | June 7 |
| Cry Baby | Vernon-Treen | | | |
| Danger | Litel-Campeau-Merriam | | 744 | May 24 |
| Desert Thrills | Edwin Gartlett | | 725 | July 26 |
| Devil's Parade, The | Sidney Toler | | 688 | June 14 |
| Dining Out | Kent-Lake | | | |
| Doctor's Wife | Pangborn-Astor-Mitchell | | | |
| Done in Oil, Potter Series | Littlefield-Ward | | 1338 | June 14 |
| Ducking Duty | Conklin-Morgan | | 493 | |
| Duel, The | Fields-Teasdale | | | |
| Emergency Case | Hugh Comeron | | | Sept. 27 |
| Eternal Triangle, The | Rich-Standing-Kaliz | | | |
| Evolution | Progress of Motion Pictures | | | June 21 |
| Evolution of the Dance | Lupino Lane | | 1071 | Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | |
| Family Ford | | | | |
| Fashion's Mirror | Newberry-Thompson | | | |
| Feminine Types | Jean Barries | | | |
| Fight, The | Norman Brokenshire | | 1 reel | May 10 |
| Find the Woman | Hugh O'Connell | | 817 | |
| Five Minutes From the Station | Overman-Sidney | | | |
| Footnotes | Page Sisters & Oscar Grogan | | 519 | Apr. 19 |
| For Art's Sake | Broderick-Crawford | | 1 reel | Sept. 27 |
| For Two Cents | De Wolf Hopper | | 1 reel | |
| Fore | Ford-Lane | | | |
| Fowl Triangle | | | | |
| Frame, The | Boyd-Middleton | | 934 | |
| Gates of Happiness | Arthur Pat West | | | Sept. 27 |
| Ginsberg of Newberg | Eddie Lambert | | 2 reels | Aug. 9 |
| Girls We Remember | | | | |
| Going Places | Shaw & Lee | | 860 | June 7 |
| Grand Uproar | Jim McWilliams | | 702 | May 31 |
| Grounds for Murder | Foster-Glendenning | | | |
| Gym Jams | Lew Mayer | | 635 | Apr. 19 |
| Happy Hottentots, The | Joe Frisco | | 1 reel | |
| Hard Guy | Spencer Tracy | | 1 reel | Sept. 6 |
| Headache Man, The | Clements-Cavanaugh | | 1 reel | |
| Head Man, The | O'Connell-Kelly | | 796 | Apr. 19 |
| Heart of a Sailor, The | Eddie Foy | | 1315 | Oct. 4 |
| Her Relatives | Neely Edward | | | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels | Aug. 30 |
| His Public | Morris & Campbell | | | |
| Holland | Technicolor | | 733 | June 14 |
| Hold Anything | Looney Tunes No. 3 | | | Aug. 30 |
| Honolulu | Madison-Marsh | | 1 reel | |
| Horse Sense | Bob Roebuck | | | |
| Idle Chatter | Lou Holtz | | 908 | Apr. 19 |
| Ill Wind, An | Hibberd-Lorch-Graham | | 2 reels | June 14 |
| I'll Fix It | Kent-Lake | | 1 reel | |
| Japanese Bowl, The | Technicolor | | 894 | June 14 |
| Jay Walker, The | Ralph Cloke | | 1 reel | Sept. 13 |
| Keeping Kempsey | Eddie Buzzell | | 1746 | May 10 |
| Knocking Them Cold | Andrew Tombes | | 1 reel | |
| Legacy, The | Betty Compton | | 2 reels | Aug. 30 |
| Letters | Pauline Garon | | 800 | |
| Let's Elope | Betty & Jerry Browne | | 845 | June 14 |
| Let's Merge | Dorge Leslie | | | |
| Lobe, Dog of Oops | Lobe | | 390 | Mar. 8 |
| Lonely Gigio | Lotti Loder | | 922 | |
| Lost and Feund | Oemarest-Bend | | | |
| Love Boat, The | Herman Timberg | | 754 | Mar. 1 |
| Many Happy Returns | Connolly-Gottschalk-Evans | | 2 reels | Aug. 30 |
| Married | Flint, Ridges-Foran | | | |
| Master Sweeper, The | Chester Conklin | | 904 | Mar. 8 |
| Matinee Idle | Henry Hull | | 685 | June 14 |
| Military Post, The | Roberto Guzman | | 570 | Mar. 15 |
| Modern Business | | | | |
| Money, Money, Money | Mason-Keeler | | 878 | |
| Mr. Intruder | Otto Kruger | | 777 | |
| My Mistake | Donald Brian, Pat O'Brien | | 1 reel | |
| Naggers, The | Mr. & Mrs. Jack Norworth | | 1 reel | June 14 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | | 845 | June 14 |
| Nay, Nay, Nero | Cameron-Watson | | 1 reel | |
| Nightingale, The | Osborne-Talbot-O'Brien | | 2 reels | |
| Nile Green | Broderick-Crawford | | 740 | June 7 |
| No-Account, The | Hardie-Hutchinson | | 777 | |
| Number Please | Sheila Barrett-L. Barrie | | 1 reel | |
| Office Steps | McNaughton-Thompson | | 874 | May 31 |
| Only the Girl | Watties-Marsh | | 580 | |
| Operation, The | Edgar Bergen | | 835 | Aug. 9 |
| Out for Game, Potter Series | Littlefield-Ward | | 2 reels | Aug. 9 |
| Pagliacci | Giovanni Martinelli | | | |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | | 1243 | |
| Paper Hanging | Johnny Arthur | | 1 reel | May 31 |
| Paulo, Paquita & Chiquita | | | 832 | |
| Pay Off, The | H. B. Walthall | | 1076 | Mar. 8 |
| People Versus, The | Campeau-O'Malley | | 548 | Apr. 12 |
| Perfect Understanding, A | Ray Dahl | | 537 | |
| Play Boy, The | Fox-Curtis | | 2 reels | |
| Politics | George Jessel | | 2 reels | |
| Poor Fish, The | Cavanaugh-Ridges-Schafer | | | |
| Private Engagement, A | Yacht Club Boys | | | Sept. 27 |
| Putting It On | Jarvis-Bond | | | |
| Railroad Follies | Variety No. 4209 | | 1 reel | Aug. 23 |
| Reno or Bust | Pangborn-Elliott | | 1150 | June 7 |
| Road Knights | | | | Aug. 9 |
| Rhythms | Reisman Band | | | Aug. 9 |
| Royal Fourflusher, The | Eddie Buzzell | | 1558 | June 14 |
| Rural Hospitality | Roger Imhof | | | |
| Russian Rhapsody, A | Koznetzoff & Nicolina | | 704 | |
| Ryan & Lee | | | | June 14 |
| Salesman, The | Orth-Vernon | | | |
| School Daze | Musical-song-dance skit | | 2 reels | Aug. 30 |
| Scotch Taffy | Scott Sanders | | | |
| Seeing Things | Oemarest-Auer-Fielding | | 2 reels | |
| Seeing Off Service | Penner-Busley-McNaughton | | 1 reel | Oct. 18 |
| Seymour, Ann | Songs | | | |
| Shakespeare Was Right | | | | |
| She Who Gets Slapped | Tom Ougan | | | June 7 |
| Ship Ahoy | All Star | | | |
| Showin' Off | Vitaphone Kiddies | | 1 reel | |
| Sinkin' in the Bathtub | Looney Tunes No. 1 | | 1 reel | May 10 |
| Skin Game, The | Irving-Lambert-Duffy | | | |
| Slick As Ever | H. J. Conley | | 2 reels | June 7 |
| Song Paintings | Ann Seymour | | 1 reel | June 7 |
| Song Plugger, The | Joe Frisco | | 1390 | June 7 |

***Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.***

| | | | | |
|---|---|---|---|---|
| South Sea Pearl | Gaston Glass | 2 reels | May | 10 |
| Stepping Out | Penner-Phillips-Donnelly | 1 reel | | |
| Still Alarm, The | Webb-Allen | 1 reel | June | 7 |
| Strong and Willing | Trixie Friganza | | | |
| Strong Arm, The | Harrington-O'Neil | | | |
| Substitute, The | Chas. Lawrence | | Sept. | 27 |
| Surprise | Dugan-Leonard | 1038 | 12 | |
| Suspicion | Lyons-Earle-Morne | | | |
| Syncopated Sermon, A | Hall & Johnson Choir, Willard Robison | 1 reel | | |
| System | Clements-Knapp | | | |
| Taking Ways | Codee & Orth | 2 reels | May | 10 |
| Talking It Over | Jack Osterman | 739 | 8 | |
| Taxi Talks | Tracy-Alexander | 1346 | 15 | June 14 |
| Temple Belles | Green-Blackman | 1346 | 15 | June 14 |
| Tenement Tangle, A | Ryan & Lee | 756 | 9 | June 14 |
| Thank You, Doctor | Varieties No. 1026 | 1 reel | Aug. | 23 |
| Thirteenth Prisoner, The | Willie Howard-Lee Kohlmar | 1 reel | | |
| Tintypes | Yorke & King | | Oct. | 11 |
| Trio to Paris, A | Jarvis-Taylor | 1 reel | | |
| 23 Skiddo | Lew Fields | 854 | 10 | June 14 |
| Two Rounds of Love | Rennie-Dixon | | | |
| Varsity Show, The | Olive Shea | | | |
| Victim, The | Orth-Howard | | | |
| Wanderer, The | Douglas Stanbury | | 9 | Sept. 13 |
| Who's the Boss? | Pangborn-Howard | | | |
| Websterian Students | Ryan-Lee | 801 | 9 | Apr. 19 |
| Wedding of Jack and Jill, The | Vitaphone Kiddies | 701 | 8 | June 7 |
| Wedding Belles | Howard-Newton | 485 | 5 | |
| What a Life | | 955 | 11 | June 14 |
| Who Pays? | Murray-Oakland | 942 | 10 | Mar. 15 |
| Where There's a Will | George Hassell | 2 reels | | |
| Window Cleaners | Brice-Edwards | 637 | 7 | Apr. 18 |
| Woman Tamer, The | Gilbert-Howard-Davis | | | |
| Won to Lose | Irving-Lambert | | | |
| Work, Milton C. | | | | |
| Yamekraw | | 857 | 9 | Apr. 20 |


# MOTION PICTURE NEWS

# LEADS

# THE FIELD

# To All Theatre Owners Everywhere!

## YOUR PROBLEMS

community, state and national . . are the problems of all. In unified effort great things can be accomplished . . So pack up your old bag . . hop a rattler . . and be in Philly for the National Conclave with its accompanying

**EQUIPMENT EXHIBITION**

Lend your shoulder to the other fellow and thousands of shoulders will be loaned to you.

. . And bring the wife! She'll like "The City of Brotherly Love" . . its shops . . its homes . . its historic past . . and its artistic present. Plenty of entertainment will be provided for her amusement.

**M. P. T. O.**
ELEVENTH ANNUAL
**NATIONAL CONVENTION**
NOVEMBER
10-11-12
Benjamin Franklin Hotel
**PHILADELPHIA**

---

**Write for Reservations!**
CONVENTION HEADQUARTERS 219 N. Broad Street, Phila., Pa.


PAUL TERRY~TOONS
By FRANK MOSER
and PAUL TERRY
ON THE BILL OF MOVIE FARE
TERRY~TOONS ARE DISHES RARE
"DUTCH TREAT" AND "IRISH STEW"
"JUMPING BEANS" "FRIED CHICKEN" TOO
SIMPLY SHOW THEM ON YOUR BILL
IF YOU WANT TO FILL YOUR TILL
Educational Pictures
"THE SPICE OF THE PROGRAM"
Produced By
Audio-Cinema, Inc.
Recorded By
Western Electric
System
EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President

OCTOBER 25, 1930

# Motion Picture NEWS




**Marie DRESSLER**

*alone can pack any theatre, anywhere!*

**Wallace BEERY**

*alone is a favorite since "The Big House!"*

**Imagine both TOGETHER**

*in* **"MIN AND BILL"**

"A fine picture  Strong drama.  Plenty of laughs.  Can't miss!"  —M. P. News

*Positively!* **METRO-GOLDWYN-MAYER**


VOL. XLII. NO. 17

Price 20 Cents

Los Angeles  New York  Chicago

by Donald Ogden Stewart will bowl audiences over. Because it blends fun, heartache, melodrama and romance in a new, high-spirited way and the effect is tremendous, as well as BOX OFFICE PLUS. Because it was brilliantly directed by H. D'Abbadie D'Arrast from the story by Mr. D'Arrast and Douglas Doty. Because it will gross a barrel of money and revolutionize production everywhere!

## "LAUGHTER"

It's a screen success before released. Which means a real grosser. There aren't many "Laughters" on stage or screen.

Nancy Carroll plays well. If he can duplicate his work in "Laughter", Fredric March is a star. He is a merged breeze of all breezes.

Hugely enjoyable entertainment. The sort the flaps like. They'll talk about "Laughter" for a long time.

## "Laughter" Surprises H. O.

Finished and sent to Paramount's home office, a tumult started at the first projection room showing of "Laughter". The Paramounteers asked each other why no one had said anything about the picture before.

The oldest Paramount staff man could not recall of a studio turning out a big picture and keeping it a secret.

## "Laughter" Wins Against Gold in New Par Film

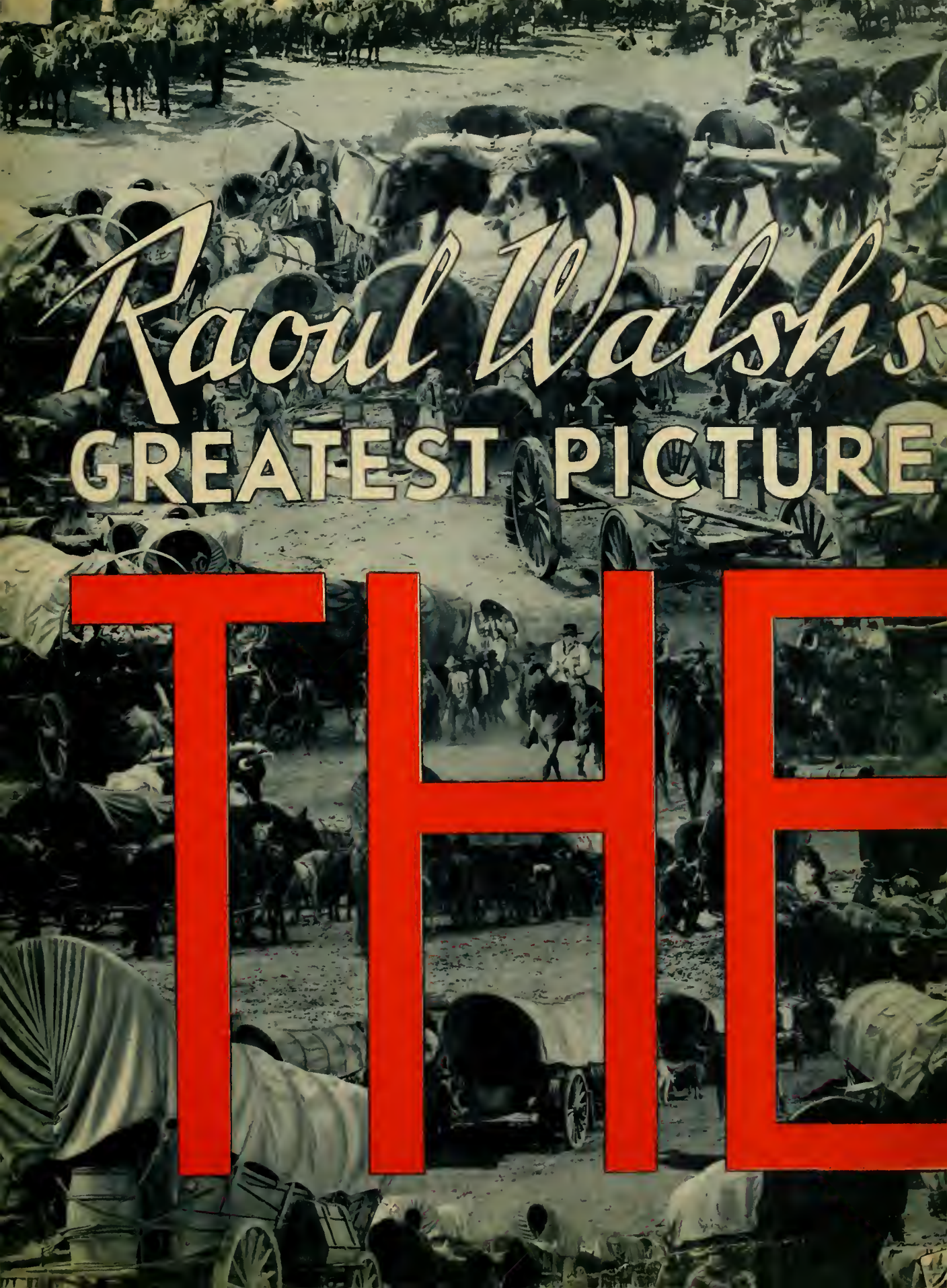
Nancy Carroll, put to the test, comes off with high honors. Fredric March is a knockout feminine spectators will adore.

**Sime Silverman, publisher of Variety, thought so much of "LAUGHTER" that he ran three praise stories about it in a single issue of his publication.**

*And from the Hollywood Reporter comes this significant comment:*

"Paramount has turned out one of the best pictures of the year, and one that should stand as such in the opinion of any audience."

# PARAMOUNT


Raoul Walsh's
GREATEST PICTURE
THE


B




TR


ALL

# THE PICTURE OF THE CENTURY
# THE HIT OF THE AGE

*Trade and newspaper reviewers acclaim*

*Raoul Walsh's*

**Most Important Picture Ever Made**

# The BIG TRAIL

*with*

**JOHN WAYNE · MARGUERITE CHURCHILL**
**EL BRENDEL**

**TULLY MARSHALL · TYRONE POWER · DAVID ROLLINS**

*Premiere at Chinese Theatre, Los Angeles, brings verdict of "tremendous"*

### TREMENDOUS!

As big a picture as one will find in a season. Splendid entertainment and no exhibitor need think twice about booking it. A story with a spine . . . A tremendous production. —John W. Alicoate, *Film Daily*

### BOX OFFICE!

BOX OFFICE with a Capital B. O. —*Hollywood Daily Reporter*

### NEW STANDARD!

A new standard of comparison. Scene after scene provokes tumultuous applause. No such feast for the eye has ever been spread on one curtain. —Monroe Lathrop, *Los Angeles Evening Express*

### MASTERLY!

Walsh has done a masterly piece of work. He has not only given the Fox Company a great picture, but he has made an epic of which the whole motion picture industry may be proud. —Louella Parsons, *Los Angeles Examiner*

### SENSATION!

A pictorial sensation. Scenically unrivalled. Exerted the spell of awe. —Edwin Schallert, *Los Angeles Times*

### IN-THE-BAG SPECTACLE!

Spectacle de luxe. A money picture. In the bag.—Red Kann, *Motion Picture News*

FOX
Thrill upon Thrill



# BOX OFFICE THRILLS ARE HEADED YOUR WAY!



HELEN TWELVETREES
starring in the mystery picture of the ages
described on the pages following —

# Watch For These Two MILLION DOLLAR Pictures!

# TOD BROWNING'S

## Greatest Picture

# DRACULA

and

# EDWIN CAREWE'S

## Sensational Production of

# RESURRECTION

### EAST IS WEST

LUPE VELEZ as Ming Toy, Chinese Love Slave . . . LEWIS AYRES as Billy Benson, American Boy . . . EDWARD G. ROBINSON as Charlie Yong, the Slave Buyer in another Universal box office marvel.

### SEE AMERICA THIRST

with HARRY LANGDON—SLIM SUMMERVILLE—BESSIE LOVE. Clicked 300 laughs in its first preview.

### BOUDOIR DIPLOMAT

pronounced better than "A LADY SURRENDERS" by preview critics.

### KING OF JAZZ

continues its record-breaking tour, going like a house afire everywhere.

### ALL QUIET ON THE WESTERN FRONT

keeping up its record as the GREATEST MONEY-MAKER of all time.

### A LADY SURRENDERS

Held over 3rd week at STANLEY, Philadelphia . . held over 2nd week at WOODS Theatre, Chicago . . sensational business, CAPITOL, Atlanta compels holdover 2nd week . . . a box office wonder at RIALTO, Washington . . . . great business at KEITH'S, Boston . . . . sets new high at RKO DOWNTOWN, Detroit . . . topped the town at RKO ORPHEUM, Portland, Ore. . . a sensation at RKO ORPHEUM, Minneapolis . . . . getting $2000 more than previous week . . . . higher than house average at RKO ALBEE, Providence.

# UNIVERSAL

First in Features . . First in Shorts
First in First Runs Everywhere !!

# TODAY'S THE DAY



**Day of Days! Night of Nights! Hour of Hours! Oct. 24th! Day and Date World Premiere of the Greatest Show on Earth!**

# AMERICA THUNDERS WELC



# OME TO GODS OF RADIO



Grandest Show Phenomenon of This Roaring, Rocking Century.

# AMOS 'N' ANDY

on the Screens of America's Leading Theatres, Starting Today and Tomorrow! Twin Meteors of the Radio In Their First Feature Talking Motion Picture "Check and Double Check."

WE'VE DONE OUR SHARE—
NOW YOU DO YOURS!

Radio PICTURES

Reg. U. S. Pat. Off.

# MIGHTIEST SMASH OF ALL TIME IN YOUR LAP . . . IF YOU'RE A SHOWMAN, NOW'S THE TIME TO PROVE IT




**Never before in the sweep of show history has there been an attraction to match the twin meteors of the radio . . . now come to vivid life on the screen. Radio Pictures has spent with lavish hand to back them up . . . and TO BACK YOU UP!**

**You confront the test of your career as a showman . . . and you will be judged by the margin of PROFIT you achieve with "Check and Double Check!"**

## AN RKO-RADIO SUPER-PRODUCTION

VOLUME XLII
NUMBER 17

Motion Picture News

NEW YORK CITY
OCTOBER 25, 1930

# "Give Us Good Films and to Hell with Depression," Is Answer to NEWS Quiz

## *What Survey Shows*

There is no slump at box-offices of the nation when good pictures are available and exhibitors everywhere are optimistic over the season's outlook.

Producers are not "coming through" with pictures of sufficient quality to maintain patronage.

The cry of "Wolf" by some showmen applies only when pictures offered are not up to the standard demanded by a discriminating public.

Good pictures are getting big grosses, despite unemployment, wage reductions and depression in other lines of business.

The day is past when ordinary pictures can make money, for the novelty of talkers has worn off and the public now is buying carefully and with a full advance knowledge of quality.

Showmanship is helping to keep box-office intake up to its present level, although the need to give the public "more for the money" has increased overhead and decreased net.

Chains, along with individual operators, are finding that "the picture tells the story" in writing gross business.

Stage shows are helping to maintain business at many theatres, although the dropping of "flesh" in others has not affected business.

Unemployment in many instances is helping box offices, pictures offering needed divertissement in the present period of economic depression.

Short subjects are playing an important part in bolstering programs.

Miniature golf courses, except in isolated instances, are not providing serious competitions to picture houses.

## *Box-Offices of Nation Holding Up Well During Present Situation; Optimism Prevalent in Most Spots; Bad Films Cause of Slump*

Optimism, spurred by the realization that good pictures command good grosses, regardless of condition in other lines of business, motivates the picture business today, it is shown in a national survey of theatre business just completed by MOTION PICTURE NEWS.

The industry commands good box-office intake, regardless of slump, when good pictures are released, but there is a dearth of meritorious attractions to command box-office intake, the survey shows.

### *Find Ordinary Pictures Passé*

Prosperity, so far as picture business is concerned, is inseparably bound up with good pictures, key cities of the nation emphasize, pointing out that their depression is due to inferior attractions.

Producers are not doing their share in providing quality pictures which will get money at the box-office, exhibitors insist, declaring that block booking and misleading advertising are driving patrons away from the box-office.

Protection is looming large as a "life and death" factor in the future of subsequent runs, who feel they cannot exist unless releasing arrangements are changed, the survey makes clear. These subsequents find that first runs are getting the business, due to the newness of attractions and more favorable atmosphere.

A few instances, the survey brings out, show that subsequents are benefitting by the shopping tendencies of patrons, who are patronizing the lower-priced houses.

The MOTION PICTURE NEWS survey, covering every section of the nation, discloses forcibly that theatre business is singularly free from the depression existing in other lines of business. While grosses are off in some localities, the drop in no case is alarming, being due, so exhibitors say, to the dearth of good pictures.

Some exhibitors are counteracting drop of box-office receipts with the addition of stage shows. Others are finding that meritorious shorts can help hold grosses to an even keel. In some sections, country store and giveaway ideas are helping business. Others are finding that extensive ballyhoo is the answer.

### *Films Not Up to Snuff*

The day of ordinary pictures has passed, it is shown by the symposium, because the novelty of sound has worn off, and people are demanding more for their money than ever before.

Since the day of forced runs, when impressive running time and advertising campaigns could be used as a selling point, the industry has undergone a revolutionary change, so that now the public cannot be "kidded" on outstanding pictures, the survey demonstrates.

All sections of the nation are "wised up" on picture values, it is shown by the survey, the discrimination extending to all classes and all runs, various sections report.

Except in a few isolated instances business is on the upward trend, exhibitors being confident they can make money with worthwhile pictures.

Exhibitors in various sections are complaining that distributors are not giving them proper support in helping to sell films to the public, and are

*(Continued on page 48)*

Motion Picture News

Vol. XLII NEW YORK CITY, OCTOBER 25, 1930 No. 17

# "POOR PICTURES"

## (A TRAGEDY IN FIVE CHAPTERS)

FOR two weeks or more, Motion Picture News sleuths have been on the trail of the truth about box-offices. The results are presented to you today.

Roaming in and out of circuit headquarters, and wherever theatre business is talked about, digging into bank statements and factory statistics, these collective Brisbanes have unearthed facts and a not inconsiderable array of data about depression.

Their discoveries are interesting. The dope, assembled for the first time since film clouds lost their silver linings, include a lesson or two which the industry has always known, but occasionally forgets.

### *Twenty Per Cent Under Normal*

TO begin with, let the facts have their say:

In many sections of the nation there exists a business vacuum which has many theatres gasping for air. Not because they won't pull through. Not at all. But because business adversity is a strange and unknown creature in the film family and nobody quite knows how to handle it.

The flux is decidedly variable throughout the land, but in averages research shows grosses have dropped twenty per cent. under last year. The exact ratio depends on what part of the map you study. Unemployment, widespread and serious, is one reason and the indifference to pictures is explainable largely by that factor.

### *Average, Or Good, Not Enough*

BUT, looming up like a leviathan that blankets all other explanations, is the irrefutable lowdown on pictures themselves.

To repeat in 1930 the bromidic wheeze about exceptional attractions drawing in the kale is almost sufficient excuse for legalized murder. Yet, no matter how you look at it and from what angle you endeavor to solve the current day problem, the answer is the same.

Any sales manager, if he would tell you what he thinks, will admit that the average picture—better than that, the good picture—no longer does anything but average business. Pictures have to reach higher than ordinary levels to persuade the shopping public to part with its money.

### *When Loudspeakers Warble*

THAT type of film has been rare, a limited number of attractions, of course, providing the exception. The consequence has been that the quarters have not been passing across box-office windows with that rapidity which the theatre operator prefers to see.

When this publication, some weeks ago, checked and double checked on pee-wee golf as a national theatre disturbance the net result of the investigation demonstrated then and there that nothing will keep the public out of theatres if the loudspeakers are warbling attractions the mobs want to see.

The spotlight on the depression ailment merely confirms, and at the same time strengthens, that fundamental truth.

### *The Answer to the Question*

THIS business and its constituents can have no commercial aches when fine pictures are produced. The entire explosive career of the industry demonstrates this to be so.

When the leaders bring in new production brains, when they delegate to the skill of many what too few men in Hollywood are endeavoring to do and cracking up as they try to do it—then will production take the spurt forward which will dissolve fears that come with periodic spells of depression. Not before.

Old stuff, you may say. Add wearisome, too.

Certainly. The truth is always that way.

KANN

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# Merger Hawkers Find Business Brisk; Now Link RKO, Fox, Loew and Warners

### *The Lowdown*

**The story of depression and its effect on the nation's box-offices is told, city by city, beginning on page 48.**

**Everybody has been guessing what's happening throughout the country. A *Motion Picture News* investigation tells you what's what with all speculation reduced to facts.**

## Clara, Locked in Car, Won't Talk; Yawns at Harry

Chicago—Clara Bow, acting like a recently scolded girl, kept very much out of the public view and contact while passing through the city during the past week. She completely ignored reporters' pleas for interviews and remained not only inside the Paramount private car, but securely locked within her particular compartment, as well. All provocative inquiries from the newsmen were either ignored completely or answered only with a sleepy-voiced affirmation or denial.

"Is it true," a voice shouted at her door, "that you and Harry Richman are definitely 'quits'?"

"Uh-huh." Followed by a luxurious yawn.

Clara's car was switched about the maze of Chicago's inner railroad yards, from the terminal of the Santa Fe Chief to the La Salle Street station and the Century. Clara remained aboard, the sole occupant during the troubled hours of the yards' journey.

Dixie Lee, likewise New York-bound to work on Paramount's "No Limit," fell heir to picture space in the dailies, as a result of Clara's voluntary seclusion. Dixie, a local gal, heard opportunity's knock after winning one of those contests at the College Inn here. She followed it to Hollywood.

### *Toledo Theatre Ad Man's Anti-Dictionary Complex*

Toledo—A new record for honest advertising has been chalked up by the Pantheon theatre here. One of its newspaper ads on "Girl of the Golden West" proclaimed that the picture has "12 Big Anti-Climaxes."

The town is now flooded with book agents peddling dictionaries to theatre ad writers.

### *Believe It or Not, Some Wall Street Circles Are Lending Ear to "Big 4" Plan*

That famous theme song, "Merger, I Love You," is being crooned in financial circles these days with a fervor rarely exceeded. That is, if Wall Street rumblings in Times Square are to be credited.

The latest, and by easily the dizziest, to hit the film district in some time purports to tie in RKO, Fox, Loew's and Warners, all in one company with David Sarnoff and Hiram Brown pulling the strings designed to make the works go 'round.

The tip-off of what is presumably transpiring is attributed to the heavy purchases of Warner stock by Pynchon & Co., downtown financial firm which specializes in the Harley Clarke stocks. The affiliation between Pynchon and Chase Securities Corporation which, in turn, means the Chase National Bank, is understood to have drawn closer in the last two weeks by virtue of a $10,000,000 advance made by Chase Securities to the brokerage firm.

These are the links in the chain which are said to have induced Fox and Warners to think along the same lines.

On the other hand, RKO and the Warner Brothers are working closely together to offset the strong and friendly coalition which has developed between Fox and Paramount.

The dopesters declare that, if a consolidation of such magnitude is worked out, fully a year will elapse before the financial tangles can be untangled. In the interim, a year is a long time and many things might happen.

For the present, official comment from the four companies involved is limited to this:

Sam Morris for Warners: "I haven't heard a whisper of it and Harry Warner is out of the city."

Hiram S. Brown for RKO: "You're the first fellow to talk to me about it."

Nobody at Fox would talk, the impression being conveyed that, even if there was something to it, obviously no company executive would tip it off.

And efforts to reach Nick Schenck came a cropper.

## De Milles' Status Puzzle on Coast

Hollywood—Future status of the De Mille brothers is a matter of speculation here. William is definitely out at M-G-M and there is doubt as to Cecil B. remaining with the company. Meanwhile, Jeannie McPherson has returned to the Paramount fold.

### *Color*

**Wilmington — It was announced through the columns of the Wilmington Theatre News, fan paper, that the ushers employed in the theatres in which the Amos 'n' Andy picture is to be shown will say "check" and "double check" until the picture finishes its engagement here. The ushers now use the customary "yes, sir" and "no, sir."**

## Schnitzer Beams On Le Baron, but Coast Wonders

Hollywood—It looks like spring cleaning on the Radio lot, only a lot of the boys on salary don't know it. Joe Schnitzer, who has been on the scene for about three weeks, is expected to remain that much again, hiring new people and firing the old.

And, while Schnitzer is on record via a statement that this talk about Bill Le Baron's resignation is the bunk, the report simply won't down that Radio's production chief is very much on the spot. Schnitzer declares Le Baron holds a long-term contract which will run to its conclusion, but by "long-term" is meant the limited number of months which the present agreement really has to go, than those who rely on their informative pipe-lines are content to let the matter rest.

Schnitzer did beau geste in Le Baron's direction this week when he said that when the latter's contract does run out, "I personally will do everything in my power to see that it is renewed on an equally happy basis."

Then Radio's president stepped a step further by covering the same ground insofar as associate producers and other studio executives were concerned.

Some of Hollywood's substantial citizenry simply don't understand it.

### *Ax-Swinging Tournament Reported Brewing at RKO*

All may be quiet along the Potomac, but not at Radio Pictures headquarters, if confidential reports aired throughout the New York trade this week are to be seriously credited.

Impending changes in executive personnel are being whispered about, the yarn most often repeated concerning two individuals high up in the ranks of the organization.

***S.M.P.E. turns spotlight on mechanics of industry at New York convention. Turn to pages 37 to 46 for inside dope on the confab.***

# INSIDERS'

THE pinwheel is still revolving. Take the situation of this high-powered theatre operator (*).

He was a headliner in this celluloid show business ever since the day this *Insider* entered the industry; that's a long time now. His operations were always big. Important chap, too. The circuit he managed grew from a handful of houses to the most affluent in its particular territory.

Then, here in New York, some things began to happen. Business wires were pulled and, in less time than it takes you to read this, said big league operator was out of the picture and the chain had a new set of bosses. But that didn't end the tale.

The present owners are having trouble. Loads and loads of it. Maybe some—come to think of it, unquestionably plenty of it—is being stirred up by the decapitated executive, for the man is in a position to make the going rough.

Now, in the offing, is something like this:

Millions are at stake and perhaps in jeopardy. The leader who purchased the chain is one smart hombre. His history shows that when a situation grows tight, he has always found the sagacious step is to meet it before it grows tighter. Translated into terms of prophecy, and with all mystery dropped, what this yarn is trying to get over is that the deposed executive may shortly find himself back in the post he was forced to vacate—at a considerably higher figure, and with more power placed in his hands to wield.

If it happens—and it might, easily—try to analyze the reasons for the move. If you remember what *The Insiders* have narrated here, the job won't be so hard.

## *Misery Note*

Last week, a certain circuit—unnamed it shall be—used $30,000 worth of red ink to record its losses. This was in the East. In another section of the country, the same circuit dipped into the ink to the tune of $100,000. Nationally, and as of a few days ago, the chain was painfully behind its figures of last year.

Maybe it's management. Perhaps an inheritance from a previous administration. Probably both, with a general sprinkling of punk pictures thrown in. At any rate, the figures are as you get them here.

Something has to be done about it, of course. So this Saturday, the powers that rule will probably fire sixty or seventy ushers.

## *Television and Headaches*

With television reported to be developed to a point where it is ready for commercial use, but being held back by the big electrics until such time as economic conditions are such that the industry is ready to undertake the new development, major companies are said to be keeping eagle eyes on all advances in this field.

The idea is that the various companies don't want to be caught napping in case there is a violent upheaval, when and if commercial television is introduced. The strides being made are emphasized by the legal point raised this week to determine whether the televised broadcast of a prize fight constitutes a violation of the Federal laws prohibiting interstate transportation of fight films.

The broadcast which resulted in the inquiry demonstrates how imminent is the introduction of regular broadcast of news events, provided latest developments in television are made commercially available. With the industry now trying to dope out its status in view of the impending wide screen development, television looks like a real headache of the not-distant future.

## *It Is to Laugh*

Graft, ugly word, but rarely more notorious and flagrant than the manner in which a certain man in this business practices it. You would imagine from the publicity fanfares which have heralded this career over the years that morally and ethically he was above indulging in that sort of thing. But it's really pretty much the other way.

For this man—name familiar, but not supplied on request—not so long ago signed a certain star to a contract running into a total figure that makes the Bank of England's reserve look sick.

But first he took his luminary into a corner, or maybe it was a walk in the park, and arranged his split. That gives the double-crosser not only his handsome weekly salary, but a cut from the player, at the same time mill-stoning his company with a contract that only a miracle—maker could turn to profit.

Yet, they give this guy dinners.

## *The Long Lane*

They think hard and long over in England. Here's a story that proves it:

About three years ago, the Warners decided to open up their own offices in Britain. The plan was part of a world-wide expansion which provided that the W. B. standard was to fly everywhere. An understandable ambition. And so, the Vitagraph exchanges were bought and re-dubbed Warners.

By the switch, Gaumont, then and now one of the distributing subsidiaries of Gaumont British which, you must remember, is England's biggest exhibitor, naturally lost the Warner product.

What happened was this:

From that time, almost thirty-six months ago, until this fall the Warner product couldn't make a sizeable dent in the Gaumont British line, three hundred theatres long. The Warners sold all around them, but not to them.

A long time to square away what they thought required an accounting, but the Gaumont British crowd stuck it out until they figured their point had registered.

## *"The Butcher"*

To his face they "yes" him. Good old industry custom. Behind his back, this directorate's aide-de-camps call him "The Butcher." Maybe he wouldn't burn up if only he knew.

The monicker is unsavory, but is well-earned for this self-styled imperator of the studio has a habit of completely disregarding the sensibilities and often the physical welfare of those who work under his wing.

For instance. In a picture just completed, this dubious hero of dubious practices permitted a score or more of extras

## *You Tell Us—*

**WHAT very important executive said the presidents of all of the big companies didn't know how to run their jobs and what ought to be done about it?**

**Who is the guy a lot of billposters would like to put on the spot and why you immediately draw the conclusion that, because mere billposters are mad, the question mark in this question isn't important?**

**What company faces an office revolt over a new order that keeps the staff working every second Saturday afternoon?**

**What Chicago exchange manager, ordered out by the general sales manager some weeks ago, is still on the job and how did it all happen?**

**Which big chain is receiving unasked-for resignations from capable theatre managers and will receive plenty more as soon as others line up new jobs—all because main office, swivel-chair generals think acting petty is acting big?**

**If the head of this same circuit knows what his high-salaried subordinates are getting away with?**

* See page 76.

# OUTLOOK

to suffer needless and totally unwarranted discomfort—perhaps injury—because he allowed them to do stunts requiring the skill and training these extras didn't possess. Stark realism, his fetish, was the excuse.

Where the head of the studio was while all this was going on is something the record so far doesn't show. Suspicion has it he was studying the stock market reports.

### *More Changing Times*

It used to be in the days of not so long ago that publicity departments turned out press books, not so that showmen could pick up an occasional idea to help his box-office, but for stars in the studio and the sales force. The gag was pulled to keep the stellar luminaries happy and the sales crew steamed and it worked.

Today in this business when stars do what producers tell them and sales, or lots of them, are closed right here in little old New York, the picture is tinted differently. Publicity hounds have received their orders to grind out their press books for exhibitor consumption, not their waste baskets.

Good old banking influence.

### *Al and Joe*

Al Jolson is back in Hollywood ready to make his first talker for United Artists. It is rumored, however, that Joe Schenck, who negotiated the deal, is no longer particularly delighted over it.

It seems that when the agreement was made it called for Jolson's services in four talkers. The salary for each picture is said to be $500,000, or a total of $2,000,000 for the four.

With Jolson essentially a filmusical and at the present time a not so heavy favorite at the box-office, it looks as though super work on the part of Schenck will be necessary to make the receipts show on the black side of the ledger.

That half million salary nut is plenty to begin with. Add to that the cost of production, in the Croesus-like manner with which U.A. makes 'em. Also distribution, print cost and advertising and the prospects look anything but bullish—for Joe.

Al? Just another "Mammy" song for him.

### *What's the Answer?*

This comes to you via the shears and paste-pot and from an observer who enjoys the reputation of knowing what he's talking about:

"Some day in *The Insiders'* column you might tell me why chains make it a practice of sending managers into the smaller cities who make no attempt to identify themselves with the town, who spend their time in exploitation of questionable value rather than in making and developing vital civic and newspaper contracts, and who are unavailable to patrons and meet friendly overtures with coldness, evidently fearing they are a prelude to pass-begging.

"You might also explain, if you can, why chains insist frequently upon transferring a manager who has just learned a town's likes and dislikes, and why a well-filled press book is considered more important than a well-filled till.

"I am sure chain managers as well as newspapermen would read your explanations with profound interest."

Other folks have been asking the same questions, but nobody yet has provided the answer.

### *Spectacle*

**LONG in the business and one of its most highly-vaunted production geniuses. As a matter of faithful reporting, this chap had a long list of money pictures to his credit. That is, until the last year, or two, or three.**

**But the hand that was once so deft seems to be slipping and the outfit that holds the bag to the tune of thousands and thousands—the contract, you know—isn't too happy about matters as they stand today. That, as you might imagine, will mean something that is something when renewal time rolls around.**

**Sad, but true, is the producer's ignorance of what is going on almost under his own sensitive nose. Always with his head roaming through the clouds while his body walks on earth like other mortal men, the tempest that brews will probably reach him last. He's totally unaware of his prestige barometer's drop.**

**You've heard, no doubt, the wheeze about ignorance and bliss, folly and wisdom. Here's one case where it was never more truth.**

LIKE his Hollywood colleague, the stormy petrel around whom this explosion hovers has too many responsibilities, too many pictures to turn out. But the System is to blame for that, not the stormy petrel.

Here in New York, cost sheets are being scrutinized. And balanced with rentals. The cost sheets are coming in second best and that explains the fuss. Headquarters wants to know, is asking a couple of whys and not a few wherefores and the answer from the golden West is:

"I have too many pictures to make, can't see them all and you'll have to take the weak sisters with the strong."

But New York, knowing what a job it is these days to raise the dollars which Hollywood spends without understanding their value, has an entirely different idea. For instance, the head of this company remembers when his on-the-spot producer didn't have a long bankroll with which to play, made pictures costing between $60,000 and $120,000, instead of from $150,000 to $400,000—with the emphasis on the latter—and supplied exchanges with attractions that made profits reasonable things to earn.

Mr. President wants to know why the practice of yesterday can't be followed today and proposes to find out within the next two months. He understands what a battle impends, even if the producer on the Coast doesn't, and proposes to have his own way about it.

It wasn't so long ago that this Hollywood personality had New York on the telephone and raised the usual thing because headquarters in the East permitted a pet studio story to go to a competitor for $75,000. What New York said to Hollywood isn't on the record, telephone rates being what they are. But what New York, as represented by the president of the organization, remarked after the conversations ended won't bear repetition in any respectable family chronicle.

The insane frenzy over story rights will have to stop, the decision is. Negatives will have to end their heavenly peregrinations and learn once again what earthly ozone smells like.

The fracas, or its pieces, may ever remain a secret because the cover-up will be so complete. But, if you can dope it all out, you're on the track of one of the biggest inside upsets that this whoozy old business has witnessed in its none too placid existence.

### *William Fox, Mystic*

Has Bill Fox been conferring with Al Smith and John Raskob about motion pictures at large and one big company, in particular?

Is Fox about to float a finance company, backed by a well known Wall Street crowd and, if so, what for?

Well, is he?

THE INSIDERS

# Big Circuits Still Consider Four Way Pool; Gov't Won't Stand for It

### *On the Nose*

Right out of the can, and, in many instances, just out of the studio, *Motion Picture News* in this issue covers fifteen features. Some of them won't reach theatres for months, but the dope is here anyway. The line-up, beginning on page 72, includes:

Illicit
Lady of the Lake
Life of the Party
Lightnin'
Loose Ends
Maybe It's Love
New Moon
Men of the North
Passion Flower
Queen of Scandal
Soil
Soup to Nuts
Today
Widow from Chicago
Zwei Herzen in ¾ Takt

## Sob Sisters and Males Fall for "Eve-lyn" Laye

Chicago—The spectacle of an actress who was a stranger to high hat altitudes so completely won Chicago newspaper train-meeting crews that the resultant publicity on Evelyn Laye's visit here read more like an elegy for a departed President of the republic than a story about the doings of a professional woman. Even the lady journalists put their best Sunday edition adjectives to work.

In the maze of phrases dedicated to her charm, her pulchritude and her wardrobe not much of news was woven. It appears, however, that she is not to marry Ronald Colman—not at once, anyhow.

"Ronny," smiled the little London blonde, "is the sweetest, most charming and reticent boy alive. But, marry him? Why, he's not even divorced."

Evelyn, she says it's pronounced "Eve-lyn," doesn't care particularly about making her profession a step to great wealth.

"I know that sounds artificial," she adds. "But all I really care to have is a sufficiency to enjoy the good things of life, and enough to provide for a comfortable old age."

She talks like that—the diction of an instructor in rhetoric. And when she says it, it sounds reasonable.

### *Musicals at Paramount Out; MacDonald Dropped*

Hollywood—Paramount is off musicals, it is indicated by report that Jeannette MacDonald's option will not be renewed. With musicals out, there is no place for her, it is stated.

### *Washington Slant and Task Of Pleasing All Factors Impossible Hurdles*

A four-way swap of the nation's most important theatres is still being talked about, but the conversation is unofficial. There it may remain.

The plan, first sprung on the industry by Motion Picture News many weeks ago, would provide for a split of the country into a quartette of divisions with Fox and Loew's, Warners, RKO and Publix parcelling their houses on predetermined geographical lines and with each remaining out of the other's back yard. It is felt that this would permit a more intensive development of each major section with worries of overbuilding and cutthroat competition removed from the reckoning.

#### Along the Potomac

What the government would have to say in connection with such a project is not known, but the general attitude of Washington toward mergers at large, and in particular, the close scrutiny with which it surveys activities in the picture business, leads those who have been discussing the plan to watch their step.

The human equation is considered to be of prime importance as well. One observer who knows what the shooting is all about pointed out this week that it would be a super-man's job to work out a gigantic deal of this nature with personalities like Sam Katz, Nick Schenck and Spyros Skouras, as well as the presidents of the respective chains, to blend into a harmonious set-up.

The move now under way in New York to add the Paramount, Warner and RKO houses on the Coast to Fox West Coast Theatres, thereby making that string the overlord of the Pacific Slope, has been regarded by some as another step in bringing the four-way pool closer to realization. This is incorrect.

## Oldknow Soon to Name Successor

Los Angeles—Just how long will Oscar Oldknow remain on the Coast? This question is being discussed a great deal about the Fox West Coast Theatre offices at present, as it is understood that Oldknow was to be out here for about 30 days.

If he leaves, just who will take his place is a matter of conjecture. No one individual being slated for that job apparently, as yet.

It is rumored that Charles Kurtzman, who has been with Fox theatres in the east, will be brought out here, but in what capacity is not known. Kurtzman was formerly associated with the company on the coast and knows the situation at this end.

### *Mitzi and Moe*

**Chicago—This city was the scene of a tender reunion between prominent professionals recently when a leading picture actress and her "discoverer" got together at a dinner at the New Bismarck Hotel to talk over old times. The principals were Mitzi Green, Paramount pet, appearing at local theatres here, and Moe Snyder, who spotted Mitzi several years ago and obtained screen tests for her which later led to responsible parts in productions.**

**Moe and his wife, Ruth Etting, entertained Mitzi and her parents at their first reunion since the juvenile actress attained prominence. Moe first caught Mitzi doing an impersonation as part of her parents' vaudeville routine in New York. He was so impressed at the time he urged the screen tests, and, later, a try at Hollywood.**

## Protection Cut to 14 Days, Demand In Penna., W. Va.

Pittsburgh—Reduction of protection to 14 days will be demanded by the western Pennsylvania and West Virginia exhibitor association, its members decided at the annual convention here. The meeting was enlivened by the reading of the decision of Judge Burrows of Hartford, Conn., declaring the old standard contract illegal. Zoning schedules now call for 28 days' clearances for first runs.

David Selznick is new president of the association, succeeding Anthony Jim, who declined to run for another term. Other officers were reelected as follows: William Wheat, vice-president; Joseph Gellman, treasurer; Fred Herrington, secretary. William Lipsie was added to the board of directors.

There was considerable discussion of insurance and it is likely that the organization will act as agent for an insurance company, commissions to be added to the treasury.

#### Sunday Benefits Planned

Twelve Sunday benefit shows are to be staged in different towns, the proceeds to go to the organization. New dues are at the rate of 15 cents per seat or $2 per month to theatres which show slide or screen advertisements sponsored by the association.

The convention recommended that in future, advice or assistance from the association is to be extended only to members. The organization, says Herrington, is tired of helping slackers. Luncheon was served each day in lieu of an annual banquet.

# Exhibitors Demanded Arbitration, U. S. Supreme Court Told in Thacher Appeal

### *The Reason Why*

**Al Lichtman went to see "Once in a Lifetime," stage play which pokes fun and takes cracks at the picture business, et al. Then Joe Schenck took in the piece.**

**Talking later:**

**Lichtman: "You see. Exactly what I told you was wrong with Hollywood."**

**Schenck: "Is that so? You think the play rings true because no distributors are mentioned in it."**

## Court Erred in Credit Committee Case, Brief Avers

Washington — Briefs setting forth the government's position in the so-called credit committee case have been filed with the United States Supreme Court in anticipation of argument of the case in the near future.

Explaining its action, the department of justice stated that the court, in the case against First National Pictures, Inc., and others, held that the credit committee rules complained of by the government were not in violation of the law. The department, in support of its appeal from the decision, cites the first section of the anti-trust act, which says, among other things, that "every contract, combination in the form of trust or otherwise, or conspiracy, in restraint of trade or commerce among the several states, or with foreign nations, is hereby declared to be illegal."

The brief filed with the Supreme Court asserts that the lower court erred in not holding that the picture corporations "have engaged in an unlawful conspiracy to coerce and require exhibitors of motion pictures in the United States acquiring a motion pictures theatre by purchase or transfer to assume and to perform the uncompleted contracts for the exhibition of motion pictures in such theatre existing at the time of such purchase or transfer between the former owner or operator of said theatre and any appellee distributor and any other principal of any member of an appellee Film Board of Trade."

Also, that the court erred in not holding that the picture corporations "have engaged in an unlawful conspiracy to deprive exhibitors of motion pictures in the United States acquiring a motion picture theatre by purchase or transfer of the right to have any court of competent jurisdiction determine whether such purchase or transfer has been fraudulent and for the purpose of avoiding contractual obligations.".

In its brief, the department also states: "We submit that this case is governed by the numerous decisions of this court condemning as an illegal restraint of trade any agreement not to deal, or even any concerted action by members of a trade having such a purpose and effect. This court has also said that such an agreement is equally invalid where the restraint may be removed by complying with the conditions fixed by those imposing the restraint. And it is no justification of an illegal combination in restraint of trade that the primary object of the parties to the agreement is to protect themselves against trade conditions which they consider inimical."

The brief states that in its opinion the Supreme Court "has never sanctioned an agreement among the members of an industry to act in unison in making an agency of the group an extra-legal tribunal to compel fulfillment of contractual obligations. Such a restraint on competition seems particularly obnoxious to the anti-trust laws where the enforcing group, as in this case, has monopolistic control of the industry. The alleged justification would seem to become even more untenable where, as in this case, the pressure of the group is applied to those who in most cases are not under any legal liability to the members of the industry."

### *Distributors to Cite 24 Alleged Errors in High Court Hearing Oct. 27*

Citing 24 alleged errors in the Thacher decision outlawing compulsory arbitration in the industry, distributors will go to bat before the United States Supreme Court at Washington, Oct. 27, in an effort to upset the decree and restore the arbitration system in the picture business.

The distributors, represented by Cadwallader, Wickersham & Taft, New York, will deny that any conspiracy existed in setting up of the arbitration system, as charged, and will put forward three affirmative defenses to support their contention that the arbitration system is legal and beneficial.

Distributors contend that Federal Judge Thacher erred in holding that the making of the standard contract and arbitration rules of 1928 and the means of chosen to bring about their general adoption were unlawful acts either under the Sherman Act or the common law.

**Called Reasonable Restraints**

To support this stand, distributors say that such acts were normal and reasonable regulations of a business and that the contract and arbitration rules were adopted by a committee appointed at the Trade Practice Conference sponsored by the Federal Trade Commission. They also assert that the contract and arbitration rules were adopted pursuant to the demands and upon the insistence of exhibitors.

The court also erred, say distributors, in holding that distributors refused to make departures from the standard contract when requested by exhibitors, and in "refusing to hold that each contract between distributor

(*Continued on page 27*)

### *Publix Optimistic*

**There is every reason for optimism, declares Sam Katz, head of the Publix circuit. "Especially is this true in Publix," he declares.**

**"What has happened," he says in commenting on general conditions, "is that from a tempo of over-expansion and over-production the world is assuming the steady, progressive pace of normalcy. Just as the United States has been the first among nations to recognize this and adapt itself, so has Publix been first to divest itself of superficialities, in order to sustain all necessities for easy, normal progress."**

## Amos 'n' Andy May Introduce New Show Angle

RKO may be paving the way to a new slant on picture merchandising by virtue of its plan to run "Check and Double Check" in approximately 300 cities day and date throughout the country, beginning today.

The Amos 'n' Andy opus opens at the new RKO Mayfair, which was formerly the Columbia, next Friday, but gets under way generally today throughout the country. The dates have been spotted in so that word-of-mouth comment, if it should be unfavorable, will have little effect on the first run situation upon which Radio naturally depends for its big money. If New York critics should sock the film, it will have little effect on the rest of the of the country—provided the main stem comments do carry weight with out-of-town exhibitors, because the showing here is one week behind the key cities. In other words, Radio is playing it safe.

The day and date gag has been tried before, but old-timers have difficulty in recalling as extensive a tie-up as the one prepared for the radio team. In 200 newspapers, double page trucks appeared during the week as advance guard for the picture. The cost to Radio is up in six figures.

Tonight, Amos 'n' Andy will do a radio stunt over the regular RKO hour and will tie in their picture over the "red" network of the National Broadcasting Co. At the same time, Pepsodent swings into line on behalf of its headline team in the form of cooperative store window displays. The Marx Toy Company and the Williamson Candy Company are likewise cooperating.

The campaign reaches beyond RKO's province and embraces Publix and Warner theatres as well. A. M. Botsford of the former and Dave Weshner of the Warner theatre department are working hand in hand with Radio to plug the picture.

# Producers and Exhibitors Combine to Bring Back Kid Attendance to Theatres

### *F. W. C. Active*

**Los Angeles—Fox West Coast Theatres for months has been concentrating on kiddie appeal. The circuit sponsored formation of Mickey Mouse Clubs and matinees, and reaped big box-office results from its campaign. Especial attention is being given to pictures for the new season as regards kiddie appeal.**

**The drive being conducted is expected to result in increased grosses during the coming year over houses of the chain.**

## Kids Still Get Big Kick Out of Old Time Stunts

Proper combination of product and selling will remedy the situation caused by drift of kid patronage and bringing back child attendance, in the opinion of Publix home office executives.

William Saal, general director of film buying, points out that years ago the kids came to theatres to see serials, and cared nothing—the same as today—for the sex dramas.

"We must approximate the same type of entertainment today," he asserts, "with sufficient allowance, of course, for enlightened and changed conditions.

"With proper product, it shouldn't take long to build up a permanent matinee audience that will do much to stabilize gross," he continued. "Children form habits very easily, and with proper encouragement they should go for specials in a big way—because the kids don't dislike the movies. They've just stopped being interested in them."

### Serials Go Big

Check-up made by *Publix Opinion* shows that wherever the serials, "The Indians Are Coming" and "The Lone Defender," have played, results have been "excellent."

"Stock activities in the nature of dog shows, airplane shows, singing clubs, etc., have proved beneficial in every case," *Publix Opinion* states. "In addition, managers are going in for special matinee shows at which an all juvenile program consisting of serial, suitable shorts and suitable features are shown. These are proving extremely popular."

### *Publix Revamping Its Forces on West Coast*

Hollywood—Stanley Brown is to manage the Paramount and United Artists here, with Leon Levy transferred to Seattle and Portland as division manager, while "Bob" Blair, former Northwest chief, is to come here later to handle the Paramount with Brown going to United Artists.

### *Juvenile Patronage Sought in New Lineup of Pictures; Serials Big Draw*

Efforts to win back the children to picture theatres of the nation will be one of the big developments of the 1930-31 season. With producers taking the lead in providing attractions with juvenile appeal, exhibitors are following in directing their efforts to booking and properly exploiting films which will induce the return of kiddie patronage.

Following the child vogue which accompanied cartoon comedies last year, in which the Mickey Mouse offerings played a leading part, producers have come to a realization that the alienation of child patronage through concentration on sophisticated dramas was bad business all around.

Such a course meant an immediate drop at the box offices, plus great potential future loss, through destroying the picture-going habit in the adult patrons of tomorrow.

Last spring Motion Picture News caused something of a sensation when it announced exclusively that Paramount was preparing a program in which kid appeal would be given major consideration, with the Tom Sawyer and western films calculated to reattract the waning child interest.

Other companies, sensing the way the wind was blowing, began falling in line, with the result that the new season will be marked by a great crop of kid pictures. These will include all manner of attractions with stories of youth and the outdoors relied upon chiefly to turn the trick.

### *Stone Going Abroad*

Hollywood—Jack Stone of the Fox foreign department has left for Europe to look over the talker situation.

### *Going On Own*



*Pat J. Flaherty, organizer and general manager of Red Star Music Co., who will begin operations at the head of his own music publishing company about Dec. 1. Flaherty resigned early this month, declining Fox's offer to renew his contract. Difference of opinion on the allotting to De Sylva, Brown & Hendersan of music scores on a number of forthcoming Fox pictures is the asserted reason for Flaherty's resignation.*

### *Appeal to Kids*

**Get back children patronage, is the substance of orders issued to managers of the Loew circuit. Stress is being placed on the danger to future business because of the childrens' drift away from picture theatres.**

**Serials and shorts with juvenile appeal are methods being employed by the chain to win back kid patronage. Our Gang and other Kiddie Club ideas also are being utilized.**

## Serials Aiding In Luring Back Juvenile Trade

Serials, because of the talker development, again are assuming proportions of the first water, according to John Balaban of Paramount Publix, who cites the success of chapter plays at kiddie matinees in Chicago to back up his contentions.

"The serial, which held such an important position in our programs years ago," said Balaban, "is gaining an equally important place in its talking version. As a means of getting the children back into the theatre it gives promise of being invaluable.

"It is no secret," he continues, "that the principal reason that child attendance has diminished since the advent of sound is because a majority of talking pictures hold no particular appeal for juveniles. Sophisticated drama and drawing room comedy, while perhaps elevating the standard of the entertainment we are enabled to present, have at the same time tended to keep children away.

"But talking serials, which they understand and enjoy, have the ability to transform scantily attended children's matinees into packed houses. Properly and economically exploited, these serials will get real business on Saturday and Sunday matinees."

Balaban's remarks are prompted by success of Universal's "The Indians Are Coming" at the Senate and Norshore theatres, Chicago. A number of serials, Balaban says, lend themselves to effective exploitation.

### *Manager, $400 Sought By Police at Toledo*

Toledo—Elmer Smith, erstwhile manager of the Ohio for Jack O'Connell and Roy Sherman, is missing. So is about $400 worth of receipts, O'Connell reported to police. In accordance with the quaint American custom, both Smith and the sugar are being sought. W. LaVon Boone, formerly with the Charnas-Feigley chain of second-runs here, is the new manager of the Ohio.

# Warners Seeking Vindictive Enemies as Rumor-Mongers; State Business Is O.K.

### *Shearer Resumes Soon*

Hollywood—Norma Shearer is planning to turn Irving Thalberg, Jr., over to his nurses about the first of the year when she resumes picture work in "Gondola of Dreams."

## Distributors to Cite 24 Alleged Errors in Court

(*Continued from page 25*)

and exhibitor was a matter of negotiation and bargaining between the parties negatived unlawful coercion."

**Six Years of Effort**

In support of their defense, distributors point out that: "The standard exhibitor contract and rules of arbitration of May 1, 1928, having been evolved after six years of experimentation, are reasonable and normal regulations for the intelligent conduct of the industry; so that whatever restraint they produce falls short of unlawful coercion.

"The impetus toward standardization came from the exhibitors themselves."

"The situation had become intolerable and a uniform contract had become a trade necessity."

"Negotiations for the contract had been under way since 1922."

"Every effort was made to secure adequate representation of the exhibitors."

"The exhibitors were largely responsible for the terms of the present contract."

"The terms of the standard exhibition contract aim to combat specific evils and are reasonably commensurate with the needs of the case."

"The procedure adopted and the standardization resulting are in line with a current industrial trend."

Arbitration is well adapted to the needs of the industry, distributors assert, pointing out the need for speedy termination of disputes; the costliness of other modes of settlement; the stabilization asserted to have resulted from arbitration and elimination of friction; and the general tendency toward arbitration in industry.

**Held Fair in Practice**

The "reasonable character" of the contract and arbitration rules is reflected by the manner in which they have worked out in practice, states the distributors' brief, declaring the enforcement methods "are reasonable and have been applied fairly by the Film Boards of Trade"; and "that exhibitors have given "unequivocal evidence of their endorsement of the contract and rules."

The decree is inconsistent with the "facts stipulated of records as well as with the court's findings of fact," distributors insist, asserting that the injunction should be directed "solely against the so-called 'supplemental agreements'."

### *Business Foes Believed to Be Back-Knifers; N. Y. Stock Exchange Aids Probe?*

Who is trying to stab the Warners in the back?

The brothers won't talk, but the suspicion that unknown assailants, expert at their craft, are surreptitiously hurling knives at them, in the deliberate hope that some day they will land, runs through their minds.

Dodging all inquiries and refusing to answer questions leveled in their direction, it is nevertheless a fact that the Warners believe stories which credit them with having lost control of their organization are being deliberately broadcast by business enemies to discredit the organization and batter down the morale of the selling force.

When Ira Nelson, a minority stockholder, filed a bankruptcy suit against the Warners in August, advance word of the action was more or less common property among Wall Street brokerage houses. The Warners wondered why, investigated and, it is understood, traced the leak to a source identified with the business. Confirmation of this is, however, impossible to secure since no one over on West 44th Street will do any talking.

**Exchange Investigating?**

In financial circles, the current decision of the governors of the New York Stock Exchange to probe reports that some of its members were circulating damaging information about issues of highly competitive companies is, to some extent, credited to claims made by the Warners, or those acting for the Warners, that enemies were trying to give them the "works." This, too, cannot be verified.

Another slant is the widespread verbal and printed comment on the manner in which the Warners are reported to have over-extended themselves, coupled with which are stories of impaired credit and a shrinkage of liquid assets. These yarns are also on the list of things which the Warners propose to have explained.

The attitude of company executives today is calm and unruffled. There is no disposition at headquarters to minimize whatever mistakes have been made, but the stand taken is that if it is true the Warners have gone haywire in some of their expansion moves, other companies in the industry are in an identical spot. They insist, further, that business is good and that the forerunner of their 1930-1931 product is far beyond their anticipation in point of salable appeal.

First National, companion company of the Warner organization, states contracts in its possession today outstrip the number rolled up at this time last year by two to one. The impression also prevails that the backbone of the slump in theatre business has been broken and that the curve will swing upward from this point on.

### *It Happened*

Hollywood—Sign on a new miniature golf course:

OPENED
BY
MISTAKE

## Women's Tastes Responsible for Slush and Mush

Toledo—Prevalence of "slushy, gushy, mushy movies" in the current product was blamed on the tastes of women patrons by Philip J. Wood, executive secretary of the Motion Picture Theatre Owners of Ohio, in a talk before the Toledo Motion Picture Council.

Asserting that theatres are dependent upon women fans for support, Wood declared: "As long as American women will flock to see Gilbert and Garbo make passionate love, that is the type of picture the producers will make for them. When the women display a taste for a higher type of picture," he said, "they'll get it."

Taking a slam at censorship, Wood asked: "Why should any two persons decide what is best for six and a half million theatregoers in Ohio to see? Their tastes can't be identical with yours and mine. What they find objectionable might not displease us."

"Half-baked reformers who point the finger of scorn at motion pictures in general" also came in for a drubbing, Wood remarking: "They've seen only the worst pictures. If they had ever seen a picture like 'The Big Trail' or 'Abraham Lincoln' they wouldn't voice such sentiments."

### *Paramount to Produce in England for U. S. Market?*

London—Paramount's ten-year lease for one of the stages of the British and Dominion Film Corp.'s studio which is W. E. equipped lends credence to the report that the company intends resuming production in England on or shortly after the dawn of the new year.

The dope is the pictures will not be mere quota films, which often means they are made at a minimum of expense and sometimes with the same amount of quality, but pictures that will be sent back to the States.

### *Pathe-RKO Still Talk It Over; Deal Almost Closed*

The Sarnoff-Walker deliberations which will determine the fate of Pathe continue, with anticipation by those in the know, that Pathe will be sold to RKO under a plan which provides for the rooster brand to continue as is. The deal will give Radio its own newsreel.

# Rembusch and Abramson Join Ranks to Battle "Whitewashed Movie Monopoly"

### *Reed in Scrap*

**Indianapolis—Former Senator James A. Reed of Missouri is to be attorney for Frank J. Rembusch in the anti-trust actions he has pending and plans against the Hays organization and its members, it is understood. Rembusch for some time has been conferring with the veteran Missouri Democratic leader.**

## Picture Chiefs Ignore Bids to Business Meet

Chicago—Officials and sponsors of the Seventh Conference of Major Industries, in session here from October 20 to 22, inclusive, expressed amazement when advised that prominent members of the industry who had been invited to attend the conferences and the Wednesday evening banquet which concluded them were ignorant of the purposes of the conference and the identities of the organization sponsoring them.

The Conferences of Major Industries are participated in by leaders of American Industry, finance and education, annually, and are for the purpose of discussing problems pertaining to American economics and education. Representation of the motion picture industry, as one of the large industries of the nation, and as a factor in education, was urged on the industry's leaders by officials of the industrial conference. Among those to whom invitations were extended were Adolph Zukor, Carl Laemmle, Harry M. Warner, William Fox and Cecil B. De Mille. Mr. Zukor's acceptance was the only one received.

Representatives of other industries and educational institutions who took part in this year's conference, as in other years, included P. E. Crowley, president of the New York Central Railroad; L. A. Downes, president of the Illinois Central Railroad; George M. Verity, chairman of the board of the American Rolling Mills Co.; Harvey S. Firestone, Jr., president of the Firestone Tire and Rubber Co.; R. E. Wood, president of Sears-Roebuck, and Julius Rosenwald, chairman of the board; Silas H. Strawn, president of Montgomery Ward & Co.; Walter P. Chrysler of the Chrysler Motors Corp.; Samuel Insull, public utilities magnate; Mathew S. Sloan, president of the New York Edison Co.; Glenn Frank, president of the University of Wisconsin, Robert Maynard Hutchins, president of the University of Chicago, and numerous others.

The conferences are sponsored by the Institute of American Meat Packers, a scientific and industrial foundation representing 250 American packing houses. Various civic and educational institutions and organizations are annually enlisted to assist. Among them this year were the University of Chicago, the Chicago Association of Commerce, the Industrial Club of Chicago, and the Commercial Club of Chicago, each representing major industrial, civic and educational institutions of the Mid West.

The annual dinner which closes the conferences is attended only by leaders in education and industry.

### *Indiana Exhibitor to Enlist Aid Of Al Smith, Roosevelt In Court Action*

Indianapolis—Frank J. Rembusch is mapping plans for his drive against what he terms "the movie monopoly." His next step will be the organization of the American Association Against Monopoly, which is to campaign for reforms in the picture business.

The battle, according to Rembusch, will be taken into the courts and into politics, and he is planning to ask former Governor Al Smith and Governor Roosevelt to become directors of the organization.

The new association, states Rembusch, will not be against any one party, creed or lawful business. He plans to finance its activities through sale of his book, "The Unaffiliated," now on the presses. The book denounces alleged monopoly in the industry.

Rembusch has accused the Department of Justice of whitewashing the industry in its investigations and prosecutions of the credit committee and arbitration cases, and asks that the Supreme Court postpone hearings on the arbitration case appeal to give him and his associates time to present more evidence.

Ivan Abramson, independent producer who is suing the Hays association and its members for alleged conspiracy, also is active with Rembusch in forming the new association. He also has asked the Department of Justice for a postponement of the Supreme Court hearing on arbitration, declaring that a decision may prejudice his case. Meanwhile, Abramson has submitted a series of questions to Hays and Adolph Zukor for answer before trial of his action.

### *Van Beuren Shorts May Go From Pathe to RKO Soon*

Radio-Keith-Orpheum's 50 per cent buy into the Van Beuren Corp. may result in a switch of the five series of shorts handled by the latter corporation from Pathe to Radio Pictures. Several of the releasing contracts held by Van Beuren with Pathe are understood to expire shortly.

While the buy gives Radio's theatre organization a half ownership, control of three of the five directors remains with Amedee J. Van Beuren. The deal provides for RKO to play the short subject line-up 100 per cent in all of its theatres.

The series are Aesop's Fables, Topics of the Day, the Grantland Rice Sportlights, Song Sketches and Vagabond Adventures.

### *Grauman Turns Observer*

**Hollywood — Sid Grauman says he is going to sit on the sidelines and watch the other boys worry over business conditions. He has no definite plans for the present and is not anxious to make any until the picture business reaches normalcy.**

## Musicians in St. Louis Reject Compromise Bid

St. Louis—Proposed compromise which would have restored musicians to the first run houses here, but not to the Missouri or any subsequents, has been rejected by the union. Whether the operators and stagehands now will carry out their threatened sympathy strike is awaiting to be determined. Representatives of the musicians brought back the compromise offer after conferences with circuit heads in New York. If this strike goes through, it is probable that houses affected will be closed.

### *Free Pony Golf Is Wilmington Wrinkle*

Miniature golf courses have been springing up so fast in the community of Richardson Park, just outside of Wilmington, that Charles Grier, a real estate broker, hit upon building a course which will be free to the community.

In the meantime many of the "Teenies" are drawing vast crowds until wee hours of the night, while a few others are faring rather poorly. One of the pioneers on Delaware avenue, in one of the best residential sections of Wilmington flourished during the summer months, but now it is deserted most of the time. The patrons seem to be going downtown course, convenient to the theatres, although cutting down the box-office receipts to a certain extent.

### *Change Fox Title in Run at K. C. House*

Kansas City—"Wild Company," Fox feature, played at the Uptown Theatre, Fox first-run suburban house, under the title of "Modern Madness," last week. The picture was given sensational advertising in the newspapers. No mention of the original title was given in the billing.

### *Ben Serkowich Resigns As Publix Opinion Chief*

Despite inducements offered, Ben Serkowich, editor of *Publix Opinion*, has resigned to take an extended vacation. His resignation takes effect Nov. 1.

# Distributors Facing Tough Problem in Reaching Quotas; Buying Apathy Hurts

### *Mary Turns Exploiteer*

**Hollywood—Mary Pickford is trying many new ideas in promoting business for her midget golf course. The latest stunt is to autograph balls for those who make the lowest scores and those who make a "hole in one."**

## "Let Us Be Gay," Fat Chance for Norma Shearer

Montreal—Just try to be gay in pictures in this hotsy-totsy berg. Norma Shearer has found out that even a native daughter isn't immune from the censor shears.

First of all, the board refused to consider a picture having the title of "The Divorcee" because of religious principles. It was finally presented under the title of "The Love Career" and there were changes in the story to fit.

Norma tried to be gay during Famous Players' Prosperity Week with "Let Us Be Gay" at the Palace, but word got around that the censors had used the scissors again and business at the Palace wasn't as prosperous as expected by Manager George Rotsky.

### *Publix Subsidiary for Virginia Houses Formed*

Richmond—Sam Dembow, Jr., of Paramount Publix, New York, is president of Publix Newport News, subsidiary firm formed to operate theatres throughout this state. F. L. Metzler, New York, is vice-president and treasurer, and Eppa Hunton, Richmond, is secretary.

### *Ruggles at Boston Meet*

Boston—Charles Ruggles was guest Tuesday of Allied Theatres of Massachusetts, local organization of affiliated and legit houses. George A. Giles is president of the association, Thomas B. Lothan of Erlangers is vice-president, Stanley Summer, Cambridge, treasurer, and James J. McGuinness, secretary.

### *Nigh to Make Maynard Film*

Hollywood—William Nigh is to direct Ken Maynard in "The Midnight Stage," the star's first for Tiffany. In the cast will be Jeanette Loff, Wallace MacDonald, William L. Thorne, Nita Martin, Charles L. King, Fred Burns and Lafe McKee.

### *Buys "Today" for N. E.*

Herman Rivkin of Hollywood Films, Boston, has acquired distribution rights in New England to "Today," first picture made by Majestic Pictures, headed by Harry Sherman and Jack Trop.

### *Exhibitors Yawn at Salesmen's Pretty Stories; Wait for Price Break*

It will have to be full steam ahead, generated via all forms of selling media, to push sales quotas over the top this season.

Unaffiliated circuits and lone house operators, whose aggregate rentals admittedly represent the revenue from which national distributors eke their profits, are in no rush to sign contracts for 1930-1931 programs, Motion Picture News learns. And while sales managers are understood to express no concern over the ultimate fate of their quotas, the realization is spreading that their organizations and their exploitation and advertising departments will have to get behind the product and sell it hard.

Practically every distributor is set with its national circuit bookings, or well on the way toward consummation of those deals, but subsequent runs are sitting back undisturbed by the selling barrages directed at them by salesmen.

This condition is not peculiar to any one distributor, but has a wide application throughout the industry. The usual reasons for waiting to see which way the circuits go are ascribed to the situation, but regardless of how the set-up is analyzed, the fact is that exhibitors, in many instances, are not buying and sales costs appear to be on the increase.

Reports from all over the country indicate that salesmen are being compelled to visit and re-visit exhibitors in order to land contracts and, while to some extent this practice has always existed in the trade, the condition has rarely, if ever, been quite so pronounced as prevails this season.

## Bucket of Gin Story Denounced

Chicago—Tom Gilliam, president of the local Warner Club, while looking about for eligible prospects, sent a request to the Coston office for a list of Warner theatre employees. Several days later an eight-page memorandum, bearing about 300 names, was received. The list represented the personnel of the Warner houses in Illinois and Indiana, operators, janitors, ushers and tickket takers included.

The club will stage a Hallowe'en party, the night of October 30, in the Warner exchange building here. Officers emphatically denied a report that members would be permitted to bob for apples in a bucket of gin.

### *Days of Yore*

**"How I long," sighs George Jessel, "for the days when knighthood was in flower and Goldman, Sachs were in Russia."**

### *Up Goes the Negative*

**Hollywood—RKO is looking for a locomotive with asthma for "Hook, Line and Sinker," the Wheeler-Woolsey comedy. Eddie Cline, the director, says it must also have falling of the wheels, rheumatic joints and bow-legged pistons.**

## Too Many Seats Sending Managers To Wailing Wall

Toledo—Two down and eight to go is the current score in this heavily over-seated community. The season started with nine houses playing first run pictures and one grinding away with Mutual burlesque.

The Empire, local haven of hip-wavers, folded a couple of weeks ago. The State, which was the only first-run picture house not in the downtown district, has switched its policy to subsequent runs. An unverified rumor has one of the film theatres on the main stem following suit any day now.

"The Big House" is standing 'em on the sidewalks at Loew's Valentine this week, but until the arrival of that widely publicized opera in town business was so universally bum that one kibitzer suggested the city ought to erect a wailing wall in St. Clair St. for the use of house managers.

### *Mrs. Grey Returning to Europe for Music Study*

Mrs. Almah Griffith Grey, wife of Albert Grey, brother of D. W. Griffith, is en route to Europe to resume her study of music. Mrs. Grey for three years has been studying voice culture with Mme. Florence Holtzman and Pelia Litvinne in Paris. Mrs. Grey recently completed voice recording with RCA-Victor and an audition with the National Broadcasting Co.

### *Von Sternberg on "Dishonored"*

Hollywood—"Dishonored" will serve as the next vehicle for Josepf Von Sternberg to direct for Paramount. The director will have as the featured leads Gary Cooper and Marlene Dietrich, who appeared in his latest picture "Morocco."

### *Burke Gets Tiffany Post*

Minneapolis—Thomas A. Burke, veteran United Artists and First National manager, has been placed in charge of the Tiffany branch here, succeeding A. H. Fischer. Burke recently joined the Tiffany forces as a salesman.

### *Jack Young with Sono Art*

Detroit—Jack Young, former manager of the Columbia branch, has joined the Sono Art-World Wide organization here.

# Allied to Resort to Court Action If Zoning Plan Is Foisted Upon Illinois

### *A Surprise*

**Threatened court action by Chicago independents if efforts are made to force them to subscribe to a zoning plan they do not approve comes as a surprise, as it is generally understood that C. C. Pettijohn had the okay of the government before the zoning of the country was begun. However, the independents feel that efforts to prevent double-featuring and giveaways is a breach of the spirit which prompted the consent decree in the Fox West Coast protection trial.**

## "Publicity" Is Chain Reply to Horwitz' Fight

Houston—"Publicity" is the way Houston exhibitors of the big chain theatres sum up the fight of Will Horwitz, independent operator of three subsequent run theatres here, against the protection policy of the chains.

Horwitz has brought to the public through display ads, hand bills and screen advertising blistering indictments of the "big chains," "money hogs," who are seeking to force him to raise the prices on his pictures. He lost a recent plea in Federal Court for an injunction restraining Publix and other producers from withholding his pictures 120 days.

Horwitz prices at his largest theatre are five and 15, and five and 25 cents after 6 P. M. At his other two theatres prices are always five and 15 cents. He is still showing at these prices, but his product is on last year's contract.

"Horwitz is a showman," said one exhibitor. "He knows his public. He will show these last year's contract pictures at old prices, and when they are used up, will sign the new contract and raise his prices. Then he will say to the dear public: 'The money hogs made me do it; but look what a fight I made for you!'"

## Allied Maps Plans For New Offensive

Washington—Allied States Association soon is to invade another state territory to form an affiliated unit at the request of independent exhibitors, the organization states. The meeting already has been scheduled, although the place is confidential. Conditions in this and other territories from which requests have been received now are being investigated. Recently an Allied unit was formed at St. Louis.

### *Demands Right to Run Theatres In Own Way and Hints at "Consequences"*

Chicago—No zoning plan will be approved by the Allied unit here and any attempt to force its members to subscribe to a general plan without their consent will be carried to the courts.

This is the substance of a warning sounded by a spokesman of the exhibitor unit, who says the association will ignore further changes made by the zoning committee. The independents unanimously rejected the proposed schedules.

"Running our theatres in our own way is our business," he said. "Any attempt to regulate the conduct of our business for us, against our wishes, constitutes conspiracy, and will be met with court action. If we and our businesses are left alone, we shall make no objection to what they are able to saddle on anyone else."

The zoning committee, meanwhile, has completed its listing of downstate towns, other than those in which Publix is represented, this week. No other change in the plan as published exclusively in Motion Picture News two weeks ago was made. The clause regulating give-aways, or bargain admissions, was not altered, despite the objections of independents. This clause, it appears, however, will prove to be just one of those things—though it will remain on the books no attempt will be made to invoke arbitrary penalties for its infraction.

Discretion is being used by all exchanges in putting the plan, which has not been approved, into work. Any and all objections to its provisions, from any and all quarters, are being politely heard and compromised before a contract is actually drawn.

#### Grief for Exchanges

Failure of the Chicago committee in drawing up its new plan of release and protection to specify the "C" release theatres is bringing plenty of grief to local exchanges, now that very discreet attempts are being made to incorporate as much of the zoning plan as possible in contracts.

Pre-release "A" theatres, definitely designated in the new plan, play the third, fourth and fifth weeks (after the Loop). Pre-release "B" houses, also classified in the plan, play the sixth and seventh weeks, while the pre-release "C" houses, given no description whatever in the plan, play the eighth week, or immediately preceding general release.

Taking advantage of the plan's failure to specify the "C" release houses, every exhibitor in town who is operating something a shade better than a livery stable is now claiming "C" release privileges in buying film. If he is successful in convincing a single exchange that he belongs in "C," the rest of the road is paved for him. He merely has to show his contract at the other exchanges and all are obliged to make the same deal with him or lose the sale. Exhibitors who are refused the "C" classification deal leave the exchange in a huff and take their business next door, even though, were they to ask for the same deal in the exchange which finally gets their business, they would in all probability be turned down. The disappointed ones, also, hold out for much lower prices than they have formerly paid for film.

The situation is causing a lot of trouble and ill-feeling but, despite this, it appears that there is little chance of the "C" houses being designated.

### *A Fine Job*

**Universal has given another example of its aggressiveness and showmanship by issuing a second announcement booklet for the new season. The 42-page book, being sent to exhibitors now, contains a complete and revised line-up of the new season's product, supplying information not available when the first announcement was published in *Motion Picture News*.**

**Milton Silver, advertising chief, is responsible for the entire stunt and has done a fine job of it. He has made expert use of colors in the book.**

**HAGE.**

## Protection Issue Is Highlight of Suit at Rochester

Rochester—Although permitted to finish a second-week run of "Holiday" at the Regent, after shifting it from the Eastman, Paramount Publix last week still faced a suit for damages to the Linwood Amusement Co., operator of the Strand, which claimed second run rights. Pathe also is named a defendant in the suit.

Paramount Publix was permitted to complete the last three days of the week at the Regent when Supreme Court Justice Rodenbeck set aside a temporary restraining order against showing the film granted by Supreme Court Justice Taylor. Attorneys for Paramount Publix argued at the hearing that a film does not become second run until a lapse of time has occurred between showings. "Holiday" opened at the Regent the day after finishing at the Eastman. Herbert E. Kaufman is manager of the Regent and Carroll Fenyvessey of the Strand.

### *J. J. Franklin "Breaking In" L. A. Zone Successor*

Los Angeles—Robert C. Frost now is working with J. J. Franklin, acquainting himself with duties of his post as head of the Los Angeles division of Fox West Coast Theatres, as successor to Franklin.

# Industry Still at Sea on Public's Wide Screen Attitude After Realife Opening

### *Modesty*

**Chicago—Ivan Lebedeff, RKO featured player who won distinction through his performance in "Street Girl," made himself a lot of friends in Chicago during a recent visit here. He was acclaimed as "regular" by such experts on the subject as Jack Hess, Bill Brumberg and Frank Young. Lebedeff stated he did not wish to be a star in pictures—just an assignment that will give him a chance at the work he likes will suit him, he said. Lebedeff was advised while here that a fan club has been organized for him, the members of which are each pledged to be responsible for no less than ten customers for each and every picture playing here in which he has a part.**

## Spoor Wide Film Achieves Depth, Natural Vision

*By Sherwin S. Kane*

Chicago—Spoor-Berggren wide film and projection equipment were given their first theatre try-out at a secret screening for RKO executives at the State-Lake here early Sunday morning. "Danger Lights," a Radio railroad drama, photographed on 70 mm. film with Spoor-Berggren cameras, was the picture which provided the test for the third dimension process and projection equipment.

The vastness of the projection surface affords a lasting impression of the Spoor screening. The picture occupied a full three-quarters of the space enclosed by the proscenium arch, which measures approximately 50x36 feet. The light of the projected picture, amounting almost to brilliancy, is a second impressive spectacle provided by the Spoor equipment. Both factors combine to bring into stark relief on the screen the most minute objects and details, such as rings worn on the fingers of principals, fields in which blades of grass and grain are separate and distinct, bolts on pieces of machinery, buttons on clothing, lacings on shoes, and innumerable other details which pass unnoticed in pictures photographed on standard film.

Remarkable in view of the enlarged screen surface and unprecedented clarity of the picture is the fact that the result obviously is not obtained by magnification. If this were so, the "grain" of the film would be apparent and, close up, the photographed objects would reveal a thinness that the closest observation of the screen did not disclose. The pictures are remarkable for their naturalness and merit the term that has been applied to them by Spoor "natural vision." This, more nearly than any other term, is the proper description for the film.

The impression of depth, or a third dimen-

(*Continued on page 32*)

### *Wide Film Merry-Go-Round Ride to Be Continued with Grandeur Run*

Motion picture business is on another merry-go-round trying to dope out the public viewpoint toward wide screen pictures. With the Coast a hubbub of wide screen conversation, distributors are finding that their ear-to-the-ground soundings on the wide film development are falling short of the mark.

M-G-M was first in on the present wide screen wave, opening its first Realife picture, "Billy, the Kid," in Detroit, New York and Kansas City. The results have been below anticipations in the introduction of a process which was heralded as revolutionary.

At the Capitol, New York, "Billy, the Kid" will do around $60,000 on the week, which is not so hot. However, the dopesters say it is the fault of the picture rather than public apathy toward wide screen pictures.

#### Uncertainty to Continue

Meanwhile, more uncertainty probably will follow reception of "The Big Trail" on Grandeur film, opening Friday at the Roxy, for the reason that the grosses will not properly reflect public attitude toward wide film, as the picture probably would be a box-office hit on standard film.

M-G-M has made no plans for production of other Realife pictures, pending public reaction to "Billy, the Kid," meanwhile other producers are preparing to place wide screen pictures on the market.

### *The Realife Lens*



*Detroit — An important factor in the "Realife" process is the special Bausch & Lomb Super-Cinephor lens attached to any standard projector. Photo shows this lens being inspected by Francis Jahl, head of the Ford research department, in charge of the Edison Institute at Dearborn.*

### *In 12 Cities*

**Marketing plans for Realife, M-G-M wide screen process, will depend upon public reaction in 12 trial cities. These are Detroit, New York, Kansas City, Providence, Cleveland, Pittsburgh, Washington, Kansas City, Chicago, Philadelphia, Detroit and Los Angeles.**

**Realife is photographed on 70 mm film and then reduced to 35 mm positive. This, it is said, eliminates defects common to magnified images and produces clearer definition.**

**The size of the projected picture may be regulated to fit any screen requirements. The only special projection equipment necessary is: special aperture plate with openings as follows: top, .945; bottom, .910; width, .473; a special Bausch & Lomb super-cinephor lens, and a special cylindrical condensing system such as is used on high intensity lights. The special equipment is said to cost around $100.**

## Fox to Hold Up Grandeur Until Market Is Ripe

Hollywood—With no wide film pictures slated for production at this time, it is understood that Fox Grandeur will not be used until the demand for the wide film reaches a point where it warrants the added cost of its production.

None other than Winfield Sheehan, head of the Fox studios here, is reported to have said that wide film pictures were out at Fox, at least for some time to come. Fox pioneered this phase of the business and spent several hundred thousands of dollars in perfecting their devices. However, the cost to the exhibitor in machines to show this film is so great that the idea is impractical for universal use.

Other companies are experimenting in the wide film but most of them are using wider celluloid for the negative prints and then printing the positive on standard film. When projected this gives the wide film effect, and the difference between it and Grandeur is negligible. "Realife" film is made on this plan and "Billy the Kid" is the first picture to be made with this process by M-G-M, owners of the device.

United Artists have a process which involves the same principle and "The Bat Whispers," which is now being edited, will be the company's first venture into this field. Further plans for the use of wide screens will be held up by United Artists until the effect of this talker is known. All the scenes for this picture were taken inside and no outdoor shots were made. Just how these will appear is a leading question at present, as the effect of wide screens for outdoors is already known.

M-G-M also plans to show "The Great Meadow" in Realife film and it is being shot on that type of film at the present time.

# "Realife" Hailed As Enhancement Of Film's Sweep

New York critics agree that "Realife," M-G-M's new wide screen process, provides added scenic embellishment, but generally regard its use for close-ups and intimate dramatic portrayal as not always effective.

One critic maintains that some of the scenes in "Billy, the Kid," upon which the New York dailies base their reactions, were blurred and for this "Realife" is held responsible. Most of them, however, have nothing but praise for the manner in which the sweep of the outdoor scenes is enhanced via the new method.

What they have to say is this:

AMERICAN—The "Realife" screen proves effective in panorama shots of the gorgeous background against which this story has been filmed. But in more intimate sequences it is somewhat distracting.

DAILY MIRROR—Wide film photography has reached its greatest heights in this stirring, gigantic outdoor thriller. The awe-inspiring scenery of the western plains and mountains is reproduced magnificently, with a depth and clarity heretofore only hinted by the experimental giant screens. And enacted in these magnificent surroundings is a real thriller, packed with action and suspense. . . . "Realife" makes the chases, a fire, the battles doubly exciting. And the scenic grandeur surpasses all you would imagine.

DAILY NEWS—It is far and away the most tremendous picture of the outdoors yet undertaken by the microphonic camera. Stretches of prairie land are photographed by the new Realife process which presents depth so essential in a production of this nature.

EVENING JOURNAL—. . . it presents some of the most striking out-door shots yet filmed. And the scenic sweep of the production is enhanced by the use of "Realife," which gives an illusion of depth to the vivid backgrounds. . . . And the wide film heightens the action, especially in the long shots where much more can be seen than is possible on the standard-size screen.

EVENING WORLD—Of course, the real draw of this picture is in the fact that it is photographed upon Realife, which is to M-G-M what Grandeur is to Fox and Magnascope to Paramount. Realife is larger than the other two, being about three times as wide as the regular screen and half again as high. It fills the entire proscenium of the Capitol.

Its inventors claim that it gives unprecedented depth and clarity to the photography, and in some instances it does. But, like all wide-screen photography, it is blurred more often than not. Then, too, because of tthe wide-screen photography, some difficulty doubtless was experienced in placing microphones at advantageous spots, for a number of the speaking parts are undisguishable. Many a time you are unable to understand what the characters are saying.

There's one thing, of course. Because of the wide screen, you get a full sweep of the action. When Billy, the Kid, is being besieged in a ranch house or when the action is out in the open, you get a full view of it rather than having to see it through medium shots and close-ups. And this, it seems to us, might prove in time to be a saving grace for the screen, for it might conceivably bring back that action which the talkies have curbed.

GRAPHIC—The greater dimension movie is effective in outdoor sequences, adding to the realism of the natural settings.

HERALD-TRIBUNE—The device is called Realife and it is supposed to provide not only scenic breadth, but also stereoscopic effect. The screen employed in the display occupies the entire proscenium of the theater and must be at least three times the breadth of the average screen, and a bit higher. It is admirably devised for the portrayal of panoramic views of outdoor scenery, but not entirely effective in the more intimate scenes. Probably it will be more successful in the latter field when the producers realize that it means the doom not only of the close-up but of its relative, the semi-close up. That is, of course, if the Realife screen actually proves triumphant. Anyway, the device is hardly more successful at providing the third dimension than its predecessors have been.

MORNING TELEGRAPH—In the order of their importance an invention takes precedence over the film at the Capitol Theater this week and, as far as I am concerned, "Realife" serves it purpose well in those panoramic scenes where an illusion of depth is intended to make the distant action more believable. The film that has the distinction of introducing this new optical effect to the screen is "Billy the Kid." From a standpoint of locale, the sweeping panorama of the New Mexico hills provides a splendid background to test the illusory qualities of "Realife." * * * Without wandering into technicalities about the method whereby the picture is filmed, it is enough to say that "Realife" endeavors to give an illusion of depth. At times, where the scope of the scene is big enough, this new invention seems to achieve that effect. At least it is noticeable that faraway objects can be seen with the same clarity of vision as those close to the camera's eye. I believe that the process gives a greater clarity of vision than Magnascope—but that its stereoscopic qualities are not as great as those of Grandeur or any other actual wide-film throw where film above the standard size is used instead of lens devices.

POST—In order to dispose as quickly as possible of this "Realife" business I might as well say that to my untechnical eyes it looks like nothing more than an ordinary photographic enlargement, containing all the defects of blurred outlines and hazy backgrounds which commonly accrue to such pictures.

To be sure, there is a certain immediate impressiveness in the large screen but as soon as the eye becomes accustomed to it the heroic figures seem to shrink back to the dimensions of the ordinary film. It has been asserted that "Realife" captures the elusive third dimension, but this was not apparent. Though I tried hard to be impressed, I found the perspective as flat as ever. Indeed, the tonal values of the old-fashioned film were altogether lacking in the new process, some of the scenes being as feeble in their contrasts of light and shade as the earlier impressionistic photographs of Dr. Arnold Genthe. * * * The scenery, which is what is known as majestic, is given full sweep by the enlarged screen, and a certain grandeur results.

SUN—"Realife," as the big, wide screen at the Capitol is referred to, is Grandeur films on a wider and higher scale. It is effective, principally, on account of its increased size, but it tends to scatter the sound and the interest by its inability or refusal to focus on mere intimate objects such as people It is, though, excellent in its panoramic effect.

TELEGRAM—The screen employed occupies the entire proscenium of the theatre and must be at least three times as wide and considerably higher than the average screen. Like its predecessor, Grandeur Film, it is admirable when used for panoramic views of ourdoor settings, but its effectiveness is dispelled when it deals with more intimate scenes.

Then, too, it is neither more nor less successful than its predecessor in providing the so-called third dimensional effects, and it seems to me that it scatters the sound considerably.

TIMES— * * * has the decided advantage over the Grandeur and other wide-screen inventions of being projected from a standard-size positive print. The result is tremendously effective, for the picture not only fills a screen virtually the full width of the Capitol stage, but it has an increased height, which other such inventions did not possess. It is questionable, however, whether the images are as sharp as they were in the Grandeur productions, although the outlines are never perceptibly blurred.

This picture is chiefly noteworthy for this enlarged screen idea, for the story is merely a moderately entertaining and often unconvincing Western melodrama. The scenes in the open, however, are impressive, and often they have a stereoscopic illusion, which was also beheld in the Grandeur subjects. * * *

The enormous screen permits the director to unfurl his story with fewer close-ups than would be employed in the standard-size screen, but Mr. Vidor still takes advantage occasionally of the close-up to emphasize the expressions or actions of the characters. * * *

The views on the wide screen are so compelling that when one goes to see a picture on an ordinary sized screen the standard image looks absurdly small.

WORLD—A number of its exterior scenes, embracing the mountain country of the sun-flooded Southwest, are made impressive and beautiful as they fling themselves upon the vast canvas, and in these views of nature's own making "Billy the Kid" is at its best.

---

Detroit—"Not since the debut of the talking picture four years ago has the movie industry developed anything so important in bettering its entertainment facilities as the Realife process of projecting film," declared Harold Heffernan in commenting on "Billy the Kid," now current at the Paramount.

He says the new invention was greeted enthusiastically at a preview held here and adds the reaction of the audience then present "made it clearly apparent that the small screen is due to pass out of the running very shortly."

His reactions are these:

"The Realife process offers many valuable points in its favor. It naturally presents a wider range for the eye to rove over, but its most intriguing feature is the illusion of depth that it manages somehow to convey in certain groups and backgrounds.

"In one sequence of the premier picture, "Billie the Kid," is a scene presenting foreground action which calls for a rescue. While the action is in progress in front of the camera the audience can see, apparently miles away, the approach of the rescue party. Thus the old close up and cut-back style of relating an exciting incident is despensed with.

"By using a special film stock the grainy effect which might be expected of an enlarged picture such as this is avoided. The detail, even in panoramas of mountainous backgrounds, stands out with a surprising clarity and definition."

# Spoor Wide Film Achieves Depth, Natural Vision

(Continued from page 31)

sion, is obvious; yet not completely convincing at all times. Outdoor scenes, where panorama shot were possible, appeared to fulfill the third dimension promise with greater effect than indoor scenes; though in the latter there appeared to be a marked difference where props were sparsely used in backgrounds and where they were not. Crowded or solid backgrounds dispelled the illusion noticeably, in some instances.

From a visual consideration the picture was the most satisfactory. All angles of vision were equally good. Side-views appeared to have equal effectiveness with center views; and first rows with last. No distortion was apparent from a variety of positions in the house. The only defect apparent was a minor blurring of objects in motion from a close-up position. This characteristic, however, was decidedly unobtrusive and detracted nothing from photographic or action values.

From the first row, looking almost directly up at the picture, no distortion in the way of elongation was apparent. It was as though one looked out of a window at a scene enacted in a nearby building at a slightly higher elevation. There was no more discrepancy in the view than there might be in vision altered only by perspective.

### Distortion Absent

From extreme side aisles the screen presented the same faithful picturization. Distortion was nowhere apparent. Moreover, from side aisle seats, the third dimension impression in many shorts was accentuated. Objects "stood out" from their backgrounds without obstruction or distortion much in the manner in which they actually do when they are viewed more from the side than from directly in front.

At the rear of the theatre and from a variety of balcony positions the view of the screen was as true as from seats in the center of the house. The enlarged projection surface and the "lightness" of the picture on the screen were the obvious factors in achieving this result, and indicated that the same result might be attained in vastly larger theatres. (The State-Lake seats 2,800).

Photographic results, apart from the details which are brought into prominence, are, in many respects, remarkable for their "naturalness." An oncoming train does not rush up and, in a flash, envelop the entire screen. It advances with apparent, yet natural speed, and when it passes in front of the camera it still retains a proper perspective, passage and position in relation to its background. Remarkable, too, is the fact that objects surrounding a speeding object are not distorted by the action photograph. In other words, not only the object in motion retains its natural outlines and proportions, but so do the secondary objects which it passes. It is in this, as in many other respects, the nearest representation of natural vision afforded the screen.

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| ASSOCIATED THEATRES . . . . . Cleveland | MANHATTAN PLAYHOUSE THEATRES . New York |
| WILMER & VINCENT THEATRES . . . Penna. | SPRINGER COCALIS CIRCUIT . . . . New York |
| STEINE & WYCOFF . . . . . Indiana | GRIFFITH AMUSEMENT CO. . . . . Oklahoma |

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| CENTURY CIRCUIT · · · · · · · · New York | ROSENBLATT THEATRES · · · · · New York |
| LEFKOWITZ & GREENBERGER · · · Cleveland | SCHOENSTADT & SONS · · · · · · Chicago |
| ROBB & ROWLEY · · · · · · · Texas | VONDERSCHMIDT · · · · · · · · Indiana |
| SCHINE CHAIN THEATRES · · · New York | MART COLE THEATRE CHAIN · · · · Texas |

*smart showmen who ····*

SHOW

# PICTURES

*reason!*

SEE NEXT PAGE

# 10 BIG SMASHES BY JANUARY

**DIRIGIBLE**
A Frank Capra Production
with
Jack Holt and Ralph Graves

**THE CRIMINAL CODE** with
Walter Huston
•
Directed by
Howard Hawks

**AFRICA SPEAKS**
A PROVED BOX-OFFICE SENSATION

**ROSELAND**
(Temporary Title)
with
Barbara Stanwyck
•
Directed by
Lionel Barrymore

**TOL'ABLE DAVID**
•
Joseph Hergesheimer's greatest story brought to the talking screen.
Directed by
John Blystone

**CHARLEY'S AUNT**
A Christie Production
with
Charles Ruggles

**THE LION AND THE LAMB**
•
E. PHILLIPS OPPENHEIM'S NOVEL SENSATION

**BROTHERS**
with
Bert Lytell
(Coming soon to the Capitol Theatre, N.Y.)

**MADONNA *of the* STREETS**
with
Evelyn Brent
•
Directed by
John Robertson

Joe Cook
in
**RAIN OR SHINE**
•
Directed by
Frank Capra

COLUMBIA PICTURES

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# 10 OTHER BIG ONES TO FOLLOW

# LeRoy and Lauste Honorary Awards in S. M. P. E. Blocked by "Dirty Politics"

***Search on For Old Relics***

**Historical committee of the S. M. P. E. has launched a wide-spread search to reach the industry's attics and dark cellars, for all old relics, films and documents importantly concerned in the early history of the business. These will be placed in a special repository to be given over to films in the Museum of Peaceful Arts, which is located in the towers of the New York *Daily News* building on East 42nd Street.**

## Voice Dubbles Suggested for 'Dumb' Players

Favorites of the screen who lost favor abroad with advent of sound can be reinstated to their former high places simply by use of "dummies" in talkers.

This interesting fact was revealed at the S. M. P. E. convention in a survey made by C. J. North, chief, and N. D. Golden, assistant chief of the M. P. Division, Dept. of Commerce, who suggested that producers tear down the mask which hides an unnecessary condition, and state, "frankly," in an explanatory title to foreign audiences, "that while the actors do not speak the language in question, it was considered fair in the interests of realism to employ voice dubbles, so that their favorite stars of the silent film days could still be brought before them, even though they could not speak the language."

The old system of writing foreign-language captions on the screen of American-made talkers shown abroad, as explanatory of the English dialogue, is out of the question and only in "musicals" which have a minimum of dialogue may this be done, the survey asserts.

North and Golden likewise sounded the deathknell for dubbing sound pictures. The two chief methods of talker production, they stated, rested in production of multi-linguals at Hollywood or some foreign studio center. Both have many advantages and disadvantages, they declared, and it is yet too soon to judge which is the most practical.

### Stiff Battle Ahead

While American companies are readying for a battle, they will be met with strong opposition, by companies abroad, for supremacy of the film markets in Europe, it was pointed out.

"There is a widespread feeling that European producers are adapting themselves more readily to sound than they did to silent production. From less than 650 theatres sound equipped early in 1929, total installation number has jumped to 4,950, exclusive of Russia."

With American companies contributing approximately 150, and foreign companies, including quota pictures, sending in 300, the foreign field will have more foreign-version talkers on hand this season than since inception of sound, according to the government chiefs.

## New Standard Changeover to Be Approved

Theatre owners throughout the country will soon be asked to accept a new standard for changeovers, final draft of which now is in the hands of the Projection and Standards committees of the S.M.P.E., as forwarded by the technicians' branch of the Academy of M. P. Arts & Sciences. It merely awaits indorsement of the S.M.P.E. before becoming effective, having already passed muster before big producer-distributor-exhibitors.

Following the trend to revise old practices now obsolete because of sound, and formulate new standards, suggested plans for an improved type of projection room are to be made for widespread use of the industry.

## *Crawford Quits S.M.P.E. Committee at Convention*

Resignation of Merritt Crawford as a member of the historical committee was tendered at the convention of the S.M.P.E., which terminated Thursday night in New York. Crawford's refusal to further serve was as a result of the society governors turning down honorary membership of Eugene Lauste and Jean LeRoy, pioneer inventors.

## *8,500 Seats for Picture House in "Radio City"*

RKO will have direct charge of the various theatre structures to be incorporated in the RCA-Rockefeller "Radio City" in New York, to be occupied late in 1932 or early 1933, according to R. N. Goldsmith, vice-president of RCA, in an address before members of the S.M.P.E. The film theatre will seat 8,500, with the vaude house having a 5,000 capacity.

### *Service!*

**In last week's issue of *Motion Picture News* appeared detailed abstracts of majority of papers and discussions delivered at the New York convention of the Society of Motion Picture Engineers.**

## *Edison Faction Fighting Crawford Prevents Awards to Old Film Pioneers*

Sensational charges and recriminations said to have been hurled at a closed session of the board of governors have unearthed what many have branded as "a dirty political trick" to prevent Eugene Augustine Lauste and Jean Acme LeRoy, aged and worn-out pioneers, from securing honorary memberships in the Society of Motion Picture Engineers, which a majority of the technical association believe they so justly deserve.

Led by Merritt Crawford, a bitter fight has been under way in the society for over a year to honor the aged inventors, but political maneuverings of a certain element blocked the awards. Despite unanimous approval of historical committees of the society, voiced on two occasions, the antagonists have been successful in check-mating the award.

"Dirty politics" are blamed, and they revolved around Crawford's past charges that Edison is the commercial and not the inventive genius of motion pictures, which prompted Edison cohorts on the board of governors to retaliate, and punish Crawford through Lauste-LeRoy, who are understood to be but innocent bystanders to the fray. Climax of the affair is expected to result in splitting the society wide open for severe criticism by the industry.

### Edison Okay, Others Not?

When the spotlight at the meeting was turned on the Edison "lieutenants," the latter charged that men like Edison, already an honorary member, should be recognized by the society because of their great success in commercializing motion pictures, and no one should be honored for contributions to motion picture science, this despite the fact that entire sympathy of the S.M.P.E. is supposed to lean toward inventors and not commercialization specialists. If commercialists only were to be tendered honorary awards, it is pointed out by insiders, men like Zukor, Laemmle, William Fox and others would be eligible.

The Edison fighters further charged that Crawford "probably was getting something out of it," full knowing the impossibility of this because of the economic status both of LeRoy and Lauste.

LeRoy is a pioneer inventor of the projection machine and Lauste built and designed the first wide film projector, inventing the "loop" and indispensable second sprocket. Lauste is also understood to have been the first inventor to record and reproduce sound and scene upon the same film. His pioneer discoveries have furnished many of the fundamentals of the modern talking picture. Exhaustive research of Bell Telephone Laboratories, the Historical Committee of the S.M.P.E., and others, during the past two years, have established these claims to be true.

# • Let's Not Get Technical •

By JAMES P. CUNNINGHAM

MANY years ago, an old business sage told us that "when a big company, like United States Steel, General Motors or Bell Telephone, does a thing, it does it right and in no uncertain manner."

We never believed the old guy until we read the beautifully printed piece of literature which Bell representatives presented to delegates at the S. M. P. E. confab just concluded, and in



L. C. PORTER
Sound
Comm. Chairman



W. V. D. KELLEY
Color
Comm. Chairman

which Bell execs spent 226 words and a full-page street-chart to explain the route and method of transportation from the Pennsylvania Hotel (convention headquarters) to the Bell laboratories on the West Side, where a television demonstration was given on Thursday.

"Bell, apparently, gauged the intelligence of S. M. P. E. members by the work of some of the young engineers in its laboratories," cracked one wit.

* * *

*The earlier sessions of the opening convention day suffered by distraction of members who could not resist reading* Motion Picture News, *copies of which were distributed throughout the auditorium before sessions started. (Advt.)*

* * *

Some of the "oily boids" on the registration list included: Dr. F. S. Irby, of "Electionics,"



L. A. JONES
"Journal"
Comm. Chairman



W. WHITMORE
Publicity
Comm. Chairman

who is simply ka-a-razy over film statistics; "Wee Willy" Whitmore, in charge of S. M. P. E. publicity affairs, and who still is trying to fathom the vagaries of trade paper reporters; Max Mayer of New York; "Smiling Dick" Brady, Eastman Kodak's New York sales chief; Carl L. Gregory, the "vet" photographic expert; Merritt Crawford; and Ray Evans, who represented the picture branch of Uncle Sammie's Dept. of Agriculture at Washington.

* * *

*W. C. ("Bill") Kunzman once again demonstrated his fitness for the post of convention chairman. "Dynamic" Bill was the incentive for a peppy meeting. And he's a marvelous host, too! (Ask the boys who visited Room 1750).*

* * *

The ultra-ultra-ultra modernistic scheme of the Salle Moderne Room, where sessions were held, was just a little too much for some of the older "professors" and "doctors."

* * *

*James (Publisher) Cameron led the procession of dignified (?) projectionists to the convention hall.*

* * *

Mrs. E. I. Sponable piloted the women members about town. First stop was a fashion show, specially arranged, at Stern Bros., then tea; theatre parties and more tea; a sight-seeing boat trip, and still more tea.

* * *

*The stage was all set, flags draped, officers installed and a dignified air reigned supreme—until someone shouted: "Omigosh! we've forgotten to name the reception committee for*



PETER MOLE
Pacific Coast Section
Chairman



A. C. HARDY
Standard-Nan-Clem
Comm. Chairman

*Major Edward Bowes, opening address spokesman."*

*Hurried conferences and a rush call for P. A. McGuire, who was officially made a committee of one to walk on the right of the "Majah" from the elevator to the rostrum.*

*"Well done, Mac," was the unanimous opinion.*

* * *

Frank Badgley, Canadian government film chief, and Merritt Crawford remembered "way back when" both were big shots in the world tilt started by ex-kaiser Wilhelm.

* * *

*H. B. Tuttle, Eostman Kodak, took the rostrum for Harold B. Franklin, to read the latter's paper, "Progress of Sound Motion Picture Presentation."*

* * *

Eastman Kodak and Bell-Erpi-Western Electric ran neck and neck for top honors insofar as most widely represented company was concerned. RCA Victor ran third.

* * *

*Who's the guy who's dubbed: "the bolshevik" of the board of governors? Always squabbling, right or wrong, and gumming up the works. The gang is beginning to treat him "lightly."*

THERE are always some in all large associations who stand in need of squelching. The S.M.P.E., is no exception, as evidenced by the stiff manner in which President Crabtree "seated" several delegates during the sessions.

* * *

*Bell laboratories was host to 300 engineers on Thursday, at its West street research headquarters. A tour through the plant followed.*



ED CURTIS
Solicitation
Comm. Chairman



L. M. TOWNSEND
Projection
Comm. Chairman

What a break for Neumade Products, which stole the show with a flood of literature and displays on its new equipment, including counters, measures, splicers, syn-

*seeing trip around Manhattan Isle Wednesday.*

* * *

*Out-of-town conventioneers had the opportunity to view New York's ever-changing sky line when "Bill" Kunzman's convention committee took the gang on a boat ride and sightseeing trip around Manhattan Isle Wednesday afternoon.*

* * *

"Professor" Crabtree dismissed the boys from school sessions Tuesday night so that all could make whoopee on Mazda Lane.

* * *

*Western Electric rigged up a complete sound theatre in the auditorium, doing the entire job*



A. C. DOWNES
Studio Lighting
Camm. Chairman



C. E. EGELER
Theatre Lighting
Camm. Chairman

*over the week-end. International supplied projectors and Raven a sound screen.*

* * *

Charlie Barrell, in charge of Western Electric's industrial department, and in the front at all convention sessions, leaves soon for Hollywood where he will supervise the making of a company picture highlighting the use of radio equipment in airplanes.

# Industry Turns About Face on 65 and 70 And Goes to Work on 50 mm. as Standard

### *Cost of Complete Changeover Would Be Too High, Bringing About Further Depression*

As exclusively stated in Motion Picture News two weeks ago, industry leaders will not plug development of any wide film which necessitates wholesale junking of present equipment as used in production and exhibition.

This decision is prompted by certain technical obstacles which 65mm. or 70mm. present in theatres and the desire to steer clear of the giant financial burden which the industry would be forced to shoulder, jeopardizing its economic structure at a time when business conditions in the industry are showing the first signs of brightness following a hectic period of depression.

It has been learned from authoritative sources that financial and technical moguls will immediately set to work developing 50mm. as the standard wide film width. This standard, it is stated, will only require slight changes in present equipment and is also more practical from a projection standpoint, being more naturally proportioned than 70mm. which is just double the width of currently used 35mm. stock.

Raw stock interests and large equipment manufacturers who would benefit most by a changeover to 70mm., are understood to be in sympathy with the practicability of 50mm., so much so that many sponsors of 65mm. and 70mm. stand ready to junk millions in research and laboratory equipment to push 50mm.

#### 50 mm. Already Agreed Upon

That the Academy of M. P. Arts & Sciences, through its technical bureau, and the Society of Motion Picture Engineers, working through its Standards Committee, have already secretly approved adoption of 50mm. is said to be a fact, both organizations merely holding official announcement of their findings until the final okay comes from Hollywood producers.

Placing the sound track on film has rushed through the engineers' laboratories development of wide film, first talked of at least five years ago before sound started its revolutionary movement in the industry. Taking away this space from the picture frame by sound, gave 35mm. stock a picture with undesirable proportion, which were corrected by masking the height. The smaller area of picture requires a greater magnification of the film to cover the same size of screen, and, as the magnification had already been pushed close to the limit set by the graininess of the film and the unsteadiness in the projector, the utilization of a portion of the film for the sound track has made the projection of the pictures of even moderate screen dimensions not altogether satisfactory.

Simultaneous with the general introduction of sound has come a desire on the part of the industry for a larger projected picture which will include more action.

#### Wider Screens Are Taboo

"Although several methods have been suggested for the realization of large screen pictures with the present 35 mm. film," states the S.M.P.E. Standards Committee report as given at its New York convention this week, "this committee feels that none of these methods offers a permanent solution to the problem." Which means that wider film, and not wide screens is the only solution.

"There are many obvious advantages to wide film," the report states. "It not only permits a sound track of more satisfactory width than in use at present, but it makes possible large screen pictures having a greater variety of composition and more action without exceeding a practical limit of magnification."

Concrete evidence that engineers have been instructed to keep in mind the industry's economic condition is discovered in the Standard Committee's admission that "in considering a new standard for motion picture film, this committee has been guided not alone by engineering principles but by considerations of the cost to the industry of a new standard and of the necessary transition period.

### *Speed Standard Adopted*

**Present standard speed for running film through projectors has been changed by the S.M.P.E. Standards Committee from 80 feet a minute for silents, to 90.**

**The 90-feet-a-minute speed for sound remains the same.**

**Standard Release Prints, as adopted by the technicians' bureau of the Academy of M. P. Arts and Sciences, were approved by the S.M.P.E., which at the New York convention referred its members to the Oct. 11 issue of *Motion Picture News* for full text of the new schedule.**

**The next step in theatre standardization will be a standard for screen brightness, which now runs in screen color from a bright yellow to a blue.**

**The Standards Committee likewise urged exhibitors to entrust theatre sound control not to an operator but to an experienced engineer.**

### *S.M.P.E. Recommends Adoption Of a 1.8 to 1 Ratio of Width to Height*

"It is obvious," it was stated, "that any practical recommendation must involve the ratio of screen width to screen height that is already established within reasonably narrow limits by both the proscenium arch and the balcony cut-off in existing theatres. An investigation of this subject shows that, whereas a few of the larger theatres can use a ratio of width to height as great as 2 to 1, the ratio for the smaller theatres is usually less. After careful consideration of this subject, this committee recommends the adoption of a 1.8 to 1 ratio of width to height as the best compromise. This ratio seems to be not out of line with prevailing sentiment among members of the Academy.

#### 65 or 70 mm. Impractical

"During the deliberations of the subcommittee, it became increasingly evident that the adoption of release prints with a width in the neighborhood of 65 to 70 mm. would be economically impracticable for a large proportion of theatres. It seemed desirable, therefore, to give consideration to a film size intermediate between these dimensions and the present 35 mm. standard. We are working on a layout that will permit the use of the 1.8 to 1 ratio and that will provide for a wider sound track and more suitable margins. We are attempting to assign dimensions to this film that will permit the most economic use of existing 35 min. equipment.

"While the specification of the release print dimensions is the problem of most importance, this committee has under consideration a negative of such proportions that it may be printed by optical reduction on the new intermediate film size or by contact on a larger film for the de luxe houses. An agreement on the above plan has been reached so recently that there has been insufficient time to complete the final details for presentation to the society," it is stated.

### *The Wide Film Mess*

**Two months' of concentrated research on advantages and disadvantages of various methods of procuring wide pictures is expected to clear up the muddy mess in which the industry has been hurled with failure of its production and engineering chiefs to arrive at a practicable standard.**

**Lester Cowan, director of the technicians' branch of the Academy in Hollywood, has secretly been chosen, by all interests, to straighten out the situation, *Motion Picture News* learns, exclusively.**

**Cowan departed from New York yesterday, following conferences with technical moguls at the S.M.P.E. convention in New York.**

### *The Exhibitor's "Pal"*

**If full entertainment value of a wide sound film can only be secured by using another projector and another projectionist, what matters these little things in an exhibitor's life, stated J. I. Crabtree, president, at the banquet of the S.M.P.E. Wednesday night in New York.**

**And this despite the heavy financial burdens under which theatre owners have been made to labor in recent years because of forced mechanical changes brought about by sound.**

**Crabtree told the engineers that sound, in its present form, must be bettered if patronage of the American audience is to be held. Which prompted one exhibitor wit to chirp: "are dese engineer guys trying to tell us sumtin'?"**

# Industry Is Carefully Picking Its Way in the Adoption of Television

## *Big Chiefs Are Plenty Hazy Over Economic Status of Ether Movies*

The unimportant part which television played in the four-day session of the Society of Motion Picture Engineers at New York is said by observers of technical progress to be significant of the fact that the industry intends to watch its step, in a most cautious manner, before accepting this tremendous new factor as part of the electrics' scheme of entertainment. This is to be the policy followed, they say, at least until wide-film, or a wide screen and the obstacles which the latter present, have been fully coped with, and the economic status of television more clearly defines itself.

Only one of the 42 discussions at the New York meeting involved television, and this lone contribution was merely repetition of a demonstration given innumerable times in the Bell Telephone laboratories, which is sponsoring, among other television angles, the H. E. Ives televisor.

### Economics the Big Point

The economic status of widespread adoption of television has not been definitely fixed in the minds of powers who control the nerve-strings of the industry, particularly as it affects practical marketing methods, and the relation and influence of the home angle with regular theatre entertainment to be offered by television. These factors alone, and without considering the many technical imperfections yet to be corrected, are sufficient to halt television for many years, it is said.

C. Father Jenkins, "the father of television" in this country, told a MOTION PICTURE NEWS representative at the May meeting of the Society of M. P. Engineers at Washington, that at least five years will elapse before television would assume practical proportions to allow for theatre adoption. He did agree, however, that a much shorter period, possibly two or three years, would find television occupying an important spot in the radio field, broadcasting directly to homes much in the same manner as present radio programs are being used.

### Television and "Radio City"

RCA-Rockefeller's "Radio City," on which it is said, the combined interests will spend $250,000,000 for a group of theatre buildings in mid-town New York, may be expected to be held in abevance until television is further developed. This, so insiders state, because RCA is interested in building up the legend, "the home of television," around its proposed theatre community, and "Radio City" without full development of television, technically and economically, would defeat the purpose for which the center was originally designed.

### *British Television Unit Here*

**Baird Television, England's most important television unit, will attempt to steal a march on American companies, with plans already nearing completion for a wholesale invasion of the field in this country.**

**Baird, so reports from London state, has been successful in gaining a foothold for television in the public's scheme of entertainment, and plans to make inroads into America before our electrics are ready for the big drive.**

## *"Producers Do Not Fully Appreciate Engineers"*

"Absence makes the heart grow fonder"—for somebody else, according to Major Edward Bowes, who told S. M. P. E. members in an address which opened the New York convention, that "producers out in Hollywood do not fully appreciate the engineers." He stated that "one mighty serious and disorganizing problem of the industry was that offices were 3,000 miles way from factories."

The M-G-M executive urged engineers to force upon the production officials "recognition of the engineer's work and his problems."

J. I. Crabtree, society president, immediately took up the cudgels in behalf of the technicians and stated that "engineers will soon have more to do with the actual entertainment end of the business than ever before," and closer working arrangements will be enforced, he stated.

## *Old Slate Reelected At S. M. P. E. Confab*

With but one exception, officers of the S. M. P. E. were re-elected. J. I. Crabtree, Eastman Kodak, was returned to the presidency, with W. C. Hubbard, General Electric, elected vice-president. H. T. Cowling, Eastman Kodak, was elected Hubbard's successor as treasurer. J. H. Kurlander, Westinghouse Lamp, continues as secretary.

W. C. Kunzman and Frank C. Badgley are new members of board of governors, which also includes: S. W. Palmer, Paramount-Publix; J. A. Dubray, Bell & Howell; Peter Mole, Mole-Richardson; Simon Rowson, Ideal Films, London; K. C. P. Hickman, Eastman; E. I. Sponable, Fox; L. C. Porter, General Electric; D. Mackenzie, Electrical Research.

### *$32,263 "In the Kick"*

**When W. C. Hubbard, of General Electric Vapor Lamp Co., turned in his current and final report after five years as treasurer of the S.M.P.E., he revealed cash on hand totaling $32,263. This compares with $1,500 in the "till" when he took over the job back in 1925.**

**Hubbard refused to again run for the treasurer's post and was elected vice-president. H. T. Cowling, Eastman Kodak, succeeded him as treasurer.**

## *756 Engineers Now on Roster of S. M. P. E.*

Total membership to date includes 756, according to J. H. Kurlander, secretary, who told delegates attending the S. M. P. E. convention that the roster had jumped 200 in one year.

Eight honorary members are listed, including Edison, Eastman, Ives, Jenkins, Maurey and the presidents of the French, German and English cinematographic societies.

Sustaining members (companies which contribute heavily, financially) include Agfa-Ansco, Audio-Cinema, Bausch and Lomb, Bell and Howell, Bell Telephone, Case Research, Consolidated Film, DuPont-Pathe, Eastman Kodak, Electric Research, General Theatres Equipment, Mole-Richardson, National Carbon, Pacent, Paramount, RCA Photophone and Technicolor.

Of the remainder, 356 members belong to the New York division; 122, London; 107, Pacific Coast; 77, Chicago, and 18 in foreign countries other than England. Forty-five applications are pending, it was stated.

## *Wide Film Brings Out Home Office Executives*

Every home office equipment concern and film company on New York's main stem sent representatives to the fall meeting of the Society of M. P. Engineers, held this week at the Pennsylvania Hotel in New York, to get the lowdown on sound, color and wide film as revealed by industry technicians. The result was one of the most widely represented and largest gathering in the history of the business.

The registration list, which follows, does not include industry leaders and "big name" personalities who attended as guests:

**Altman, Fred E.**, Eastman Kodak, Rochester.
**Anderson, A. H.**, Duplex M. P., Inc., Laurelton, N. Y.
**Badgley, F. C.**, Canadian Govt., M. P. Bureau, Ottawa.
**Ball, J. A.**, Technicolor, Hollywood.
**Bauser, Chas. W.**, Colortone Pictures, Hudson Heights, N. J.
**Beatty, A. M.**, International Projectionists.
**Benford, Frank**, General Elec., Schenectady.
**Blair, George E.**, Eastman Kodak, Rochester.
**Blaney, J. M.**, Colorcraft Corp., Whitestone, N. Y.
**Bornmann, C.**, Agfa Ansco Corp., Johnson City, N. Y.
**Boylen, J. C.**, Ont. Government, Toronto.
**Brady, R.**, Eastman Kodak, N. Y. C.
**Buttolph, L. J.**, General Elec. Vapor Lamp Co., N. J.
**Cameron, James**, Manhattan Beach, N. Y.
**Carlton, H. C.**, Eastman Kodak, Rochester.
**Carson, Walter H.**, Agfa Ansco Corp., Binghamton.
**Carver, E. K.**, Eastman Kodak, Rochester.
**Cloud, R. T.**, Chicago.
**Conklin, O. E.**, Du Pont-Pathe, Parlin, N. J.
**Cook, Alan A.**, Bausch & Lomb, Rochester.
**Cowling, H. T.**, Eastman Kodak, Rochester.

(*Continued on page* 45)

# Shining Glitter Gone from Sound, So Film Technicians Turn to Other Toys

## *Producers the Santa Claus to Engineers Who Send the Bills and Headaches*

Sound and its glittering novelty appeal have come to the parting of the ways—practically and theoretically. Practically, from the viewpoint of theatregoers and theoretically insofar as the industry's technical wizards are concerned.

Talkers, so it is said, have at last become part-and-parcel of the picture business, and as such no longer deserve, nor can they command the undivided attention of the fathers of progress, which staid old gentlemen—in the person of film engineers—now are busily engaged in dusting off the pedestal to make way for a new king: the wide picture.

Within one year, those in on the know predict, discussion of sound will be ruled out in up-to-the-minute circles, and in its place wide pictures will be the king-pin.

Color and television are in for a temporary setback, it is pointed out, with both of these developments held for grooming until some future date.

The field of progress in technical circles is already beginning to narrow down to development of wide film, with the Progress Committee of the Society of M. P. Engineers accepting this new trend as one of the highlights of the past few months.

While it is true that laboratories cannot completely ignore talkers, it is expected that from now on film engineers will shower upon sound no greater attention than is paid to any other routine phase of the industry.

### The Industry Progresses

Sound was the predominating factor in the field of progress in the past six months, as reported in the following S. M. P. E. convention report, but leaders expect the next survey will find wide pictures on top. The report follows:

Plans for ultimate adoption of wide film have continued throughout the summer as several producers were known to be engaged actively in further experimentation. According to reports from production centers, negatives for several pictures have been made on wide film as well as on the usual 35 mm. width. Agreement has been reached among leading producers on perforation standards and sound tracks but there is still a division of opinion on total width and size of frame. One possible solution of the projector problem is to make the negatives on wide film and make reduced prints on 35 mm. for showing on the present standard projector fitted with a shorter focal length lens.

A transparent paper support which can be coated with either a positive or negative emulsion was placed on the market and the claim advanced that it was suitable for cinematograph film. Another innovation was the introduction of a film containing a layer of aluminium foil 0.005 mm. thick.

### European Studios All Wired

The bulk of the leading studios of Europe had installed sound recording channels by July, 1930, one of the finest being located in a studio at Wembly, England. Services of American engineers were in demand by several Russian firms to assist in establishing an expansion program.

A report was published during September giving the final results of a comprehensive survey of the methods used to silence cameras in the Hollywood studios. Eighteen types of equipment were tested. One very interesting "blimp" was constructed of a cellulosic composition, the sections of which were so tightly fitted as to render the housing both airtight and water-tight.

The investigation dealing with methods of silencing arc lights for sound motion picture work mentioned in the previous report of this committee has been continued and its results published. Data on tests made in 14 studios and reports from the Los Angeles Bureau of Power and Light are included. One improved type of arc lamp contains a special built-in choke coil which takes care of commutator ripple. The intermittent feed has been eliminated, non-grinding gears installed, and a new type of positive carbon used which is said not to squeak during feeding of the arc.

Improvement has also been noted in high wattage incandescent lamps. Such lamps must necessarily be subjected to rough usage and it has been a problem to make these sufficiently strong for such service. A new system of bringing the current into the bulbs of 5 KW. and 10 KW. lamps has greatly increased their strength, reduced their heating tendency, and permitted the introduction of any amount of current. In the method used, the glass does not come in contact with current-carrying parts.

Incandescent lamps are stated to be in almost universal use in sound studios in England. For overheads and banks it is general practice to use 6 to 12 lamps (1500 watt) in a fan cooled single aluminum reflector. The average lighting of a set is 400 foot candles. The use of tungsten powder for cleaning bulbs is not generally favored.

According to reports from the Motion Picture Division of the U. S. Bureau of Foreign and Domestic Commerce, the demand is increasing in foreign countries for sound pictures in native languages. The plan of dubbing foreign lines in pictures made with English speaking actors is being discouraged.

Sound film records made in England at the Wembly studios are identified by photographing at intervals on the film, a lantern slide carrying the scene and shot numbers. Each half minute, figures up to 10, in Morse code, are printed on the side of the film opposite the sound track. Corresponding figures are recorded on the picture negative in the space reserved for the sound track.

By controlling the ratio of direct sound to reverberation, Maxfield states that the true illusion of nearness or distance of the speaker can be secured. There is a critical range of 50 steps of the total 120 sensation units within which sounds may be reproduced pleasantly in theatres.

### New Flashing Lamp Appears

An improved type of flashing lamp has been devised by Zetka which is stated to have fifty times the life of older types and to be of much sturdier construction. Recordings of nearly 25,000 feet have been made.

A beam microphone which may be focussed on one speaker has been perfected by a Hollywood sound director.

Balantine has studied the effect of cavity resonance on the frequency response characteristic of the condenser microphone. Two effects causing increases over the uniform response of condenser microphones are: (1) increase of pressure on the diaphragm, and (2) acoustic resonance in the cup-shaped recess of the ring stretched over the diaphragm.

Two large equipment manufacturers during the summer of 1930 announced lower prices on sound-on-film equipment and the option of purchasing the general installation without the disk. One producer who supplied disk records exclusively began early in the summer to supply sound-on-film features as well. It is considered by some exhibitors that film records "wear" better than disk records and have noticeably less of a metallic note when played. There are 3,500 theatres, however, equipped only for disk records and it will undoubtedly require at least two years to effect a complete change-over.

A system of recording being developed in Russia employs an oscillograph with one thread and is stated to be suitable for either variable width or variable density recording. Another sound-on-film process utilizes a sound print having the record engraved in the edge of the film. A saffire roller pick-up device is employed in the reproduction. A roll of clear celluloid is engraved in preparing the master record and this record is then transferred to the sound print. No stages of amplification are said to be necessary in reproduction.

A report was published the latter part of May, 1930, and a second report in September, 1930, giving the results of extensive tests made on acoustic materials for set construction. Reverberation times were measured with the new materials as against times for an empty room. The greatest absorption coefficient was found with Zonolite plaster brushed 1ETAN inch thick over burlap or chicken wire.

### Fire Code Adopted

A committee made up of representatives from the Board of Fire Underwriters, the New York Bureau of Fire Prevention, and the Motion

(*Continued on next page*)

### *Don't Get Swell-Headed!*

**While it's true, as seen by the S.M.P.E. committee on progress, that greater importance on the program has been given cartoons, similarity in thought will oust them from public favor just as quickly as theatregoers registered approval some eight or ten months ago.**

**In addition to cartoons, sound pictures introduced other changes in the previous routine of motion picture programs, it was stated at the engineers' convention. For instance, overtures played by orchestras have largely been eliminated, the value of the news-reel enhanced, and the value of comedies lessened, with general length of programs remaining two hours. So the committee finds it any rate.**

## *Plan of Dubbing Foreign Lines In English Versions Being Discouraged*

# New Code Completed for Prevention of Fires in Studios, Labs and Theatres

## S.M.P.E. Progress Report Urges Exhibitors to Contact Their Patrons on Music Tastes

(*Continued from the preceding page*)

Picture Producers Association have drawn up a code on studio and laboratory practice, the exchange and the theatre. It gives specifications for the handling of film from its development to the delivery of the finished print.

Further information has been published on the Hunter-Pierce developing machine which was mentioned briefly in the previous report. The machine consists of horizontal tanks arranged one above the other with a vacuum system drying compartment on top. It processes 12 separate strands of film simultaneously at the rate of 10 feet per minute and has a capacity of about one million feet of film per week. The film is fed into and taken off the machine from the same end. During processing the film is twisted constantly and is so exposed that any breaks can be repaired very quickly. Lasally has also published a description of two developing machines, those of A. Debrie, Paris, and of Geyer-Werke A.-G., Berlin. The former apparatus is a twin machine, each part of which works independently. The developing and fixing end is located in a dark room, the washing, dyeing and drying end in a light room. Film passes in loops through the various baths at the rate of 1,600 ft. per hour. The Geyer machine is of somewhat similar design.

### Sensitometric Control

A slowly growing appreciation of the value of sensitometric control in motion picture film development has been apparent since the advent of the sound motion picture. It is also understood to be a general practice in the larger laboratories to make duplicates of the bulk of negatives as finally edited.

A new continuous printer has been designed for sound film records which works at 120 feet per minute. Contact is established by a curved gate with a flattened aperture through which the films are pulled at the correct tension. The printer may also be equipped with an automatic light change attachment. A strip of thin film with perforations on its edges (corresponding to scene changes in the negative) is fed into a special gate attached to the front of the machine. The fibre strip is moved forward at a slower rate than the film and as each hole passes over a contact (of which there are 20) a light change is effected. Changes may be made for scenes as short as 6 inches. It is not necessary to mark the negative in any way by this system.

Specifications have been drawn up by a subcommittee of the Academy of Motion Picture Arts and Sciences on a standard release print including leader, run-out and cues. It applies to either silent or sound prints.

### Gauge Music by Audience Taste

According to trade reports orchestras have been returned to a few theatres in this country and South America which discharged their orchestra over a year ago with the installation of sound equipment. An inventory of several leading theatres on the Pacific Coast reveals, however, that certain houses appear to have a patronage who wish orchestras and shows, whereas others have a patronage who prefer a first class selection of pictures. It appears to depend, therefore, largely on the type of clientele a theatre enjoys.

Sound motion pictures have introduced certain fundamental changes in the previous order of motion picture programs. Overtures played by an orchestra have largely been eliminated, the value of the newsreel enhanced, the value of comedies lessened, but greater importance has been given to cartoons. The general length of program remains one of approximately two hours duration.

About one-third of the motion picture theatres of the world had been equipped by September, 1930, for sound reproduction of either the synchronous or non-synchronous types. In proportion to the total number of theatres, Canada leads the list of countries with 70 per cent sound installation, the United States is second with 55 per cent, Great Britain third with 47 per cent. European theatres are rapidly converting their old equipment over for use with sound pictures.

### "Dummies" in Booths Suggested

The suggestion made by Edgar that projection rooms in major theatres will be equipped with extra dummy machines for handling film with sound records only, has been realized in the showing of the feature production "Hell's Angels" at the Chinese Theatre, Hollywood. Volume with less distortion, elimination of troubles from heating of the film, and a lowering of projector vibration are some of the advantages cited by Edgar. Three dummy projectors connected in parallel were used in the Chinese Theatre demonstration so that two sound tracks could be played at the same time. Six reels of "Magnascope" film were included in the picture which was projected on a 24 by 37 foot screen and 9 extra loudspeakers were added to the regular installation which consisted of three horns. A special amplifier system was installed to accommodate the 12 horns, which made possible an increase in volume equal to five times the normal value of the regular sound installation.

One of the most interesting innovations in projection equipment of foreign origin is the French Nalpas double projector. Two complete sound-on-film or disk assemblies are mounted compactly on a single rigid support.

A resynchronizing device of British origin consists of a footage counter and a dial graduated into 16 sections, each of which corresponds to a frame. The device is attached to the 90 foot per minute spindle by a flexible shaft. The footage counter is set to correspond with the edge number on the film and the dial hand is moved to zero. The exact foot and frame passing the aperture can be detected at once, during projection.

A power level indicator has been announced for reading the signal amplitude in voice transmission circuits; levels from minus ten to plus thirty-six decimals can be measured. A monitor has been developed to meet the needs for accurate indication of volume levels from power amplifiers in sound reproducing equipment.

### Optical Lens in New Device

In a new type of sound-on-film reproducer, mechanical parts in the optical path have been substituted for a cylindrical lens which illuminates only 0.0005 inch of the film area, thus eliminating the usual slit. A new ultra-sensitive vacuum tube has been developed in which the grid current is reduced to a very low value for measurements as low as 10-17 amperes. Such a tube will indicate a flow of 63 electrons per second.

A new 72 inch dynamic cone speaker and directional baffle has been announced which is claimed to deliver clear mellow low frequency 50 cycle sounds and high frequency 7,000 cycle sounds. The letters "s," "f" and "th" can be distinguished clearly. Another type described by Bostwick, utilizes a moving coil piston diaphragm in conjunction with a 2,000 cycle cut-off. By using this speaker as an adjunct to the ordinary type, it is claimed that uniform reproduction of sounds from 50 to 11,000 cycles may be obtained.

Bull has published data on methods of measuring loud speaker efficiency. Good horn type speakers used in theatre installations are said to have an efficiency of 35 per cent; ordinary commercial speakers only 1 to 6 per cent.

At a meeting of the Societe Francaise de Physique, Dundoyer described a new type of light bulb for sound reproducing equipment. A rectilinear filament is arranged parallel to a flat plate fused in the bulb and a microscope objective used to produce a greatly reduced image of the filament on the film.

A projection lamp of novel construction is designed so that the upper part of the bulb is spherical, whereas the lower part narrows to a cylinder, near the base of which is the filament.

### Wide O Lens for Enlargements

Methods of using wide-angle lenses to project a much enlarged picture on the screen have been employed in several of the large theatres for certain scenes of such pictures as "Old Ironsides," "Trail of Ninety-Eight," "The Hollywood Review," and "Hell's Angels." In one process, a movable screen was utilized which traveled downstage as the growth of the picture occurred. These methods all tend to overaccentuate the graininess of the picture. The same defect holds if too large a picture is attempted with wide film; tests having shown

(*Continued on next page*)

### *The Tip-Off On Music*

**Return of orchestras to theatres depends, entirely, upon the type of clientele a theatre enjoys, as indicated by results of a recent survey which revealed that patrons in some sections favor orchestras with sound pictures whereas others are content without them, according to data announced by the S. M. P. E. Progress Committee.**

**On this basis, an exhibitor contemplating installation of an orchestra should first contact his regular theatregoers for the lowdown, before making the change, it was stated.**

### *Scenario Writers and Axes*

**About 80 per cent of amateur scenarists have been eliminated because of their inability to write dialogue for sound pictures, members of the S. M. P. E. attending the Fall convention were told.**

# Public Address System Utilized on Stage In Place of Horns for Short Sound Films

## *New Television Device Revealed At S.M.P.E. Convention in Progress Report*

(*Continued from preceding page*)

that width of 50 feet is the maximum permissible before such effects begin to appear.

When space is at a premium back stage, the public address system with outlets over the proscenium arch, has been utilized quite successfully as a substitute for the usual horns during presentation of shorts, such as song cartoons.

### Non-Intermittent Portable

A novel portable non-intermittent projector for educational use has been made available by Gaumont. It consists of a folding metal case, hinged at the top. Film moves continuously around a hollow sprocket containing a stationary prism. Light from a source on the front of the projector, is directod toward the rear through a condensor system and then through the film, where it strikes the first prism. At this point, it is reflected on to the second prism and thence through the rotating lens drum, and is directed finally through a suitable lens system onto the screen.

A number of theatres throughout the United States have increased the size of their screens anticipating the advent of the wide screen picture. Practically all the theatres in one circuit on the Pacific Coast have installed larger screens. A survey indicated, however, that about 60 per cent of the theatres in this country lack space for screens of more than 24 ft. width.

The large ballroom in the Atlantic City Pier Auditorium has been equipped for showing sound motion pictures and required one of the largest installations ever made. A social center motion picture theatre has been completed in Newark, N. J. It contains a theatre auditorium seating 436 persons, a ballroom, billiard room, ping pong room, coffee and cigarette counters, card room, and indoor golf facilities, all decorated in modernistic fashion.

Eyring has shown that an auditorium to have a single optimum reverberation time, should not only be free from echoes and have the proper amount of damping, but the absorbing material should be fairly uniformly distributed, resonating bodies eliminated, and a condition for diffusing sound should be assured. MacNair has suggested that the rate of decay of loudness sensation is a better criterion for the arrangement of damping material in auditoriums than decay rate of sound energy.

### Educational Movement Afoot

Several colleges are planning to institute a cultural course on photo play appreciation during 1930-31. Arrangements have been made to release the negatives of outstanding historical pictures made several years ago, for re-editing for educational purposes.

To correlate efforts being made in different countries on the production of educational films, Will has advocated that the International Cinematographic Institute (League of Nations) prepare a statistical record of the demand for such films.

Motion pictures will be made from hidden viewpoints of all public events in Vienna in which the police take part; the films will be used later for police instruction. Eighty per cent of the workers in a silicate factory in Russia are claimed to have been taught to read by means of sound films.

Gottheiner and Jacobsohn have reported on improvements in their technic in X-ray cinematography. In this type of work, the difficulty in the past has been to get sufficient exposure to make pictures without over-dosing the patient and working the X-ray tube over its capacity. A new lens of f/1.25 was used, constructed of two spherical cemented elements. A camera equipped with a shutter admitting more light, and improved X-ray tube, a fluorescent screen, and a highly sensitive film were employed. With this equipment it was possible to take pictures for as long as 25 seconds at a time, whereas 2 to 3 seconds was the maximum exposure which could be used with older apparatus.

### Research in Television Field

An International Institute of Television was founded in Brussels, Belgium, which will deal with results of researches in connection with the broadcasting of pictures. Eighteen companies were reported to have twenty-two stations in operation in the United States for television experimentation. No license is granted by the Federal Radio Commission however, unless evidence can be shown that the work represents legitimate research.

A three-day test made in September, 1930, to transmit televised signals across the Atlantic ocean, failed and was abandoned. A permanent equipment installation for two-way television was set up in April between the Bell Laboratories and the American Telephone and Telegraph Company's offices, which are about two miles apart.

Television images transmitted by radio were shown as a part of one regular performance at the Proctor Theatre, Schenectady, N. Y., on May 22. A loud speaker system was used to transmit the voices of the actors who performed before a "television camera" at the General Electric plant, about one mile distant. A 48 hole scanning disk covered the subject twenty times per second. Four photoelectric tubes respond 40,000 times per second to the impulses reflected back from the subject. The images were transmitted on a wave length of 140 meters; the voices on 92 meters. At the theatre, the light impulses were reproduced first on a small monitor "teleptikon," then transferred to a light valve where the light was broken up by a 48 hole scanning disk to reproduce the images which were projected on a screen six feet square set under the proscenium arch. Head and shoulders of the subjects were reproduced in a black and white picture showing gradation of tones. The system was developed under the direction of Alexanderson.

### Baird Plugging Television

Marked progress has also been made in England in the development of television in the hands of Baird Television, Ltd. On July 1, 1930, a demonstration of television was made before press representatives on a 3 by 6 foot screen. Screen brightness was ensured by using 2,100 ordinary metal filament lamps instead of neon tubes and Kerr cells as in earlier experiments. Commutator contact switches, turning on one lamp at a time, sweep the entire bank of 2,100 lamps in one-twelfth of a second. The receiving outfit on a portable truck, was installed in the London Coliseum and demonstrated as a part of their regular variety program three times daily from July 28th to August 9th, 1930. A talking film made on Friday, August 8th, was televised as a special feature of the program on the closing date of August 9.

In another television system, patented by Lieut. Wold of the Quartermaster Corps, U. S. Army, mechanical scanning is said to be rendered unnecessary by the use of a lamp house having a lattice work of filaments, different junctions of which become luminous successively.

An attempt to make a motion picture record of the moon's shadow from an airplane during the total eclipse of the sun on April 28, 1930, was partially successful. Clouds obscured the earth below the plane which flew at an altitude of over 18,000 feet, but the shadow bands were photographed on the cloud layer. A special sound recording camera fitted with an f/1.4 lens and hypersensitized panchromatic film was used. Radio time signals received by the plane were recorded. Accurate timing records made on a reel of sound film by Dr. Pettit during the eclipse showed it to be 1.7 seconds earlier than calculated.

### Spherical Lenses for Color

According to plans announced during the summer of 1930, positive prints made by the additive Herault Trichrome process have the three successive frames dye tinted. Projection is made with a Continsouza-Combes nonintermittent projection which at 24 frames per second is said to suppress flicker. This projector does not use mirrors or prisms, only spherical lenses. The Wolf-Heide process is said to use a similar projection method.

A new two color additive process is reported to have been used in making "The School for Scandal" shown during the early part of October, 1930 at the Plaza Theatre, London.

Sound prints by the Technicolor process are now made with a silver image sound track having a contrast or "gamma" of unity which is claimed to represent a material advance in the art of reproduction. The feature picture "Whoopee" was made with a sound track which was developed in this way. It is stated to be impractical to control the gamma of the sound track as closely as this on black and white prints.

A new plant for the Multicolor process, be-

(*Continued on page 45*)

## *Blonde or Brunette?*

**A group of laboratory dignitaries was discussing the Progress Committee report at the S.M.P.E. convention when one news hound took exception to the remarks.**

**It seems that the conversation ran something like this:**

**"Extensive tests on acoustic materials for set construction involving reverberation times measured with the new materials as against times for an empty room, reveal that the greatest absorption co-efficient was found with Zonolite plaster brushed 1/16 to ⅛-inch thick over burlap or chicken wire."**

**The reporter contended that delegates should confine themselves to convention business and not enter into a discussion of chicken-coops.**

## *London Scientists Develop New Two-Color Additive Process, S.M.P.E. Delegates Hear*

# Engineering Eccentricities

By JAMES P. CUNNINGHAM

"A BUNCH 'o the boys were whooping it up." The scene was one of those pre-convention parties where the gang renews acquaintances, some of which date back to the first S. M. P. E. meet held 14 years ago. Hilarity reined supreme, the hour was late.

Suddenly, loud knocks on the hotel door, and "Big Bill" Kunzman responded. Imagine his embarassment upon discovering that the four-a.m.-caller was none other than a prominent Supreme Court judge, in nightie and woolen cap who told the boys in no uncertain terms what he thought of technicians, engineers and the picture business in general.

"How can one expect a judge to shoulder the cares of the judicial robe if he is kept awake all night by a bunch of so-and-sos?" he asked.

The door closed, and the boys all gave three lusty cheers (a la Bronx) for the departed, uninvited visitor.

* * *

*Nate Golden, who with C. J. North, runs the M. P. Section of Uncle Sam's Dept. of Commerce, warned the industry to be ready for a battle with foreign companies who now offer severe competition for American companies in talker fields abroad.*

* * *

*E. J. Denison, now marketing his own film process, seen in a huddle with Arthur (Hays) Dickenson.*

* * *

"The Big Trail" and Chevalier's "Renegade" were the big things on a five-hour film show given Monday night in the convention auditorium.

* * *

*Management of the Chrysler building—"world's largest structure" issued warm "invitations" to visiting delegates to make use of the tower for a "magnificent" view of New York—and all for the sum of fifty cents.*

* * *

Ex-treasurer Hubbard, in turning over the post which he held for five years to H. T. Cowling gave to his successor a set of complimentary remarks in German, Yiddish, French and what have you, to be used in reply to foreign communications sent in by European members.

* * *

*Congrats to the new and re-elected officers, including President Crabtree, Vice President Hubbard, Secretary Kurlander and Treasurer Cowling.*

* * *

J. W. Kaufman, chairman of the papers committee had not arrived from Russia where he is making a study of film conditions, as expected, so E. O. Scriven, of Bell, subbed as committee chief, with Herb (International Projector) Griffen acting as sidekick.

* * *

*Griffen, incidentally, supervised wiring of sound, public address and inside communications systems in the convention hall.*

* * *

The trade press contingent was plenty large, what with Jay Schreck, "Exhibitors' Herald"; Arthur Eddy, "Film Daily"; Al Sherman, "Morning Telegraph"; Boone Mancall, "Theatre Management"; Joe Kelly, "Exhibitors' Daily Review"; H. W. Baremore, "Theatre Management," and others on hand, the technicians went home with plenty of material for scrap-hooks.

* * *

*"Old-Timers" seen on the convention floor: Merritt Crawford, "Dick" (Eastman Kodak) Brady; Joe (Continental Equipment) Hornstein; W. V. D. Kelley, color specialist.*

* * *

A. C. Hardy occupied the spot post with his report of Committee on Standards. Hardy, despite his youthful appearance, is none other than Professor Hardy of Massachusetts Institute of Technology.

* * *

*The industry will shortly have at its disposal an entire new glossary of trade terms. The S.M.P.E. Standards & Nomenclature Committee is revising the list which has stood untouched for many years. Forty-two new terms, many brought about by sound, will be included.*

* * *

Led by Lester Cowan, director of the Academy's technicians' bureau, the Pacific Coast contingent included Peter Mole, of Mole-Richardson; J. A. Ball, Technicolor Russell Otis, Multicolor and R. C. Fear, of Fearless Camera Co.



W. C. KUNZMAN
Elected to
Boord of Governors



G. E. MATTHEWS
Progress
Comm. Choirman

THE sudden and dramatic appearance on the scene of Elmer Pearson put some of the old timers in a reminiscent mood which brought them back to the good ol' days when Elmer was executive vice-president of Pathe, and the whole works over at that company's home office.

* * *

*Pearson left the picture business to raise cattle, quitting cattle later to reenter films via an advertising agency.*

* * *

That grand old man, George Blair, of Eastman Kodak at Rochester, was one of the last on the registration list, a little late, but, nevertheless, continuing his long-unbroken attendance record at S. M. P. E. meets.

* * *

*In the lens and optical group were to be seen I. L. Nixon, Alan A. Cook, J. A. Scheick, all of Bausch & Lomb; Edward Roland and William Schade, Ilex Optical Co., and Percy Lins, of Herbert & Heusgen.*

* * *

Harry Hollander, of Joe Hornstein's Continental Theatre Supply staff in New York rushed to greet Morris Rothenberg, a brother equipment salesman who sells for National Theatre Supply in Boston, and greeted him with this heart-breaking quip: "Hello, ol' keed, some company Continental, eh what! Too bad we stole that Haverill (Mass.) equipment installation from your gang ain't it?"

Just a nize guy.

* * *

*Joseph Spray, of Warners, seen in a state of bewilderment, pacing up and down the main lobby looking for parlor "C" where his S.M.P.E. committee had already reached the first lap in a plenty-important meeting.*

* * *

J. H. Kurlander, of Westinghouse Lamp, wields a wicked pen when it comes to taking down minutes of business sessions. "Kurly" is S.M.P.E. secretary and a genial chap.

* * *

*Majority of Main Stem New York theatres threw open their doors to all delegates and their guests during the entire week.*

## Again the Chief



J. I. Crabtree, of Eastman Kodak, who, as exclusively predicted in MOTION PICTURE NEWS last week, was re-elected to the presidency of the S.M.P.E., at Fall convention in New York.

## Re-elected Secretary



J. H. Kurlander, of Westinghouse Lamp Co., Bloomfield, N. J., who will again serve as S.M.P.E. secretary, following defeat of his opponent by 150 votes, for re-election.

### The Weaker Sex

There are 3,500 houses in this country now equipped for disc only, and it will take at least two years to effect the present change-over to sound-on-film.

Which movement, according to authorities, those who insist they know, spells the doom for disc equipment.

## Wide Film Brings Out Home Office Executives

(Continued from page 40)

**Crabtree, J. I.,** Eastman Kodak, Rochester.
**Crapp, George,** Powers Cinephone.
**Curle, C. E.,** Publix, Tivoli Theatre, Chattanooga.
**DeVry, H. A.,** Q. R. S. DeVry Corp., Chicago.
**Del Riccio, Lorenzo,** Paramount Publix, Astoria, L. I.
**Denis, A.,** Eastman Kodak, Rochester.
**Dickson, R. B.,** Pyrene Mfg. Co., Newark.
**Downes, A. C.,** National Carbon Co., Cleveland.
**Dutton, W. P.,** RCA Victor, Camden, N. J.
**Elms, J. D.,** Elms-Revo Corp., Staten Island, N. Y.
**Engstrom, E. W,** RCA Victor, Camden, N. J.
**Evans, P. H.,** Warner Bros., Brooklyn, N. Y.
**Evans, Raymond,** U. S. Dept. of Agriculture, Washington.
**Farnham, R. E.,** General Electric Co., Cleveland.
**Fear, R. G.,** Fearless Camera Co., Hollywood.
**Flory, L. P.,** Boyce Thompson Institute, Yonkers.
**Gage, H. P.,** Corning Glass Works, Corning, N. Y.
**Fritts, E.,** Eastman Kodak, Rochester.
**Golden, N. D.,** Motion Picture Bureau, Dept. of Commerce, Washington.
**Gleason, Clarence H.,** Paramount Publix Embassy, Waltham, Mass.
**Greene, N. B.,** Eastman Kodak Co., Rochester.
**Greene, E. H.,** Burton Holmes Lectures, Chicago.
**Gregory, Carl L.,** New Rochelle.
**Hammond, L. E.,** Warner Bros., Brooklyn, N. Y.
**Hardin, R. O.,** Publix Tennessee Theatre, Knoxville.
**Hays, M. J.,** Eastman Kodak, Rochester.
**Henkel, Joseph,** N. Y. C.
**Hibbard, F. W.,** Duplex Industries, Inc., Long Island City.
**Hogr, J. F. D.,** Bell Lab., N. Y. C.
**Holman, Arthur J.,** Brookline, Mass.
**Hopkins, P. S.,** Agfa Ansco, Binghamton.
**Hubbard, W. C.,** H. Gen. Elec., Hoboken, N. J.
**Isaacs, A. S.,** M. P. Machines Co., Pittsburgh.
**Isaacs, Louis,** M. P. Production Co., Pittsburgh.
**James, H. N.,** Burton Holmes Lectures, Chicago.
**John, W. E.,** Johannesburg, South Africa.
**Jones, J. G.,** Eastman Kodak, Rochester.
**Jones, L. A.** Eastman Kodak, Rochester.
**Kamin, A. C.,** Chattanooga.
**Keller, Jr., Julius,** Ampro Corp., Chicago.
**Kellogg, Ed. W.,** RCA Victor Co., Camden, N. J.
**Klein, Edward L.,** N. Y. C.
**Kroessen, J. C.**
**Kravitz, Samuel,** Kaplan Projection Soc., Brooklyn.
**Kunzmann, W.,** National Carbon, Cleveland.
**Kurlander, J. H.,** Westinghouse Lamp, Bloomfield, N. J.
**Lewin, George,** Paramount Publix Corp., Long Island City.
**Lewis, C. W.,** Signal Corps War Dept., Washington.
**Linstrom, C. A.,** Office of Motion Pictures, Dept. of Agriculture, Washington.
**Lins, Percy A.,** Herbert & Heusgen, N. Y. C.
**Linsley, D. F.,** The Replitura Corp., Stamford, Conn.
**McMaster, Donald,** Eastman Kodak, Rochester.
**McNabb, J. H.,** Bell & Howell Co., Chicago.
**McCann, F. D.,** Westinghouse, N. Y. C.
**McNamara, D. Thos.,** Paramount Publix Theatre, Newton, Mass.
**McRae, Donald,** J. E. McAuley Mfg. Co., Chicago.
**Malkames, Don.,** Hazelton, Pa.
**Maton, W. L.,** Publix Tennessee Theatre, Knoxville, Tenn.
**Matthews, Glen F.,** Eastman Kodak, Rochester.
**Metzger, M.,** Associated Screen News, Montreal.
**Miehling, Rudolph,** Universal Sound System, Philadelphia.
**Mole, Peter,** Mole-Richardson Inc., Hollywood.
**Morton, H. S.,** Punch & Judy Theatre, Detroit.
**Neu, G. H.,** Neumade Prod., Buffalo.
**Nelson, Otto,** National Cash Register Co., Dayton.
**Nixon, I. L.,** Bausch & Lomb, Rochester.
**Nolan, P. A.,** Notal Theatrical Enterprises, Ottawa.
**Otis, Russell M.,** Multicolor, Los Angeles.
**Palmer, Paramount** Publix, Long Island City.
**Parshley, Chas. W.,** Harvard Square, Cambridge, Mass.
**Phelps, L. G.,** Phelps Films, Inc., New Haven.
**Popovici, Geo. G.,** Astoria, N. Y.
**Porter, L. C.,** General Elec. Co., Cleveland.
**Ranieri, M.,** Rome, Italy.
**Rayton, W. B.,** Bausch & Lomb Opt. Co., Rochester.
**Ricker, Maurice,** United Research Corp., Long Island City, N. Y.
**Roland, Ed. C.,** Ilex Optical Co., Rochester, N. Y.
**Roper, Val J.,** General Elec. Co., Cleveland.
**Ross, O. A.,** N. Y. C.
**Rothenberg, Maurice,** National Theatre Supply, Brookline, Mass.
**Schade, Wm.,** Ilex Optical Co., Rochester.
**Schick, M. C.,** Sunny Schick Pictures, Fort Wayne, Ind.
**Schlenker, V. A.,** Vitaphone Corp., Brooklyn.
**Schmidt, Willy,** Agfa Ansco Corp., Binghamton, N. Y.
**Schoenberg, V. A.,** Chicago.
**Schunk, Oliver H.,** Pathe Film Co., Parlin, N. J.
**Schwartz, Dr. Plato,** Strong Memorial Hospital, Rochester.
**Serge, L. B.,** Utah Radio Products, Rochester.
**Shaw, Joseph,** Paramount-Publix Corp., Astoria, L. I.
**Sheppard, S. E.,** Eastman Kodak, Rochester.
**Spray, Jos. H.,** Warner Bros., Brooklyn, N. Y.
**Stewart, G. Edwin,** Paramount-Publix, N. Y. C.
**Strickler, John F.,** Jam Handy Picture Service, Chicago, Ill.
**Sumner, Stanley,** University Theatre, Cambridge, Mass.
**Taylor, John B.,** General Elec. Co., Schenectady.
**Tulpan, Samuel,** H. E. R. Lab., 457 W. 46th St., N. Y. C.
**Tuttle, Harris B.,** Rochester.
**Waide, Merrill,** Opticolor Corp., Long Island City, N. Y.
**Walker, R. R. O.,** Walker Screen Co., Brooklyn.
**Webb, Hartwell W.**
**Welman, Victor A.,** Cleveland.
**White, D. R.,** DuPont Pathe, Parlin, N. J.
**Wolferz, A. H.,** Weston Electrical Inst., Newark.
**Wynd, Clarence,** Eastman Kodak, Rochester.

# Fire Code Now Ready for Films

Culminating months of effort, committees representing the Hays organization, Board of Fire Underwriters, and N. Y. Bureau of Fire Prevention, final draft of a new code of fire prevention for studio, theatre and laboratory has been adopted. It gives method of procedure for safe handling of film from the time it enters a camera to its final resting place in "dead" storage vaults.

## Sound the Chief Topic At Fall S. M. P. E. Meet

Highlighted by 13 discussions on various aspects of sound and sound equipment for theatre and studio, the Papers Committee of the S.M.P.E., in convention at New York, adopted a new plan whereby long-winded discussions and papers were ruled out. In May, delegates attending the Spring confab raised heavy squawks because of exceptionally long periods allotted to some, and, as a result, more than a dozen papers could not be heard.

In addition to the sound group, delegates at the New York meet heard five discussions on laboratory practice, four each on studio mechanics and theatre operation other than sound, three each on color and the international problems of pictures, several papers on the non-theatrical field and open discussions on methods of securing wide pictures on a wide screen without resorting to a complete changeover to 65mm or 70mm.

There were 43 subjects covered, as compared with 52 at the previous semi-annual meet.

### German Preference Out

Paris—Preference for German films under the French quota is to be dropped, it is understood here, following protest of American distributors.

### Canada Beats U. S. Sound

**Canada and not the United States, as generally believed, has the greater number of sound installations, on a proportionate basis. Seventy per cent of all Canadian houses are wired, while the U. S. only boasts of 55 per cent. Great Britain is third with 47 per cent.**

### Dubbing Tabooed

**The plan of dubbing foreign lines in pictures made with English-speaking actors is "no go" with foreign audiences, S. M. P. E. delegates were told. The plan is being discouraged, and is expected will soon be out completely.**

## Progress in Industry Mechanics Revealed

(Continued from page 43)

ing constructed in Hollywood during the summer and fall of 1930, will require 200 men and will have a capacity of 3 million feet of film per week. A school for color cameramen is being conducted.

### 200,000 Showing at Home

Irby estimates there are over 200,000 home motion picture sets in use. Interest during 1930 appeared to be centering in the development of sound motion picture devices for use in the home. To date these have all been of the type requiring disk turn tables, and range from simple models to very elaborate ones. Putting sound records on 16 mm. film beside the picture is a difficult problem because of the narrow space available and the delicate equipment required for recording the sound.

Visionola is a radio-phonograph and motion picture instrument in which any combination of the three units is attainable. The image from the projector may be reflected onto a 2 by 3 foot screen mounted at the top and back of the cabinet or it may be focused directly on a larger screen. Two loudspeakers are included; one static and one moving coil the former being mounted behind the smaller screen.

A compact mercury vapor lighting unit has been made available for amateur use, designed as a portable studio unit with a power rating of 450 watts. Dallmeyer has issued a new telephoto lens of f/2.9 aperture which is stated to give a linear magnification of three diameters. It is supplied only in 3 inches focal length. The f/0.99 lens made by this firm has been withdrawn from the market.

### Amateur Scenarists Tabooed by Sound

About eighty per cent of the amateur scenarists have been eliminated because of their inability to write dialogue for sound motion pictures. According to an estimate made by Menefee, a million and a half dollars were expended in the production of industrial films during 1929 which indicated a great gain in the popularity of such films. One-third of the amount was devoted to the production of sound films.

Theatres in the province of Szechwan, China on the border of Thibet exhibit American as well as Chinese pictures. There are 27 theatres with a seating capacity of 115,000. As this is an average of more than 4,000 seats per theatre, some of the theatres compare favorably in size with several of New York's big cinema houses. The population of the province is 60 million, however, so that only a few can attend at one time. Only silent pictures are shown to date.

Average daily attendance at 18 of Broadway's leading theatres with a seating capacity of 37,000 has been estimated as 100,000.

*The above is a condensed report of the Progress Committee of the S.M.P.E. The committee comprises: J. A. Ball, J. Boolsky, W. Clark, E. R. Geib, J. B. Engl, R. E. Farnham, Harold B. Franklin, K. Gever, A. C. Hardy, R. C. Hubbard, G. F. Rackett, S. K. Wolf, and G. E. Matthews, chairman.*

### German Version of "Big Trail"

Hollywood—Fox is preparing to make a German version of "The Big Trail." Lew Seiler will direct.

# "Perambulator" Is Aid in Filming Of "Cimarron"

Hollywood—The "electric perambulator" has made its debut in practical use. It was devised by W. S. Johnson, head of RKO Radio Pictures' electrical department, who tested it and finally put it to use under practical conditions in the filming of "Cimarron." Its cost is reputed to be $3,000.

Old-fashioned perambulators or "dolleys" were cumbersome, hard to control, had to be dragged by an army of "grips" and were restricted to lateral motion. The use of ordinary motor power on dolleys was prohibited because of the silence required for sound work.

The perambulator used on "Cimarron" has an electric motor that is noiseless, and gives speeds of complete range from nothing to 20 miles per hour.

By means of a hydraulic lift, it will also elevate the cameras to a height of 33 feet. This elevation may be accomplished if desired, while the lift is in motion, thus securing simultaneous lateral and vertical motion.

It is provided with five platforms, giving sufficient space for microphones, cameras, lighting equipment and camera staff.

## *Simple Process of Color Photography Is Needed*

Glenn Matthews, Eastman Kodak research laboratories, told S.M.P.E. members that a simple process of color photography yielding a print which faithfully reproduces the colors of nature is greatly needed.

The only practical processes enjoying any extensive commercial use, Matthews stated, are substractive processes in which the color is incorporated in the film.

Palmer Miller and P. D. Brewster, of Brewster-Color Film, Newark, followed Matthews with a discussion on color requirements in the camera, a comparison of advantages of using a single negative to record the three-color separations and the use of three separate negatives.

## *Honor Kaplan*

A banquet and dance in honor of Sam Kaplan, president of M.P.M.O. Local 306, will be given by members of the Kaplan Projection Society, Inc., Nov. 1 at the Commodore Hotel. Larry Kent, head of Paramount's short subject department; Max Hayes, G. Edwin Stewart, head of the Paramount sound department; and J. S. Winick, chief projectionist at Paramount New York studios, will be among those present.

## *The Minute-Men*

**When asked how quickly his company could adapt itself to a wide film standard, if and when the change comes, an executive of Eastman Kodak yesterday told a reporter for MOTION PICTURE NEWS: "We were ready for wide film six months ago."**

## *The "Perambulator"*



*This new invention, the electric perambulator, was designed by W. S. Johnson, head of the RKO electrical department, and was first used in filming "Cimarron."*

## *Drive for Kiddie Business in Wisconsin*

Milwaukee—Warner houses in Wisconsin are making a strong bid for juvenile business with the formation of a Kiddie Club at the various houses in the state. To each child joining, a button is given and special Saturday matinee programs are offered.

Managers at the various houses are enlarging upon the plan. At Sheboygan, R. W. Bollenbeck has announced that each kiddie who is a member of the club, may upon his birthday bring his parents to the Sheboygan as guests of the theatre. In addition he posts each Saturday in the lobby of the theatre ten numbers and the owners of the buttons whose numbers appear in the lobby of the theatre, are entitled to the Saturday matinee free.

A special birthday party is also staged in connection with the Saturday matinee for members of the club by Gary Lassman, manager of the circuit's Egyptian, Milwaukee.

## *University Backs Little Film House at Seattle*

Seattle—Under auspices of the University of Washington department of drama and English, this city is to have a season of "Little Theatre" film attractions. Arrangements have just been completed for the showing of several of these films at Fox's Egyptian. Performances will be given twice weekly.

## *Smallest Sound House*

Toronto—L. C. Pearson of Northern Electric Co., distributing for Western Electric, has a contract for an installation in what is believed by the firm to be the smallest theatre in the world. The house is the Crescent at Temiskaming, Que., and seats 240. It is patronized almost entirely by employees of a pulp and paper company whose plant is located there.

# Foreign Talker Bugaboo Still a Studio Headache

Hollywood—Silent foreign versions may be the general practice of the various studios, according to present indications. Pathe is one plant making all foreign talkers in silent form with a musical background. No dialogue is spoken.

The reason for this is said to be that foreign theatre patrons want to see the big stars and are not satisfied with the importations speaking the language correctly, but do not have the appeal which made the stars stars.

RKO still is experimenting with the dubbing process for foreign versions, but nothing definite about general adoption has been set. The plan is to shoot the sets here and super-impose the actors on the film after shooting the dialogue scenes in the foreign land. Cost of this system is said to be below normal for foreign talkers and, if satisfactory, will perhaps be adopted by other studios.

## *Double-Featuring Is Resumed in Germany*

Washington—Double-featuring has been resumed by German exhibitors, according to report to the M. P. Section of the Department of Commerce. The practice went out of vogue with the advent of talkers, but is returning rapidly, it is stated.

## *S. M. P. E. to Collaborate With Academy on Coast*

A close working arrangement will be effected between the S.M.P.E. and the technicians branch of the Academy of M. P. Arts and Sciences. The step will eliminate much duplication of effort, according to its sponsors.

## *Chimps in Multi-Linguals*

Hollywood—Tiffany will make multi-lingual versions of all its chimp comedies. The first two already have been done in Spanish and German.

## *Freed on "Blue" Charge*

Brownwood, Tex.—J. C. Tunney was freed of a charge of operating his theatre on Sunday under the ancient Texas "blue laws." A jury in the County Court failed to agree.

## *Help Wanted: Engineers*

**In case picture engineers in the U. S. find tough sledding because of depression, bad times, or what have you. They will always find employment in Soviet Russia, where the government is willing to "talk turkey" to American technicians to further its expansion program.**

**All applicants must be well "red."**

# Board, Council Preparing Plans For Book Week

November 16-22 will be observed as Book Week. The Better Films National Council and the National Board of Review have compiled a list of 105 features and eight short subject series which lend themselves to tie-ups during this national observance, the pictures being based on books or plays and on productions reviewed by the National Board from October, 1929, to October, 1930.

For exhibitor guidance, MOTION PICTURE NEWS publishes the list in full:

j *ABRAHAM LINCOLN (Story by Stephen Vincent Benet). Walter Huston; 10 rls.—United Artists.
f *AFRICA SPEAKS (Colorado African expedition). 8 rls.—Columbia.
m *ALL QUIET ON WESTERN FRONT (Novel by Maria Erich Remarque). Lewis Ayres; 12 rls.—Universal.
m *ANNA CHRISTIE (Play by Eugene O'Neill). Greta Garbo; 10 rls.—Metro-Goldwyn-Mayer.
j ANYBODY'S WAR (Novel by Charles E. Mack). Moran and Mack; 10 rls.—Paramount.
m *APPLAUSE (Novel by Beth Brown). Helen Morgan; 9 rls.—Paramount.
m ARIZONA KID (Story "The Cisco Kid" by O. Henry). Warner Baxter; 9 rls.—Fox.
f BEHIND THE GERMAN LINES (Battle shots and maps made under the German government). 9 rls.—Paramount.
m BENSON MURDER CASE (Novel by S. S. Van Dine). William Powell; 7 rls.—Paramount.
m *BIG HOUSE (Novel by Jack Lait). Chester Lait) Chester Morris; 10 rls.—Metro-Goldwyn-Mayer.
f *BIG POND (Play by George Middleton). Maurice Chevalier; 8 rls.—Paramount.
m BISHOP MURDER CASE (Novel by S. S. Van Dine). Basil Rathbone; 9 rls.—MetrolGoldwyn-Mayer.
f BORDER LEGION (Novel by Zane Grey). Richard Arlen; 8 rls.—Paramount.
m BORN RECKLESS (Novel "Louis Beretti" by Donald H. Clarke). Edmund Lowe; 8 rls.—Fox.
m BRIDE OF REGIMENT (Operetta "The Lady in Ermine" by Schanzer and Welisch). Vivienne Segal; 11 rls.—First National.
m *CASE OF SERGEANT GRISCHA (Novel by Arnold Zweig). Chester Morris; 10 rls.—RKO.
f CITY GIRL (Novel "The Mud Turtle" by Elliott Lester). Charles Farrell, Mary Duncan; 7 rls.—Fox.
m COMMON CLAY (Novel by Cleves Kinkead). Constance Bennett; 9 rls.—Fox.
m *CONDEMNED (Novel "Condemned to Devil's Island" by Blair Niles). Ronald Colman; 10 rls.—United Artists.
f COURAGE (Play by Tom Barry). Belle Bennett; 7 rls.—Warner.
f DARKENED ROOMS (Novel by Philip Giggs). Evelyn Brent; 7 rls.—Paramount.
f DAWN PATROL (Novel by Guy Fowler). Richard Barthelmess; 12 rls.—First National.
m DIVORCEE (Novel "Ex-Wife" by Ursula Parrott). Norma Shearer; 9 rls.—Metro-Goldwyn-Mayer.
m ESCAPE (Play by John Galsworthy). Sir Gerald du Maurier; 8 rls.—RKO.
m EYES OF WORLD (Novel by Harold Bell Wright). Una Merkel; 9 rls.—United Artists.
m FALL GUY (Play by George Abbott and James Gleason). Jack Mulhall; 7 rls.—RKO.
f FLIRTING WIDOW (Novel "Green Stockings" by A. E. W. Mason). Dorothy Mackaill; 8 rls.—First National.
m *GENERAL CRACK (Novel by George Preedy). John Barrymore; 11 rls.—Warner.
m GIRL OF GOLDEN WEST (Play by David Belasco). Ann Harding; 8 rls.—First National.
m GIRL OF THE PORT (Novel "The Fire Walker" by John Russell). Sally O'Neill; 8 rls.—RKO.
f GREAT DIVIDE (Play by William Vaughan Moody). Dorothy Mackaill; 8 rls.—First National.
f *GRUMPY (Play by Horace Hodges and Wigney Percyval). Cyril —Maude; 9 rls.—Paramount.
f HALF WAY TO HEAVEN (Novel "Here Comes the Band Wagon" by H. L. Gates). Charles Rogers; 8 rls.—Paramount.
f HARMONY AT HOME (Play "The Family Upstairs" by Harry Delf). Marguerite Churchill; 7 rls.—Fox.
m HE KNEW WOMEN (Play "The Second Man" by S. N. Behrman). Lowell Sherman; 7 rls.—RKO.
m HELL HARBOR (Novel "Out of the Night" by Rita Johnson Young). Lupe Velez; 10 rls.—United Artists.
m HOLIDAY (Play by Philip Barry). Ann Harding; 9 rls.—Pathe.

## Key to Data

Data on pictures suitable for Book Week is arranged in the following order by the National Board of Review:

Picture, title, course, author, stars, number of reels and distrihutor.

The symbols preceding titles mean this:

f—suitable for family audiences, 12 years and up.

m—suitable for mature audiences, 18 years and up.

j—suitable for special showings to children under 12.

*—especially interesting or well done.

f HONEY (Play "Come Out of the Kitchen" by Alice Duer Miller). Nancy Carroll; 8 rls.—Paramount.
f IN GAY MADRID (Novel "La Casa de la Troya" by Alejandro Lugin). Ramon Novarro; 9 rls.—Metro-Goldwyn-Mayer.
m IN THE NEXT ROOM (Novel by Harriet Ford and Eleanor Robson). Jack Mulhall; 7 rls.—First National.
m INSIDE THE LINES (Novel by Earl Derr Biggers). Ralpb Forbes; 8 rls.—RKO.
f ISLE OF LOST SHIPS (Novel by Crittendon Marriott). Jason Robards; 9 rls.—First National.
m *JOURNEY'S END (Play by R. C. Sheriff). Colin Clive; 13 rls.—Tiffany.
f KATHLEEN MAVOURNEEN (Play by Dion Boucicault). Sally O'Neil; 6 rls.—Tiffany.
m LADY SURRENDERS (Novel "Sincerity" by John Erskine). Conrad Nagel; 10 rls.—Universal.
f LAST OF DUANES (Novel by Zane Grey). George O'Brien; 6 rls.—Fox.
m LET US BE GAY (Play by Rachel Crothers). Norma Shearer, Marie Dressler; 8 rls.—Metro-Goldwyn-Mayer.
f LIGHT OF WESTERN STARS (Novel by Zane Grey). Richard Arlen; 8 rls.—Paramount.
m *LILIOM (Play by Ferenz Molnar). Charles Farrell; 9 rls.—Fox.
f LONE STAR RANGER (Novel by Zane Grey). George O'Brien; 7 rls.—Fox.
f *LOVE PARADE (Novel by Russell Holmaa). Maurice Chevalier; 12 rls.—Paramount.
m LUMMOX (Novel by Fannie Hurst). Winifred Westover; 9 rls.—United Artists.
m *MAN FROM BLANKLEY'S (Play by F. Anstey). John Barrymore; 7 rls.—Warner.
m MANSLAUGHTER (Novel by Alice Duer Miller). Claudette Colbert; 12 rls.—Paramount.
m MARRIAGE PLAYGROUND (Novel "Children" by Edith Wharton). Mary Brian; 9 rls.—Paramount.
m DER MEISTERSINGER (German production based upon the opera). 8 rls.—Moviegraphs.
f MEN ARE LIKE THAT (Play "The Show Off" by George Kelly). Hal Skelly; 7 rls.—Paramount.
j *MISTER ANTONIO (Play by Booth Tarkington). Lee Carrillo; 7 rls.—Tiffany.
h *MOBY DICK (Novel by Herman Melville). John Barrymore; 8 rls.—Warner.
m OFFICE WIFE (Novel by Faith Baldwin). Dorothy Mackaill; 6 rls.—Warner.
m *OLD ENGLISH (Play by John Galsworthy). George Arliss; 9 rls.—Warner.
f ONE ROMANTIC NIGHT (Play "The Swan" by Ferenz Molnar). Lillian Gish; 8 rls.—United Artists.
m *OUTWARD BOUND (Play by Sutton Vane). Leslie Howard, 8 rls.—Warner.
f PORI (German production of big game hunting in East Africa). 6 rls.—Ufa.
f RAFFLES (Novel by E. W. Hornung). Ronald Colman; 8 rls.—United Artists.
m RETURN OF DR. FU MANCHU (Novel by Sax Rohmer). Warner Oland; 8 rls.—Paramount.
f RETURN OF SHERLOCK HOLMES (Novel by Sir Conan Doyle). Clive Brook; 8 rls.—Paramount.
m *ROMANCE (Play by Edward Sheldon). Greta Garbo; 10 rls.—Metro-Goldwyn-Mayer.
f ROMANCE OF RADIO (Industrial film depicting entire process of manufacturing radios). 7 rls.—Craft.
f ROMANCE OF RIO GRANDE (Novel "Conquistador" by Katherine F. Gerould). Warner Baxter; 9 rls.—Fox.
m SACRED FLAME (Play by Somerset Maugham). Pauline Frederick; 7 rls.—Warner.
f SANTA FE TRAIL (Novel "Spanish Acres" by Hal H. Edwards). Richard Arlen; 8 rls.—Paramount.
f *SARAH AND SON (Novel by Timothy Shea). Ruth Chatterton; 9 rls.—Paramount.
m *SEA WOLF (Novel by Jack London). Milton Sills; 9 rls.—Fox.
f SECOND FLOOR MYSTERY (Novel "The Agony Column" by Earl Derr Biggers). H. B. Warner; 6 rls.—Warner.
f *SEVEN DAYS LEAVE (Play "The Old Lady Shows Her Medals" by Sir James M. Barrie). Gary Cooper, Beryl Mercer; 9 rls.—Paramount.

# 105 Features And 8 Short Series Listed

f SEVEN KEYS TO BALDPATE (Novel by Earl Derr Biggers). Richard Dix; 8 rls.—RKO.
f SHANNONS OF BROADWAY (Play by James Gleason). James and Lucille Gleason; 7 rls.—Universal.
f SHE'S MY WEAKNESS (Novel "Tommy" by Harry Leon Wilson). Arthur Lake; 8 rls.—RKO.
f *SHOW GIRL IN HOLLYWOOD (Novel by J. P. McEvoy). Alice White; 9 rls.—First National.
j *SILENT ENEMY (Book "Long Lance"—story of the Ojibway Indians' fight against hunger). Long Lance, Yellow Robe; 9 rls.—Paramount.
f SKINNER STEPS OUT (Novel "Skinner's Dress Suit" by Henry Irving Dodge). Glenn Tryon, 7 rls.—Universal.
f SKY HAWK (Novel by Guy Fowler). John Garrick; 7 rls.—Fox.
f SO THIS IS LONDON (Play by George M. Cohan). Will Rogers; 9 rls.—Fox.
f SOCIAL LION (Story "Marco Himself" by Octavus Roy Cohen). Jack Oakie; 7 rls.—Paramount.
f SON OF THE GODS (Novel by Rex Beach). Richard Barthelmess; 9 rls.—First National.
f SONG OF LOVE (Novel by Irwin R. Franklin). Belle Baker; 9 rls.—Columbia.
f SPOILERS, THE (Novel by Rex Beach). Gary Cooper; 11 rls.—Paramount.
m *STORY OF GOESTA BERLING (Novel by Selma Lagerlof). Greta Garbo; 12 rls.—F. O. Renard.
f *TAMING OF SHREW (Play by Shakespeare). Mary Pickford, Douglas Fairbanks; 8 rls.—United Artists.
m THE TEXAN (Story "The Deep-Dyed Deceiver" by O. Henry). Gary Cooper; 9 rls.—Paramount.
f THEIR OWN DESIRE (Novel by Sarita Fuller). Norma Shearer; 7 rls.—Metro-Goldwyn-Mayer.
m THIRTEENTH CHAIR (Play by Bayard Veiller). Conrad Nagel; 8 rls.—Metro-Goldwyn-Mayer.
m THIS THING CALLED LOVE (Play by Edwin Burke). Constance Bennett; 7 rls.—Pathe.
f THREE FACES EAST (Play by Anthony Paul Kelly). Constance Bennett; 7 rls. Warner.
f UP THE CONGO (An expedition through East and West Africa). 6 rls.—Sono Art—World Wide.
f *VAGABOND KING (Play "If I Were King" by Justin McCarthy). Dennis King; 12 rls.—Paramount.
f VIRGINIAN, THE (Novel by Owen Wistler). Gary Cooper; 12 rls.—Paramount.
m WEDDING RINGS (Novel "The Dark Swan" by Ernest Pascal). H. B. Warner; 7 rls.—First National.
f WHAT A MAN (Novel "His Dark Chapter" by E. J. Rath). Reginald Denny; 10 rls.—Sono Art-World Wide.
m *WHOOPEE (Novel by E. J. Rath). Eddie Cantor; 12 rls.—United Artists.
m WIDE OPEN (Novel by E. B. Morris). Edward Everett Horton; 7 rls.—Warner.
f *WITH BYRD AT SOUTH POLE (Pictorial record of the expedition). 8 rls.—Paramount.
f YOUNG EAGLES (Stories by Elliott White Springs). Charles Rogers; 8 rls.—Paramount.
m YOUNG MAN OF MANHATTAN (Novel by Katherine Brush). William Foster; 8 rls.—Paramount.

Book Week programs may be rounded out by the addition of short subjects from the following series:

j BELIEVE IT OR NOT SERIES (Robert L. Ripley). 1 rl. each Vitaphone.
j FAMOUS COMPOSER SERIES, 1 rl. each—Paramount.
j HODGE PODGE SERIES (Lyman H. Howe's Novelties). 1 rl. each—Educational.
j PATHE AUDIO REVIEWS, 1 rl. each—Pathe.
j ROBERT BRUCE SCENICS, 1 rl. each—Paramount.
j SPORTLIGHT SERIES (Grantland Rice). 1 rl. each—Pathe.
j STRANGE AS IT SEEM SERIES (Phenomena of nature). 1 rel each—Universal.
j SUPER-EDUCATIONAL SERIES, 1 rl. each—Ufa.

## *Combination Policy for Three More Fox Houses*

Continuing the return of vaudeville to various houses of the circuit, Fox on Saturday opened a combination policy at the Fox Walker and Savoy in Brooklyn. Next Saturday, the Republic, also in Brooklyn, will adopt a combination policy.

# "Give Us Good Films and to Hell with Depression," Is Answer to NEWS Quiz

## *Box-Offices of Nation Are Holding Up Well During Present Situation*

(*Continued from page* 19.)

finding difficulty in justifying some of the misleading copy being used.

The lack of child appeal in some pictures also is stressed in the nationwide checkup, the situation calling for a drastic change of production policies.

Following is the detailed report of the survey:

### N. Y. Gets Good Business When Pictures Are Good

Optimism, coupled with a feeling of "Wake Up, Producers," characterizes the feeling of exhibitors in the New York territory. General business conditions are off considerably in the metropolitan territory, but box-offices are subnormal only when picture quality slumps.

One thing the present situation emphasizes is that the day of the mediocre and so-so picture is out. Time was when an exhibitor could hang out a "100 per cent talking" sign and be assured of S. R. O., but those days are gone forever. The public today is wise as to the entertainment value of pictures offered.

The encouraging sign is that showmen, large and small, know that duds are all washed up at the box-office, and are trying to gauge their programs accordingly. They feel, however, that producers are not coming through properly with pictures which will attract a discriminating public.

Broadway is leading the way in the present situation. Even on the Big Street, where forced runs and intensive exploitation heretofore could command big grosses, the crowds have thinned, except when meritorious pictures are offered. Long runs have lost their lustre unless the picture can deliver, and the echo of public interest carries right through to the fourth and fifth runs and shooting galleries, showing that the public absolutely refuses to be kidded, so far as its picture diet is concerned.

Misleading advertising and block booking, which compels an exhibitor, as one puts it, "to buy a lot of junk to get an outstanding attraction," are other factors blamed by exhibitors for lower grosses.

"Give us good pictures and we'll get the money," sums up the general attitude in the New York territory.

### Big Films Making Dough In Texas, Checkup Shows

Dallas—Outstanding pictures are drawing practically as much money as they did a year ago under particularly prosperous conditions, but ordinary films are taking it on the chin, a checkup of this territory shows.

The three great standbys of this country have been under heavy pressure for the last four or five months. These are cotton, wheat and oil. The cotton crop, while slightly larger than last year, has been distributed over not as great an area as heretofore. This, with the low price of 9c, has, in itself, readjusted the purchasing power of the people of this State. In some sections the cotton crop was very large and what it lacked in price it made up in volume. Some sections, notably a large part of West Texas, went through a very severe drought and the production is practically nothing.

### Wheat Price Drop Hurts

Wheat in Texas is largely raised in the panhandle and while the crop was not quite as large as last year the severe drop in price has affected that section of Texas quite materially in its buying power. Another serious set-back has been occasioned by the over-production of oil and the proration method of production adopted in this state. This has thrown out of work large numbers of men in the oil fields and refineries and in those sections where oil and refineries have predominated it has lowered the purchasing power of the people to quite a considerable extent.

So far this has not resulted in bank failures to any extent and all cities of any size show tremendous bank deposits, against a kind of frozen-in condition in the smaller places. This has made all bankers in this territory very cautious and in consequence the circulation of money over this time last year has been materially reduced.

Most of the theatres have installed a drastic reduction in their expenditures for advertising. This is a very serious matter because the history of the theatre business shows that it must have a certain amount of stimulation through advertising of all kinds. With the drop of business, starting last May, a great many managers who had been playing stage shows with pictures were of the opinion that this drop was largely due to the withdrawal of what is known as flesh and blood in entertainment, but the present results show that even where this has been returned to the theatre that after all it is the picture that is the big magnet at the box-office and not the so-called stage show.

A careful checkup over a period of time shows that the gap in between the presentation of big pictures has greatly reduced the former average of receipts over a period of time. It is safe to say that this drop represents approximately 25 per cent. A drop in commodities as severe as has taken place in Texas has reduced these articles to the lowest point in years and much below cost. This in itself is a very unhealthy condition and cannot continue.

It is believed by responsible and well informed theatre men that the state is beginning to dig out from under the ashes of deflation and is starting to build on another foundation which may be slow and may affect attendance at the theatres for a while. An upward swing is indicated as these articles have now reached the point where they are investments and these conditions are sure to be taken advantage of by people who are always looking for bargains.

The cotton crop is being marketed very slowly and there is more cotton in storage and being held on farms than ever before in the history of Texas. However, as this money will be spent in a more orderly manner this year than has been the case in the past it should also help, being released slowly over the balance of this year.

### Producers' Worries

**Paris—Protest against French censorship of American pictures has been voiced by representatives of Will H. Hays on account of a ban placed on "The Big House," "Son of the Gods" and "Sally," to which the Chinese minister objected because all of the dialogue was in English.**

**Six American films have been delayed several weeks by censors. "All Quiet on the Western Front" finally was passed upon presentation of evidence that the film contained no German propaganda.**

## *Optimism in Exhibitor Ranks Is Prevalent in Almost Every Territory*

### Business Upswing Is Noted in Twin Cities

Minneapolis—Steady upswing of business in this territory is being noted, despite the steady pounding on prices of wheat which has forced that chief Northwest product to low levels during the current season.

Peculiarly, this territory was one of the first hit, and it now seems that it is to be among the first to come out of the slump which has affected business in all sections of the country.

First run business here has been immediately dependent upon the quality of pictures shown. Given a good picture, the theatres grab off the dough, but with a cluck they take the rap.

Throughout the territory things haven't been so hot, many of the small towns feeling the pinch caused by falling prices of farm products. The two Dakotas have been harder hit than Minnesota, due chiefly to the fact that they depend almost exclusively on the wheat output.

There is a shortage of cash among farm-

(*Continued on page* 49)

# K. C., Portland, Philadelphia Zones Optimistic; Good Films Always Click

### *Business Off Somewhat But Showmen Kicking Only On Quality*

ers of the Northwest, many of whom are wary of any spending in preparation for what may be a tough winter. However, they still go for the big pictures, and are picking them with a knowledge which is almost uncanny.

In the Twin Cities business has been up and down all season. A few outstanding pictures have turned in good grosses, showing that the public will respond to the good ones.

The strike at suburban theatres of the two cities has had its effect on business. The independents have been having a tough time of it, due to protection and the strike, to a degree that exchanges here came to the aid of showmen by reducing their rentals during the period of the strike.

Protection is a big issue among independent exhibitors of the two cities, who have been bolstering attendance by country store nights and other forms of give-aways. Accordingly, they have been battling proposed zoning, fearing this form of attracting patronage would be denied them.

## Good Films Get the Dough in K. C. Zone

Kansas City—First-run managers here have no complaints to make regarding business in Kansas City. With the possible exception of one downtown house, the de luxe theatres are finding business normal.

To sum up the situation, one theatre manager used this statement as a standard barometer: "When we have good pictures, business is good. When the pictures are bad, business is bad." And the declaration of this manager is the consensus of opinion of his local fellow-managers. The one theatre which has found it tough sledding lately is now beginning to pull heavier patronage and, although the manager of this house takes a somewhat pessimistic attitude toward business in general, he feels that the worst is over. In brief, first-run business is normal, if the managers are telling the truth.

In the territory patronage is normal in the larger towns. In the smaller towns the exhibitors are feeling a depression. But this depression in theatre patronage is not due to a lack of showmanship, according to an exchange employee who watches over the ad sales. The smaller theatres are using as much, if not more, advertising accessories as they did before this so-called business slump began. Checkers report that theatres are taking advantage of exploitation suggestions as they never did before.

### Small Towns Feel Pinch

A fear of the immediate future and the prospects of a still lower economic level is blamed by an exchange executive, who said the average small town patron is looking ahead and saving his money to weather a crisis that may still be on the way. Crop conditions were not the best in this territory and yet already there seems to be an optimistic feeling regarding the crops for next year.

The depression in the small towns is a temporary one, one exchange manager says. But neither pictures nor lack of showmanship can be blamed, in his opinion. Business is quiet everywhere and the small town houses are feeling its effects, but people will spend money for amusements when they won't for other things, he declared, and good sound showmanship will win out.

A circuit district manager states the larger houses in the larger cities in this territory are doing business in proportion to the houses in Kansas City.

### *Texas Talks Up*

**Hard times in Texas? Maybe so, but the most recent figures concerning the state's agricultural record does not indicate slack conditions. For example, we find that the Lone Star State this year will offer to the world's market 88,128,000 bushels of corn, 27,674,000 bushels of sorghum, 8,200,000 bushels of rice, 6,780,000 bushels of sweet potatoes, 73,360,000 pounds of peanuts, 8,000,000 pounds of pecans, 149,000 bushels of apples, 325,000 bushels of peaches and 1100 tons of grapes as shown from crop reports up to October 1. And that's not including a tremendously large citrus crop coming up from the Rio Grande Valley.**

**And if you think that sounds like Texas is having hard times we'll have to question your judgment or your mental condition. Or if you persist in believing our state is in the doldrums just keep in mind that in addition to the list above we raised 4,275,000 bales of cotton, 715,000 tons of tame hay, 147,000 tons of alfalfa and 1300 tons of broom corn.**

**So the next time you hear some pessimist trying to include Texas in the list of states suffering during the general business depression just sing out and quote the figures given herewith.—*The Houston Press***

## Portland Off, but All Showmen Are Optimistic

Portland—While it is the consensus of opinion that theatre business in Portland at the present time is off from ten to 12 per cent, this reduction is slowly nearing an end.

Interviews with first-run managers show optimism to the nth degree universal. Real showmanship is being displayed, especially since the advent of Greater Talkie Season, and they have been backed up by producers in furnishing additional outstanding film attractions. These have been coupled with shorts, personal appearances of stars, strong Saturday morning attractions for kiddies, and several inaugurating midnight shows, which have helped to swell grosses.

Outstanding film successes in this territory during the past few months were "So This Is London" (Fox), shown at Fox Broadway to heavy gross; "Animal Crackers" (Paramount), at Portland Paramount; "Let Us Be Gay" (M-G-M), at Fox United Artists; "Half Shot at Sunrise" (RKO), shown at RKO Orpheum; "All Quiet on the Western Front" (Universal), shown at Hamrick's "Music Box."

### Three Houses Dark

The closing of three downtown houses early in the spring, the Blue Mouse, Rivoli and Fox Alder, took some 2,500 seats off the market, which helped grosses at other houses.

The only criticism of features heard is that there have been several color features released that were found inferior.

Keen competition, which has resulted in more show for the money, has raised overhead to a point where it cuts considerably into profits.

Fox Washington Theatres, Inc., operating in the Grays Harbor district, in which Aberdeen and Hoquiam are the most important cities, discloses that one theatre in Hoquiam and one theatre in Aberdeen will close Friday. The reasons given are the continued business depression in these centers; lumber being practically the only business and mills being closed down for the past few months; and also because of labor disputes. The operators' union demands two men in the projecting room and the theatre firm maintains that only one is needed, and that business at the present time does not warrant the extra expense. No stage shows are used in either city.

Close of the show houses will leave but two operating in Aberdeen, one Fox house and Warners' Aberdeen, and none in Hoquiam.

### *See-Sawing of Intake Is Story Of Kind Of Show Offered*

## Optimism Is Keynote Of Philly Viewpoint

Philadelphia—If there is any depression in the picture field in Philadelphia, the local managers are not admitting it. William M. Goldman, manager for the Stanley-Warner interests, points with satisfaction to the cash bonus split among the members of his office about two months ago for rating the highest of any Warner Brothers division over the country, and stands pat on the consistently good grosses scored by the six first-run Warner houses in the downtown section.

David Idzal, manager of the local Fox office, made the statement that "business is just as usual, just as it has been last year, or the year before, when the product is 'right'." "A good picture will do just as much business today as a good picture ever did, and a poor film will gross correspondingly less."

Keith's, the new Paramount outlet, hasn't

# Showmanship Helping to Offset Effect Of Slump in Other Lines of Business

### *Dark Houses' Re-opening Cited as Showing Upward Trend*

been in existence long enough to warrant any comparative figuring, but Al Boyd, Frank Buehler, Edgar Wolf and others of the Moon Amusement Co. are highly elated with the showing of their first three attractions.

The chain neighborhood theatres have been doing slightly better this year than last in most cases. With economy more or less the rule in all circles, they have been taking some of the patronage from the first-runs on account of lower price scales.

#### Lack of Product Blamed

The independents around town have been in a stew most of the year, but their problems were not so much those of a depressed period but because the leading film product was sewed up by their chain competitors. With Paramount in the field to join Fox in giving them films, most of their troubles have been ironed out.

So far as the box-office records go, the slump-off from last season is very slight. It was inevitable that some reaction in the face of general business depression would be felt, but the houses have been maintaining a good level of business and much higher than any other form of amusement except football.

The Mastbaum which considers $40,000 intake each week a good summer gross, has fallen below that mark only three times in the last 20 weeks. On several occasions, the gross has leaped considerably above this margin. The Fox is a consistent theatre, having a well-organized regular patronage. $27,000 is a good week's business, and seldom does the mark drop below $25,000. With a four week-run of "Common Clay" the house leaped to over $30,000 for three of the weeks.

The Boyd, another popular house, has been behaving erratically but in the main profitably. The house will do $25,000 or better for the first week of a two-week picture and drop to half that amount for the second. The indications are that the theatre would do well on a weekly change policy, but the Warners are using it to project some of their better regarded films. The Earle has been maintaining a pace of $18,000 or near that figure for many weeks, while the Stanton, considered for closing last year, has crashed into big profits with nine weeks of "The Big House" and now with five (so far) for "Scarlet Pages." These two pictures alone will put the house across for the season.

#### Dark Houses Reopened

The Arcadia, closed last year, has opened up this year as a profit making independent, with a Paramount tie-up. The Aldine, closed for 40 weeks, has opened profitably with "Lincoln." Keith's has been taken over from the legitimate ranks and has been a hit so far for Paramount. The only backslider was the Erlanger, which returned to the legits after a season with RKO, but the fact that RKO negotiated the sale of its product to Warners, made an outlet here for them unnecessary.

Another indication that there is some tightening of business was the failure of Fox to go through with its project of erecting a 5,000 seater at 17th and Market Sts., but it must be remembered that the idea was abandoned with the withdrawal of Fox from the company, indicating that a shake-up in the internal organization of the company is as much responsible for the abandonment of the plan as actual business conditions.

#### Other Fields Hit

Other amusement fields have been suffering, with, as noted above, the exception of football. The University of Pennsylvania averaged a 35,000 attendance for its first two "set-up" games, a new record for pre-season tilts, while Temple, playing two night football games so far, crowded its stadium (30,000) for both contests.

The legitimate theatres have gotten off to a bad start. In fact, the Shuberts announced that the Lyric and the Adelphi, two of their houses, held for the last 20 years or more, would be abandoned after October 31. Since they have already leased Keith's to the Moon Co. this year, this cuts down their houses from six to three. In addition, however, they have arranged the booking for the Walnut Street theatre. The Erlanger interests will maintain their three theatres here, bringing the total up to seven in the city. Business on the whole has been bad, though three musical shows, "Three's a Crowd," "Girl Crazy" and "Ripples," the Gould show, "Elizabeth the Queen," and the Professional Players show, "The Man in Possession," have made good profits.

The prize-fight and wrestling racket has "taken it on the chin" terribly during the last season, both indoor and out. Several big contests had to be called off because of poor attendance. Grosses of $2,500 and $3,000 have been common, as against the $10,000 grossed for the same kind of fights a year ago. Not only business conditions, but the black-eye received by the sports on account of the numerous "fouling" bouts enter into the situation.

Other enterprises have been getting by with profits. The out-door season of the Philadelphia Orchestra in Robin Hood Dell in Fairmont had a summer season attendance with a grand total of 250,000—real

### *Goof Golf Blamed*

**San Francisco—Poor pictures and pee wee golf courses are responsible for most of the socks being taken by box offices in this territory. The subsequents are feeling the pinch, due to protection, and a general buying strike on the part of patrons is another contributing factor.**

### *No Exhibitor Failures Reported in Indiana Trade Territory*

profit. The midget courses have been getting by in most sections where they are not competing with themselves too much and baseball—thanks to a championship team—has enjoyed a good year.

Conditions are, of course, spotty, but no manager can be pinned down to anything but optimistic statements. Which seems to be as good a way as any of combating any depression, either real or imagined.

### Theatres in Indiana Free of Any Failures

Indianapolis—Perhaps one good way to calculate the effect of so-called business depression on local theatres and theatres in central Indiana is to look at the record of failures. There is no available record of any theatres in this section going into the hands of a receiver.

This cannot be said of any other business. The business mortality rate in this section has been rather high during the past year. Banks and businesses, retail, wholesale and industrial, of long standing have had financial difficulties aplenty.

Both first and second run houses still are doing business in this territory. Speaking strictly of first-run houses, a lot of credit must be given the managers for the business being done. All of them are giving more for the money than they ever have before. Many of them admit their houses are not making the net profit they did, but they are returning a profit, which in itself is a victory under present conditions.

#### Grosses Off 10 Per Cent

Gross receipts perhaps have fallen off an average of only ten per cent. In view of business conditions and other competition, this is remarkable. This year the miniature golf craze struck this city in full force for the first time. Most of these courses have been well patronized and doubtless money spent here lessened the amusement buying power of hundreds of persons. Yet the local managers say they have noticed no ill effects from this competition. They are expecting another year of such competition in 1931 and are not worried. Most of them believe the worst of this competition will be over next year.

A little example in just one theatre here may suffice to show just why the public continues to patronize the theatre in numbers just below averages for a ten year period. When the Indiana theatre here, the largest in the city, was completed, the city was at the peak of the prosperity era immediately following the war. The Indiana had silent pictures, a symphony orchestra and an organ.

Now the same theatre has an orchestra, organ, talking pictures, a widely known band, stage presentations and once every so

# Unemployment, Wage Reductions Find Picture House Business but Slightly Off

### *Public Now Harder to Please, Grosses on Big Films Emphasizing*

often a personal appearance on the part of some picture star. Manager Sturdevant of the theatre stated following the appearance recently of Helen Kane that the house grossed $3,000 more than any week in the history of the theatre.

#### Better Shows Help

The condition prevailing at the Indiana is not isolated. Every first-run theatre in the city is giving better value for the money than it ever has before. Some of this is due to the better shows, according to managers. The talking picture and the rapid strides made toward better talking pictures have done much to keep up attendance.

Those theatres which abandoned their organs with the coming of the talking picture now have them back in use and it is entirely probable that those who had good orchestras that were given the air at the same time will have them back in the pits before long. Most of them now have. All these things account for the fact that the net is not so large as formerly, but also account for the continued patronage.

### Business Off Only When Films Below Standard

Houston—There is a "depression period" in show business in Houston only when the week's show is mediocre. This is the sentiment of every operator of theatres in the city.

Joseph Plunkett, vice-president and general manager of RKO, was in Houston recently on his first visit to the Southern circuit since the acquisition of the Interstate Amusement Co. from Karl Hoblitzelle, Texas theatre magnate. Accompanied by N. J. Blumberg, Chicago, head of the western division, and Hoblitzelle, Plunkett visited all the Texas RKO theatres, including the Majestic here, and checked on business done.

"The actual figures for the year show that the Majestic business now is just the same as a year ago," he stated. "Last week, for instance, the figures were below average, because of a mediocre picture. This week the showing is far above average because of 'Half Shot at Sunrise.' The condition a year ago was exactly the same. That tells the story.

"When you have the show, the people come. But they shop for entertainment now just as they do for everything else, and they want their money's worth.

#### Public Harder to Please

"Pictures are much harder to make now than two years ago because of a more discriminating public, the proper balance of dialogue and action, and the necessity of using sound and dialogue with the 'second-act climax' and yet retain the very essential screen technique. It's a hard job. But the producers are all trying to do that, and are succeeding very well."

There is no lack of showmanship in Houston, according to E. E. Collins, city manager of Publix in Houston. Nor is there any real depression of show business in this city, in his opinion.

"Some weeks are up, some down, and the full responsibility falls on the picture. If it clicks, people come. If not, they go somewhere else. That's all there is to it. If we had pictures every week that stood up, our business would be correspondingly good. As it is, the box-office falls with the caliber of the picture. On the average, business is as good as this time last year."

The Metropolitan, de luxe Publix house, is inaugurating the first of the stage shows booked out of New York. These shows have been coming to New Orleans from the East and there recast. Now they will reach Dallas intact in cast, scenery, and stage and wardrobe managers, from the East, and reach Houston via San Antonio, and then to New Orleans, Collins said. Jimmy Ellard has gone to Dallas to join the "Moonbeam" unit, and will return to Houston when it plays here. Ted Cooke is substituting as m. c. at the Metropolitan for two weeks.

#### Loew's in Black

Manager W. V. Taylor of Loew's State summed the matter of percentages up tersely.

"Last year at times the home office sent us money. For eight months now we have kept the cash going the other way. There is no show business depression in Houston."

Taylor is emphatic in his declaration that good pictures brought good business and poor pictures poor business. "It was ever thus, and always will be," he said.

Will Horwitz, manager and owner of a subsequent run independent chain of theatres in Houston, who recently took to Federal Court his fight against the "protection" policy of producing chains and lost, voices the same sentiment:

"If you have the show, they come. Of course, you've got to let 'em know you have the show, and we are no pikers when it comes to that. There is no lack of showmanship in Houston."

Exhibitors are united in the opinion that the percentage now is none below that of this time last year, but "about the same." Business last fall was about 15 per cent below the average of the fall of 1928, one exhibitor said.

### *A Winner*

**One of the outstanding and most consistent drawing cards of the current season is "Common Clay," it is shown in the national business survey just completed by MOTION PICTURE NEWS. The picture has clicked with unfailing regularity, and has toppled over some records.**

### *Florida Business Drops But State Optimistic For This Winter*

Tampa, Fla.—Business in Tampa is 20 per cent below normal. This is not just a rough guess or estimate, but is the result of a careful and thorough survey conducted by Paul Short, managing director of the Tampa theatre, in the interest of the Publix circuit.

The year of 1928, considered a normal one, was used as a basis for comparison. The Chamber of Commerce assisted Short in his survey and leading merchants in all lines of business were interviewed and requested to dig down and make comparison of their business in this year and the past. The business of the five theatres operated by the Publix corporation here was included and when the facts and figures had all been compiled and an average struck, the totals showed a general decrease of 20 per cent.

There seems to be several reasons for this general decrease. There was some unemployment; salaries had been reduced in many lines; there had been bank failures, with a general unrest and tightening up of the public purse.

To counteract this decrease in receipts Publix closed one house, the Strand, and established lower admission prices in two others.

#### Others Report Bigger Slump

Other theatres here report a still greater decrease in receipts. For instance, the Maceo Amusement Co., operating two theatres catering to negro patronage exclusively, has been hard hit. Its patrons, being of the laboring class generally, have suffered from unemployment and reduction in wages, with the result that they have had but little money to spend for amusement, so one of the houses was closed. Then the two other colored theatres also closed, leaving the company in control of the field with the one house, the Central, and still, according to Charles A. Sappal, president of the company, this house has been operating in the red most of the year. He figures the attendance for the house at least 25 per cent below normal.

Poor pictures seem to get general blame for a part of the decrease in business. Most all of the houses find that when real good pictures are presented the public find some way to dig up the money and there is a good increase in attendance.

The public seems to have an uncanny way of picking the good ones. Of course there are fans who have to see them all. If there were not it would be just "too bad" for show business, but with good pictures, Short says it would be possible to simply advertise the picture and the dates and be sure of good crowds. So poor pictures are responsible for a portion of the 20 per cent decrease at this de luxe house, at least.

Everything seems brighter now, for winter time is the big time in Florida. The citrus crop is moving. Canning factories are going up all over the state, and will ab-

# Picture-Wise, Discriminating Public Responsible Where Gross Tapers Off

### *Can't Get 'Em In for Ordinary Films, Say All Sections*

sorb most of the off-size fruit. The vegetable crop will start moving soon, and the tourists are coming, so the showmen of Florida are preparing for the "Happy Days" which are bound to come again.

### *Pictures Escaping Depression*

**Richmond — Reported depression in various lines of business has had little effect on picture business here. Neither has the drought, which caused heavy losses to Virginia farmers.**

**If there has been decreased attendance in some instances, it has been so slight it is hardly noticeable. Then, too, with some good pictures on the way, an even better report should be in prospect. Legitimate attractions haven't exerted any noticeable drain on picture houses.**

## Business Off Only 5 Per Cent at Syracuse

Syracuse—Increased competition, changes in policy and revision of box-office scales are three reasons why it is both difficult and hazardous to compare Syracuse theatre patronage today with that of one year ago.

In the matter of competition, the past year saw the Rialto invaded by Paramount, taking over the old Temple (vaudefilm and later, burlesque), and the return of the Empire to the picture column from dramatic stock.

In the matter of policy, Loew's State has substituted straight films for vaudefilm, while vaudefilm is the current rule at both the Syracuse and the Empire.

In the matter of box-office scale changes, there is scarcely a house (major) that has not altered its tariffs in some fashion, if but to attract juvenile trade.

Making fair allowance for all of these, it is a conservative opinion that the average business today in the local first-runs is not more than five per cent below last year's level.

### All Film Policy Hits

There are several houses where this average does not apply, of course. Poor pictures may be set down as the reason why their grosses went down below the five per cent drop.

Loew's, without "flesh," is doing much better, proportionally, than it was doing a year ago.

Keith's business today is about on par with that of a year ago. William J. Tubbert, manager, suggests intact vaude shows have played their part in keeping up grosses when films were weak.

The Paramount, since its opening in December, has had few if any tough weeks; the house has a low overhead, comparatively speaking, and this has helped.

Warners Strand and the Fox Eckel felt the effect of poor product; better pictures recently have boosted the draws in both houses.

Night attendance in all first runs is satisfactory if the picture is good; matinees recently have been off, regardless of the quality of the film. Exhibitors so far have found no answer.

Tom Thumb golf is not on the wane here; rather it seems to be gaining in popularity, and this may cut into patronage during the winter.

Industrial situation here is none too good; this has been a factor in the slight decline of business. So has the excellent out-of-doors weather, which has persisted into mid-October.

Exhibitors, none too pleased with talker product during the summer, believe better films are in sight; they do not find any sizeable dissatisfaction with dialogue films; Syracuse may be set down as a talker town.

Neighborhood and subsequent run exhibitors appear to feel the loss of business more deeply. Where dimes count, there is an indication of "shopping." Poor films, spotted via the reviews when playing the first-runs, are ignored in the repeats. Good films, however, draw well, perhaps even better than a year ago.

## Milwaukee Blames Poor Pictures and Conditions

Milwaukee—There are no bones made by local exhibitors in stating that the show business is off. It isn't what it was at this time last year and the reason for it is about evenly divided between poor pictures and the depression. Some name one, some the other, and still other exhibitors say that it is a combination of both.

"Good pictures are few and far between," said one independent exhibitor. "There are some that have been good box-office attractions, although as far as ranking high as good photoplays they have been flops."

Others seem to think that the product has been fair enough but that business is harder to get because of the depression. None of those interviewed was anxious to give figures concerning the amount of decrease and several admitted after prolonged discussion that it really wasn't "so terribly much off over last year."

There are those who say the business is there, but it takes more work to pull it in. Operators of these houses have not felt the depression so badly. They have kept after the public with heavy exploitation and advertising and for the most part are clicking.

One exhibitor states that bad weather has had more of a tendency to keep down business than before. As a result, this, coupled with several bad pictures, sets the old box-office in a hole from which it takes plenty of good nights to pull out of. Last year one didn't have so many bad nights, he observed.

### Conditions Are Spotty

In the state conditions are spotty. The smaller industrial cities including Racine and Kenosha are particularly slow. Several large concerns whose plants employ considerable of the labor in these and similar towns in Wisconsin are operating at small capacity and short hours. Theatres in towns located in agricultural and dairying districts are not so badly off. Crops in the state were for the most part fairly good and business in these towns is a bit stronger.

"I know of a chap who was working in a plant in one of the smaller cities in the state, who made as much as $100 a week," one exhibitor stated. "Now he's driving a truck at $25 a week. When such conditions exist people aren't going to spend money quite so fast for the theatres."

In Milwaukee with its diversified industries, conditions are a bit firmer. However, even here a decline in the box-office receipts is noticeable. There are not the long lines waiting before the box-office windows to purchase tickets that there were last year and one does not have to wait in the lobby to obtain choice seats.

For the smaller neighborhood theatres which have been operating on slim receipts during the summer months in hope that the fall and winter season would bring increased business, there is bound to be disappointments, in the estimation of various exhibitors. Many are inclined to believe the bankers' predictions which do not promise any great improvement for another year.

## Opinions Vary on Conditions at Buffalo

Albany—There is a decided difference of opinion here in regard to business being done by the picture theatres of the city at the present time. The owner of three theatres, one of which, however, is closed, is frank in declaring that business is ahead of the same period last year. On the other hand, a person who is particularly well acquainted with the business being done by another group of houses, and who was formerly general manager of the circuit, is equally frank in admitting that business is approximately 20 per cent under what it was a year ago.

There is no question but that the Albany area is suffering from what might be termed a general depression in business and that this is reflected not only in the entertainment business, but in stores and in a thousand and one other ways. When a company lays off anywhere from 500 to 1,000 men, it cannot help but bring its effects to the doors of theatres, business houses and elsewhere.

The situation in Albany is rather inter-

# Find Box-Offices That Wobble Aided By Clever Booking of Short Subjects

***Protection Keynote of Conditions***

**Protection looms large in theatre business conditions throughout the nation. First run houses, playing films right out of the can, are reaping the benefits, while subsequents seem to be taking it on the chin.**

**Strong effort is being exerted to pull patrons downtown and away from the subsequents, and the effort is producing results. Stage shows figure largely in this condition, the MOTION PICTURE NEWS survey shows. The big houses figure the stage bill and protection are their chief edges on the subsequents. Plenty of small houses throughout the nation are running in the red, due to these advantages of the first runs.**

esting from the standpoint of the exhibitor. C. H. Buckley owns and operates Harmanus-Bleecker Hall, a 2,200 seat house somewhat removed from the actual business center of the city and also the Leland, which has a seating capacity of about 1,400 and is in the center of the business section. He also has a lease on the Clinton Square theatre, which is closed at the present time, although located downtown, but too close to the RKO house and the Strand to become a competitor in the full sense of the word. The Clinton Square theatre is small and was formerly a church.

### Showmanship Boosts Business

Buckley is basing his comparisons for the period from Labor Day up to the present as compared to the corresponding period last year. The Hall, which charges a 50 cent admission, was at one time regarded as a white elephant. When Buckley took it over, he spent a large sum of money, with the result that today it is generally regarded as the most attractive theatre in the city. On account of its location there were many who predicted that the theatre would never be a success, basing their assertion on the ground that the residential theatres would attract those in their neighborhoods and that others who were inclined to go downtown, would continue right on without stopping at any halfway theatre. But Buckley figured otherwise and started off with a campaign of heavy newspaper advertising and furnishing at the same time a bill of entertainment that cost him plenty, but which left the patrons well satisfied with their entertainment and with a feeling that they were getting their money's worth. The parking situation was also in favor of Buckley.

Then Buckley had the advantage of an extremely large lobby, which he has made attractive at all seasons. If it isn't banked with flowers from the Buckley garden, it is attractive, as at the present time, with a fountain and a pool of gold fish. Last Eastertime, his lobby attracted much attention with its pond filled with live baby ducks. He informed the NEWS representative this past week that he is spending $300 a month for flowers for the stage and lobby and figured that it is money well spent.

### Stresses Shorts' Value

Since last Labor Day Buckley has been showing pictures including "Song o' My Heart," "Our Blushing Brides," "Common Clay," "Let Us Be Gay," "Madam Satan" and "Romance," and on every one of these the house has made money. And, going a bit further, it has made more money than during the corresponding period last year. One thing more, Buckley believes in plenty of advertising space as a means of telling the people what he has in the way of entertainment. His short subjects are just as important as his feature, he says, and he never lets down on the short end of his program.

"You know, it is an easy thing," said Buckley, "to slip in a cheap short subject that will go far in destroying the enjoyment of an entire program. I would rather exercise greater care in selection and pay more for my short subjects to balance my bill, feeling that it is money and time well spent to send a patron away from the theatre with a feeling of satisfaction covering the program from start to finish. Buying cheap and uninteresting subjects is a dear one in the long run."

The Leland is also running ahead of a year ago in the way of business. Buckley admits that in a general way there is a business depression, but contends that people are counteracting this with an evening or two each week of good entertainment instead of sitting around the house and bemoaning one's fate simply because the market is a matter of 30 or more points off from where a person bought some stock a year ago.

Business is probably 20 per cent off from a year ago this time, in various upstate houses. In Troy, perhaps it may run a trifle more because the collar shops are down to a considerable extent, and when these slump, there is an almost immediate drawing in of spending power in the collar city. The same thing holds true with Schenectady, which is an industrial town.

According to one chain operator, a theatre that was perhaps bringing in $20,000 a week a year ago, is finding it pretty hard these days to make the $15,000 mark. He contends that sound is no longer a novelty and that a year ago people were flocking to the theatre regardless of the picture, simply for the purpose of enjoying the novelty of sound.

It might further be said that there is no great amount of exploitation in the Albany territory. Theatre managers do not seem to take kindly to this idea. They are attracting patronage by straight newspaper advertising and by little of the spectacular. Owners of all first-run houses declare that the pictures this fall are above the average in the way of entertainment and say that they have absolutely no kick along that line.

## *Higher Overhead Cutting Down Net, But Gross Drop Small*

## Far Northwest Optimistic Though Grosses Under Par

Seattle—Theatre business in the Pacific Northwest territory for the first half of 1930 was noticeably below normal averages, but improved business this fall will bring the year's totals almost up to previous standards, it is shown by a check-up among exhibitors of this territory.

Salient facts brought out in interviews with first-run and suburban exhibitors are:

1. Poor business at theatres is generally conceded by all showmen to be a result of the national economic depression. Pictures have been well up to standard and many examples of good showmanship have been employed in the presentation and exploitation of those pictures.

2. Neighborhood and suburban theatres have suffered the most from the depression. While a few leading suburban houses have shown strong business tendencies, a majority of them have suffered decided slumps in revenue, and it is reported that more small houses were closed during the last summer season in this territory than in several years past.

3. The public no longer patronizes a show merely because it has talkers. Instead, theatregoers demand more stage presentations, musical specialties, novelties, etc. The newness of talkers has worn off, and the theatre must sell its entire program to the public as they did before the talker era.

### West Coast's Grosses Off 10%

Fox West Coast Theatres, operating a large string of first-run and suburban theatres throughout the entire territory, are about ten per cent below 1929 in revenue, according to Earl L. Crabb, Pacific Northwest division manager. Crabb reports business on the upgrade at the present time. The key houses are showing steady gains in patronage, and the suburban theatres have been building business by offering stronger programs that combine worthy features with the best novelty shorts that can be obtained.

Publix houses in Seattle and Portland are showing a volume of business on a par with 1929, according to Robert Blair, Northwest division chief. Up to August, grosses were lower than in previous seasons, but the last few months have proved that conditions are more nearly normal than at any time since the "crash," and even better than in 1928. Publix stage shows brought back to Northwest theatres, are aiding business to a noticeable extent, it was reported.

Representing the independents, John

# Public Will Pay For Good Films, Says Showman

Hamrick reports business volume below 1929 in his Blue Mouse and Music Box theatres in Seattle, Tacoma and Portland, but is optimistic regarding prospects for the balance of the year. To meet competition, Hamrick houses are introducing stronger supporting programs of shorts, and are contemplating the introduction of musical specialties again. A drop of about 12 to 15 per cent from the "big" seasons of 1928 and 1929 was said to be approximately the figure that would apply to this circuit's business, but fall has started off in good style and bids fair to bring the year's volume up to nearly normal.

### RKO Ahead of Last Year

Independents in the suburban field are Jensen & Von Herberg, who report business in excess of previous seasons. This, according to Leroy V. Johnson, general manager, is a result of changes in policy whereby the J & V houses offer the best feature attractions as soon as possible after first-run bookings, plus strong programs of shorts and novelties.

Radio - Keith - Orpheum, with first - run houses in Seattle, Tacoma, Spokane, Portland, Vancouver, etc., shows a gain in business over 1929, also due to presentation of strong feature pictures and additional short specialties, with less emphasis on the vaudeville. Slight downward revision of price scales has also aided in building volume of patronage.

### Lone Operators Feel Pinch

Among the suburban and neighborhood exhibitors, it seems that business goes to the houses owned and operated by definite groups or chains, at the expense of lone individuals who cannot keep one house moving at the clip which larger operators attain. The Fox junior circuit, John Danz's Seattle downtown second run chain, and similar groups of houses are all doing business equal to that of 1929, but the one-man shows are running from ten to 25 per cent below average, according to general indications.

As a summary, it seems apparent that business for the entire year of 1930 will practically equal that of 1929 in this territory, as far as volume is concerned, among the "larger" operators, with the individual operators of single houses suffering the loss. To attain this volume, houses are under greater expense than heretofore, however.

Everything possible is being done to promote better business by the larger houses, including booking of best features obtainable, regardless of distributor; presentation of "flesh" acts; booking of stronger supporting programs of shorts; added advertising; more time and effort spent on exploitation; use of musical organizations; installation of wide screens, best sound apparatus, redecorating and equipping of theatres, etc.

A worthy factor is the point that, with one or two remote exceptions, houses have not reduced admission prices as a result of decreased business. Instead, they deem it best to give more for the same money, rather than less for less money.

## Baltimore's 21,330 Seats Belie Depression Talk

Baltimore—With 11 first-run and about 60 residential houses going full tilt and the majority of them doing well, it does not appear possible that conditions in Baltimore can be at a very low ebb although many persons in the city are reported to be out of work and conditions are generally supposed to be depressed here.

Looking over the picture situation in other large cities of the United States, Baltimore compares favorably with those of the same population and even with those containing a greater number of residents. This city carries along in operation 11 first-run houses for its population of 805,753, representing a combined seating capacity of 21,330.

Taking the week beginning October 6, as an example of the business being done in those 11 houses, reports show that approximately $92,500 was taken in during that week and this amount does not include the enormous gross at the tills of the neighborhood theatres.

Comparing this with the same week in 1929, statistics show there were nine first-run houses in operation in Baltimore then and that the gross receipts for the week was about $94,150.

Both weeks were exceptional because for that week in 1930 "Whoopee," starring Eddie Cantor, pulled in a gross at Loew's Stanley of $24,500, while during the same week in 1929, the record at that time for the same theatre was done with "The Hollywood Revue" pulling into the box-office $33,350.

### Public Discriminating

This seems to prove conclusively the statement of Morris A. Mechanic, proprietor of the New theatre, who says that people expect more for their money now than ever before and will purchase only good picture entertainment and that the public will fork over money only to see those pictures which they know to be good.

"The depression is hurting the ordinary run of productions," Mechanic said, "but where the big super specials of known merit are concerned, people will pay their money to see them."

Frank Price, Jr., manager of the Rivoli, has an opinion somewhat similar to that. He said that matinees may be hurt somewhat by the race track operation in Maryland, but if the pictures are good, business will be good any time regardless of race tracks.

Herman A. Blum, who has been president of the M.P.T.O. of Maryland, Inc., twice, and is now managing the Embassy, says that the theatre business is the same as any other and that the depression is here but the 100 per cent man has a better chance to survive than the 60 per cent man, which applies to all human endeavor.

Another thing affecting picture business in Baltimore is that people are shopping more for their films than ever before. They seem to have become aware that talking pictures must be presented as well in the residential houses as in the big downtown palaces of the cinema and they are flocking to the former houses for pictures they want to see.

The automobile is playing a good part in the film business for people watch the advertisements in newspapers and if they see a picture advertised at a neighborhood house they want to see they all pile into the machine and go over to that house to see it.

Where a playhouse such as the Hippodrome, Palace or residential State have tabloid stage dramas, musicals or stage presentation acts, in addition to the talking picture program, a following may be built up who will come each week regardless of what the pictures may be, if advertised properly, but it is generally conceded that where straight film houses are concerned, pictures must be good in order to draw the trade.

# Weather Blamed For Decline in Chicago Grosses

## Chicago Blames Weather For Slight Business Drop

Chicago — Decline in Loop first run grosses from the figures for the preceding year is admitted by officials of both major circuits here. Actual figures are withheld out of deference to the home office of each, but the circuit officials state that the decrease was "not alarming." A comparison of weekly grosses during corresponding periods of both years, they say, substantiate the description.

Abnormal weather conditions account for the decreases more than any other single factor, representatives of both Publix-Balaban & Katz and RKO theatres opined. It is their belief that the national economic depression has had little or no effect on local theatre grosses; that productions of the current year compare favorably both as to quality and drawing power with those of last year, and that showmanship, or sales methods, likewise, have been as meritorious and effective as in other years.

Waning of interest in talking pictures purely as a novel entertainment medium, it is believed, also accounts in some measure for the lower grosses of the current year. The real alibi, however, is the weather. They have detailed reports of government meteorologists for this section to bear out their statements.

The current year, the government reports reveal, has been marked here by unusual weather extremes. Unseasonable cold, unseasonable heat, extremes of precipitation and drought, have been the rule rather than the exception. The Chicago area has had 695 degrees of heat in excess of the normal average for the section from Jan. 1 to Oct. 1, which would indicate an unnatural prolongation of vacation weather and its attendant forms of entertainment, any and all of which may be regarded as theatre competition.

Competition as between theatres in the Loop remain essentially the same this year as last. With the exception of the Punch & Judy, which was opened too recently to affect the present survey, no new theatres were opened in the Loop this year. RKO, however, put pictures into the Palace, a former straight vaudeville house, June 1. Circuits did not add to their Loop holdings by purchase or lease during the current year; and legitimate theatres operated temporarily

# Public "Smells Bad Ones in Advance," Is Buffalo Exhibitor Slant on Slump

### *Depression Only When Pictures Do Not Click, He Asserts; Boosts Star System*

as picture houses were not of enough significance to affect the decrease in grosses.

#### Long Runs Decrease

Length of engagements in extended run houses was uniformly less this year than last. The average run to date has been seventeen days, as compared with twenty the preceding year. This would appear to indicate a weakened drawing power in this year's pictures. However, the more rapid turnover of product thus effected kept grosses on a favorable basis through the stimulation of new-picture openings. At the same time, it reduced the theatre net through increased film rentals brought about by the greater number of pictures played.

Balaban & Katz estimate that the decrease in box-office grosses at five Loop theatres may amount to six per cent less than last year's grosses. RKO, operating two (Woods to be relinquished next Monday, and Palace using pictures only since June) estimate a five per cent decrease may be shown this year. The profit line of neither circuit is endangered by the decreases, and, in fact, net earnings for the year may compare favorably with those of the year before through various economies in operation which have been in effect here since early summer.

## Buffalo Public Smells Bad Ones in Advance

Buffalo—There is no doubt that there is some depression in general lines of business, but it is not very difficult to place the finger on the pulse as it affects the motion picture theatre. As one exhibitor here contends, and his contention is borne out every week, the depression rears up its head at the motion picture box-offices only when the pictures are not "up to snuff." Any good picture gets its normal share of the business. The bad pictures will not draw good business regardless of how much they are ballyhooed or what is given away with them in order to get the people in.

It looks as though Mr. and Mrs. General Public know more about which are the good pictures and which are the bad ones than many of the theatre operators do, because they just won't come to the bad ones. The whole scheme of things has resolved itself down to the point where the general public is shopping, and if there is any doubt about this, stand on Main Street any Saturday night or Sunday night, or any other night, for that matter, and see them parade from one theatre to another to pick the show they want to see and which suits their fancy most. They know the good ones and they go to the good ones. It is true that the minority with whom the motion picture is a fetish will go to more than the average number of pictures per week, but as stated above, these are in the minority.

### *Reverse English*

**Milwaukee—Usual plaint of subsequents that all the business is being pulled downtown is reversed here, where indications point to the fact that many people are waiting for pictures to come to neighborhood theatres and then see them at lower prices. This trend is particularly noticeable at the better class neighborhood theatres, which for the most part have been doing a fair business in Milwaukee.**

And don't forget this: the star system is just as strong as ever and the popular stars in weak pictures outdraw the average pictures without a star. This does not mean that stars can continue to make weak pictures and get by with them.

Therefore, the depression which actually exists is considerably more evidenced in those theatres on poor pictures, whereas it is not evident at all on good pictures. I cite the outstanding business which has been done on such pictures as "Common Clay," "Last of the Duanes," "Animal Crackers," "All Quiet," "Anybody's Woman," etc., and in this there is nothing new this season as compared to any other. The percentage of business increase or decrease at this time depends entirely on how good or bad the pictures are. A survey indicates there is hardly a difference of 10% from a year ago.

The public is not tiring of talking pictures and the reaction to the good ones indicates that they are more in favor of good talking pictures than they ever were of good silent pictures.

Industrial conditions undoubtedly are off. Many industries have laid off employes ranging from 10 to 40 per cent with very little prospect of their resuming in the immediate future. The general feeling as to any improvement between now and the first of the year is a pessimistic one. However, it seems that this has not as yet affected the picture theatres, particularly the first-runs, to anywhere near the extent it has affected merchants. It seems that people who are not working can still find a few nickels or dimes with which to go to pictures to help them to forget their troubles.

Subsequent runs appear to be more affected than the big first-runs, particularly in Buffalo. This, of course, is due to the fact that the downtown theatres with the low admission prices at matinees offer so much more for the money than the subsequent runs can afford, with the result that the subsequent runs can only hope for good business on their outstanding pictures. Unfortunately the supply of such pictures is insufficient to cause them to cheer.

#### Quality Petering Out

The usual has happened in that the season started off with a great splurge by all producers who released jointly six or eight outstanding pictures the latter part of August and the early part of September and the most recent crop of first-runs has petered out considerably. Too little regard is being paid to the type of pictures which seem to draw and the attempt to put the talkers on a higher plane has been too sudden. I refer to such productions as "Liliom," "Outward Bound," etc., which appeal to the vast minority of movie-goers, but which the young folks do not care about, one local exhibitor declares.

It is sad but true that picture audiences to a very great extent want their entertainment given to them in such a way that they can understand it. After all, it is the entertainment for the masses and when it is produced on a plane beyond their understanding, or calling for thought, they will not go for it. Picture audiences do not go to the theatre to think or to have problems thrust at them, but to spend an hour or two where they can relax without taxing their minds. There has been no change in the lack of response to problem plays, satire or subtleties which the average office or factory worker cannot appreciate. That is why such pictures as "Common Clay," "Animal Crackers," etc., succeed.

And what is true of big cities also applies to the small towns. It is nothing new to say that the picture that is a hit in the big town 99 times out of 100 is also a hit in the small town. Frequently you can get by with an inferior picture in the small towns because of the shorter run, which will not get by in the bigger cities where it will not hold up for a week or longer.

In other words, the extra ballyhoo or advertising make no difference, so, to revert to an old but true phrase, "They can smell them!"

### *Cleveland Subsequent Runs Up Against It; Circuits Are Optimistic*

## First Runs O. K., But Subsequents Squawking

Cleveland — While Cleveland has been among the cities of the country most keenly affected by the national business depression, managers of the leading first runs are unanimous in agreeing that their business during the past year has not experienced any disastrous set-back.

The former general business averages at the downtown first-run motion picture theatres have been maintained, according to Fred Desberg, general manager of the Loew circuit, and J. E. Firnkoess, district manager of the RKO circuit.

"Our houses are holding their own," Firnkoess stated, "and in these days of unemployment we consider that a distinct advantage over other businesses."

"The Loew theatres," said Desberg, "reflect the times to a certain minor extent, but our average has been steadily maintained in our first-run houses."

Subsequent-run theatre owners tell a different story. They report that their business is off all the way from 30 to 40 per

# Theatres in Detroit Socked Plenty By Auto Slump; City Hardest Hit in State

### *175,000 Unemployed Cause of Box-Office Sickness; Public Apathetic*

cent. Unemployment, insecurity of jobs, lack of confidence in the future and poor pictures all contribute to this condition, according to a leading circuit owner. Thousands are out of work. Those who are employed feel no security in their jobs. And the pictures so far available for subsequent run exhibition, according to this circuit owner, who operates a chain of ten houses, are not to the public taste. Of the new product available, only one picture, "Common Clay," he states, has drawn consistent business.

The large discrepancies between the good weeks and the poor weeks is largely responsible for the low average of subsequent run business for this year over last year, states another circuit manager. The good weeks go as high as ever they did, but they are few and far between, while the poor weeks drop way below previous low records. This exhibitor explains it by saying that the public is shopping closer for its amusement than ever before. Discrimination and low funds cause this.

Downtown theatres have maintained their averages due to the fact that they get whatever amusement money the public has to spend while a picture is now and is talked about. But a check-up reveals that Cleveland fans have cut down on their theatre attendance. They have curtailed the number of shows they see a week. Neither are they attending in family groups as formerly. Only some members of a family attend.

The backbone of the depression is broken, according to Col. Leonard P. Ayres, vice-president of the Cleveland Trust Co. and noted business prognosticator in his monthly review and prophecy of business. Business activity has increased during the past month, Ayres states, and there is no slowing down of activity.

In Cleveland 2,000 men went to work this week at the Fisher Body plant. Another 1,000 have been employed by the city to clean up the parks. The Akron rubber plants of Goodyear and Goodrich have adopted a six-day a week schedule so as to keep all of their employees on the payroll. In Toledo, the Chevrolet factory is working full time, and now employes several thousand additional men.

These announcements are gradually restoring public confidence. With increased employment, and restored confidence, the amusements will be among the first to feel a reaction, it is confidently hoped by local theatre owners.

## Bloody Murder Is Yell From Detroit Territory

Detroit—This city is about the hardest hit of any large city in the country. Dependent as it is upon the automobile business, Detroit is one of the best show towns of the state—when the automobile business here is good. A glance at sales as well as manufacturing records of the past year will give some conception of the Michigan situation.

Detroit's normal unemployed number from 10,000 to 15,000. The city is now registering all the unemployed in Detroit and the total will run close to 175,000. With a population of 1,250,000 one can get some conception of the percentage of unemployed.

### Publix in Red

Unofficial reports have it that Publix hopes to save $1,000,000 in the operation of the Detroit and Chicago houses this year. The same source places the Publix loss at from $25,000 to $50,000 per week. One of the second-run downtown theatres, normally a gold mine, is doing today just 50 per cent of the gross of a year ago.

In the neighborhoods the situation is worse. Dependent on working men, it is a mystery how they have hung on as long as they have. Many have closed, some 100 in the state and city.

The Adams is closed, the State is said to have operated at a big loss all summer, and the Fox dropped to 25 and 50 and is breaking even, which is a big improvement for them.

Outstanding pictures like "The Big House" do a big business and then nothing the rest of the week. Musical pictures are as dead as a doornail. New stars are not clicking. The public doesn't seem to have the appetite to absorb as many talking pictures as silents. Sound installations are generally good, so it isn't that.

"Picture prices have something to do with so many going broke," says one exhibitor. "Producers made more last year when exhibitors were taking their worst licking, and now, with the situation no better, they are asking telephone numbers again. Boy, I don't know how they do it, and then they holler about the exhibitor being unfair. How is an exhibitor going to make up the losses if he starts taking losses already on the new product?

"We have been hit hard. From what I hear, actually the hardest in the country. When we come back it is going to be a little slower than usual."

## Old-Time Business Is Cheer to Canada Houses

Ottawa—Canada, generally, is not worried much about economic conditions and, for various reasons, most people are looking to the winter with more confidence than they had only one month ago. The new Conservative government called a special session of Parliament in September when an array of higher tariffs for industries and the farmers was put into effect and an appropriation of $20,000,000 was made for public works to relieve unemployment during the winter.

Manufacturers were warned that the new duties were not to be passed on to the consumers in the form of higher prices, and when the glass companies made price advances in defiance of the government a special order-in-council was passed cancelling the new duties on imported window

### *Canadian Exhibitors Exuding Optimism; Western Area Feels Depression*

glass. The farmers are feeling much better since the duty on New Zealand butter was raised from one to eight cents per pound.

There have been various announcements in recent weeks regarding the reopening of factories and the hiring of more workers at others, some plants going on day and night shifts in order to catch up with new orders.

### Prosperity Campaign Aids

The Prosperity Week campaign of Famous Players Canadian Corp., Oct. 11 to 18, has been most timely and its effect will be widespread because there are Famous Players theatres in every city from Coast to Coast. The Canadian government, through the department of trade and commerce, has also launched a business promotion drive in more than 100 newspapers across the country, while the Ontario government is putting across a campaign to boost Ontario products.

The fall season has opened up nicely for theatres in many Canadian cities. "Whoopee" is now completing its fourth week at the Princess theatre, Montreal, and is breaking records. Various other productions have been held over at other houses, thus indicating strong business. "The Singer of Seville" broke the house record at Keith's, Ottawa, in September, and "Raffles" did likewise at the Centre theatre, Ottawa. The Ottawa Regent scarcely could do any better than it has for the past two months.

At Toronto, the Imperial broke all records on the introduction of its new stage show policy, while Loew's, Toronto, had lines a block long for "Our Blushing Brides" during the week of Oct. 4, this being the start of a new all-screen policy there. Another indication that the people have money was seen when "Abraham Lincoln" played the Royal Alexandra, Toronto, as a road show at $1.50 top. Old-time crowds have been in evidence at leading theatres in Hamilton, London and other cities of eastern Canada.

### Western Canada Hit

Western Canada has been hit by the low price of wheat and the cutting off of foreign markets, but the situation is regarded as a blessing in disguise because the prairie provinces are being forced to turn to mixed farming and, in the future, will probably not have all its eggs in one basket. The present economic correction is painful, but the patient expects to enjoy better health after the operation. In the meantime, the theatres of the Canadian West are not turning in big profits as a consequence, but the western spirit of optimism is but little diminished.

The stock market situation is a depressing feature and many small speculators have been cured—until the next bull market catches them again. Editorial writers are saying that more attention is being paid to every-day business than to the ticker and.

# Weeding Out of Inferior Houses Not Slump Sign

therefore, the country will be better off. There have been practically no big commercial failures and the worst has been the passing of a few dividends by a number of companies. The talk is that there is as much cold cash in the country as before and huge natural resources are still intact. They say the bears will die in their caves this winter and next spring will open up better and stronger than ever.

## Oklahoma Prepares for Return of Normalcy

Oklahoma City—This territory blames poor pictures, business conditions and a lack of money in circulation for the 20 per cent drop suffered last summer. Tulsa and other large cities of the state report a similar falling off in attendance.

The smaller towns throughout the state suffered a loss of 30 to 40 per cent due to poor crops, business depression, shortage of money and poor pictures.

However, with cooler weather and good rains recently over the entire state, all lines of business, including theatrical, are showing an improvement. This is particularly noticeable in Oklahoma City, Tulsa and the larger cities and towns, and with the marketing of cotton and other farm products and the increasing volume of oil development in nearly every section of the state, the theatrical situation as a whole is expected soon to become normal again.

## Business Up in Iowa Tho Weeding Continues

Des Moines—Competition of the larger houses is still making things tough for the smaller theatres in Iowa and in many of the outlying towns business is 50 per cent off of last year, due also to the fact that the farmers in that district are getting half their usual amount of corn crop. In the theatres that have been meeting with competition from large houses since the paving has made it possible for the larger houses to draw from a wide territory, business is 25 per cent off. The week-ends have shown a tremendous business in the towns of good size, while the week between has been rocky. The larger theatres are doing a splendid business, in some cases ten to 20 per cent above the business of last year, and all are doing at least average business.

The general opinion, expressed by Des Moines film men, is that the audiences may be found where the sound is best. Big pictures with good equipment will draw from a long distance, now that it is possible to drive on paving.

General business conditions are good and Miss Margaret McGrevey, secretary of the Des Moines Film Board, rates the situation here as 100 per cent. "There is no slump here," she asserts.

### Theatres Prospering

Bob Gary, manager of the Des Moines, Des Moines, finds business consistently maintaining a 20 per cent increase over last year. A diagnosis finds big pictures, showmanship and the normal response of the average man to the call of picture amusement all responsible for this increase. Manager Moore of the Paramount in Des Moines has been putting over splendid stage shows which have been a big factor in the steady run of good business at this house. The reactions brought on by weather changes and other temporary effects on buying power have followed almost exactly the same scale as in the year previous. The Strand has shown this fall a ten per cent gain over the last year's business and conditions look auspicious for a maintenance of this rate.

Jess Day, manager of the Orpheum, Des Moines, says that the buying power in Iowa, which has always been steadily conservative, has maintained its same even tenor. With bigger pictures the theatre has continued at the same average of that of last year, the same profit to show as that of a year ago.

New construction in Iowa has shown a steady gain. Locations in the good size towns are being selected for new theatres.

## Public Picture Wise at San Antonio; Business Off

San Antonio, Tex.—Optimism is the keynote of the managers of San Antonio's picture houses. Business is off, it's true, but it is gradually getting better and, with better pictures, business should eventually rise to normal.

While business depression, pee wee golf and night baseball have cut into receipts, local managers are agreed that good, entertaining pictures will bring the crowds into the theatres.

One manager who operates a de luxe theatre, but who does not care to have his name in print, voiced the opinion of all managers when he said: "Give me a good, first-class picture—one that appeals to all classes—and I'll do the business I did in the peak times of a year ago. Inferior pictures are what have caused the drop in receipts and not business depression.

"The public today is picture wise. It can tell a good from a poor picture without seeing it. The theatre fan used to go into a picture house to see a show. Today he shops for his pictures just as he shops in a department store. If a picture appeals to him, he will see it. Otherwise, he will not. It is my experience that my weekly grosses with outstanding pictures are as great today as during the peak times of a year ago. But let me get hold of a poor picture—and down go my receipts."

A survey of local conditions developed that theatre receipts today are about 15 per cent less than a year ago. When it is considered that during the spring months receipts had dropped to 20 per cent below a year ago, box-office receipts are showing a healthy increase. Local managers look for normal times eventually—not in a month or two—but perhaps by next spring.

## Good Business Enjoyed In Canadian Northwest

Vancouver—Theatre business remains steady and encouraging, says J. R. Muir, district manager here for Famous Players Canadian Corp., speaking for Vancouver, Victoria and Nanaimo on Vancouver Island, Prince Rupert in northern British Columbia, Chilliwack and smaller towns scattered through the Fraser Valley.

For Vancouver, Muir speaks for business

# Canadian Coast Finds Business Holding Steady

in the first-run houses, the Capitol, New Orpheum and Dominion, and a chain of nine suburban houses linked up with the Famous Players.

"I can say that business generally in the houses in my territory is good," said Muir. "Of course, it is off in some places and better in others. Prince Rupert, in the north, is particularly flourishing; in fact, we have big business up there. It must be remembered that a year ago sound was coming in, and now that novelty has worn off, business is really down to a normal steady status. At the first onslaught of the miniature golf course we noticed some difference and there is no doubt that craze bit into us a little. That has now subsided, even though many of them have retired indoors. Every one wants to try something once, and when that is over they settle down to the more solid enjoyment of a good picture.

"I can say that all our house managers are good showmen. They are able to tie up with anything which makes for good legitimate business, know how to present their shows, apart from merely showing a picture, and are men who keep in touch, as much as is humanly possible, with their patrons.

"As for the type of picture we are getting," he concluded, "I can say they are fully equal to any we got last year, and many of them better."

## Chains Prospering but Indies in Cincy Suffer

Cincinnati—Business in this city, which, on account of being the gateway to the South, has more or less of a transient population, is decidedly not off. Contrarily, it is on the up and up. In addition to the "floating element" there is a big suburban territory from which to draw. This includes not only the sizeable towns in the immediately contiguous environs in Ohio, but also several reasonably large cities in Kentucky, separated from Cincinnati only by the Ohio river, and having a combined population of approximately 300,000.

The economic depression, instead of exerting a demoralizing influence on the film houses, apepars to have had the opposite effect.

There is no gainsaying the fact that a large amount of unemployment exists here, but, according to recent surveys, this is appreciably less than obtains in other cities of similar size. The slant taken by the exhibitors is that food and amusements are two elements which people will invariably buy regardless of conditions, and irrespective of the urgency of their other essential requirements. It seems to be an established fact, too, that a bigger percentage of the unemployed patronize the films now than they did before they joined the ranks of the idle. This is a logical and natural reaction. The line of reasoning is basically and psychologically sound. Ordinarily, the factory operative whose hours necessitated very early rising had little, if any, time or inclination to attend an evening showing during the

# Unemployed Held Boosting Gross Of Cincy Houses

week. His enforced domesticity was a means of diverting him as a potential patron during the week-end which usually was used to replenish his personal requirements, or to seek outdoor diversion or social contact.

### Unemployment Helping Grosses

Now, however, with an abundance of time at his disposal, the erstwhile working man looks to pictures as a haven of refuge to which he may repair and forget his status of inactivity, at least for the moment.

With very few exceptions first-run houses have been and are exceeding their established quotas. In fact, the RKO Albee, a vaude-film house, under management of George Sommers, has more than doubled its gross within the last four months. The RKO Strand, managed by E. D. Yarborough, broke its single week attendance record with a second-run within the past fortnight, the receipts in percentages hitting within a couple of points of the 200 mark. Other houses in the downtown district are enjoying proportionate business.

This enviable position among local houses is the result of specialized and co-operative effort on the part of John L. McCurdy, divisional manager, and Bill E. Danziger, chief of the advertising and publicity division of RKO.

Reversing the customary formula at present employed by so many executives in other lines, that of curtailing, if not entirely eliminating their advertising and retrenching in their operating expenses by reducing their employee personnel, McCurdy and Danziger are not overlooking a single opportunity of thoroughly selling their houses and product to the public through liberal use of newspaper advertising space, and making two effective tie-ups grow where only one grew before. The constant jingling of coins in the box-office coffers is the answer.

RKO officials and managers here are not depression-minded. They have no reason to be—at least, not yet. Optimistically, they are planning and executing extensive improvements in their local houses, some of which are to be considerably enlarged to provide greater seating capacity, and while the pessimistic rank and file among the purveyers of various commodities are bewailing the present economic depression with its heavy inroads in their returns, the theatres, through aggressive tactics, are reaping a financial reward, largely because the powers that be are looking through the glass at the proper angle. Their vision is not distorted. They see the doughnut and not the hole, as it were.

### Subsequent Runs Hit

Extensive inquiry among suburban exhibitors as well as those in smaller towns within a reasonable radius of Cincinnati reveals a less healthy commercial condition. Here business has definitely slumped, the decrease ranging anywhere from 25 to 60 per cent as compared with similar calendar periods of last year. This falling off is not due to lack of showing meritorious pictures, or those which have a distinct box-office appeal, but rather to conditions in general. The business simply isn't there.

Some of the smaller exhibitors whom the writer interviewed are continuously in the red, and having a difficult time to keep their heads above water. Not having unlimited resources at their command, they must needs conserve their finances rather than employ them in ways and means to bolster up the vanishing business. Conversely, the chain houses, where ample financial backing is available, can effectively continue extensive exploitation with telling results.

As one small independent exhibitor aptly expressed it, "I simply cannot afford to throw good money after bad. I'm operating on a hand to mouth basis. The big fellow is sitting pretty. He can go out after business. He has the money. I haven't. This proves the old saying, 'Them that's got, gits'."

Among the smaller exhibitors it seems to be the survival of the fittest, and while there have not been an unusually large number of the smaller houses closing, a wholesale closing, either temporarily or permanently, looms as a possibiilty in view of the present state of affairs, which has implanted a fear psychosis in the minds of the little fellow in the exhibition end of the industry.

## California Hit by Pee Wees and Inferior Films

San Diego—Theatres here have been walloped by economic conditions, midget golf and inferior pictures. In spite of this, when an outstanding attraction comes along the patrons turn out.

Following is a summary of the local situation:

Dwight L. Hill, general manager of Pacific National Theatres, operating the Superba, Plaza and Mission: "Our current business is running about ten or 15 per cent under normal, which is directly due to the business depression throughout the nation. This has been one of the worst summers in years in the motion picture business. Our business up to Sept. 1 was about 50 per cent below normal, due partly to the operation of the miniature golf courses, which drew heavily from the theatres.

"About Sept. 1, due to a run of better pictures, our business went up nearly to normal. Showmanship doesn't seem to draw out the crowds because they simply haven't the money to spend. We tried intensive advertising on one of our houses, but it failed to bring out the extra business.

"We kept the Plaza dark for ten weeks this summer because we felt it was cheaper to pay the rent on a vacant theatre. I predict the return to normal conditions in our business this winter because a number of really excellent pictures are in prospect."

Jack Edwards, manager of the Spreckels: "Our business is between 40 and 60 per cent below normal, due, I believe, entirely to the economic depression throughout the nation. The public is shopping for pictures now and picking them carefully. The people nowadays are going to a single picture a week instead of to three or four weekly, as was the case during boom times.

"Then, too, I blame the midget golf courses, night football and the county fair, partially, for the slow business. The fact that a picture is all talk means nothing to the movie public any more. It has got to be out of the ordinary. For example, when we showed "Little Accident" and "The Bad Man" they packed the house, but the ordinary run of picture doesn't attract.

"Showmanship doesn't make any impression because the public hasn't got the money to spend. The studios, I believe, are making an earnest effort to improve the quality of their pictures. The future depends entirely on business conditions because our business is the first to feel an economic depression and the last to recover from the effects of one."

L. Fountain, manager, San Diego, Calif, division of West Coast Fox: "Our business is doing very well in view of general conditions. I believe that the element of humor should be stressed as much as possible in pictures. The public wants the very best pictures and won't go to see the mediocre ones."

# Poor Films, Pee Wee Golf Blamed For Cal. Slump

## Good Shows Get the Big Money, Say Exhibitors

Providence—Good pictures produce good business, is the way leading Providence exhibitors sum up this depression bugaboo which, they seem to feel, is largely in the imagination.

While admitting that there is a serious business depression in other lines, they cite the fact that the public always seems to scare up the necessary half dollar or what it takes when a good film is in town.

Harry Storin, general manager of the RKO Albee and Victory, phrases it this way: "If exhibitors have the shows the people have the money—when exhibitors don't have the shows they don't get the money." Both John P. McCarthy of Loew's State and Ed Reed of the Paramount feel that business has been about normal ordinarily with figures jumping high when a film of exceptional merit is shown.

The Albee, for instance, broke all records for week-end business with "Half Shot at Sunrise," even exceeding the big gross of "All Quiet." Loew's with Eddie Cantor in "Whoopee" clicked a bit over $25,000. The Paramount since its opening a few months ago has kept on very even keel, averaging between $11,000 and $12,000. Their best bets, of the stamp of "The Dawn Patrol," hit around $15,000.

Exhibitors seem to feel that their showing is all the more remarkable because of the fact that the textile industry in Rhode Island is hard hit. Also every hamlet in the state has its own film house, most of which are flourishing. This stresses the fact that patrons of the Providence theatres come mostly from the city itself as Pawtucket and Woonsocket are well supplied with cinema houses.

The public today is too wise to be fooled by a bad picture and it takes considerable showmanship and ingenuity to lure the patrons in to see a film that is only so-so, managers say. This is amply demonstrated at the box-office of the house that has a pro-

# Business Normal At West Coast 1st Run Stands

gram picture when the other big fellows are showing hot ones.

During the past year records at the Majestic, Loew's, RKO Victory, RKO Albee and figures compiled since the opening of the Paramount indicate that ratings have fluctuated between 85 and 110%.

## Business About Normal At Coast 1st Runs; Others Hit

Los Angeles—Local first-run theatres are grossing about normal, in the opinion of Frank Whitbeck, director of advertising and publicity for Fox West Coast Theatres, Inc., who thinks that business is about normal, but when compared to last year's figures from the box-office shows a marked decrease due to the fact that business at that time was considerably above the usual standard.

Talking pictures were then a novelty and their appeal was more to their unusualness rather than to the quality of the pictures. At the present time the picture is what brings the patron to the box office and business is in accordance with the merit of the pictures shown.

In the neighborhood houses the managers find that the child patronage is slowly coming back after almost a year of very little attention from the youngsters. The producers have found that the kid audience is greatly desirable and that the first talkers were not at all appealing to the juveniles. More westerns and the outdoor stuff have been scheduled and made, and the kids are once again wending their way to the box office.

### Smaller Houses Suffer

The business in the smaller houses is from ten to 20 per cent below normal, according to local theatre men. The downtown houses have brought on stage shows and a better run of pictures and for them business has been much better. Certainly a great increase over the early part of the year and during the summer when grosses were at a low mark. At the present time the offering are of a better quality and the business has improved greatly, managers say. What the public wants is a good show and lots of it, and if they are offered that, theatre business will hold up.

Business conditions in other lines are not at all promising and the outlook for a pick-up is not at all bright.

## Gross and Net at High Mark in Boston

Boston—Not for a number of years has this city's box offices, both gross and net, been so good as during the past nine months.

This is the opinion expressed by theatre managers on all sides, being especially true of the two or three managers who have been in charge of Boston first-run theatres over a period of several years.

While talk of business depression has been under way on all sides, it has not been reflected in Boston's theatres, which are well on the road to making 1930 the banner year of motion picture history.

In a number of cases changes in managers have been made with more or less frequency, hence only reference to actual records of the houses could be used for purposes of comparison. In a few instances the same manager is in charge who was there three, four and even five years ago. These men speak from personal knowledge.

One reason for the year's marked increase in Boston is doubtless due to the fact that there has been no increase in the number of first run theatres over a period of years. The Keith Memorial theatre merely took the place of the old B. F. Keith theatre among first-run houses. The Publix Uptown was one of the Keith houses before Publix acquired it. The seating capacity of first-run houses is practically the same today as it was five years ago.

### Flesh Not Missed

When the Keith Memorial eliminated vaudeville it was believed that there would be a drop in gross. This has not materialized. Receipts have increased, while costs have decreased so that the Keith Memorial has not only shown an increased gross for the first nine months this year, but it has shown a very decided increase in the net receipts.

Keith Albee now shows vaudeville formerly presented at the Keith Memorial. It has resulted in a very marked increase in gross for the house and a slight increase in net, despite the very much larger expenses of the house.

The net gain of the vaudeville shift for the two theatres is estimated at better than 15 per cent.

### Publix Business Up

The Metropolitan, the key theatre for the Publix chain in New England, has shown a steady increase in its gross the entire year. Compared with figures of a year ago, it shows a very marked gain. Other Publix theatres showing a gain are the Scollay Square, the Olympia, the Uptown, with minor gains in outlying second-run houses. It is estimated by a Publix official that the net gain over last season is better than 12½ per cent for the Boston houses.

Loew's two theatres, the State and the Orpheum, show a steady increase with patronage becoming more and more of the permanent, rather than transient type. It is estimated that at least ten per cent gain in net, and probably even larger, will be shown with the close of the current year.

Outside of Boston the gain is even more marked. There are fewer theatres in operation than a year ago at this time, for in almost every city of 35,000 or 40,000 population or over, at least one theatre has been closed, turned into an indoor miniature golf course or used for some other purpose. Construction of new theatres has slowed down materially so that the number of theatres now in operation are not only being well patronized, but are actually giving much more to their patrons in return, than ever before.

### Small Town Gains Reported

Even in the mill cities, with the possible exception of New Bedford, the theatre business shows a marked gain for the first nine months of this year, compared with the same period of time for several years past. While totals for all these cities are not available, estimates gathered from the managers of the leading theatres have been as follows:

Cambridge, Mass., gain of 12 per cent over last year.

Malden, Mass., gain of five per cent over last year.

Medford, Mass., gain of eight per cent over last year.

Somerville, Mass., gain of five per cent.

Haverhill, Mass., gain of ten per cent.

Lowell, Mass., gain of 12 per cent.

Lawrence, Mass., gain of seven per cent.

Fall River, Mass., neither a gain nor loss.

Worcester, Mass., gain of six per cent.

Springfield, Mass., gain of ten per cent.

Manchester, N. H., gain of nine per cent.

Portland, Me., gain of 15 per cent.

New Bedford, Mass., loss; percentage not estimated.

# Boston Grosses Running Plenty In the Black

## Business on Up-Grade In Omaha Territory

Omaha—Despite national depression propaganda, business in this territory has been on the up grade all season, according to leading exhibitors here, who base their opinions on piled high percentages.

While the industrial centers have been hit hard, Iowa and Nebraska have depended on the farms to maintain their equilibrium. Crops have been consistently good and prices favorable in relation to quantity harvested. Depression in some centers may be the real thing, but talk of poor farmers apparently is all hot air. They like talkies and they come often.

"This territory has the best theatre business of any center in the United States," one chain executive said.

One chain house here has been leading most of the company's string from coast to coast in grosses based on its seating capacity. All downtown houses report an increase this season over the same period last year. Suburban and out-state theatres report grosses, in nearly all cases, on a par with last year.

## *Here's Idea if Theatre Business Continues Bad*

Hollywood—A downtown theatre, operating a play-by-play scoreboard on the world series, uncovered a clever little plot among the square gamblers in the balcony.

Ushers first noticed several boys hurrying to and fro between the mezzanine phone booths and the balcony. Then something went wrong with the phone service. When they went to investigate, they discovered a boy with a buzzer set hooked on to wires in a booth.

These liaison operators were transmitting the result of a play 40 seconds before it was flashed on the board, and the balcony gamblers were cleaning up at so much a play.

### *Good Color*

**Mack Sennett's color process, termed Sennett Color, is unusual in the realistic effects obtained. The coloring, as shown in the first Sennett Brevities, "The Bluffer" and "Take Your Medicine," is natural and has beautiful tints. In addition, Sennett has wisely chosen two good single reel comedies to introduce the process, "The Bluffer" being particularly good and "Take Your Medicine" a fairly good subject, but both offering exceptional opportunity to use color to advantage.**

**HYNES**

# Production and Theatre Building Spurt in England

Great Britain is off on a theatre-building jaunt. Houses of the de luxe type are being built or planned throughout the island empire, but principally in suburban centers.

Charles Wilcox, executive of the British and Dominions Film Corporation, Ltd., now in New York from London, is the authority for the statement. He sees in construction of this type of house serious times ahead for the smaller and out-of-date theatres, but an opportunity for producers and distributors to increase their profits because of an increased number of first run and big money outlets.

Wilcox also declares that production in England is jogging along at a rate unprecedented since talkers hit the tight little island. As against an approximate total of 25 pictures made from June, 1929, to June, 1930, he estimates 60 will be turned out between June of this year and the corresponding month of 1931. His own company has swelled its plans from three last year to 12 this.

"On Approval," "Canaries Sometimes Sing," "Plunder" and "Tons of Money" are finished. In work or on schedule are "The Blue Lagoon," "A Cuckoo in the Nest," "Carnival," "A Night Like This," "Thark," "Love Lies," "The Love Race" and "One Embarrassing Night."

## *"Saner Blue Law" Aimed To Stop N.J. Sunday Shows*

Atlantic City—New Jersey's legislature will be called upon to enact a "saner blue law" which will have the sponsorship of the state's Lord's Day Alliance. The bill will eliminate asserted absurd provisions of the 125-year-old law. This will aim to prohibit Sunday shows, without prohibiting certain other forms of activity on the Sabbath.

## *Protective Club Formed*

Hollywood—Protection of the character and promotion of the theatrical profession in the United States is the purpose of the Dominos, recently formed. Among the directors are: Mrs. Morgan Wallace, Constance De Mille, Claire Whitney Keane, Louise Dresser Gardner, Dorothy Bernard Van Buren and Margaret McKinney McAllister.

# Louis Simon to Make Eighteen Pathe Comedies

Simple Simon Comedies, Inc., will produce a series of 18 comedies starring Louis Simon this season for Pathe release. Production will be at the Audio Cinema Studios, New York. Max Stark, former head of the musical sales department of Paramount Publix, is organizer, treasurer and general manager of the company. Ben Bloomfield is production manager and Frank Zukor camera chief.



*Louis Simon*

Sylvester J. Simon is president of the firm and Bert Westerman, secretary. Louis Simon appeared in several of the comedies made by the late George Le Maire for Pathe.

## *Answer Is Filed in De Forest-RKO Suit*

Wilmington—Alleging that the patentee were not the first and sole inventors of certain apparatus in sound recording and reproducing methods, an answer was filed before Judge John P. Nield in Federal Court by RKO Radio Pictures, Inc., defendents in the suit brought by the General Talking Pictures Corp. and De Forest Phonofilms, Inc.

According to the answer of the defendents, the patents described do not constitute patentable matter and asked for dismissal of the bill. The defendent company also denies that it has a regular established place of business in this city.

## *Acoustical Suits in Chicago Are Continued*

Chicago—Cases brought against 26 Chicago theatres by the city fire prevention bureau were continued to Nov. 12, when called in Municipal Court here Wednesday. The charges involve alleged violations of fire prevention ordinances in the use of acoustical materials not approved by the fire commissioner's office.

## *Record Business at N. Y. Cameo with Africa Speaks*

"Africa Speaks" is continuing its box office records with a fourth week at the Cameo, New York, where it has chalked up the biggest grosses of the theatre's season.

### *Blame Him*

**Cartoonists—screen and newspaper—have been increasing by leaps and bounds the past years, according to Harry Hershfield.**

**"If all of them were placed back to back," he asks, "wouldn't it be a great idea?"**

### *Return of the Musical*

**The 10 per cent. salary cut at United Artists went into effect late last week.**

**Shortly after the checks were handed out a company executive walked through the office humming "Happy Days Are Here Again."**

**One of the stenogs immediately behind him stood it as long as she could, then turned and said:**

**"My goodness, what a man!"**

**They're thinking of forming The Ten Percenters, a new social organization at U. A. headquarters.**

# Asks $1,800,000 Of Seven Firms In 'Blacklisting'

Indianapolis—Damages of $1,800,000 are asked of six producers and distributors and a talking picture equipment company in a suit filed in Federal court by Harry Muller, theatre operator of Anderson, Ind. Defendants are Fox, Universal, United Artists, Pathe, RKO, Tiffany and Electrical Research Products.

The suit alleges that a co-operative setup of motion picture distributors exists, whereby Muller was blacklisted and that service by distributors, except perhaps one, was refused to him in a conspiracy to put him out of business.

The suit alleges he contracted with some of the firm defendants for talking picture films and talking disc records, but that after he had placed the necessary equipment for sound on film type, the equipment company then announced it was unable to place the sound-film attachment, leaving Muller with no use for the sound film.

## *Catholics to Boycott Films Deemed Unfit*

San Francisco—Knights of Columbus are concerned over what they feel are obscene and improper films and they are forming the Catholic Screen Commission to deal with the matter. The commission is being formed with the sanction of Patrick Cardinal Hayes of New York. Appointees are to be nationally known screen, dramatic and art critics and the organization will advocate boycott rather than censorship of undesirable films.

## *Howard and Fox Close to New Deal; Not Signed Yet*

Hollywood—They're still at it, the "it" being the terms of William K. Howard's new contract with Fox. The deal is practically set and calls for a series of eight pictures at a salary which will return to the director four handsome figures a week.

## *Warners Add Two More*

Danbury, Conn.—Warners have taken over the two local theatres of the Danbury Amusement Corp.

## *Fraser in New York*

William R. Fraser, general manager of the Harold Lloyd Corporation, is in New York for the premiere of "Feet First."

# Michigan Unit Adopts Pledge Of Cooperation

Grand Rapids—Michigan theatre owners have adopted a membership pledge which it is believed will make the already powerful state organization a vastly stronger and more influential unit.

The pledge offers new financial aid to the Michigan organization and subjects every member in good standing to render personal and other services for the organization whenever called upon to do so.

Following is the text of the pledge:

In order to secure the maximum benefits to be derived from a membership in the Motion Picture Theatre Owners of Michigan, Inc., I hereby pledge:

1. To pay my dues monthly in advance.
2. To fully and completely carry out every policy determined by a majority of the Board of Directors, after receiving due notice of the same, in order that the composite strength of the organization may be maintained.
3. To voice any criticism of the Association, its policies or activities, only to the Association Headquarters or to the Board of Directors at their regular meeting, either in writing or in person, that the organization may not be handicapped by internal conflict.
4. To promptly respond when the organization asks me to render personal service, if physically able, or unless prevented by causes beyond my control, either on membership, legislative activities or necessary organization activities as determined by the Directors.
5. To attend the state convention unless prevented by causes beyond my control and as many of the other meetings as feasible for me to attend.
6. To, if I run any advertising other than my own advance trailers, show the advertisement of one advertiser per week (not political) be it slide, trailer or industrial reel, the proceeds of same in addition to my dues to go to the benefit of the Association.

In signing this pledge I understand that non-payment of dues or failure to keep any of the specific pledges shall make me liable for expulsion from membership. That non-payment of dues shall be direct notice both from me and from the Board of Directors that the headquarters cannot render to me or to any other theatre owner so defaulting any service whatsoever.

I also understand that under the constitution and by-laws of the Association any member defaulting, expelled or withdrawing for any reason except legitimate retirement from business cannot be reinstated without the payment of a reinstatement fee of $100.00, unless by the unanimous consent of the Board of Directors or a majority consent of the membership at any meeting.

I make these pledges realizing that without complete co-ordination of effort I cannot derive the maximum benefits from this organization.

### *Fox in Honolulu?*

**Los Angeles—Although nothing definite has been announced, it is understood that Fox West Coast officials headed by Oscar Oldknow are strongly considering the building of a picture theatre in Honolulu. As yet no specific plans have been offered but it is supposed that a de luxe type house will be built as soon as a site can be obtained. Fox West Coast operates no theatres in Honolulu at present.**

### *Seeks Opera Deal*



*Earle W. Hammons*

# 24 Chicago Opera Films Sought by E. W. Hammons

Chicago—Educational will make a series of one-reel pictures in connection with the Chicago Civic Opera Company this winter, if negotiations now under way between E. W. Hammons and Samuel Insull, president of the opera company, are concluded satisfactorily. The shorts will be made from highlights of popular operas to be produced here, and are included in Education's new program calling for the production of educational and kindred pictures.

The regular stars and casts of the Chicago Civic Opera Company will be used for the productions.

Hammons opened the negotiations with Insull here during a recent visit in the city. An agreement was not reached at that time, but the deal is expected to be concluded very shortly, possibly during the ensuing week in New York, where Insull is at present. Similar productions were made last year by Fox, working with the Chicago Civic Opera Company, but it is understood Fox will not renew the deal this year.

### *Decline of the Musical Ends Murray on Fox Lot*

Hollywood—J. Harold Murray, Broadway warbler, has been forced off the Fox lot because of a studio decision to lay off musicals, said decision being prompted by the public reaction against that type of talker.

The unexpired portion of Murray's contract has been bought up.

# Gets $150,000 And Share of "Ingagi" Profits

Agreement to share profits on "Ingagi," plus payment of $150,000 to Byron P. Mackenzie, has ended litigation over "Ingagi" brought by Mackenzie against Congo Pictures. As a result, the injunction against distribution and showing has been dissolved, and the picture will resume playing. Louis Nizer represented Mackenzie in the litigation.

"Ingagi," African jungle picture, was released about six months ago and was branded a fake by various scientists and explorers, who enlisted the National Better Business Bureau in a campaign to denounce alleged false claims of authenticity made for the film. The Hays organization also is said to have interested itself in the charges of fake and turned thumbs down on the film. Mackenzie claimed that scenes obtained by his mother were being used without his permission.

### *Chamberlain Receivership Is Further Complicated*

Sunbury, Pa. — Following agreement among 18 lawyers representing various interests related to the ownership and operation of Chamberlain Amusement Enterprises, which controls a number of theatres in the hard coal mining regions of Pennsylvania, to recommend to the Northumberland County Court that the present temporary receivership be made permanent, Louis Berman, of Philadelphia, filed a petition objecting to the plan.

Berman, who has on record a lease of the properties of the corporation, but who does not have possession of the theatres, contends that by virtue of the lease he had right of possession to all property and theatres of the corporation at the time, recently, when the temporary receivership was created by the court. He holds that the receivership constituted an illegal ouster. He contends, moreover, that the court is without jurisdiction to issue a permanent receivership order and that the properties should be turned over to him as lessee.

It was intimated by General C. M. Clement, counsel for Berman, that his client will take his fight for possession of the theatres to the State Supreme Court if the local court fails to act in his favor. The local court set Nov. 10 as the date for the hearing of the case. The affairs of the corporation have been subjected to a long period of complicated litigation.

### *Geography Note*

**Universal shows previews regularly in New Rochelle.**

**Bob and Phil Cochrane, Nate Manheim, Charlie Paine, Phil Reisman and others of the Laemmle family also live in New Rochelle.**

**Now there's a move on to change the name of the town to Universal City.**

# Broadway Gold Flows to "Half Shot at Sunrise"

Broadway last week was backing up for a fresh start, it would indicate with the rush of business which has characterized the current week, the Roxy grabbing off heavy dough with "Scotland Yard" in its first three days, indicating another big Fox winner. The Paramount is looking up this week, after diving last week.

The public didn't seem to go for Realife in its bow at the Capitol, but maybe the picture had more to do with it than the wide screen process, "Billy, the Kid" not being accepted as anything big in the way of entertainment. There is speculation as to whether it has taken the edge off "The Big Trail" opening Friday with Grandeur.

Wednesday night marked closing of "The Big House" after four months, being replaced Thursday with "War Nurse." Closing of "Outward Bound" is scheduled next week and there is report that one of the "Hell's Angels" showings may be pulled. "Lincoln" is doing just so-so- at the Central and soon will fold. The Radio Pictures' hit, "Half Shot at Sunrise," which came in quietly, grabbed off $28,000, smash business for the Globe.

Estimated takings:

**"THE BIG HOUSE" (M-G-M)**

ASTOR—(1,120) 50c-75c-$1-$1.50-$2, 7 days, 17th week. **Other attractions:** "College Hounds" (dog comedy), news. **Gross:** $14,252. Tapered off and coming out.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**

CAPITOL—(4,700) 35c-50c-75c-$1.50, 7 days. **Other attractions:** "Below Zero," news, Capitol presentation. **Gross:** $68,364, not so good.

**"ABRAHAM LINCOLN" (U.A.)**

CENTRAL—(1,490) $1-$2, 7 days, 8th week. **Other attractions:** "Dollar Dizzy," "The Zampa." **Gross:** $16,318. Just fair; due to fold.

**"ATLANTIC" (B.I.P.)**

GEO. M. COHAN—(1,500) 35c-50c-75c, 7 days, 2nd week. **Other attractions:** "Gay Paree." **Gross:** Around $5,000. Fair take.

**"HELL'S ANGELS" (Caddo-U.A.)**

(Playing simultaneously at the Criterion and Gaiety)
CRITERION—(850) $1-$2-$2.50, 7 days, 9th week. **Other attractions:** None. **Gross:** $18,162. Good business for this day and date attraction.

**EMBASSY—ALL NEWSREEL**

EMBASSY—(598) 25c, 7 days. Straight newsreel. **Gross:** $9,348. House holding to steady average.

**"HELL'S ANGELS" (Caddo-U.A.)**

(Playing simultaneously at the Criterion and Gaiety)
GAIETY—(808) $1-$1.50-$2-$2.50, 7 days, 9th week. **Other attractions:** None. **Gross:** $14,993. Off considerably; looks like run near end.

**"HALF SHOT AT SUNRISE" (RKO)**

GLOBE—(1,050 35c-50c-75c, 7 days. **Other attractions:** Shorts, "The Hidden Ball," "Monkey Melodies," "Voice of Hollywood," news. **Gross:** $28,000. A box-office smash at this RKO stand.

**"OUTWARD BOUND" (Warners)**

HOLLYWOOD—(1,600) 60c-75c-$1-$1.50, 4th week. **Other attractions:** "Looney Tunes," "Helen Broderick," "Martinelli." **Gross:** $19,361. Good gross for this attraction, which critics found hard to peg.

**"HEADS UP" (Para.)**

PARAMOUNT—(3,700) 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Shorts, "Pining Pioneers," "Birds of a Feather," news. **Gross:** $58,200. Wheo this house goes under 60 grand, it's B-A-D.

**"WHAT A WIDOW" (U.A.)**

RIALTO—(1,904) 65c-85c, 7 days, 2nd week. **Other attractions:** "You're in the Army Now," "Grand Uproar." **Gross:** $36,600. This picture's days are numbered at this figure.

**"WHOOPEE" (U.A.)**

RIVOLI — (2,103) 35c-65c-85c, 7 days, 2nd week. **Other attractions:** "Red, Green and Yellow," cartoon, "Swing You Sinners." **Gross:** $37,800. Just fair.

**"UP THE RIVER" (Fox)**

ROXY—(6,200) 50c-75c-$1, 7 days. **Other attractions:** Stage show and news. **Gross:** $93,538. Not so good, but not bad in view of general business.

**"SINNERS' HOLIDAY" (F.N.)**

STRAND—(3,000) 35c-50c-65c-85c, 7 days. **Other attractions:** "Seeing-Off Service," "Satan's Fury," "French Fried." **Gross:** $31,649. Fairly profitable week, though not hot.

**"OLD ENGLISH" (Warners)**

WARNERS—(1,490) $1-$1.50, 7 days, 8th week. **Other attractions:** "The Legacy," "Believe It or Not." **Gross:** $13,754. Slipping steadily and due to fold soon.

**"OFFICE WIFE " (F.N.)**

WINTER GARDEN — (1,493) 35c-50c-65c-$1, 3rd week, 7 days. **Other attractions:** "Eddie Foy," "Mark Hellinger," "Walter Winchell," news. **Gross:** $32,390. Good business for third stanza at this stand.

### *Something New*

**From out of the West, Harry Rathner, veteran producer and exchangeman, has brought something brand new in the way of entertainment. The Radio Robots, the new subjects are called, and the first one demonstrates clearly that Harry has something new and revolutionary in the way of entertainment. In the intial release, the robots do some singing and dancing stuff which is sensational. A broad vista of possibilities is opened up by the new series, for the plastic figures speak with a lip movement precision that is almost uncanny. This series offers opportunities which are sensational.**

**HAGE.**

# Prosperity Week Proves Anything But in Seattle

Seattle—"Prosperity Week" was rather a misnomer in this city. Paramount Publix's sponsorship of this nation-wide movement didn't click very strongly in this city, nor did the "Prosperity Week" attractions at the local theatres.

As a feature of the celebration, Publix set "Follow Through" in its Paramount theatre, but the film didn't seem to have much pull here, where the stage show wasn't known, and a gross of about $13,500 was all that the house could pull, for a rating of about 97%. At the Fox Fifth Avenue, "Three French Girls" wasn't much of a draw, taking about $12,500 for a rating of 95%. And DeMille's "Madam Satan" at the Fox had tough sledding to get about $12,000, for 110% rating.

John Hamrick's Music Box had a very successful week with "Whoopee" (second week), but the Blue Mouse flopped with "Last of the Lone Wolf" and the picture was pulled after four days of the run had earned only about $4,000.

Estimated takings:

**"THE SEA WOLF" (Fox)**

Extended Run

COLISEUM—(1,650) 25c-35c-50c, 7 days. **Other attractions:** Educational comedy, news. **Gross:** $3,000. **Rating:** 98%.

**"LAST OF THE LONE WOLF" (Col.)**

BLUE MOUSE — (950) 25c-35c-50c-75c, 4 days. **Other attractions:** Vitaphone Varieties, Sportlight, news. **Gross:** $4,000. **Rating:** 70%.

**"MADAM SATAN" (M-G-M)**

FOX—(2,450) 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Vagabond Director, news, Owen Sweeten and band. **Gross:** $12,000. **Rating:** 110%.

**"THREE FRENCH GIRLS" (M-G-M)**

FOX FIFTH AVENUE—(2,750) 25c-35c-50c-60c-75c. 7 days. **Other attractions:** Mickey Mouse cartoon, news, Fanchon & Marco stage revue. **Gross:** $12,500. **Rating:** 95%.

**"WHOOPEE" (U.A.)**

MUSIC BOX—(950) 25c-35c-50c-75c, 7 days, 2nd week. **Other attractions:** Vitaphone varieties, "Believe It or Not," news. **Gross:** $8,500. **Rating:** 125%.

**"FOLLOW THRU" (Para.)**

PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** Paramount short, news, Publix stage revue with Milt Franklyn and band. **Gross:** $13,500. **Rating:** 98%.

# Fox Films Cop On Coast; Three Hit Big Dough

Los Angeles—It was Fox Week at Los Angeles and Hollywood first runs, with "The Big Trail," "Just Imagine" and "Up the River" all getting big dough.

While "Just Imagine" pulled a higher rating, "The Big Trail's" take was the more surprising in view of the fact that it grabbed $22,000 in its third week, indicating that the Grandeur film is due for a stay of several more weeks at Grauman's Chinese.

With fair weather, business took an upward trend, the run houses holding up well and downtown houses chalking up fine grosses. Enlarged publicity campaigns hoomed the Criterion, Chinese and Circle, while "Whoopee" continued well in its second week. "The Spoilers" proved a big draw at the Pantages, Hollywood.

Estimated takings:

### *Los Angeles*

**"JUST IMAGINE" (Fox)**

FOX CARTHAY CIRCLE—(1,650) 75c-$1.50, 7 days, 2nd week, twice daily. **Other attractions:** Abe Lyman and band, news. **Gross:** $20,000. **Rating:** 160%.

**"UP THE RIVER" (Fox)**

FOX CRITERION—(1,652) 35c-65c, 7 days. **Other attractions:** "Mickey Mouse" cartoon, news. **Gross:** $14,500. **Rating:** 135%.

**"SO THIS IS LONDON" (Fox)**

LOEW'S STATE—(2,418) 35c-65c, 7 days. **Other attractions:** F. & M. "Enchanted Garden" Idea, news. **Gross:** $30,000. **Rating:** 110%.

**"PLAYBOY OF PARIS" (Para.)**

PARAMOUNT—(3,596) 35c to 65c, 7 days. **Other attractions:** "Anchors Aweigh," stage revue, news. **Gross:** $36,000. **Rating:** 144%.

**"SINNER'S HOLIDAY" (Warner)**

WARNER DOWNTOWN—(2,400) 35c-65c, 7 days. **Other attractions:** Vitaphone varieties, news. **Gross:** $12,000. **Rating:** 80%.

**"WHOOPEE" (U.A.)**

UNITED ARTISTS—(2,100) 35c-65c, 7 days, second week. **Other attractions:** News, organ concert. **Gross:** $18,000. **Rating:** 134%.

**"AFRICA SPEAKS" (Col.)**

RKO—(2,700) 35c-65c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $13,500. **Rating:** 84%.

**"THE LADY SURRENDERS" (Univ.)**

ORPHEUM—(2,750) 35c-65c, 7 days. **Other attractions:** News, comedy. **Gross:** $10,500. **Rating:** 65%.

**"EL DIO DEL MARE" (Para.)**

CALIFORNIA INTERNATIONAL — (2,000) 25c to 50c, 7 days. **Other attractions:** Spanish comedy news. **Gross:** $7,100. **Rating:** 108%.

### *Hollywood*

**"THE BIG TRAIL" (Fox Grandeur)**

GRAUMAN'S CHINESE—(2,030) 75c to $1.50, third week, 7 days, twice daily. **Other attractions:** Symphony orchestra, news. **Gross:** $22,000. **Rating:** 150%.

**"DOUGH BOYS" (M-G-M)**

GRAUMON'S EGYPTIAN—(1,800) 35c-65c, 7 days. **Other attractions:** "Dogway Melody" (M-G-M), news. **Gross:** $5,000. **Rating:** 60%.

**"MAYBE IT'S LOVE" (Warners)**

WARNER HOLLYWOOD—(3,000) 35c to 65c, 7 days. **Other attractions:** Vitaphone varieties, news. **Gross:** $23,500. **Rating:** 169%.

**"THE SPOILERS" (Para.)**

PANTAGES HOLLYWOOD—(3,000) 40c to 65c, 7 days. **Other attractions:** F. & M. "Doll Follies" Idea, news. **Gross:** $18,000. **Rating:** 120%.

## *"Hell's Angels" Going To Film Houses Nov. 15*

Because of the reported threat of "The Dawn Patrol" to the success of "Hell's Angels," the latter will be released generally to picture houses Nov. 15. Soon after the picture opened in New York, when road-show runs were being discussed, MOTION PICTURE NEWS stated exclusively that the picture soon would go out to film houses, due to fear that the First National air picture would take the edge off Howard Hughes' costly drama.

# "Her Man" Gets $14,300; High In Providence

Providence—Sensational business at the RKO Albee, where "Her Man" clicked for $14,300, featured the week's high grosses. This business equals the record set by "Half Shot at Sunrise" two weeks ago. At the other RKO house, the Victory, biz also was good with "The Sea God," $11,000 pouring in.

A double-feature bill, "The Squealer" and "Sweethearts on Parade," did close to $11,500 at the Majestic, which is fair. At the Paramount "Monte Carlo" checked in for $12,500, sound enough. Loew's State was off a bit with "Those Three French Girls," hitting $17,500.

**"MONTE CARLO" (Par.)**
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** Organlogue, news. **Gross:** $12,500. **Rating:** 95%.

**"THE SEA GOD" (F. N.)**
RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** "Divorced Sweethearts," Audio Review, "Humanettes," news. **Gross:** $11,000. **Rating:** 110%.

**"HER MAN" (Pathe)**
RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** "The Last Yard" (Pathe), "Mickey's Musketeers," news. **Gross:** $14,300. **Rating:** 120%.

**"THE SQUEALER" (Col.)**
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "Sweethearts on Parade" (Col.), "Vitaphone Kiddie Revue," news. **Gross:** $11,500. **Rating:** 90%.

**"THOSE 3 FRENCH GIRLS" (M-G-M)**
LOEW'S STATE—(3,800), 10c-50c, 7 days. **Other attractions:** "Gems of M-G-M," news. **Gross:** $17-500. **Rating:** 90%.

## *Talker to Aid "Buy Now" Philly Campaign*

Philadelphia—Advantage of the talking picture as an exploitation medium has been seized upon by the Philadelphia Chamber of Commerce, which will sponsor a series of talking shorts and trailers, featuring speeches by prominent Philadelphia business, professional and social leaders to stimulate a "Buy Now" campaign.

The campaign starts this week, but the films will not be released until next week. The cooperation of the Stanley-Warner Co., the Fox company and the various independent interests in Philadelphia and vicinity has been secured, and all exhibitors will give the shorts a play in their theatres.

## *Baltimore Continuing Daylight Saving Fight*

Baltimore—About 200 attended the meeting at Keith's under auspices of the Association Opposed to Daylight Saving. Henry F. Broening, president of the Baltimore Federation of Labor, urged that daylight saving be voted down by an overwhelming majority when the question comes up on the ballots in Baltimore at the general election Nov. 4, and said organized labor is opposed to daylight saving.

Frank W. Lawson, executive secretary of the Standard Time League and several others also spoke against daylight time.

## *Maynard to Tiffany*

Hollywood—Tiffany has signed Ken Maynard, former First National star, for a series of westerns.




*Portland, Ore.—Display ad which appeared in the "Portland News," advertising a serial booking at the Music Box. This is the first time a serial has been advertised locally by a first run in years.*

# 'Spoilers' $9,000 "Lady" $6,972 to Lead D.M. Parade

Des Moines—Business was good for all playhouses this week and would have been better but for the fact that cold weather swooped down on Iowa and diverted some funds to coal and clothes that later will swell the coffers of picture houses. "The Spoilers" at the Des Moines for seven days and the picture at the Orpheum for the last half of the week, "A Lady Surrenders," were given high ratings with 150%. "Love in the Rough" and "Play Boy of Paris," dividing the week at the Paramount, stacked up good with 120%. "Love in the Rough" is a good audience picture and Chevalier in the latter film is popular.

"The Storm" drew 100% business, although Lupe Velez has not been doing so well at the larger houses. The Rockne sport series went over big. "One Night at Susie's" was above average, and "Animal Crackers" on return engagement also did 125%.

Estimated takings:

**"LOVE IN THE ROUGH" (M-G-M)**
PARAMOUNT (1,700) 25c-35c-60c, 3 days. **Other attractions:** News, three acts of stage band aude. **Gross:** $4,800. **Rating:** 120%.

**"PLAY BOY OF PARIS" (Paramount)**
PARAMOUNT—(1,700) 25c-35c-60c, 4 days. **Other attractions:** News, stage band, "Hot Air Merchant" (Paramount). **Gross:** $5,400. **Rating:** 120%.

**"THE SPOILERS" (Paramount)**
DES MOINES—(1,600) 25c-35c-50c, 7 days. **Other attractions:** News, "Go Ahead and Have a Fling" (Paramount), "Barnyard Battles" (Columbia cartoon). **Gross:** $9,000. **Rating:** 150%.

**"THE STORM" (Universal)**
ORPHEUM—(2,000) 25c-50c, 4 days. **Other attractions:** News, Knute Rockne Series (Pathe), vaude. **Gross:** $4,672. **Rating:** 100%.

**"A LADY SURRENDERS" (Universal)**
ORPHEUM—(2,000) 25c-50c, 3 days. **Other attractions:** News, vaude. **Gross:** $6,972. **Rating:** 100%.

**"ONE NIGHT AT SUSIE'S" (F. N.)**
STRAND—(1,100) 20c-30c, 4 days. **Other attractions:** News, "Song Service" (Paramount), "Temple of Love" (Capitol feature). **Gross:** $1,240. **Rating:** 125%.

**"ANIMAL CRACKERS" (Para.)**
STRAND—(1,100) 20c-30c, 3 days. **Other attractions:** News, "Amateur Night." **Gross:** $1,800. **Rating:** 125%.

## *Baltimore Showmen in Midget Golf Business*

Baltimore—F. H. Durkee Enterprises, operating about 20 theatres in Baltimore, and Walter Pacy, associated with that company, have entered the midget golf business. In a room across from the bowling alleys established in the old Arcade Theatre building, Hamilton, operated by the Durkee interests, a golf course has been built. During the day until 6 P. M. admission is 15 cents to all while after that time children are 15 cents and adults 25 cents. On Saturdays, Sundays and holidays night prices prevail. The basement of Pacy's Garden theatre, residential house in South Baltimore, has been arranged for a midget golf course.

## *Band First Flesh Attraction in Years*

Seattle—Yielding to the pressure of competition, John Hamrick, this week introduces a "live" band in his local Blue Mouse theatre—the first "flesh" presentation in the house since it became the first talker theatre in the Pacific Northwest territory several years ago. Since that time, the house has offered nothing but sound reels in support of the feature attractions.

# "Half Shot" and All Film Policy Shoot Up Gross

Chicago—Sensation of the week here was the performance of the State-Lake which, with vaudeville out for the first time since the house was opened, more than doubled its normal weekly gross under the old vaude-film policy and equalled the take for the week of the Chicago. Publix rival house across the street, with 1,000 more seats than the RKO house. "Half Shot at Sunrise" (Radio) inaugurated the new policy at the State-Lake, and, getting $45,360 (107%), was good for a second week. Other RKO houses were big money-getters during the same week. Palace, inaugurating a twelve-weeks' schedule of big name acts, with Ruth Etting leading off, went to a new house record for its vaude-film policy with $25,200 (105%). Etting was booked for a return engagement as a result. "The Pay-Off" (Radio) was the feature. The Woods, with a second and final week of "A Lady Surrenders" (U.), hit $14,950 (130%). "East Is West" (U.) replaced, and will remain until the 27th, when RKO relinquishes this house.

McVickers went to $34,700 (124%) with "Madam Satan" (M-G-M), first week. "Whoopee" (U. A.), after starting a slide at the opening of its second week, began to build again, and finished the week with $23,800 (108%), only two grand under the first week. Indifferent reviews were responsible for slowing this one up, but word-of-mouth advertising rescued it. The Oriental, after four weeks of scarlet tallies, came to life again with $41,100 (98%), with four Cubs' ball and bat men as a stage draw. "Top Speed" (F. N.) was the picture. The Punch & Judy got a new high mark with "Abraham Lincoln" (U. A.) after a second price cut and a switch to continuous policy.

Estimated takings:

**"EXTRAVAGANCE" (Tiffany)**
CASTLE—(300) 60c, first 3 days. **Other attractions:** News. Picture playing to adults only; went in at mid-week with adverse reviews and good business. Short running time of this one is giving house 12 shows daily. **Gross:** $3,100. **Rating** (3-day basis): 201%.

**"GIRL OF THE GOLDEN WEST" (F. N.)**
CHICAGO—(3,940) 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, news, comedy, novelty short. **Gross:** $45,600. **Rating:** 95%.

**"MADAM SATAN" (M-G-M)**
McVICKERS—(2,284) 35c-85c, first week. **Other attractions:** News, comedy, novelty short. Picture playing to adults only. **Gross:** $34,700. **Rating:** 124%.

**"ANYBODY'S WOMAN" (Paramount) (Second time in Loop)**
MONROE—(962) 25c-40c, 7 days. **Other attractions:** Thirty minutes news, comedy. **Gross:** $4,500. **Rating:** 75%.

**"TOP SPEED" (F. N.)**
ORIENTAL—(3,900) 35c-85c, 7 days. **Other attractions:** Stage show headed by four Cubs' ball players, news, cartoon, musical short. **Gross:** $41,100. **Rating:** 98%.

**"THE PAY-OFF" (Radio)**
PALACE—(2,509) 35c-75c, 7 days. **Other attractions:** Four acts RKO vaudeville headed by Ruth Etting, news, comedy, musical short, orchestra. New high for this house with vaude-film policy. Etting gets a return engagement later in the season. Big name acts booked for 12 successive weeks. **Gross:** $25,200. **Rating:** 105%.

**"ABRAHAM LINCOLN" (U. A.)**
PUNCH & JUDY—(390) 75c-$2, fourth week. **Other attractions:** Chimp comedy (Tiffany). House switched from three-a-day to grind policy from 1 to 11—getting five shows daily. Second price cut makes general admission six bits and one buck. Reserved seats in smoking loge only at $2. New high money mark for house. **Gross:** $9,840. **Rating** (new basis): 120%.

**"THE SEA WOLF" (Fox)**
ROOSEVELT—(1,591) 35c-85c, final 7 of 11-day engagement. **Other attractions:** News, musical short, comedy. Picture couldn't get going. Replaced after 11 days by "Liliom" (Fox). **Gross:** $16,800. **Rating:** 82%.

**"HALF SHOT AT SUNRISE" (Radio)**
STATE-LAKE—(2,776) 35c-75c, first week. **Other attractions:** Cartoon (Radio), news. First week as run house, straight picture policy, more than doubled usual gross for vaude-film here formerly. Picture good for one more week then "Check and Double Check" (Radio) replaces. House averages eight shows daily, and can do 50 grand a week. **Gross:** $45,360. **Rating:** 107%.

**"WHOOPEE" (U. A.)**
UNITED ARTISTS—(1,700) 35c-85c, second week. **Other attractions:** News, travelogue. After starting to slip, word-of-mouth advertising picked this one up. Good for a third week. "DuBarry, Woman of Passion" (U. A.) set to replace. **Gross:** $23,800. **Rating:** 108%.

**"A LADY SURRENDERS" (Universal)**
WOODS—(1,166) 35c-75c, second and final week. **Other attractions:** News, Terrytoon (Radio), musical short, "East Is West" replaced, and will run till the 27th, when RKO gives up this spot. **Gross:** $14,950. **Rating:** 130%.

### *Teamed by "U" Again*

**Hollywood—Two of the leads of "A Lady Surrenders" will be teamed again in "Half Gods" at Universal City. Conrad Nagel and Genevieve Tobin have been assigned the roles, with Monroe Owsley in the third featured role.**

# "Susie" Shoves K. C. Pan in Front; $12,500

Kansas City — The Pantages and the Newman exchanged places as to ratings last week. The Newman for several weeks has been enjoying ace business while the Pan has been feeling a slump. "Three Faces East" at the Newman nosed down to 85%, or an intake of $10,600 while the Pan climbed up to a rating of 125%, or $12,500. Recently these ratings have been reversed. "One Night at Susie's" was the feature attraction at the Pantages.

"Monte Carlo" gave the Royal $5,000, which means a rating of 110%. The Mainstreet also rated 110% with "Her Man" ringing up $16,500 at the box-office. "Those Three French Girls" was a poor magnet for the Midland, which took in only $11,600, or a rating of 80%. Average for this house is $14,500. "The Storm" brought $5,100 to the Uptown. This means a rating of 85%.

With the exception of the Pantages, Kansas City first runs showed a decided slump in business.

Estimated takings:

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
LOEW'S MIDLAND—(4,000) 25c-40c, 7 days. **Other attractions:** "The Baby Follies" (M-G-M), Krazy Kat cartoon, news. **Gross:** $11,600. **Rating:** 80%.

**"HER MAN" (Pathe)**
MAINSTREET—(3,067) 35c-60c, 7 days. **Other attractions:** Knute Rockne football short (Pathe), news, five acts vaude. **Gross:** $16,500. **Rating:** 110%.

**"ONE NIGHT AT SUSIE'S" (F.N.)**
PANTAGES—(2,190), 25c50c, 7 days. **Other attractions:** "Old Black Joe" (Tiffany screen song), Vagabond series (Pathe), F. and M. "Green Devil" Idea, news. **Gross:** $12,500. **Rating:** 125%.

**"THREE FACES EAST" (Warners)**
NEWMAN—(2,000), 35c-60c, 7 days. **Other attractions:** "Grandma's Girl," "Sky Scraping" (Paramount news). **Gross:** $10,000. **Rating:** 85%.

**"MONTE CARLO" (Para.)**
ROYAL—(900), 25c-60c, 7 days. **Other attractions:** "Sure Cure" (Paramount comedy), "Voice of Hollywood" (Tiffany), news. **Gross:** $5,000. **Rating:** 110%.

**"THE STORM" (Univ.)**
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** "The Big Review" (Midwest), Mickey Mouse, news. **Gross:** $5,100. **Rating:** 85%.

# "Wedding Night's" $18,050 Big for 'Cincy' Theatre

Cincinnati — Coincidentally, there were three plus and three minus signs in this week's box-office checkup. However, the total gross for all houses showed a slight gain over last week. Business at the RKO Capitol, with "A Lady Surrenders," was somewhat better from a standpoint of gross, but was off 16% when reckoned in percentages. This was the only house that did not hit the 100% mark or better.

"Hell's Angels," originally set in for a four-weeks' roadshow run at the Shubert, had a big first week, but thereafter business began to hit the toboggan, and the picture folded after the third week. The fact that "Journey's End" at the same house this season was likewise pulled after three weeks of a four-weeks' hooking would seem to indicate that local fans are fed up on pictures of this nature, especially at fancy prices.

RKO Strand showed "Matrimonial Kiss," which in reality is Warners' "Matrimonial Bed," but the Ohio censors didn't quite like the title and changed it. They did not otherwise tamper with the original, but the fact they had a finger in the pie undoubtedly had an unfavorable reaction on business at this house, which did not duplicate some of its past performances.

Estimated takings:

**"THREE FACES EAST" (Warners)**
RKO ALBEE—(3,300) 35c-50c-65c-75c, 7 days. **Other attractions:** Vaudeville, "Society Goes Spaghetti" (RKO), "Frederick Chopin" (FitzPatrick), news. **Gross:** $25,300. **Rating:** 115%.

**"MADAM SATAN" (M-G-M)**
RKO LYRIC—(1,400) 30c-50c, 7 days. **Other attractions:** News. **Gross:** $11,900. **Rating:** 100%.

**"HED WEDDING NIGHT" (Para.)**
RKO PALACE—(2,700) 30c-50c, 7 days. **Other attractions:** "Jewels of Asia" (Columbia), "Believe It or Not" No. 2, (Vitaphone), news. **Gross:** $18,050. **Rating:** 129%.

**"A LADY SURRENDERS" (Univ.)**
RKO CAPITOL—(2,000) 30c-50c, 7 days. **Other attractions:** "Strike Up the Band" (Para. screen song), news. **Gross:** $10,970. **Rating:** 84%.

**"HELL'S ANGELS" (United Artists)**
SHUBERT—(2,190) 25c-50c-75c-$1-$1.50-$2, 7 days. **Other attractions:** None. **Gross:** $10,400. Final week for this picture.

**"MATRIMONIAL KISS" (Warners)**
RKO STRAND—(1,350) 25c-40c, 7 days. **Other attractions:** "The Hidden Goal" (Knute Rockne—Pathe), news. **Gross:** $3,960. **Rating:** 113%.

**"OKLAHOMA CYCLONE" (Tiffany)**
RKO FAMILY—(1,140) 20c-25c-35c, 4 days. **Other attractions:** "Kid Roberts" (Leather Pushers) (Univ.), news. **Gross:** $3,087. **Rating:** 160%.

**"STRICTLY UNCONVENTIONAL" (M-G-M)**
RKO FAMILY—(1,140) 20c-25c-35c, 3 days. **Other attractions:** "Foul Ball" (Oswald cartoon), "Out for Game," (Vitaphone), news. **Gross:** $1,663. **Rating:** 166%.

## *Grombacher Deal Off; Fox Slated to Build*

Spokane, Wash.—Difference of $50,000 kept Fox West Coast from gaining virtual control of the local situation, it is reported. The circuit was that far apart in its projected deal with Ray Grombacher for his houses, Grombacher holding out for $550,000, with $500,000 offered.

Now Fox West Coast is planning to build a house which will cost $650,000 and Grombacher's competition still exists. In addition, RKO is reported seeking a site, so a three-cornered situation is threatened.

### *He Means a Miracle*

Two of the trade-paper gentry were in the midst of a hot discussion over what type of material represented news value in the picture business, when the younger of the duo, a "greenhorn," asked the old reporter for his definition of that much-abused word, news.

"Waal, I'll tell you," replied the old-timer, "if Fox Film buys Big 4 Productions, that ain't nothin'. But if Big 4 buys Fox, brother, that's *news*"

# Ottawa Goes for "Romance" $3,400 Worth at Centre

Ottawa—Famous Players' Prosperity Week campaign was an effective community feature for the week of Oct. 11, but warm weather kept many people away from the theatres. Moreover, "Romance" at the Centre, an independent house, was the pick of the attractions, grabbing off a gross of $3,400 for 110%. "Follow Through" was the Prosperity Week feature at the Regent and rated 100% with $5,500. "Dawn Patrol" shot over par at the Avalon for three days with a rating of 110%. The rest of the pictures were just so-so—in fact, "Danger Lights" at Keith's was a near-wreck at 80%.

Estimated takings:

**"ROMANCE" (M-G-M)**

CENTRE—(1,200) 15c-50c, 6 days. **Other attractions:** "Voice of Hollywood" (Tiffany), "The Blimp Mystery" (Tiffany comedy). **Gross:** $3,400. **Rating:** 110%.

**"FOLLOW THROUGH" (Paramount)**

REGENT—(1,225) 25c-75c, 6 days. **Other attractions:** Paramount news, "Dollar Dizzy" (M-G-M comedy), orchestra. **Gross:** $5,500. **Rating:** 100%.

**"DANGER LIGHTS" (RKO)**

B. F. KEITH'S—(2,596) 15c-50c, 3 days. **Other attractions:** Pathe news, "The Clock Shop" (M-G-M novelty), "Traffic Tangle" (Paramount comedy). **Gross:** $2,900. **Rating:** 80%.

**"DAWN PATROL" (First National)**

AVALON—(990) 25c-35c, 3 days. **Other attractions:** Fox Movietone news, "Tony Sarg's Marionettes" (M-G-M novelty). **Gross:** $1,400. **Rating:** 110%.

**"THREE FACES EAST" (Warners)**

B. F. KEITH'S—(2,596) 15c-50c, 3 days. **Other attractions:** Universal news, "The Artists' Reverie" (Paramount), "Neat and Tidy" (Pathe comedy). **Gross:** $3,600. **Rating:** 90%.

**"THE BIG FIGHT" (Sono Art)**

IMPERIAL—(1,200) 15c-50c, 6 days. **Other attractions:** News, "Love Your Neighbor" (Educational comedy), "The Glow Worm" (Paramount screen song); "New Rhythm," Havana Casino orchestra. **Gross:** $2,100. **Rating:** 80%.

**"THE MELODY MAN" (Columbia)**

AVALON—(990) 25c-35c, 3 days. **Other attractions:** News, "Below Zero" (M-G-M). **Gross:** $1,100. **Rating:** 90%.

## *Sunday Shows Balked By Order of Mayor*

Martinsburg, W. V.—H. A. Doman, manager of the Apollo, gave up his plans to inaugurate shows on Sunday at his playhouse and those in the crowd that gathered outside were disappointed, whether they came to see the theatre proprietor arrested or the performance inside the playhouse, for neither took place. Mayor C. H. Dailey considers exhibition a violation of the city ordinance forbidding work in gainful occupations on the Sabbath, except where necessary. A sign on the playhouse announced the mayor had ordered the house closed. He was backed up by the Ministerial Association of the city, and commended for his action.

# "Love in Rough," Flesh to $18,500 Montreal's Leader

Montreal—Famous Players Canadian Corp. decorated the main stem of Montreal with flags, bunting and signs for its Prosperity Week drive and the campaign aroused plenty of interest. But the weather was so warm during the first half of the week that the people sought the outdoors rather than the theatres. Patronage was largely made up starting Wednesday, when cold, clouds and rain blew in. The first week of stage shows at the Capitol proved a wow with a draw of $18,500, or 120%, the screen attraction being "Love in the Rough." At the Princess, "Whoopee" continued a wonder for its fourth week, again registering $12,000, or 100%. Several nights the crowds were standing 15 deep when the nine o'clock show started. The Palace lost ground with "Let Us Be Gay" when word got around that the Norma Shearer vehicle had been trimmed by the censors. Two British features, "The Hate Ship" at the Imperial and "Greek Street" at the Roxy, were only steady.

Estimated takings:

**"LOVE IN THE ROUGH" (M-G-M)**

CAPITOL—(2,670) 25c-85c, 7 days. **Other attractions:** News; Jack Arthur stage show, "Hello, Montreal"; "Flip the Frog" (cartoon). **Gross:** $18,500. **Rating:** 120%.

**"WHOOPEE" (United Artists)**

PRINCESS—(2,272) 25c-75c, 7 days, fourth week. **Other attractions:** Metrotone news, Universal Topics, Mickey Mouse cartoon. **Gross:** $12,000. **Rating:** 100%.

**"LET US BE GAY" (M-G-M)**

PALACE—(2,600) 25c-99c, 7 days. **Other attractions:** News, W. C. Fields in "The Golf Specialists," Vitaphone Varieties, band. **Gross:** $14,000. **Rating:** 90%.

**"FORWARD MARCH" (M-G-M)**

LOEW'S—(2,982) 25c-99c, 7 days. **Other attractions:** News, five vaudeville acts, Edmond Sanborn's orchestra. **Gross:** $14,500. **Rating:** 95%.

**"COMMON CLAY" (Fox)**

IMPERIAL—(1,914) 15c-40c, 3 days. **Other attractions:** News, Charles Ruggles in "The Hot Air Merchant." **Gross:** $3,700. **Rating:** 90%.

**"THE HATE SHIP" (British)**

IMPERIAL—(1,914) 15c-40c, 4 days. **Other attractions:** Screen Snapshots, news, "Royal Flush." **Gross:** $3,300. **Rating:** 85%.

**"THE WAY OF ALL MEN" (First National)**

STRAND—(750) 15c-50c, 7 days. **Other attractions:** News, add feature, "Personality" (Columbia). **Gross:** $3,800. **Rating:** 85%.

**"GREEK STREET" (British)**

ROXY—(550) 25c-75c, 7 days. **Other attractions:** French news weekly; "Ol' Black Joe" (Paramount song); "Roman Punch" (Educational Terry-Toon); "Voice of Hollywood" (Tiffany). **Gross:** $2,900. **Rating:** 85%.

## *Raoul Walsh Slated To Direct in Europe*

Hollywood—Raoul Walsh, Fox director, will go to Europe this spring and will perhaps direct a picture over there. Final plans for the trip to France have not been set nor has any announcement been made regarding what picture he will direct. A story recently assigned to Alexander Korda—and refused—is thought to be the one.

## *Durkee Opens Another*

Baltimore—The Edgewood, residential playhouse designed along Colonial lines by Architect John J. Zink, with a seating capacity of 1,250, has been opened by the Lynnhurst Corp. This house is another link in the F. H. Durkee Enterprises controlling about nineteen houses in Baltimore.

### *D-d-do T-t-tell?*

They tell this one about Joe Frisco, who has a couple of Vitaphone shorts to his credit:

In a Chicago hotel the comic called for a messenger boy.

"Did you c-c-c call for me, Sir?" asked the messenger.

"Y-y-yes, I d-d-did, but y-y-you g-g-go right b-b-back to the office and t-t-tell them I w-w-want a straight man," replied Frisco.

# "Raffles" Minus Flesh to $20,500 Leading Toronto

Toronto—Lillian Roth in person at the Imperial was the real center of attraction during the week, and with "Rain or Shine" on the screen and a stage show, the house drew $20,000 for a rating of 115%. This was topped by "Raffles" at Loew's, with an all-screen bill, with returns of $20,500 for 125%. It was quite a week all around and Famous Players' Prosperity Week campaign looked good. The Tivoli, under the new management of James Lynch, continues to hold up, earning $12,000, or 90%, with "The Office Wife." With vaudeville out of Loew's, many are turning to Shea's Hippodrome for vaudeville and pictures, but the battle of the town is between Loew's and the Imperial. The week started out like summer, but turned cold.

Estimated takings:

**"RAIN OR SHINE" (Columbia)**

IMPERIAL—(3,600), 25c-75c, 6 days. **Other attractions:** News, Lillian Roth in person, Jack Arthur stage show, concert orchestra. **Gross:** $20,000. **Rating:** 115%.

**"RAFFLES" (United Artists)**

LOEW'S—(2,200) 25c-75c, 6 days. **Other attractions:** "Dollar Dizzy" (M-G-M comedy), "The Chain Gang" (Columbia Mickey Mouse cartoon), news. **Gross:** $20,500. **Rating:** 125%.

**"THE OFFICE WIFE" (Warners)**

TIVOLI—(1,600) 35c-75c, 6 days. **Other attractions:** "Parlez Vous" (Universal), "The Last Yard" (Pathe football series), "Story Book Parade" (Tiffany), "The Grand Uproar" (Paramount Talkertoon). **Gross:** $12,000. **Rating:** 90%.

**"MAN TROUBLE" (Fox)**

SHEA'S HIPPODROME—(2,600) 30c-75c, 6 days. **Other attractions:** Five vaudeville acts, news, Andy Clyde comedy. **Gross:** $14,500. **Rating:** 90%.

**"ANIMAL CRACKERS" (Paramount)**

UPTOWN—(3,000), 15c-50c, 3 days. **Other attractions:** Screen Snapshots (Columbia), Krazy Kat cartoon (Columbia), news. **Gross:** $5,400. **Rating:** 90%.

**"SWEETHEARTS AND WIVES" (First National)**

UPTOWN—(3,000) 15c-50c, 3 days. **Other attractions:** Grantland Rice Sportlight, "Campus Favorites" (Pathe), "Flower Garden" (M-G-M Colortone Revue), "Neighborly Neighbors" (Paramount comedy). **Gross:** $5,200. **Rating:** 85%.

## *Pee Wee Course Planned In Wilmington House*

Wilmington—The Parkway will be transformed into a miniature golf course, which is now the craze in this city and which is also causing the attendance of local theatres to lag. The permit for the "teeny" course calls for the alteration of the building at a cost of $3,000.

With the rapid construction of courses patrons spend their time playing this game and theatre men here fear that there will be no let-up until cold weather comes and prevents the golf bugs from playing.

### *Snow Halts Production*

**Hollywood — "The Great Meadow" company, which planned to leave for Sonora the first of the week, will be delayed for some time due to a heavy snowfall there. John Mack Brown and Eleanor Boardman head the cast for M-G-M.**

# Weather Socks Minneapolis B. O., 75% Is Top Mark

Minneapolis—Minnesota weather staged a free-for-all during the week to give theatre managers a rich choice of alibis.

The weatherman's show included everything in his bag of tricks from uncomfortable heat to the first hard freeze of the season, half a dozen light rains, at least one downpour with thunder and lightning, two swift flurries of snow and several bright, cool days.

A sudden swing from hot to very cold gave trouble to some managers on account of frozen automobile radiators that put the family car out of business and kept the folks from sallying forth. As soon as this trouble was adjusted, however, bright cold weather brought them out in force to take up the slack and put the box-offices back on their feet.

Motor touring, which at this season of the year cuts strongly into afternoon business if not into the early evening shows, became unpopular as soon as the mercury hit bottom. Outlying residents huddled over newly made furnace fires during the gloomy periods but apartment house dwellers sought refuge from the gloom in downtown theatres so that the general effect of the weather was a shifting of the audience from one group to another rather than any appreciable loss at the box-office.

Minnesota's football game against Indiana did not cut heavily into the Saturday afternoon business because of the cold weather and the relative unimportance of the game. The radio broadcast of the game was probably a larger factor, many persons preferring to stay beside the hearthfires and listen to the game by radio.

The arrival of Gladys George to become the new leading woman of the Shubert stock players gave that theatre a little more pulling power than usual in opposition to the films, but the percentages indicate that box-offices held their own against sport, rival attractions and the weatherman's free show.

**"HER WEDDING NIGHT" (Para.)**
MINNESOTA—(4,025), 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Stage shows, news. **Gross:** $24,000. **Rating:** 75%.

**"HER MAN" (Pathe)**
RKO ORPHEUM — (2,900) 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Four acts of vaude. **Gross:** $15,950. **Rating:** 55%.

**"THE SEA GOD" (Para.)**
STATE—(2,300) 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Comedy, novelties and news. **Gross:** $7,000. **Rating:** 70%.

**"RAFFLES" (U. A.)**
CENTURY—(1,640) 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $7,500. **Rating:** 75%.

**"LOVE IN THE ROUGH" (M-G-M)**
LYRIC—(1,238) 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Comedy and news. **Gross:** $2,000. **Rating:** 70%.

**"STRICTLY MODERN" (F.N.)**
ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,500. **Rating:** 65%.

# "Big House" Big Smash Getting 30 Grand at Stillman

Cleveland—Two outstanding first-runs and three fair runs is the local report for the week. "The Big House" went over big with an approximate weekly total of $30,000 and the State played to full benches with Helen Kane as the drawing card de luxe dividing honors with the picture, "Love in the Rough." The week-end weather was too beautiful to entice theatre patronage, and this hurt business both downtown and at the neighborhood houses.

"The Big House" has received plenty of publicity due to the ban first placed on it by censors.

Estimated takings:

**"THE BIG HOUSE" (M-G-M)**
STILLMAN—(1,900) 40c-75c, 7 days. **Other attractions:** "Bigger and Better" (M-G-M), "Swing, You Sinners" (Paramount Talkertoon), news. **Gross:** $30,000. **Rating:** 200%.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
ALLEN—(3,300) 30c-60c, 7 days. **Other attractions:** "Haunted House" (Columbia cartoon), "Kiddie Revue" (M-G-M), "Franz Liszt" (Standard Film), news. **Gross:** $15,000. **Rating:** 83%.

**"LOVE IN THE ROUGH" (M-G-M)**
STATE—(3,400) 30c-60c, 7 days. **Other attractions:** "Jungle Rythm" (Columbia Mickey Mouse cartoon), "Vacation Love" (Educational comedy), news. Helen Kane in person. **Gross:** $20,000. **Rating:** 100%.

**"THREE FACES EAST" (Warners)**
RKO PALACE—(3,600) 35c-75c, 7 days. **Other attractions:** Sportlight (Pathe), news, vaudeville, with Bernice Claire and Alexander Grey in person. **Gross:** $22,500. **Rating:** 90%.

**"HER MAN" (Pathe)**
RKO HIPPODROME—(4,500) 35c-75c, 7 days. **Other attractions:** "Love Your Neighbor" (Educational comedy), news. **Gross:** $16,000. **Rating:** 80%.

# "Her Man" Hits High in Omaha With $17,600

Omaha—With a continuance of ideal fall weather, the Orpheum romped away from the other houses with a 110 per cent week playing "Her Man." Nothing big on the stage either. Incidentally, this house hasn't dropped below the par mark for many weeks. Total for the week was $17,600.

At the Paramount, "The Spoilers" slipped to 90 per cent, despite a vigorous advance campaign, getting by with $7,650. Lacking drawing power, the World also dropped with "The Sea God." Picture did $10,450 on the house's combination policy, which is 95 per cent.

At the State, "Love in the Rough," last four days, hit 110 per cent for $2,750. First half, "Czar of Broadway," flopped. $2,112 is only 85 per cent.

Estimated takings:

**"HER MAN" (Pathe)**
ORPHEUM—(3,000) 25c-60c, 7 days. **Other attractions:** Four acts vaudeville, shorts, news. **Gross:** $17,600. **Rating:** 110%.

**"THE SEA GOD" (Para.)**
WORLD—(2,500) 25c-60c, 7 days. **Other attractions:** Five acts of vaudeville, band, shorts, news. **Gross:** $10,450. **Rating:** 95%.

**"THE SPOILERS" (Para.)**
PARAMOUNT—(2,900) 25c-50c, 7 days. **Other attractions:** Comedy, organ, news. **Gross:** $7,650. **Rating:** 90%.

**"CZAR OF BROADWAY" (Univ.)**
STATE—(1,200) 25c-40c, 3 days. **Other attractions:** Shorts, news. **Gross:** $2,112. **Rating:** 85%.

**"LOVE IN THE ROUGH" (M-G-M)**
STATE—(1,300) 25c-40c, 4 days. **Other attractions:** Shorts, news. **Gross:** $2,750. **Rating:** 110%.

### *Scorching*

**Berkley, W. Va.—When fire damaged the projection room of the Rex, Manager J. S. Crockett didn't have to look far for the cause.**

**"Hot for Paris" was being run at the time.**

# "Whoopee" Clicks $23,000 (125%) In Philadelphia

Philadelphia — With one or two exceptions, grosses in Philly held to the same level they experienced the previous week. "Whoopee" clicked a splendid $23,000 for a second week, though it was moved out of the Boyd to make room for "Old English," whose playing date has been overdue in this territory. "Whoopee" was moved into the Karlton, where it started off big on Friday.

Switching "Manslaughter" early in the week after fair business, Keith's pushed in "Anybody's Woman" on Wednesday, which clicked off a little better than $14,000 for four days. With five days of "A Lady Surrenders," on a second run, the Karlton grossed $6,200, a good figure.

Otherwise, the grosses were just fair. For the second straight week the Mastbaum dropped to $35,000, or $5,000 under normal for "Madam Satan." The Fox scraped a little under with $26,000 with "Heads Up" while the Stanley grossed $17,000, a poor first week for "Good News."

Settlement of the strike will bring stage shows back to Philadelphia on Friday, with the Roxy chorus on the stage at the Fox and the Duncan sisters at the Masthaum. The Mastbaum this week is offering Moran and Mack in person, without an orchestra.

Estimated takings:

**"MADAM SATAN" (M-G-M)**
MASTBAUM—(4,800) 35c-50c-75c, 6 days. **Other attractions:** "October Horoscope" (FitzPatrick), "Midnight in a Toyshop" (Silly Symphony), news. **Gross:** $35,000. **Rating:** 80%.

**"HEADS UP" (Para.)**
FOX—(3,000) 35c-50c-75c, 6 days. **Other attractions:** "Strange As It Seems" (Universal), Station S-T-A-R, "Foul Ball" (Universal comedy), "Jewels of Asia" (FitzPatrick), news. **Gross:** $26,000. **Rating:** 95%.

**"ANYBODY'S WOMAN" (Para.)**
KEITH'S—(1,800) 35c-50c-75c, 4 days. **Other attractions:** "Accidents Will Happen" (Para. short), Ethel Merman in songs (Para. musical), news. **Gross:** $14,000. **Rating:** 130%. "Manslaughter" did $4,000 for two days, for a 75% rating.

**"WHOOPEE" (U.A.)**
BOYD—(2,400) 35c-50c-75c, 6 days. **Other attractions:** Ripley's "Believe It or Not," "October Horoscope" (FitzPatrick), news. **Gross:** $23,000. **Rating:** 125%.

**"LINCOLN" (U.A.)**
ALDINE—(1,500) 50c-$1.50, 6 days. **Other attractions:** "Zampa" (U. A. musical short) "Terry-toon cartoon, news. **Gross:** $12,000. **Rating:** 80%.

**"WAY OF ALL MEN" (F. N.)**
EARLE—(2,000) 25c-65c, 6 days. **Other attractions:** "Stepping Out" (Vitaphone), "College Capers" (Vitaphone), "His Week End" (Educational comedy). **Gross:** $18,000. **Rating:** 100%.

**"GOOD NEWS" (M-G-M)**
STANLEY—(3,700) 35c-50c-75c, 6 days. **Other attractions:** Vitaphone variety, news. **Gross:** $17,000. **Rating:** 95%.

**"A LADY SURRENDERS" (Univ.)**
KARLTON—(1,000) 40c-50c, 5 days. **Other attractions:** Educational comedy, Vitaphone variety, news. **Gross:** $6,200. **Rating:** 150%.

**"LET'S GO NATIVE" (Para.)**
ARCADIA—(600) 50c, 6 days. **Other attractions:** Pathe comedy, Pathe cartoon, news. **Gross:** $4,500. **Rating:** 90%.

**"SCARLET PAGES" (F.N.)**
STANTON—(1,700) 25c-65c, 6 days. **Other attractions:** Vitaphone variety, news. **Gross:** $11,000. **Rating:** 110%.

# "Scotland Yard's" $11,500 (115%) Baltimore's Top

Baltimore — Business at the big houses went along fairly well here during the week, with the weather fair and warm during the first four days and then cool for Friday and Saturday with showers Friday afternoon and evening.

While business was good at Loew's Stanley with "Those Three French Girls" as the attraction, backed up by a big slice of national advertising campaign in the Hearst Baltimore papers, it was not anything like what would be expected. The gross was figured around $15,550, while the rating was 90 per cent. This picture did not prove a big hit with the public although they took it fairly well.

Ramon Novarro's "Call of the Flesh," went over all right at Loew's Century with a gross estimated at $16,000, which can be considered the new 100 per cent rating for that house.

So much for the large grosses.

Next in line came the reported gross of the New theatre of $11,500, with Edmund Lowe in "Scotland Yard," which is an estimated rating of 115 per cent. This house started off well, being backed up with extra advertising space, taken by the theatre in newspaper and by word-of-mouth praise began to pull the high class trade and one night, during the latter part of the week. the audience looked like a Who's Who of Baltimore in person.

"Hunting Tigers in India," proved a good drawing card at the Little Theatre with its seating capacity of 267, and the box office showed a gross of about $1,000, making a 100 per cent week.

Receipts were a little off at the Hippodrome with the tabloid stage show policy with acts; chorus and orchestra and "Czar of Broadway." But a substantial week was enjoyed with a gross of $8,500, rating 85%.

**"CALL OF THE FLESH" (M-G-M)**
LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** News, "Johnny's Week-End" (Educational comedy). **Gross:** $16,000. **Rating:** 100%.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
LOEW'S STANLEY—(3,522) 25c-60c, 6 days. **Other attractions:** News, "Zampa" (U. A. featurette), Flip the Frog in "Flying Fists" (M-G-M cartoon), Gus Edwards' "Baby Follies" (M-G-M color revue). **Gross:** $15,550. **Rating:** 90%.

**"WHAT A WIDOW" (U. A.)**
(Shown simultaneously with Parkway uptown after one week at Century.)
LOEW'S VALENCIA—(1,487) 25c-35c, 6 days. **Other attractions:** News, "For the Defense" (Grantland Rice Sportlight), "Swing, Ye Sinners" (Paramount talkartoon), "Egypt—Land of the Pyramids" (Fitz-Patrick traveltalk). **Gross:** $2,800. **Rating:** 80%.

**"WHAT A WIDOW" (U.A.)**
(Shown simultaneously with Valencia downtown after one week at Century.)
LOEW'S PARKWAY—(987) 15c-35c, 6 days. **Other attractions:** News, "Glories of Nikko" (Burton Holmes traveltalk), "The Grand Uproar" (Paramount talkartoon). **Gross:** $3,800. **Rating:** 100%.

**"OUTSIDE THE LAW" (Universal)**
WARNERS' METROPOLITAN—(1,300) 15c-50c, 6 days, starting Saturday. **Other attractions:** News, "The Still Alarm" and "Fashion Mirror" (Vitaphone Varieties). **Gross:** $3,500. **Rating:** 58%.

**"HEADS UP" (Para.)**
KEITH'S—(2,500) 25c-50c, 6 days. **Other attractions:** News, "The Little Covered Wagon" (Tiffany Chimp comedy), "The Voice of Hollywood" (Tiffany). **Gross:** $5,200. **Rating:** 65%.

**"SCOTLAND YARD" (Fox)**
NEW—(1,600) 25c-50c, 6 days. **Other attractions:** News, "Hold the Baby" (Pathe comedy). **Gross:** $11,500. **Rating:** 115%.

**"ABRAHAM LINCOLN" (U.A.)**
AUDITORIUM—(1,600) 50c-$1.50, with two reserved seat shows daily for 6 days. **Other attractions:** News, "My Gal Sal" (Paramount Screen Song), "Meet the Boy Friend" (Paramount comedy). **Gross:** $4,160. **Rating:** 52%.

**"HUNTING TIGERS IN INDIA" (Talk. Pic. Epics)**
LITTLE—(267) 35c-50c, 6 days. **Other attractions:** "Anywhere by Air" (Vituagraphic), Laurel and Hardy in "The Hoosegow" (M-G-M comedy). **Gross:** $1,000. **Rating:** 100%.

**"ONCE A GENTLEMAN" (Sono-Art)**
PALACE—(2,046) 25c-60c, 6 days. **Other attractions:** Stage show, "Chop Suey" (Educational Terrytoon), "Grandma's Girl" (Educational-Mack Sennett comedy). **Gross:** $5,850. **Rating:** 65%.

**"FOR THE LOVE OF LIL" (Col.)**
RIVOLI—(1,982) 25c-50c, 6 days, starting Saturday. **Other attractions:** "Gliding" (Grantland Rice Sportlight), "Circus Capers" (Aesop's Fable), "One Nutty Night" (comedy), news. **Gross:** $4,800. **Rating:** 60%.

**"CZAR OF BROADWAY" (Univ.)**
HIPPODROME—(2,250) 20c-60c, 6 days, starting Saturday. **Other attractions:** Stage show, news, "The Indians Are Coming" (U. serial). **Gross:** $8,500. **Rating:** 85%.

### *A Problem*

**Hollywood — Altitude proves to be food for considerable thought upon the part of a number of technical men at the various studios when they preview pictures. Used to the low setting of the gauge which establishes the sound volume—in Hollywood—the technical men find that at San Bernardino and points of a higher altitude, their calculations are all wrong and only by careful adjusting can the volume be established at the right amount.**

# "Liliom," Football Put Fox House in Lead at Portland

Portland—The football teams of the University of Washington and the University of Oregon occupied the front pages and brought in an additional 20,000 fans from all sections of Oregon and Washington and Portland's first-run managers again employed showmanship in tying in, the Portland Paramount holding a midnight football night prior to the season's big game and the Fox Broadway the following night. Both, in consequence, stimulated their box-offices very materially. Ideal fall weather greeted the big events and was also a factor in bringing out the crowds. Manager Maxwell of Fox West Coast Theatres also held a special Saturday Mickey Mouse Club serial, and now gives the youngsters who wish it free dancing lessons, free parking for the night patrons and altogether the most the patrons ever received for their money. "Liliom" and Fanchon & Marco's "Southern Idea" grosses again topped with $14,800, rating 142%.

**"LILIOM" (Fox)**
FOX BROADWAY—(1,912) 25c-60c, 7 days, extra Sat. nite. **Other attractions:** Fanchon & Marco's "Southern Idea," Special Mickey Mouse stunt, news. **Gross:** $14,800. **Rating:** 142%.

**"PLAYBOY OF PARIS" (Para.)**
PORTLAND PARAMOUNT—(3,068) 25c-50c, 7 days. **Other attractions:** Revue, extra midnite show. **Gross:** $14,500. **Rating:** 132%.

**"THE ROAD TO PARADISE" (F.N.)**
RIALTO—(1,498) 25c-50c, 7 days. **Other attractions:** Extra mid-nite performances. **Gross:** $12,800. **Rating:** 126%.

**"EAST IS WEST" (Univ.)**
RKO ORPHEUM—(1,700) 25c-50c, 7 days. **Other attractions:** Stage show. **Gross:** $12,500. **Rating:** 115%.

**"ONCE A GENTLEMAN" (Sono)**
HAMRICK'S MUSIC BOX—(1,835) new price, 25c-40c, 7 days. **Other attractions:** Serial, "Indians are Coming," Vitaphone Acts, news. **Gross:** $10,200. **Rating:** 105%.

**"WHOOPEE" (U.A.)**
FOX UNITED ARTISTS—(945) 25c-60c, 7 days. **Other attractions:** Hollywood Varieties, news. Held over second week good results. **Gross:** $9,800. **Rating:** 98%.

# "Wedding Night," '3 French Girls' Highs at Boston

Boston—With the general public again able to get into Boston and the theatres following the congestion of the week during the American Legion convention, all theatres did another big week's business. The holiday falling on Sunday brought midnight shows at the Metropolitan and Scollay Square theatres to help boost receipts.

"Her Wedding Night" at the Metropolitan, with a gross of $46,000 for a rating of 150%, and "Those Three French Girls" at Loew's State, with a gross of $30,000 and a rating of 150%, were the high spots for the week. "Whoopee" at Loew's Orpheum went across for $24,000 for 125% rating.

"Hell's Angels," now in its eighth week, grossed $11,000 for 100%. "Bright Lights" and "Her Man" at the two Keith houses grossed $20,000 and $25,500, respectively, for ratings of 110% and 115%.

Estimated takings:

**"HER WEDDING NIGHT" (Paramount)**
METROPOLITAN—(4,350) 25c-60c, 7 days. **Other attractions:** Publix revue, "Putt Putt"; Metropolitan grand orchestra, comedy, news. Special midnight show, preview of "Playboy of Paris" (Paramount). **Gross:** $46,000. **Rating:** 150%.

**"BRIGHT LIGHTS" (First National)**
KEITH ALBEE—(2,500) 25c-60c, 7 days. **Other attractions:** Vaudeville, Sportlight, RKOlians, news. **Gross:** $20,000. **Rating:** 110%.

**"HER MAN" (Pathe)**
KEITH MEMORIAL—(2,800) 30c-65c, 7 days. **Other attractions:** "Flying Feet" (Pathe), news. **Gross:** $25,500. **Rating:** 115%.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
LOEW'S STATE—(3,700) 30c-50c, 7 days. **Other attractions:** Comedy, news. **Gross:** $30,000. **Rating:** 150%.

**"WHOOPEE" (United Artists)**
LOEW'S ORPHEUM—(3,100) 25c-50c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $24,000. **Rating:** 125%.

**"HELL'S ANGELS" (United Artists)**
TREMONT—(1,800) 50c-$2, 6 days. **Other attractions:** None. **Gross:** $11,000. **Rating:** 100%. (Seventh week.)

**"THE SEA WOLF" (Fox)**
SCOLLAY SQUARE—(1,800) (25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, news. Special midnight show Sunday. **Gross:** $16,500. **Rating:** 120%.

**"MONTE CARLO" (Paramount)**
OLYMPIA—(2,500) 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, news. **Gross:** $15,000. **Rating:** 100%.

## *Critic Joins Universal*

Kansas City—Jack Moffitt, film editor of *The Kansas City Star*, has been given a six months' leave of absence to go to the scenario department of Universal studios.

Carl Laemmle is said to have read several of Moffit's reviews of pictures and requested the loan of The Star's critic for a period of six months.

## *Craft's New Contract*

Hollywood—William James Craft's work in directing "Little Accident" and "See America Thirst" has won for him a five-year contract from Universal.

## *Goetz in New York*

Ben Goetz, Consolidated Film Industries head man on the Coast, is in New York on a visit.

## *Plans Butte Branch*

Butte, Mont.—Tiffany is preparing to open a sub-branch here. It will be under supervision of the Salt Lake City exchange.

# • Stop Us If We're Wrong •

TIFFANY'S "Extravagance" has been booked for 12 Publix first runs. . . . No wonder Sales Manager Oscar Hanson is smiling. . . . It's the first release under the new production policy. . . . Robert Lord has returned to Hollywood and the Warner lot, after rejecting an offer to supervise a picture in New York.

* * *

*Wallace Smith, RKO writer, is a capable artist and painter. . . . Tiffany's Chimps made a hit at the convention of the Society of Motion Picture Engineers, where "The Little Big House" was shown.*

* * *

**Sophie Tucker recently entertained royalty at the Winter Garden, London, reports Paula Gould. . . . M. A. Lightman, M. P. T. O. A. head, is the latest circuit operator to get on the Universal bandwagon, booking the new season features and shorts. . . . Harold Pfaff, Tiffany district manager for Canada, got a real kick out of his visit to New York.**

* * *

Now Rex Lease, who socked Vivian Duncan and was socked by Vivian's brother, has been socked by Cupid. . . . Betty Pierce has broken off her engagement to him, even though she thinks he's "charming." . . . Maybe she isn't foresighted. . . . Paramount sound newsreels of the Santo Domingo hurricane will be shown at meetings throughout the country to assist in collecting funds for the sufferers.

* * *

*Joe Schenck has been awarded a permit to drill for oil in Venice, Calif. . . . It is understood that ten per cent of the proceeds will be devoted to charity. . . . The Spaniards are now getting an eyeful of screen kisses. . . . During the Rivera dictatorship the censars had to clip them short. . . . Things are so tough around town, says Walter Winchell, that autograph hunters are asking only for initials.*

* * *

**Lieut.-Commander Wead has signed with M-G-M as a writer. . . . He's the chap who served as a Navy air pilot, flying several thousand miles without a mishap, and broke his back in a fall down three stairs. . . . Lyonel R. V. Margolies, Fox art director, came to New York to ankle up to the altar with Lola C. Mandelbaum. . . . They will fly back to Hollywood.**

* * *

The United Artists economy wave continues. They've sent bulletins to all newspaper editors asking them to file the U. A. stills in the morgues, instead of the waste baskets. . . . When Harry Green, Mitzi Green's father, inquired what advance plug was being used to herald the coming of little Mitzi to the Paramount in person, he was told that a "trailer" called "The Santa Fe Trail" was being run all week.

## A Real Start

**If "Today" is a sample of what Majestic Pictures will turn out this season, this new independent company, headed by Harry Sherman and Jack Trop, is going to make a real dent in the market. The picture has action and punch and is good entertainment, albeit a little daring in spots. This one stands up well with a lot of pictures being made by the old line companies and is geared for first runs.**

**HYNES**

## Will See It Through



*L. A. Young, Tiffany president, who has spiked reports that he intends to pull out of the film business, and declares that his company is just beginning to hit its stride. The company's chief difficulty in the past has been lack of good product, but this obstacle has been hurdled, Young says.*

DAVE (Universal) Bader remembers the gang with salt water taffy from Atlantic City. . . . And Pat Garyn, hard working sales chief of National Screen Service, just won't stay home, even though suffering from pneumonia.

* * *

*Gloria Swanson's marquis hubby is directing the French version of Radio's "The Queen's Husband." . . . Lee Marcus showed he can pick titles when he rechristened "Sheep's Clothing," the new tag being "The Sin Ship."*

* * *

**Charley Pincus, Paramount Publix district manager at Omaha, got over-enthusiastic in welcoming Stanley Smith to the World Theatre. . . . He was pinched and received a suspended sentence of $50 fine for painting welcome signs on the sidewalks.**

* * *

*Joe E. Brown, with Herb Crooker in tow, told enough funny stories to Len Hall the other day to keep all three of them laughing. . . . D'ja ever see that green suit Joe wears? . . . It lit up the entire North restaurant of the Astor the other day.*

* * *

**Charlie Einfeld did a neat job this week in tying in the premiere of "Kismet" with the New York American Christmas fund and landed loads of headlines. . . . We always thought Hearst was tied up with M-G-M, not First National.**

* * *

Frank O'Hara, nee picture critic of the *New York Telegram*, has turned p. a. You'll find him behind a desk at First National. . . . And Glen Allvine still makes the five-something-or-other for his modernistic house at Long Beach.

* * *

**The reason they're so noisy at Universal these days is because Oscar Cooper is on jury duty. . . . The Eberhardts—Harriet and Walter—are overhauling trunks and luggage by way of preparation for their overseas trip. It's to be Italy first, then Paris and finally London. All their friends have turned green-eyed.**

AL ST. JOHN is reported in a jam for $1,400 in arrears on alimony. . . . Maureen O'Sullivan's reward for her work in "The Princess and the Plumber" is the role opposite Will Rogers in "A Connecticut Yankee." . . . Wesley Ruggles is still shooting "Cimarron" at RKO, having rounded out his third month on the production.

* * *

*Five thousand berries a month is the alimony Mrs. Sylvia Brown seeks from Lew Brown, member of De Sylva, Brown & Henderson. . . . Who said the song writing business was taugh? . . . Elsie Janis suffered a dislocated shoulder in giving a wrestling lessan to Ramon Novarro.*

* * *

**Uncle Carl Laemmle has returned to the Coast, after enthusiastically noting the progress his company is making. . . . In the party were Mr. and Mrs. M. Fleckles, Dave Bader and Jack Ross. . . . The Chester Morrises are celebrating the arrival of a baby daughter. . . . Jeanie McPherson, long associated with Cecil B. DeMille productions, is returning to the Paramount lot. . . . Ruth Chatterton authored a play which is being presented in London.**

* * *

On the visitors' list: E. S. Gregg, European manager; J. C. Latham, Continental technical representative, and A. McLean, Australia operating manager. All part of the "Erpi" family. . . . Making American artichoke—conscious has nothing on the Pathe gang in Kansas City, where "Nolan Month" has been officially launched. . . . Purpose: Play dates—as many as the sales force can land.

* * *

*Willie Collier, pere, is demonstrating to all scoffers that it's possible to do several things at the same or nearly the same time. . . . He collaborated with Dudley Nichols on "The Seas Beneath," and appeared in "Up the River" and also stage directed that opus.*

* * *

**Checkerboard plays: Eddie Lamb has been transferred from Portland to Seattle by RKO. W. B. Kelley moves into the Portland spot. . . . Lois Moran will discover a lot of new buildings when she arrives in New York from Hollywood today. It's her first visit in four years.**

* * *

Among the passengers deposited in Brooklyn's wilds on Wednesday were Johannes Riemann, German actor, who is on his way to Universal City, fortified by a contract. . . . Also Donald Ogden Stewart, who dabbles in talkers when he isn't knocking off a novel or two.

(*Continued on page 76*)

## The Lone Hand

**George Jessel tells the story of "Joseph and His Brethren" playing a town in upper New York State. After the second act, a customer approached the manager and said he wanted his money back.**

**"What's wrong," queried the manager. "Is your seat bad? Any posts in front of you? Can't you hear?"**

**Said the customer:**

**"No, everything is fine. I'm even enjoying the show, but you see I'm up in the balcony and I'm afraid to sit up there all alone."**

# THE Projectionists' Round Table

*By John F. Rider*

LET us analyze the transformer in a somewhat more thorough manner, but without entering upon the mathematical treatment.

Consider the simple transformer shown in Figure 69, repeated again in this lesson. It has two windings, A, the primary and B, the secondary. The usual designations for such windings are P and S respectively and they will be referred to in that manner in further discussion.

We assumed in Lesson 21, that the position of the secondary winding with respect to the primary was such that all of the flux pro-

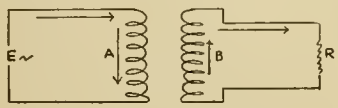


FIG. 69

duced by current flow through the primary coil cut all of the turns of the secondary coil. The medium through which the flux lines had to pass was air. Now, all transformers employed for the transformation of alternating emf and current, with the exception of one type, namely that which operates with an input frequency of hundreds of thousands, if not millions of cycles per second and which is of no interest to us, make use of a magnetic core so that the flux lines have a much easier path and more readily link the primary and the secondary circuits.

Thus, all power transformers employ a magnetic core. The exact material depends to a large measure upon the requirements and the quality of the product. The most popular core material used for power transformers is silicon steel. As a general statement relative

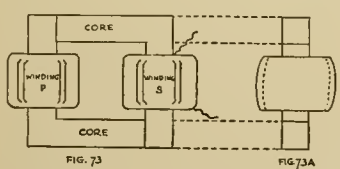


FIG. 73 FIG. 73A

to power transformers employed in connection with sound systems and audio transformers employed in sound system, let it be understood that there are definite differences between these two types of devices, although the basic principles are the same.

In all respects other than the basic principles, the two should be divorced until both have been fully considered. In this manner shall we avoid the possibility of miscomprehension. We now are considering the power transformer and have no concern as yet with the audio frequency transformer.

Transformers designed to transfer electrical energy, referred to as power, from the primary to the secondary circuit are of two general types. When the magnetic path takes the form of a single ring upon which are mounted the primary and secondary windings, be they one or more in number, the transformer is of the core type and of the formation shown in Figure 73. The primary winding is mounted upon one leg of the core and the secondary winding is mounted upon the opposite leg. The core is of square cross section as shown in Figure 73A. The space within the core is known as the "window." When a number of secondary windings are used, they may be distributed as in Figure 73B.

Another type of transformer construction is the *shell*, illustrated in Figure 74. In this arrangement the secondary is wound atop the primary. There are basic differences between these two forms of construction relating to the length of the magnetic path and the length of the winding, but such differences are of no interest at this time. Let it suffice to say that the core type of transformer is most popular in the sizes employed in talking picture systems.

As to the operation of the transformer, the flux generated by the current flowing through the primary threads its way through the core and thereby links with the secondary turns. Naturally, every effort is made to link most of the secondary turns with the flux generated by the primary current. Thus, if we consider the transformer shown in Figure 75, the flux passes through the core in the direction shown by the small arrows. This direction is oc-

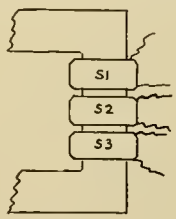


FIG. 73 B

casioned by the direction of the current flowing through the primary winding. However, all of the flux generated by the primary current does not flow through the core and cut the secondary turns.

Some of it leaks across the window as in Figure 75A. Thus, there is introduced a condition which will tend to prevent 100 per cent efficiency in the transformer. Supplementary to this we must recognize the action taking place when the flux traverses the core material. When current is passed through the primary winding, and flux flows through the core, the core material is in a state of magnetization.

The direction of the current flow through the primary winding is constant for but a short time, one half cycle, after which period the

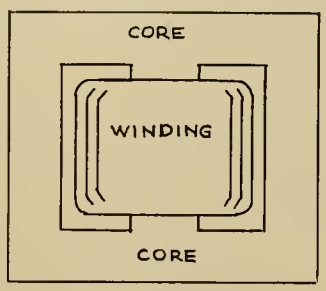


FIG. 74

current reverses and the direction of the magnetizing force likewise reverses. Based upon the assumption that the electromagnetism is due to molecular activity within the core material, this continual agitation of the molecules produces a certain amount of energy dissipation, manifest as heat.

This energy is supplied by the primary current, hence there is another factor representing loss and limiting the possibility of 100 per cent electrical efficiency within the transformer. This loss related to the magnetizing action upon the core by an increasing current and rapidly

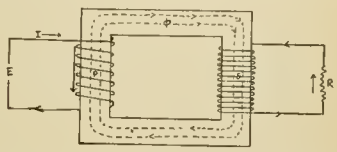


FIG. 75

reversing current is referred to as the *hysteresis loss*. A third form of loss is associated with conductors which may be acted upon by a varying flux, known as *eddy-current loss*.

Wherever a conductor may be acted upon by a varying flux, electric currents are induced in the conductor. Such a conductor is the magnetic core itself and since it has resistance, energy will be dissipated in the form of heat at a rate equal to $i^2r$. Hence, we have the third factor which prevents 100 per cent electrical efficiency. What has been said so far is sufficient to show that absolute perfection is not possible in a transformer.

Present day design is such, that fairly high percentages are possible, the efficiency increasing with the size of the transformer. The average degree of efficiency in a small transformer

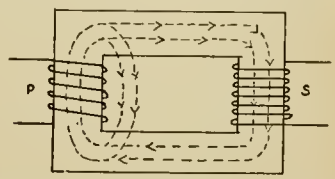


FIG. 75A

is between 85 per cent and 95 per cent whereas large transformers have been designed with efficiency factors as high as 98 per cent or 99 per cent.

*Action of Flux Within Transformer.*—The flow of current through the primary winding causes the generation of flux which passes through the core in a certain direction and cuts the secondary turns. A voltage is induced across the secondary winding and, if a resistance is connected across the secondary winding, current will flow through the winding and the resistance. Now, the presence of a current through the secondary will naturally create flux around the secondary winding and, because the direction of the current flow through the secondary is the reverse of that through the primary, the direction of this flux will be opposite to that due to the primary current. The secondary current flux will naturally flow through the core and we have the condition

***This is Lesson 22 in The Rider Series on Sound Projection***

that the secondary current flux bucks the primary current flux. This condition produces a definite effect. Let us see what and how.

If we refer to Figure 75 and assume that R is absent, the amount of current required in the primary circuit when the transformer is connected to a source of voltage is that permitted by the impedance of the primary winding and represents the flux required to magnetize the core. This magnetizing current is comparatively small. These flux lines unhindered by any action due to the presence of the secondary because there is no current through the secondary, will cut the terms of the secondary winding and induce across these turns, a voltage, representing the "no-load" voltage.

If we now connect the resistance R (Figure 75), a load has been applied to the transformer and current flows through the winding. As has been stated this secondary current causes a flux in the opposite direction through the core and the number of flux lines due to the primary which now cut the core are reduced, some being forced out of the core by the secondary current flux and some being neutralized by the secondary current flux. As a consequence the voltage induced across the secondary winding decreases and the "load" voltage is less than the "no-load" voltage. Such is always the case.

Accompanying the above action is another. At the "no-load" condition, the current required to magnetize the core is very small. This current represents the magnetizing current and the component which supplies the energy to overcome the losses in the core. We can neglect the latter.

Now the limitation of the primary current without a load upon the secondary is a function of the counter emf developed across the primary winding by virtue of the presence of the primary winding around a core which is magnetized. The flow of current in the secondary circuit and the resulting counter flux tends to reduce the flux which threads the primary turns and, therefore, to reduce the counter emf developed across the primary.

This means the reduction of the impedance of the primary. The result is that the primary current increases in such direction as to assist the production of the primary flux. The greater the secondary current, the greater becomes the primary current. It is for this reason a short circuit upon the secondary winding of a transformer will blow the line fuse or burn out the transformer primary winding.

*Load and No Load Voltages.*—It is not sufficient to merely state that the "load" voltage is less than the "no-load" voltage. Such is the case, but allied with it is another important consideration. Each secondary winding bears a definite specification, wattage and voltage. In other words, each transformer secondary winding will supply a certain amount of current at a prescribed value of output voltage. This voltage is the "full load" voltage. Suppose that a filament winding is rated at 10 volts and 60 watts. This means that it will supply 10 volts at a maximum current flow of 6 amperes. The winding will function at lower or higher values of current. As has been shown, the less the current load upon the secondary winding the higher the output voltage. However, this voltage cannot be determined by means of the regular wattage relation

$$E = W/I$$

because the number of turns in the winding are definitely limited and, while the no load voltage is higher than the load voltage, the increase is not very great. The better the efficiency of the transformer, the less is the change in voltage. The secondary voltage will gradually increase as the secondary current decreases until it finally reaches its no load value.

If the situation is reversed and the current is increased beyond the rating as expressed by the voltage and wattage values, the output voltage decrease very rapidly. This decrease is due to several factors other than just the flux reaction previously mentioned, such as the increase in resistance of the conductors used for the secondary winding and the increased voltage drop within these windings. In this respect, the drop increases the reduction of the output voltage when the secondary is loaded. Hence, it must be

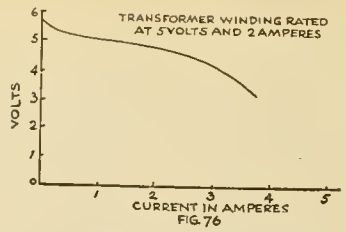


FIG. 76

added to the factors which create the difference between the load and no load voltage. The internal drop is, however, very small and represents but a small percent of the total voltage. A voltage regulation curve is shown in Figure 76.

*Voltage and Current Ratio.*—Both the voltage and the current ratio depend upon the turns in the primary winding. If $N_p$ is the primary winding and $N_s$ is the secondary winding where N may consist of any number of turns, the voltage ratio is expressed as

$$\frac{E_s}{E_p} = \frac{N_s}{N_p}$$

Actually, the above relation is not true in practice because of the leakage of flux, the eddy current loss, the hysteresis loss, the internal voltage drop across the windings, etc.

Thus, if the primary voltage is 100 volts and the primary turns are 50 and the secondary voltage is 200 volts, the secondary turns number 100 or

$$\frac{200}{100} = 2 \text{ and } \frac{100}{50} = 2$$

from which the secondary voltage

$$E_s = E_p \times \frac{N_s}{N_p}$$

and if we substitute the previous quantities

$$E_s = 100 \times \frac{100}{50} = 200$$

If, however, the secondary consist of 5 turns, the secondary voltage

$$E_s = 100 \times \frac{5}{50} = 10 \text{ volts}$$

As is evident the voltage of the secondary varies directly as the turns in the secondary. The current in the secondary varies inversely as the turns or

$$\frac{I_s}{I_p} = \frac{N_p}{N_s}$$

Thus, if the number of turns in the secondary winding are less than in the primary the current in the secondary will be greater than the current in the primary. This condition should not be confused with the previous statement that the increase in current flow in the secondary under load is equalized by the increase in primary current. Equality is reached with the action of the turn ratio.

*Transformers with More Than One Secondary Winding.*—Power transformers employed to supply voltage to rectifier tubes in eliminator systems are usually equipped with several secondary windings. Each of these windings bears its own wattage rating and the sum of these ratings is the total wattage rating of the transformer.

These transformers are designed for full load operation of all the secondary windings, hence the voltages available from the individual windings depend upon the total load. If the full load condition is maintained, the rated voltages will be available from each winding. However, if one winding is overloaded, the voltage output of the other windings will likewise decrease. Conversely if one winding remains unloaded, the voltages available from the other windings will be increased.

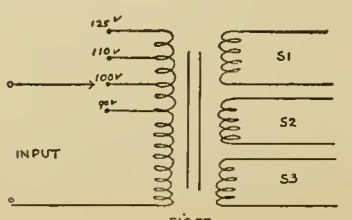


FIG. 77

The extent of the increase in voltage output depends upon the magnitude of load applied to the transformer. The greater the wattage output and the less the load, the greater will be the increase in voltage. What damage may result is again dependent upon the conditions under which the transformer is being operated and the device connected to the transformer. If for example, the load is one vacuum tube filament, when the normal load should be 5 or 6 tubes, the increase in voltage may be sufficient to greatly shorten the life of the tube. In this respect poor design of the transformer is also of importance because the increase in voltage may be sufficient to injure the filament or heater of the tube.

Thus, the actual operation of the transformer has much to do with its performance.

A defect is one of several secondary windings when of such nature that it shorts the winding and causes excessive current flow will naturally heat the transformer and reduce the voltages available at the various taps. Hence, such a defect is the equivalent of an excessive load or overload. Such cases of overload need not be located in the transformer proper, but may be external of the transformer in the circuit connected to the winding.

We made the statement that excessive current load is apt to blow a line fuse or injure the primary winding. While this statement is absolutely true, it is necessary to also bear in mind that the current carrying capacity of the conductors employed in the secondary windings is definitely limited and, if the overload is sufficient to cause the flow of current much greater than that which can be carried by the secondary winding, that winding will burn out. Whether the primary or the secondary winding will burn out is a matter of transformer design and the currents in the respective circuits.

*Defects in Primary Circuit and Their Effects Upon Secondary Voltages.*—Bearing in mind that the turn ratio governs the voltage developed across the secondary windings when the voltage impressed across the primary is constant at any one effective value, any change in the primary winding will naturally influence the secondary voltage. This is so, even when the primary voltage remains constant. The reason for such action is self-evident. Any change in the number of turns in the primary winding is a change in the ratio of the primary and secondary turns. If we assume a transformer with three secondary windings, N1, N2 and N3 of such numbers of turns as 1,000, 100 and 10 and the normal primary winding consists of 100 turns and the primary voltage is 100, the secondary voltages will be under normal conditions 1,000 volts, 100 volts and 10 volts respectively. Let us now assume a defect in the primary winding so that 10 turns are short circuit. What is the action?

First and foremost the respective turn ratios have been changed. The voltage impressed across the primary remains at 100 volts, but the ratio

$$\frac{N1}{N_p}$$

no longer equals 10. It now is 11.1 and the voltage out of the secondary winding N1 will be

$$100 \times 11.1 = 1{,}110 \text{ volts}$$

The voltage out of winding N2 will be 110 volts and the voltage out of N3 will be 11.1 volts. Thus, decreasing the number of turns in the primary winding will increase the voltages out of the secondary windings, no matter what their turn ratio. At the same time it is significant to note that output voltages increase by the ratio between the normal number of turns and the number of turns in use when the defect is present.

*Power Transformers with Tapped Primaries.*—Quite a large number of power transformers employed in rectifiers used in talkie systems are

(*Continued on page* 80)

# Supplies Money, Advice and Love; Angel Is Rubed

Chicago—Suit for $50,000 will be started either here or in New York within the next few weeks by the "angel" who, after putting up what it takes to make an independent production in Hollywood, found that the fleet-minded, and as fleet-footed, producer whom he had backed, had beaten him to the sale of distribution rights on the picture; said sales having been understood to belong to the "angel" as partial remuneration for his investment.

The series of misunderstandings between the "angel" and the producer originated in Hollywood, while the production was in work. The first strain on the otherwise beautiful friendship which existed between the two was remarked when the "angel" persisted in living on the set and volunteering plenty of advice and suggestions concerning production. When this deplorable behavior was eventually corrected by the producer, the "angel" transferred his attentions to certain female members of the cast, occasionally inducing one or another of the more comely of these to play "hookey" and accompany him on a Tia Juana, Ensenada or Del Monte excursion.

On one such occasion, when production was suspended for 11 days due to the absence of the leading lady, the producer, undoubtedly an obtuse old meanie whose own youth had been long forgotten, became vexed and threatened to chuck the works into three fathoms of Santa Monica Bay. Whereupon the "angel" affixed his signature to a final check and departed eastward to look after his own long-neglected business affairs.

### The Woodpile African

Now it seems the production moved to a swift conclusion thereafter; in fact, the celluloid record was in the cans several weeks before the "angel" in the East was even aware the picture had been completed. He first suspected its status when, after three weeks had gone by without a new request for "more cash" being received from Hollywood, he became distrustful and filed the following wire addressed to the studio:

"Advise at once the status of production and when picture will be ready for distribution. I have my sales organization established and waiting to start. Several contracts ready to be signed. Want first available print for screenings here. Regards to Myrtle and Ethlynne."

To this business-like message—and to a volley of less complacent ones which followed it—no reply was ever received. Then Ethlynne came East and, with autumn in the air, was reminded that that last season's ermine of hers was beginning to show signs of wear across the shoulders. It would be just the thing, now, for the kid sister in Kalamazoo. Thus it was that the "angel" first learned "his picture" was already in the cans.

Nervous and excited, he grabbed up his blank contracts and hit the road. His uneasiness was justified. Everywhere he went, he learned, the producer had been there before him. Distribution rights, in every situation, had either been disposed of already, or there was no possible market for the picture in that particular territory. Sorrowfully he returned home to think things over.

Papers had been drawn, he found, creating an impregnable partnership between himself and the producer. What the one signed was binding on the other. The distribution contracts obtained by the producer were valid and unassailable. The "angel's" principal cut-in had vanished in thin air.

"But he will pay," shouted the disillusioned angel to a Motion Picture News reporter. "Mark my words. He shall pay dearly for his cunning. I shall start suit for $50,000—my share of the distribution profits, and shall ask for a strict accounting of every dollar expended and every penny collected. I'm no chump."

### *Helping the Ol' Folks*

**Here's a land where anybody who reads movie titles out loud becomes a respected citizen instead of somebody to be silenced by an usher!**

**"In India," according to the progress report of the S. M. P. E., "it is the custom of those who can read to repeat the titles aloud for the benefit of the illiterate majority of the audience.**

**"There are more than 30 languages and 150-odd dialects in India. An Indian film therefore has to have titles in the familiar vernacular of the locality in which it is shown. Hence the necessity of printing the titles in four, and sometimes six, vernaculars as well as English.**

**"Love themes as in American and European productions are not understood for the simple reason that it is not part of the Indians' life. Neither the man nor the woman has anything to say about whom they marry, it all being arranged by their parents."**

# Publix "Flying Stage" Creates Seattle Furore

Seattle—Coincident with the presentation of the first of the "new era" Publix stage units now being produced in their entirety in Hollywood, the Seattle Paramount introduced its "flying stages" to the local theatregoing public.

Much to the surprise of local audiences, Milt Franklyn and his Band, seated on the stage, were seen to rise above the stage level on a giant hydraulic lift, while a second stage filled with performers came forward toward the footlights from the rear of the stage underneath the band. The stunt occasioned enthusiastic applause.

The theatre's hydraulic stage was installed at the time the house was built about two years ago, was later removed without ever having been used, and is now installed again for weekly use. Although rising pits and organ consoles are well known in this territory, the Paramount's rising stage is the first seen west of Chicago.

# Whitbeck, Back At Job Peps 'Big Trail' Campaign

Hollywood—Frank Whitbeck was called back to work at Fox West Coast before his vacation was over, and as a result several new forms of advertising in newspapers and on billboards have appeared in the past few days on "The Big Trail" and "Just Imagine." These talkers are showing for long runs at Grauman's Chinese and Carthay Circle theatres.

West Coast has decided to spend about $5,000 extra weekly for advertising on "The Big Trail." The picture is said to have been sold on the wrong angle at the start of the campaign.

Another new offering at the Chinese is the stage show which started this week. Girls from the Fox studio line-up were brought in and are offering, under the direction of Franchon and Marco, dances staged by Seymour Felix, Fox studio dance instructor.

The theatre has also been dickering for the services of either George Olsen and his band or Earl Burtnett and his orchestra, to support the stage show. However, the contracts held by the symphony orchestra now appearing at the Chinese calls for its appearance for the length of the run and unless the theatre can straighten this matter out with the musicians' union a dance band will not go in.

### *Lane to Make Quota Film*

Lupino Lane, English musical comedy star, well known in America for his appearances in the Ziegfeld Follies and in Educational two-reel comedies, has been signed by P. D. C. of London to produce a special feature. This picture, titled "Dying to Live," will be made at the Elstree Studios of British International near London. Production on this, the first of a series of quota pictures, is scheduled to start on Oct. 27.

### *Managers Switched*

Vancouver—Recent changes here in the personnel of Famous Players Canadian Corp. have sent Lloyd Dearth, formerly manager of the Capitol, to manage the Capitol in Winnipeg; Maynard Joiner, manager of the New Orpheum, has been transferred to the Capitol as manager, and Claude Smith, assistant under Joiner, is now in charge of the New Orpheum.

### *Leach Opens Another*

Hartford, Wis.—The Arcade theatre, formerly the Opera House, has been opened here after being dark for many months. The theatre has been renovated and De-Forest Phonofilm equipment installed. Ralph Leach, operator of the State, also is manager of the Arcade.

### *631 Revisions in Month*

Toronto—Six hundred and thirty-one revisions were made by Ontario censors during August, according to a report just published. Five features were banned outright.

# Opinions on Pictures

## Illicit

*(Warners)*

***Fine Box-Office***

*(Reviewed by Jack Grant)*

WHATEVER way you look at it, "Illicit" is a box-office natural for any house. Falling under the general classification of "problem drama," it is, of course, adult fare and will appeal nearly equally to men and women patrons.

It is an intelligently interesting question with which "Illicit" deals—whether a couple very much in love can live more happily out of wedlock than they can if married. The fact that the question remains unanswered does not lessen its interest. Few problem plays can stand retrospective analysis of plot motivation. Fewer audiences attempt to analyze what they accept as entertainment.

Barbara Stanwyck and James Rennie are in love and genuinely happy in each other's company. Rennie is a frequent visitor at Barbara's apartment, for her morals are as modern as her ideas concerning marriage. Barbara has seen too much of the unhappiness marital ties bring—her own father and mother being an example. Rennie, however, believes in the institution, though he allows Barbara her way.

They are seen on a week-end trip by a member of their set and scandalous gossip starts. Rennie's father, Claude Gillingwater, joins his son in urging marriage. Under their combined arguments, Barbara finally assents.

A matter of several years pass and we find Rennie has become the typical bored husband. The romance of his association with Barbara has vanished and he seeks instead the company of the dashing Natalie Moorhead. His wife is hurt by his lack of attention and when he stays out until 4 A. M., capping the act by lying about it, she insists on leaving him to go back to her own apartment.

There Rennie calls upon her, becoming again the romantic lover. The glamour of their so-called "illicit" relationship returns. Their happiness is interrupted by Rennie's jealous behavior when he encounters Ricardo Cortez in Barbara's apartment. He tells her he will never call again.

The following day Natalie Moorhead drops in to warn Barbara she is going to lose her husband. Natalie believes it a sporting proposition to issue such warning and thereby let the wife hold her man if she can. When Natalie departs after a stormy scene Barbara phones Rennie and is told he has already left for the boat to Bermuda.

For all her modern ideas, Barbara is indulging in a good old-fashioned cry when Cortez phones a few moments later. She assumes indifference at the news of her husband's elopement and between sobs is bantering with Cortez as Rennie walks in. At the sight of him, Barbara is in his arms and Rennie explains his change of heart on the eve of sailing. We fadeout on the telephone receiver lying on the floor as the voice of Cortez is heard shouting "Hello—hello."

The performances of the principals are uniformly excellent. Barbara Stanwyck heightens the fine impression she made in "Ladies of Leisure." In "Illicit" she has several splendid opportunities to prove her worth as a dramatic actress and admirably rises to them all. Particularly good is her final emotional scene at the telephone.

Natalie Moorhead likewise adds considerably to her screen reputation. She is fast becoming our most charming charmer. James Rennie contributes his smoothest work in talkers, obviously being more at home in a drawing room than he is as a western hero. Ricardo Cortez makes the most of his limited role as the other man.

The comedy is in the capable hands of Charles Butterworth playing a drunk. He wanders in and out of the action, garnering laughs whenever things get a bit heavy. Claude Gillingwater drops his usual grouch portrayal and does excellently the sympathetic father assignment.

"Illicit," from all angles, stands as one of the best talkers of its type ever made by Warners.

Report had it that the studio was going to forego previewing the picture, so sure was it of the quality of the product. And it's there as the jingle of coins at the box-office should prove.

*Can stand heavy support in comedy shorts.*

Produced and distributed by Warners. From the play by same name by Edith Fitzgerald and Robert Riskin. Directed by Archie Mayo. Adaptation and dialogue by Harvey Thew. Edited by Bill Holmes. Photographed by Robert Kurrle. Length, not set. Release date, Feb. 7, 1931.

THE CAST

Anne..... Barbara Stanwyck
Dick Ives.....James Rennie
Price Baines.....Ricardo Cortez
Margie..... Natalie Moorhead
Georgie..... Charles Butterworth
Dukie..... Joan Blondell
Ives, Senior.....Claude Gillingwater

## The Lady of the Lake

*(James A. FitzPatrick—Synchronized)*

***Hard to Peg***

*(Reviewed by Charles F. Hynes)*

IT'S difficult to dope this one from the box-office slant. It's a well done and sincere portrayal of Sir Walter Scott's classical poem, enacted by a fine cast. Just how well it succeeds at the box-office depends on how willing the public is to go for a fine document of this kind.

It may be that it's selling angle is to class audiences, with strong shorts surrounding it to put it over. On the other hand, it may require another feature, the difficulty in pegging it being due to the fact that nothing like it ever has been done before.

The picture has no dialogue, lines from the poem being used for the subtitles. It would have been almost sacrilegious to have tried to have spoken Scott's lines, for spoken they would have produced a flowery effect, which would have amounted almost to burlesque. As subtitles, however, they register well.

The lack of dialogue in this is a welcome relief. Talkers to date have been so gabby that drastic reductions in dialogue are to be made. The changing cycle which is to result in less dialogue may help this picture.

Lovers of literature and children will find this to their liking. Its direct and simple treatment enhances the charm of the idyllic story, and this simplicity makes it very easy for children to understand. Exceptionally fine photography characterizes the production.

Benita Hume, in the title role, dominates the production. She is a beautiful heroine of real ability. Percy Marmont is the only name, so far as American draw is concerned, and he gives a fine performance. The others in the cast are adequate, but not exceptional.

A lost nobleman accepts the hospitality of Ellen Douglas, the lady of the lake, who takes her to the island fastness where her father is hiding with other exiles in a colony headed by the powerful outlaw, Rhoderick Dhu. When Dhu's men take the knight prisoner, the girl rescues him, and he in turn presents her with a ring, which he says the king will recognize to grant her any wish in return for her service.

The outlaw leader tries to force the girl's father to consent to their wedding, and her fiance objects, only to be banished from the colony. When the fiance is captured by the king's men, the girl's father offers to give himself up if the youth is released, but the king's men decide to execute both. The girl then goes to the palace to claim the favor of the ring, and when it develops that the knight she befriended is the king, her fiance and her father are released.

This is characterized by good direction by FitzPatrick, and although the tempo is slow, it is in keeping with the story. It was produced in Scotland, the locale of the poem.

*Needs strong support.*

Produced, distributed, adapted and directed by James A. FitzPatrick. From the poem by Sir Walter Scott. Photographed by Bert S. Dawley. Length, 4,749 feet. Running time, 50 minutes. Release date, Nov. 1.

THE CAST

James FitzJames.....Percy Marmont
The Lady of the Lake.....Benita Hume
Roderick Dhu.....Lawson Butt
Lord Moray.....James Carewe
Malcolm Graeme.....Haddon Mason
Margaret.....Hedda Bartlett
Allan Bayne.....Leo Dryden
Blanche of Devon.....Sara Francis
Douglas.....James Douglas

## Queen of Scandal

*(United Artists)*

***Good Musical Show***

*(Reviewed by Dick Crenshaw)*

WITH music and romance as the keynote of this production, "Queen of Scandal," is scheduled for success through its notable cast, if for nothing else. Evelyn Laye, recruited from the musical comedy stage, brings a rich and beautiful voice to the screen, while John Boles will attract through his former successes. It should do good business, provided musicals still draw with your gang.

The production got a big hand at its first showing. It is light in theme, but has enough romance to make it a good story. Leon Errol, as the comedian, proved a hit and kept the audience laughing during his scenes.

The locale is Continental, although the exact setting is not identified. Unusual costuming and old-world scenery give a romantic air to the film, which is rather far-fetched in some of the plot unravelings.

The story deals with a poor girl and her desire to have the things that are showered on her idol, a musical comedy star notorious for her wild escapades. Through an incident with the police the stage beauty is requested to leave the city for a country villa. She gives her admiring friend a chance to take her place as the pampered exile.

Miss Laye goes to the country and meets John Boles, a neighboring count, who has been placed in charge of the stage beauty. The count treats her as he would expect a frivolous woman of the world would want to be treated. Complications follow.

Most of the love scenes are carried by music, the words of Boles and Miss Laye proving to be well adapted for the parts. When the real actress is found out and brought under police escort to the village, Miss Laye is sent back to the city and Boles follows to tell of his love.

*Travel film and good comedy would balance the program.*

Produced by Samuel Goldwyn. Distributed by United Artists. Story an original by Louis Bromfield. Directed by George Fitzmaurice. Adapted by Sidney Howard. Scenario by Sidney Howard. Dialogue by Louis Bromfield and Sidney Howard. Music by Herb Nacio Brown, Edward Eliscu and Bruno Granichstaedten. Lyrics by Clifford Grey. Edited by Stuart Heisler. Photographed by George Barnes and Gregg Toland. Length, not set. Release date, about Jan. 10, 1931.

THE CAST

Lilli ..... Evelyn Laye
Mirko..... John Boles
Otto..... Leon Errol
Fritzi ..... Lilyan Tashman
Janos ..... Hugh Cameron
Liska ..... Marian Lord
Zacow ..... Lionel Belmore
Papa Lorenc .....George Bickel
Egon ..... Vincent Barnett
Almady ..... Henry Victor

# Opinions on Pictures

## Lightnin'

*(Fox)*

***Great***

*(Reviewed by Dick Crenshaw)*

THERE'S plenty of box-office value to "Lightnin'," a talker version of the well known stage play. Will Rogers in the title spot and giving a top-notch performance does the best work of his film career.

Rates attention in the two-dollar class houses, and will hold up strong in the better pop price places and subsequent bookings. The picture has lots of quality and will stand plenty of exploitation. Old and young will find it amusing and worth while.

Rogers takes a new role in this story, that of the shiftless, kind-hearted and liquor-loving Lightnin', and he fills it to perfection. He is slow in his motions, obvious in his lying, and a perfect scream in his comedy. He has added much to the character portrayed in the original play, with many of his own lines and his own inimitable style of acting. He is himself throughout the play, being at his best during the earlier scenes when his comedy is permitted full sway.

The story deals with practices of modern society, depicting Nevada's divorce business and the ease with which the marital knot may be untied in that state. The scenes are laid at a hotel located on the California-Nevada line, where prospective divorcees may establish their residences in Nevada, and live in California. Shots of Lake Tahoe and adjacent mountain scenery add much to the production.

The story tells of Lightnin's efforts to keep his family from selling this hotel, when they are approached by unscrupulous land sharks. When he refuses to sign over the deed, his wife, led on by flattery and promises of wealth, sues for divorce. Complications arise in the person of John Marvin (Joel McCrea), a suitor for the hand of Lightnin's daughter, who is wanted on the Nevada side for a deal in which he is innocently involved. He always manages to reach the California side just ahead of the sheriff. The final scene is laid in the court-room at Reno, where Lightnin' attempts to halt the unexpected divorce proceedings. His cross-examination of his wife's attorney proved a riot. Everything turns out satisfactorily when the crooks are shown in their true light and the couple is reconciled.

As Lightnin's wife, Louise Dresser does a splendid piece of work. Joel McCrea and Helen Cohan carry the juvenile love interest in this talker, and both are ably cast. Jason Robards, Frank Campeau, Sharon Lynn, Goodee Montgomery, Joyce Compton and Luke Cosgrave are well fitted for their roles.

Henry King has given the picture expert attention from a directorial standpoint. He has worked out the comedy situations in a manner that gets plenty of laughs—and natural ones.

*Musical short and newsreel to balance.*

Produced and distributed by Fox. Directed by Henry King. Adapted from John Golden's stage play by S. N. Behrman and Sonya Levien. Photographed by Chet Lyons. Edited by Lois Loeffer. Length, about 8,100 feet, but not definitely set. Running time, about 80 minutes. Release date, Dec. 7.

THE CAST

| | |
|---|---|
| "Lightnin'" Bill Jones | Will Rogers |
| Mrs. Jones | Louise Dresser |
| John Marvin | Joel McCrea |
| Milly | Helen Cohan |
| Thomas | Jason Robards |
| Zeb | Luke Cosgrave |
| Lem Townsend | J. M. Kerrigan |
| Margaret Davis | Ruth Warren |
| Mrs. Lower | Sharon Lynn |
| Diana | Joyce Compton |
| Ronald | Rex Bell |
| Sheriff | Frank Campeau |
| Mrs. Brooks | Goodee Montgomery |
| Monte Winslow | Phil Tead |
| Everett Hammond | Walter Percival |
| Mrs. Thatcher | Charlotte Walker |
| Mrs. Leonard | Blanche LeClair |
| Mr. Leonard | Bruce Warren |
| Mrs. Lord | Antica Nast |
| Mrs. Bline | Moon Carroll |
| Mrs. Weeks | Bess Flowers |
| Mrs. Starr | Gwendolyn Faye |
| Mrs. George | Eva Dennison |
| Mrs. Graham | Betty Alden |
| Mrs. Young | Lucile Young |
| Mrs. Bigg | Betty Sinclair |
| Flapper Divorcee | Roxanne Curtis |
| Walter Lannon | Thomas Jefferson |

## Life of the Party

*(Warners)*

***Swell Comedy***

*(Reviewed by Bill Crouch)*

GREAT comedy performances by Winnie Lightner, Charles Butterworth and Charles Judels make this talker most entertaining. The story is nothing more than a frame on which to hang a bunch of laughable situations—but who cares?

This will hold up in the week runs spots and is good for the split-week places. Where Lightner has a following this will meet with great success, as she has the top role and plays it great.

The story, such as it is, concerns the escapades of two song pluggers who work in a music store and aspire to do bigger and better things. (Only one song is used in the picture and it is of a comedy nature that fits in well.) The girls get fired when Charles Judels appears and wrecks the music joint, a habit he has when angered. The girls, out of a job, go to work for him and when he offers them fine clothes to wear at a party he is giving they take the offer—and the clothes—and go to Havana.

Here Winnie tries to get Del Roy engaged to some rich young man who will assist them in driving the wolf from the door. They hear that a certain Mr. Smith, inventor of a drink called "Rush," is stopping at their hotel and they decide to name him the victim. They see a "Mr. Smith," John Davidson, and think he is their game. When the wedding date is set and all is ready for the union, Irene finds that Jack Whiting, whom she has met and fallen for, is the real Mr. Smith. Judels makes his appearance at this time and the whole affair is exposed. The girls are about to be jailed when Whiting steps in, pays the bills, wins Del Roy, and all ends well.

The most laughable scenes occur in the furniture wrecking episodes played by Judels and Winnie's ride as a jockey in the big race, with the horse she bet on and is riding, running the wrong way. Charles Butterworth dispenses a brand of dry, subtle humor that is delightful and his comedy is in splendid contrast to that of Judels and Lightner, who go in for the slap-bang stuff.

The love interest is carried by Irene Del Roy and Whiting and they are both well cast. John Davidson and Arthur Hoyt give good performances.

Roy Del Ruth did a good job of directing and keeps the piece moving at a rapid pace, never once letting the action slow up. Laugh follows laugh and the dialogue supplied by Arthur Caesar is decidedly refreshing. The talker has been filmed in Technicolor, which adds considerably to the settings.

*Use cartoons and semi-scrious shorts with this.*

Produced and distributed by Warners. From an original story by Melville Crossman. Adaptation and dialogue by Arthur Caesar. Directed by Roy Del Ruth. Edited by Bill Holmes. Photographed by Dev Jennings. Running time, 70 minutes. Length, 6,300 feet. Release date, Oct. 25.

THE CAST

| | |
|---|---|
| Flo | Winnie Lightner |
| Dot | Irene Del Roy |
| A. J. Smith | Jack Whiting |
| Colonel Joy | Charles Butterworth |
| Monsieur Le Maire | Charles Judels |
| Fake Count | Arthur Edmund Carewe |
| Bogus Mr. Smith | John Davidson |
| Secretary | Arthur Hoyt |

## Passion Flower

*(M-G-M)*

***Same Old Triangle***

*(Reviewed by Don Ashbaugh)*

HERE'S a picture with excellent exploitation angles. When the cutters are through with it and a few retakes are spotted, exhibitors will be able to put it across for fair box-office business. At best, however, it will have to remain in a program classification. With proper handling it will carry through on week runs, but on the average will do better on split-week bookings.

Kay Johnson and Charlie Bickford are back together again. This is good for those who like them. Kay Francis offers more glamor and class in this than in anything she has ever done. Lewis Stone is seen all too briefly in a quite worth while role.

But hand the laughs to Zazu Pitts. This solemn girl drags the giggles out every time she walks into the scene—and she does plenty.

The story is by Kathleen Norris. That should be good for attracting the large numbers of nice old ladies and others who follow her stuff. The plot concerns two girl cousins. Kay Francis is married to a stupendously rich old Spanish don and has everything money can buy. The other girl, played by Miss Johnson, is the daughter of an aristocratic old chap. She falls in love with the family chauffeur, played by Bickford. When the father finds out about it he orders both from the house and they are married at the Don's home, Lewis Stone playing the role of the patient, but wise, husband of Miss Francis.

Bickford, following the ceremony, refuses to accept a wedding present of a 320-acre farm from the other pair—he prefers to make his own way. His new wife forsakes everything and honors him for his ambition. They find an attic apartment where Zazu Pitts is the landlady. Bickford fails to get far as a stevedore during the coming five years. Two children are born to them. Miss Johnson drudges on as the ever faithful and loving wife. Bickford still refuses to down his pride.

Finally he does accede to the ever-recurring desires of the rich cousin to accept the ranch. They move, taking Zazu along, ostensibly as the children's nurse, but more for her comedy to hold up the remainder of the film. The rest is the same old story. Bickford falls for Francis. The rich old Don dies. The two leave the still faithful and adoring wife and go to Paris. Bickford still loves his wife and kids.

Then pangs of conscience strike him and just about the time everything is all set for him to divorce the wife and marry Francis he finds out just how much he loves his family. It ends in a clinch.

Bickford fills the role of the befuddled husband in a capable manner. Nobody, however, could blame him for falling when Miss Francis appears in some of the gowns she wears. Miss Johnson, as usual, turns in an excellent performance as the wife.

William C. deMille directed it and during the early portions displays some clever touches. After the first half it flattens out and becomes just another one of those draggy affairs with no mystery surrounding the ultimate wedding. The setting is laid near San Francisco and some of the scenic shots are fine.

*Support it with a lively comedy or cartoons.*

Produced and distributed by M-G-M. Directed by William de Mille. Story by Kathleen Norris. Screen story and dialogue by Martin Flavin. Additional dialogue by Lawrence Johnson and Edith Fitzgerald. Photographed by Howard Rosson. Edited by Conrad A. Nervig. Length and running time not set. Release date, Dec. 6.

THE CAST

| | |
|---|---|
| Dulce Morado | Kay Francis |
| Kathryne Pringle Wallace | Kay Johnson |
| Dan Wallace | Charles Bickford |
| Leroy Pringle | Winter Hall |
| Tommy Morado | Lewis Stone |

# Opinions on Pictures

## New Moon

(*M-G-M*)

### *Tibbett Scores Again*

(*Reviewed by Bill Crouch*)

DESPITE the fact that filmusicals are on the wane, the enthralling voice and engaging personality of Lawrence Tibbett enables him to make "New Moon" great entertainment. This song treat surpasses "The Rogue Song" with its beautiful numbers convincingly rendered by the voices of Tibbett and Grace Moore.

This talker is worthy of consideration in the long-run houses and great for the better week-run houses. If musicals are any draw where this talker plays it should do smashing business.

The story is nothing out of the ordinary and serves merely as a background for the singing of Tibbett and Miss Moore. The first scenes are aboard a ship bound for Russia. Aboard it are Grace Moore, a princess, and a burly, blustering lieutenant, Tibbett. They both manage to fall in love with each other and all goes well until the boat reaches port, where Adolphe Menjou, a nobleman to whom Miss Moore is betrothed, makes his appearance. The fickle princess departs, assuming, evidently, that the ship romance was a passing fancy. Tibbett, however, thinks otherwise and plans for revenge.

At Menjou's ball for his bride-to-be, Tibbett appears and in a song brings down his scorn for the princess. Menjou then orders him to command a desert military post, as assignment from which no man has returned alive.

Tibbett assumes the post. One day the princess appears and, meeting Tibbett in his office, flays him with a horsewhip across the face—announcing that this is her avenging of his insult at the ball. As she starts to leave a messenger arrives, announcing that the Riffs are attacking the outpost. The princess—forced to remain—breaks down and confesses her love for Tibbett. They go through a hasty marriage and the new husband, spurred on by love, leads his men to victory over the enemy in a night attack on their camp.

When the survivors of the battle return they find Menjou has arrived with aid, but they are too late—and so is he. Tibbett has won Miss Moore for his bride, and the picture closes with another song.

The singing of Miss Moore and Tibbett is almost unsurpassable, and the songs, while plentiful, are always pleasing. Adolphe Menjou as the suave nobleman does admirably in an unsympathetic role. Roland Young is well spotted in a comedy role. Others who give fine performances are Gus Shy and Emily Fitzroy.

Jack Conway has directed this talker in an able manner, carefully inserting the song numbers where they will do the most good.

*Use comedy or dramatic shorts here.*

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Jack Conway. Based on the musical operetta, "New Moon." Book and lyrics by Oscar Hammerstein 2od, Frank Mandel and Laurence Schwab. Music by Sigmund Romberg. Adaptation by Sylvia Thalberg and Frank Butler. Dialogue by Cyril Hume. Edited by Margaret Booth. Photographed by Oliver T. Marsh. Length and running time not set. Release date, Dec. 13.

THE CAST

| | |
|---|---|
| Lieut. Michael Petroff | Lawrence Tibbett |
| Princess Tanya Strogoff | Grace Moore |
| Governor Boris Brusiloff | Adolphe Menjou |
| Count Strogoff | Roland Young |
| Potkin | Gus Shy |
| Countess Anastasia Strogoff | Emily Fitzroy |

## Maybe It's Love

(*Warner's*)

### *Raw! Raw!*

(*Reviewed by Robert Hage*)

THEY sure messed up the possibilities in this one. Take Joe E. Brown, a football story and the whole All-American team of 1929 thrown in and you'd expect a ripsnorting comedy. Good old Upton wins the crucial game in the last moment, as per formula, but Joe doesn't get into the game. His role is such a small one that the audience forgets he's in the picture and is not set to laugh when he does appear. And then they release a picture containing all of last year's football stars after the opening of the new season, when the public's forgotten them and is engrossed in the feats of the present crop of footballers.

Maybe it's love, but it looks as if it may be a case of poor judgment all around.

But there are compensations, and they're all packed into Joan Bennett. Whenever she is on the screen it's mighty easy to forget the feeble yarn and its unprecedented triteness. She and James Hall as the leads carry most of the burden, and it appears as if Joe's part was written in at the last moment to inject some sadly needed comedy. Laura Lee, who had a fat role with Joe in "Hold Everything," appears for only a few feet. Maybe that isn't a boner of some kind!

Joan, the daughter of the president of Upton, learns that he will lose his job unless the team licks the hated rival, Parsons. The author went the limit in exercising his writer's license and had Hall, the greatest football player of them all, and the eleven immortals of 1929 walk past the campus in a casual way, fall in love with Joan and decide to die for dear old Upton on the gridiron. Of course, she pretends that she has palpitation of the heart for each. They discover her treachery before the big game, but, being loyal sons of their Alma Mater, pitch in and win the fray. Hall gets the love touchdown. That's no way to treat All-American players.

The theme song, "Maybe It's Love," is tuneful and heard often. The direction is haphazard, but the settings are truly collegiate. Bill Banker of Tulane ought to be signed up if for no other reason than his Southern accent. It's the warmest we've ever heard and it evoked a chuckle whenever he spoke.

It does not seem possible to write a football story without resorting to the stereotyped formula, and Warners, on seeing the script for this, should have pitched it out of the window and provided Brown with a slapdash burlesque of the gridiron.

*Musicals and newsreels to balance.*

Produced and distributed by Warners. Story by Mark Canfield. Screen play and dialogue by Joseph Jackson. Directed by William Wellman. Length, 6,568 feet. Running time, 72 minutes. Release date, Oct. 4.

THE CAST

| | |
|---|---|
| Nan Sheffield | Joan Bennett |
| Speed Hanson | Joe E. Brown |
| Tommy Nelson | James Hall |
| Betty | Laura Lee |
| Mr. Nelson | Anders Randolf |
| Whiskers | Sumner Getchell |
| President Sheffield | George Irving |
| Professor | George Bickel |
| Coach Bob Brown | Howard Jones |
| Bill | Bill Banker |
| "Racehorse" Russell | Russell Saunders |
| Tim | Tom Moynihan |
| Schoony | W. K. Schoonover |
| Elmer | E. N. Sleight |
| George | George Gibson |
| Ray | Ray Montgomery |
| Otto | Otto Pommerening |
| Ken | Kenneth Haycraft |
| Howard | Howard Harpster |
| Paul | Paul Scull |
| Brown of Harvard | Stuart Erwin |

## Men of the North

(*M-G-M*)

### *Not Unusual*

(*Reviewed by Bill Crouch*)

THIS is a fairly good program picture that has nothing outstanding or novel about it, yet will probably meet with approval from kids and those who like the outdoor stuff.

Is okay for the split-week spots and other short runs. For neighborhood and small-town houses should meet with fair success.

There is nothing startling or unusual in the story, which deals with a happy-go-lucky French-Canadian who is accused of stealing gold from a Canadian mine. He falls in love with the daughter of the mine owner, rescues both the girl and her father from a snowslide, saves the life of the Canadian mounted policeman who is pursuing him for the theft, and is finally vindicated. Rather a trite story, but fairly well acted and directed.

The snow scenes are beautiful, and the blizzard is realistic. The snow slide miniatures are not so good, and in photographing these scenes the audience first sees a peaceful snow shot with the sun shining, then rather faky storm scenes in the mountain country, then back to the original meadow shots. In other words, the miniatures do not match the long shots in lighting or terrain, making it quite apparent even to the layman that it is fake stuff in the snow slide scenes.

Gilbert Roland does very well in the leading role. Robert Elliott dominates the picture with his "mountie" characterization. The rest of the cast is ordinary.

*Musical, cartoons and comedies are suitable here if they are strong.*

Produced by M-G-M. Directed by Hal Roach. From the story "Monsieur Le Fox," by Willard Mack. Adaptation and dialogue by Richard Schayer. Edited by Tom Held. Photographed by Ray Binger. Running time, 80 minutes. Length, 7,200 feet. Release date, Sept. 27.

THE CAST

| | |
|---|---|
| Louis | Gilbert Roland |
| Nedra | Barbara Leonard |
| Sgt. Rooney | Robert Elliott |
| John Ruskin | Arnold Korff |
| Wollie Woolie | Nina Quartero |
| Corp. Graves | George Davis |
| Priest | Robert Davis, Jr. |

## Today

(*Majestic Pictures*)

### *Looks Like a Bet*

(*Reviewed by Charles F. Hynes*)

THERE is plenty of action and punch in this, the first offering of Majestic Pictures, and it should click generally. The climax packs a real wallop, presenting an unusual situation which will put this over and send them out talking.

The theme has delicate moments, but these are offset by the dream ending, showing that all the action was part of the wife's nightmare. Majestic has made this with two endings, one straight and the other the dream slant. While the former is stronger dramatically, the latter is preferable because it will forestall criticism of the picture's more daring moments.

Conrad Nagel is pretty much the picture, turning in an exceptional performance, probably his best to date. He is called upon for plenty, and he puts it over in splendid fashion. Catherine Dale Owen is a pretty and pleasing heroine, Sarah Padden and John Maurice Sullivan are effective as Nagel's parents, and Judith Vosseli is good as the villainous friend, who leads the young wife into the trap. Others in the well-balanced cast are Julia Swayne Gordon, William Bailey, Edna Marion, Robert Thornby and Drew Demarest. William Nigh has turned in a good job of direction, building up to a smash climax.

*You need comedies with this.*

Produced and distributed by Majestic Pictures. Directed by William Nigh. From the play by Abraham Schomer and George Broadhurst. Scenarist, Seton I. Miller. Photographed by Jimmie Howe. Length, 6,660 feet. Running time, 74 minutes. Release date, Nov. 1.

THE CAST

| | |
|---|---|
| Fred Warner | Conrad Nagel |
| Eve Warner | Catherine Dale Owen |
| Emma Warner | Sarah Paddeo |
| Henry Warner | John Maurice Sullivan |
| Marian Garland | Judith Vosselli |
| Mrs. Farringdon | Julia Swayne Gordoo |
| Gregory | William Bailey |
| Gloria Vernon | Edna Marion |
| Telka | Robert Thornby |
| Pierre | Drew Demarest |

# Opinions on Pictures

## Soup to Nuts

(*Fox*)

**Dubious**

(*Reviewed by Jack Grant*)

BUILT along the nonsensical lines of the Marx Brothers vehicles, "Soup to Nuts" misses fire in many respects. The general reaction will be that Ted Healy and his Racketeers were turned loose with merely the instructions to be funny. Seemingly they try too hard.

The story, as a story, is somewhat flabby. Charles Winninger, owner of a costume shop, is thrown into the hands of a receiver. Stanley Smith, appointed to receivership, falls in love with Lucile Browne, daughter of Winninger. He makes a deal with his attorney to buy unneeded costumes so that the old man can pay the creditors. Meanwhile Winninger goes to work as a waiter in the cafe of his old friend, George Bickel. The fireman's ball is being held in the cafe when fire breaks out in the costume shop. The building insurance Winninger carries gives him enough money to re-establish himself in business.

Healy's part in the proceedings is that of clerk in the shop and volunteer fireman. Whenever the truck manned by his Racketeers goes anywhere he rides along for company. Healy used most of his stage material in the dialogue and serving as master of ceremonies at the fireman's ball gives him an excuse for doing his vaudeville act.

The fine Italian hand of Rube Goldberg, credited with story and dialogue, is apparent in the goofy inventions and appliances introduced in the picture. These gadgets for which Goldberg is justly famous really supply the funniest moments.

Winninger contributes a legitimate performance as the old German costume maker. His is the best work in the production. The others are more or less acceptable.

Patrons will either regard "Soup to Nuts" as the worst picture of the year or most amusing. The prediction, based on audience reaction when caught, is that those holding the latter view will be greatly in the majority.

*Avoid playing slapstick shorts with this.*

Produced and distributed by Fox. Directed by Benjamin Stoloff. Original story and dialogue by Rube Goldberg. Edited by Clyde Carruth. Photographed by Joseph Valentine. Length, 6,340 feet. Running time, 65 minutes. Release date, Sept. 28.

THE CAST

Ted ..... Ted Healy
Queenie ..... Frances McCoy
Schmidt ..... Charles Winninger
Carlson ..... Stanley Smith
Louise ..... Lucile Browne
Throckmorton ..... Hallam Cooley
Klein ..... George Bickel
Ferguson ..... Wm. H. Tooker

## Loose Ends

(*British International Pictures*)

**Too Gabby**

(*Reviewed by Charles F. Hynes*)

ALTHOUGH it shows the steady improvement being made in British production, this is a glaring example of the use of excessive dialogue at the expense of action. As a consequence, its American appeal is going to be limited and it will need another feature or strong help from some peppy shorts to get it over.

The cast features Adrienne Allen, who is attractive and capable and has a pleasant voice. She walks away with honors over Edna Best. Others are fair, their acting being somewhat stilted.

The story concerns an actress, married to an ex-convict who has done 15 years for shooting his sister's betrayer. The wife is a member of a fast-stepping set, into which the husband an ex-jail bird doesn't fit. When the story of his past is exposed the wife prepares for a divorce, but finally decides to stick by her husband.

Not a very complicated plot and certainly not worthy of the heavy acting given it. It greatly needs humor and some dramatic punch. Direction is not very good, judged by American standards.

Columbia is to release this film in America, it is said, but it is doubtful if it can measure up to that company's standards.

*Another feature or strong shorts.*

Produced and distributed by British International Pictures. Directed by Norman Walker. From the play by Dion Titheradge. Adapted by Dion Titheradge and Norman Walker. Edited by S. Simmonds and Emile De Ruelle. Length, 7,560 feet. Running time, 84 minutes. Release date, Oct. 17, 1930.

THE CAST

Malcolm Ferres ..... Owen Nares
Mioa Grant ..... Edna Best
Raymond Carteret ..... Miles Mander
Brenda Fallon ..... Adrianne Allen
Winton Penner ..... Donald Calthrop

## Widow from Chicago

(*First National*)

***Poor White Vehicle***

(*Reviewed by Jack Grant*)

JUST another gangster picture lacking even the usual suspense. Alice White is not called upon to do anything she hasn't done before. Which makes this just another White picture any way you look at it. Where Alice has a following it will do moderate business on the star's name draw. But word of mouth will not be hot.

Alice's brother is bumped off by the mob led by Edward G. Robinson. Impersonating the wife of Neil Hamilton, whom she supposes to be dead, Alice joins the gang. Hamilton turns up alive and agrees to help Alice by continuing the deception.

Pretending that she has killed an officer, Alice works her way into the confidence of Robinson and finally extracts a confession from him that he is the murderer of her brother. As is to be expected, it turns out that she is secretly connected with the police department.

Comedy is at a minimum with Frank McHugh shouldering the burden of carrying most of the laughs. The dialogue goes in for heavy dramatics of the ten-twent-thirt school. Much weeping and wailing and all too little action.

An Alice White performance usually defies criticism and her "Widow from Chicago" is not an exception. The acting honors, such as they are, fall to Neil Hamilton and Ed Robinson. Hamilton, always a believable juvenile, adds the most realistic note to the picture.

This release marks Alice White's last under the First National banner. It will hardly stand up in the full week run spots but is acceptable for double bills and split week stands.

*All the support in strong comedy name shorts you can muster.*

Produced and distributed by First National. Directed by Edward Cline. Story by Earl Baldwin. Photographed by Sol Polito. Edited by Ed Schoeder. Length, 5,773 feet. Release date, November 23.

THE CAST

Polly ..... Alice White
"Swifty" Dorgao ..... Neil Hamilton
Dominic ..... Edward G. Robinson
Slug ..... Frank McHugh
Johnston ..... Lee Shumway
Mullins ..... Brooks Benedict
Sgt. Finnegan ..... John Elliott
Cora ..... Dorothy Mathews
Mazie ..... Ann Cornwall
Captain ..... E. H. Calvert
Helen ..... Betty Francisco

## Zwei Herzen im ¾ Takt

**(Two Hearts in Waltz Time)**

(*Associated Cinemas of America*)

***For German Audiences***

(*Reviewed by Robert Hage*)

IF you draw from a considerable German population it would be a fine gesture to book this production, even if only for one performance. It will make friends for your house.

Produced in Germany, the picture has the lilt and swing of a Viennese opera and its swiftly-paced tempo, light-hearted treatment and melodious songs make it an outstanding offering. And it is packed with laughs. Although this reviewer could not understand them, the wisecracks from the screen kept the audience in a continuous chuckle.

The picture is out for the average American theatre, of course, but in a New York theatre the audience was by no means preponderantly Teutonic. The management had supplied a lengthy synopsis of the story, and thus enabled those not familiar with the German language to acquaint themselves with the plot and thus follow the story trend, aided by the excellent pantomime. Such a course could be followed by an American exhibitor wishing to stage a novelty program.

There was nothing stodgy or phlegmatic about the cast. In fact, with the exception of character bits, the players might have been lifted out of Hollywood. Walter Janssen gave a splendid performance as a composer; Oscar Karlweiss and Willy Forst, while rather too acrobatic, garnered many laughs; Gretl Theimer, as pretty and vivacious as they make them, clicked big and Irene Eisinger was equally successful as a singer. The entire cast was expert.

The story, centering about a waltz tune which the composer had written under the inspiration of a pretty girl and forgotten when she disappears, only to have the girl show up suddenly at the premiere and score a hit, is lightweight stuff, but interest is kept pepped up throughout by its appeal. The music is exceptionally good.

*German shorts are available from the producer to balance.*

Distributed in U. S. by Associated Cinemas of America. Scenario by Walter Reich and Fritz Schulz. Directed by Geza Von Bolvary. Music and musical direction by Robert Stolz. Photographed by Willy Goldberger and Max Brink. Length, 8,800 feet. Running time, 98 minutes. Release date, Oct. 10.

THE CAST

Tooi Hofer, Viennese composer ..... Walter Janssen
Nicky Mahler, librettist ..... Oscar Karlweiss
Vicky Mahler, librettist ..... Willy Forst
Hedi ..... Gretl Theimer
Ami Lohmeier ..... Irene Eisinger
The Theatre Director ..... Szoeke Szakall
The Cashier Schlesinger ..... Karl Etlinger
The Notary Novotny ..... Paul Morgan
Ferdinand, a cab driver ..... Paul Hoerbiger
Weigl, Hofer's butler ..... August Vockau

## Soil

(*Amkino*)

***Stupid***

(*Reviewed by Robert Hage*)

ANOTHER piece of Soviet propaganda made in the mould of many preceding it and utterly unfit for American audiences. It glorifies the Russian peasant, praises the Soviet scheme of things and villifies religion. Of course, there is a small class of radicals in the large cities who revel in such pictures—during one performance members of a New York audience hissed the appearance of President Hoover and applauded a Soviet character—but this production is dynamite to houses with American clientele.

Class struggle is the theme of the film, with the peasant represented as the noblest work of God and anybody with a few dollars being an enemy to society. The Soviet is an Utopian form of government and it will solve all the ills of the world. Particularly vicious are the attacks on religion and for that reason alone even an "arty" theatre should hesitate before showing such films in this country.

*Not fit for American theatres.*

Produced by WUFKU. Distributed by Amkino. Author, director and adaptor, Alexander Dovzhenko. Photographed by Danil Demutzki. Starring S. Svashenko. Length, 5,600 feet. Running time, 62 minutes. Release date, Oct. 17.

## Stop Us If We're Wrong

(Continued from page 68)

Without any advance publicity, Lewis S. Stone and Hazel E. Woof of Playa del Rey, Calif., were married in Yuma, Ariz. . . . Didn't she see him in "Office Wives"? . . . Francis X. Bushman is reported to be working in a Hollywood theatre. . . . He says that he made $6,000,000 in the movies and that Wall Street cleaned him out. . . . Move over, boys and girls, and give him a seat.

* * *

*Johnny Cassidy, vet RKO P. A., who is plugging the Hippodrome in New York, goes around to employment agencies and tacks up cards advising the idle citizens not to waste their time there, but to see the show at the Hip. . . . Johnny is the same genius who duped a film showing Lindbergh's home-coming to make it appear that Jimmy Durante was the hero of the occasion.*

* * *

**Photoplay editorializes that one explanation of the recent slump in picture production is that the producers couldn't make up their minds what to imitate next . . . "The Last Word" has supplanted "Now" as the title of the Fox West Coast Theatres house organ . . . Are there any women on the staff? . . . What a comedown! . . . Jimmy Gleason, who enlisted in the Spanish-American war while still in knee-breeches and also signed up for the Big Bust abroad, has to play the role of a K. P. in Pathe's "Beyond Victory."**

* * *

Sono Art-World Wide is continuing to step right along, thanks to product and the sales pressure of Budd Rogers' gang. The company's 20 pictures have been booked by Publix houses at Rockford and Quincy, Ill. . . . Incidentally, give "Six Syllable" Simmons a hand for the way he is backing up the product with advertising and publicity. . . . Mike's latest gag is a linked heart puzzle on "Reno," which should help that opus.

* * *

*Oscar Strauss, w. k. composer, donned the greasepaint for several scenes in a German picture at M-G-M, but he says he'll stick to the piano for a permanent job, however. . . . Paul Ellis, formerly a bullfighter in Madrid, has been cast by M-G-M for a part in "Caballeros" with Benny Rubin. . . . Paul is to throw the bull and Benny the "bull."*

## Fox Eager to Sign Leads Opposite Male Stars

Hollywood—Fox is eagerly casting about for leading women for talkers. Elissa Landi of the English stage has been signed to play opposite Charles Farrell in "Squadrons." Most women in Fox pictures at present are those borrowed from other studios.

## Publix Eastern Units to Go to Los Angeles, Frisco

Hollywood—Starting next week, eastern Publix stage shows will be routed to San Francisco and then to Los Angeles. Northern coast theatres are to drop stage acts.

## Service for Zuro

Hollywood—Josiah Zuro, musical chief at the Pathe studio, was buried Tuesday, following his death from injuries received in an automobile accident. He was 42 years old.

# Ballantyne Named Pathe Division Sales Manager

R. S. Ballantyne, veteran manager of the Omaha exchange, has been appointed midwestern division sales manager of Pathe, by E. J. O'Leary, general sales manager. Ballantyne succeeds Harry Lorch, who has held the post for several years.



*R. S. Ballentyne*

The midwestern division embraces the largest number of exchanges in the Pathe group. Only recently O'Leary eliminated the central division and transferred all the exchanges with the exception of Buffalo to the midwestern group. The Pathe exchanges and their managers under Ballantyne are: Chicago, J. J. Clarke; Cincinnati, S. C. Jacques; Cleveland, J. B. Reilly; Des Moines, N. Sandler; Detroit, H. Silverberg; Indianapolis, G. L. Levy; Kansas City, Ray Nolan; Milwaukee, Lou Elman; Minneapolis, M. E. Montgomery; Omaha, E. A. Haines; Pittsburgh, S. Lefko; St. Louis, C. R. Lundgren.

Ballantyne has been in the business for more than 20 years, having started as a theatre manager at Norfolk, Neb.

In 1910 he joined the Progressive Film Co., of Omaha, subsequently joining Mutual. The following year he was promoted to manager of the Mutual Film Co., at Omaha. In 1918 he became managing director of theatres for the World Realty Co., and in 1923 Pathe manager at Des Moines, later becoming southern district manager for Pathe in 1925 and western division manager in 1926. About the time of the Pathe-P. D. C. merger, Ballantyne returned to his home in Omaha and later took over the management of the Pathe exchange there.

## B. & K. Yanks Out Stage Shows in 2nd House

Chicago—Publix-B. & K. withdraws stage shows from its second de Luxe house here this week. Beginning Friday a straight all-talking picture policy goes into effect at the Marbro. Stage shows were withdrawn from the Granada several months ago. Benny Meroff, Marbro m. c., gets the Oriental assignment this week, replacing Charlie Crafts, former Federal Theatres m. c.

## Eastward Bound

Hollywood—On the train or about to start Eastward are Harold Lloyd, Roy Del Ruth, William Koenig, William Guthrie, Jack Warner and John Stone.

**See Page 22**

**No, the man is not Harold B. Franklin.**

**The company is not Fox.**

## Short Subjects

### The Happy Hottentot

(*Vitaphone Varieties* 4393)

***Nifty***

DETAILING the adventures of a ham brother act booked in a small-time house. The gag is that the song and dance men are to be ready to go on any time they are called. They do so many shows they lose count after fifteen. Finally told they can go home, they drop exhausted into bed and a fire alarm in the boarding house fails to arouse them. When the rescued are checked, they are discovered missing and a fireman bawls out their name. Hearing the call they jump out of bed, grab hats and canes and, still asleep, start going through their routine.

It's a dandy gag and so built that the lay public gets the full significance. Joe Frisco featured and Bryan Foy directed. Authorship credited to Herman Ruby. Running time, 9 minutes.

*Good on any bill.*

### Two Minutes to Go

(*Pathe*)

***Good***

IN this, the fifth of his series, Knute Rockne puts his Notre Dame squad through a series of clever plays conceived purposely for their scoring possibilities when a score is badly needed. It's packed with interest from start to finish and includes scenes from a Southern Methodist-Notre Dame game. Rockne's running comments are enlightening and should spread the knowledge of how to play the game throughout the nation. Running time, 10 minutes.

*A dandy addition to any program.*

### Stepping Out

(*Vitaphone Varieties No.* 1068)

***Only Fair***

A WEAK sister on the-country-boy-comes-to-the-city-to-see-the-sights theme. Jealous wife of the city cousin allows her husband to act as guide. Boys pick up a couple of girls and actually go on a sight-seeing trip. Arriving home late to dinner, wife refuses to believe they have been to Grant's Tomb and the Aquarium. She crowns husband with dinner plate for lying. Joe Penner, featured, doesn't get over so well with rural comedy character. Ten minutes.

*Will do to break up a couple of funny short comedies.*

### The Lucky Break

(*Vitaphone Varieties No.* 1035)

***Has Few Laughs***

HARRY FOX is featured in this short, which has but few laughs, although it is different from the usual run of shorts. He is the inventor of a breakless mirror, trying to sell the invention to furniture manufacturers. All goes well until the wrong dresser is brought in for the demonstration. Harry gets a lot of cuts and the air. Returning home, he finds he has been dispossessed, his wife seemingly enjoying things with the furniture nicely arranged on the sidewalk. Glenda Farrell plays opposite and Arthur Hurley directed. Running time, 21 minutes.

*Where comedy is needed.*

## The Bluffer

(*Sennett—Educational*)

***Very Good***

THIS is the first subject of the Sennett Brevities and introduces Sennett Color, the producer's new process. The coloring is beautiful and effective, but more important is the fact that this is a very good comedy, with Andy Clyde pretty much the whole show. He always can be depended upon for laughs, and in this he comes through nicely, aided by the pretty Patsy O'Leary, Gaylord Pendleton and Lincoln Stedman. Clyde had offered a big job in South America and his daughter's hand to the braver of two suitors. Stedman appears loaded down with medals and gets the assignment. But Pendleton and Patsy upset things when Clyde and Stedman are out fishing. Some very good gags in this. Running time, 11 minutes.

*Fine anywhere.*

## My Mistake

(*Vitaphone Varieties* 1086)

***Mildly Amusing***

THE idea behind this might have been sold to better effect. It is not especially new, but there is a laugh or two left in the gag. A professional killer enters a man's apartment and takes a pot shot at him. The gunman has been hired to bump him off and they get into an argument as to how it shall be done. The man is an undertaker and knows something about killings. By chance it is discovered the gunman is in the wrong apartment and the undertaker makes a deal with him to leave business cards whenever he kills anyone. Neither Donald Brian or Pat O'Brien get much out of their material. Running time, 10 minutes.

*Okay for opening when you need several shorts.*

## The Hoosegow

(*M-G-M*)

***Dandy***

IT WAS a bad day for everybody up to the governor when Messrs. Laurel and Hardy were sent to jail for some reason or other. When they had finished with their pranks it didn't resemble a jail at all. This is gorgeous slapstick all the way through and the customers roared without a stop. After a series of side-splitting episodes in the place the governor appears for an inspection. A practical joker tells Laurel to put a lot of rice in the radiator of the governor's car, with the result that a mountain of gooey goo emanates. At length the governor, his staff, the warden, some swell dames and the prisoners indulge in throwing the stuff at each other. Mack Sennett and his custard pies never made a mess like this. Running time, 20 minutes.

*Surefire in any spot.*

## Our Nagging Wives

(*Gayety-Educational*)

***Not So Good***

FORD STERLING is capable of better stuff than this. It's a comedy with the laughs few and far between, and doesn't shape up so well. Ford is a lingerie salesman, who always is getting into jams with his wife. She gives him one more chance, and when he tries to help the fiancee of a friend, he rides into another mess. Better comedies are expected from Al Christie. Arvid E. Gillstrom directed. Running time, 19 minutes.

*With a feature comedy.*

## Grandma's Girl

(*Sennett—Educational*)

***So-So***

AN odd one from Sennett. If it were not for a couple of tossed pies, you could hardly believe the barking dog trademark.

Andy Clyde is an old-fogey father refusing to allow his daughter, Baby Kane, to know the modern youths of the town. Her only approved boy friend is Lincoln Stedman, a nice steady bank clerk. Then grandma arrives. She is modern from the word go and, when Andy departs on a trip, she throws a real party. The girl meets Nick Stuart and forgets Stedman. Father returns and grandma frames him into permitting the kids to marry.

Not many laughs. Florence Roberts outstanding as grandma. Others merely average. One song by Baby Kane means little. Running time, 21 minutes.

*Probably will fit with a strong comedy feature.*

# *Short Subjects*

## Take Your Medicine

(*Sennett-Educational*)

***Fairly Good***

AS a vehicle to exploit Sennett Color this is a good novelty, but it is only fairly good as a comedy, and falls quite a bit below "The Bluffer," first of this new Brevity series. As usual, Andy Clyde carries the picture. He is a hypochondriac, intent upon keeping his daughter from marrying a radio singer. They are vacationing and the scenery is used to splendid advantage to show off the values of the color process. Eddie Cline directed. Running time, 10 minutes.

*Fits any kind of bill.*

## Midnight

(*Pathe*)

***Full of Laughs***

A CAT quartette yodeling "Ida, Sweet as Apple Cider," and six dogs singing the "Sextette from Lucia" furnish the major portion of the laughs in this Aesop Fable, the sound and action synchronization being done so cleverly that the effect is good for a number of roars. The story concerns the plight of a farmer, annoyed by the cats, who pulls a boner by calling on the pound for a score of dogs to stop the nuisance. But they supply more whoopee than the cats did. Running time, 7 minutes.

*Fine for added comedy.*

## Below Zero

(*M-G-M*)

***Another Laugh Treat***

LAUREL and Hardy go through a lot of silly experiences in this new comedy, but they are good for plenty of laughs. They are street musicians, the picture opening with them trying to panhandle in front of an institute for the deaf. Later they find a purse containing plenty of dough and go with a copper to a tough restaurant. When it develops the purse belongs to the cop, there is plenty of excitement. Another reason why Laurel and Hardy are so popular. Running time, 22 minutes.

*On any kind of program.*

## Neighborly Neighbors

(*Paramount*)

***A Howl***

LULU McCONNELL is pretty much the whole show in this short, but she's some show. It's filled with laughs, some of them of the uproarious variety. She moves in on her neighbors for a game of bridge. Her husband hasn't a chance to get a word in edgewise, neither have her neighbors, in fact. And when the liquor is served, Lulu gets gloriously pie-eyed, the affair winding up in a near fight. Any audience will get a big kick out of this. Running time, 22 minutes.

*Great support for a weak feature.*

## Scotch Taffy

(*Vitaphone Varieties No.* 956)

***A Wow***

NEAT dialect monologue and plenty of funny material which is fresh and all fits the bill. Scotch character played by Scott Saunders introduced as a scissors grinder who has had but one customer in three years. Opens with a song and closes with the final chorus of same number. In between is a genuinely amusing series of Scotch anecdotes.

Saunders sells himself splendidly on the screen, having an admirable sense of timing. Caught on a bill which included three other shorts, this was the only one getting a hand. One reel.

*Heartily recommended wherever a real laugh-getter is needed.*

## Too Hot to Handle

(*Darmour—RKO*)

***One Continuous Laugh***

LOUISE FAZENDA turns on all her laugh guns in this one and furnishes two reels of continuous laughter. It's pure slapstick of the kind that turns on the laughs at the start and keeps them rolling until the final fadeout.

Louise is cast as a social advisor who agrees to supply an "old Southern family" as atmosphere for her employer, a "climber" of the worst sort.

Many ludicrous happenings occur before it is revealed that the "old Southern family" are all relatives of the "advisor" and come from South Brooklyn.

It's Miss Fazenda's show from start to finish, but the supporting cast, gags, direction and dialogue place this one at the top of the list. Vernon Dent, Fern Emmett, Harry Bernard, Lyle Tayo, Joe Young, Hilliard Kerr and Irving Bacon are the other players.

*Musical shorts should be used to balance.*

## Lonely Gigolo

(*Vitaphone Varieties No.* 3931)

***Misses***

A TECHNICOLOR musical in which Lotti Loder sings two numbers. She makes her entrance in male attire backed by a chorus of girls. Female orchestra also spotted in background. After singing title song, Lotti wishes she could be a woman for just a short time. Dissolve grants the wish and at the same time changes the chorus girls to chorus boys. The orchestra is likewise transformed. Then the second number.

Miss Loder has not a particularly good singing voice. Nor are her dance routines out of the ordinary. Mistake was made in working chorus girls too tall and large for her. The whole idea just misses. Running time, 9 mins.

*Color only reason for using this.*

## Cannibal Islands

(*Talking Picture Epics*)

***Highly Interesting***

EPICS has cut up "Across the World with Mr. and Mrs. Martin Johnson" into serial form, and the result is interesting. This is the first of the four chapters and an interesting one it is. Johnson accompanies the film with a lecture pointing out points of interest and describing the cannibalistic natives of the Solomon Islands. With the present vogue of travel talk pictures, this one should go over well. Running time, 20 minutes.

*Spot with musical shorts.*

## Jumping Beans

(*Terry-Toon—Educational*)

***Weak Cartoon***

THIS is pretty shy on laughs or funny gags. As the title indicates it is a Mexican border affair, built around the effects of eating jumping beans. Terry has turned out so much better stuff that this one suffers plenty by comparison. Can't hand it much. Running time, 11 minutes.

*Use with good support.*




# And Now Chains Double Feature In Windy City

Chicago—Circuit houses here, balked in their attempt to have a clause restricting double-featuring included in the new plan of release and protection for the territory, are now resorting to double-featuring themselves. The Film Board and zoning committee threw out the clause after independents raised strenuous objections to it. Now Warners' Avalon and Symphony theatres have started using the double bills. Both houses are among the most important of the circuit's local holdings. Essaness, in which Publix holds an appreciable interest, is double featuring at the Center, Davis and Embassy.

The discarded clause in the zoning plan attempted to prohibit double featuring until the eighth week of general release. Now, as formerly, it is being done in the first week of general release (ninth week after the Loop). The circuits, apparently, unable to halt this form of independent competition by having it forbidden, are now claiming it for their own. Other circuit and chain houses here are reported about to inaugurate double feature bills.

# Publix on Level On Dirty Copy Ban

Chicago—Proof of the earnestness with which Publix regards the purity code governing advertising copy was had here recently when M-G-M copy on "Madam Satan," slashed and censored on a wholesale scale, was presented to a local trailer firm. All deletions were of salacious or suggestive nature only, and the trailer house was instructed to follow the M-G-M copy in all other respects. Deletions of references to "bacchanalians of love" and "satin-skinned women for sale" were typical. The trailers were for use in outlying B. & K. houses here.

### *Hartman's New Assignment*

Chicago—Joe Hartman, former Educational salesman, was given a country sales territory by the First National office here this week.

## *Wabash Ave.—South*

CHICAGO

BEN AMSTERDAM, theatre buyer for Warners, in town talking shop with Jimmy Coston.

* * *

*Tam Delaney, with a five-year city and country sales record for Pathe here, has been named city sales manager by John Clarke. Delaney spent a recent interlude selling "gift night" supplies to theatres.*

* * *

Emil Stern, Lou Reinheimer and Floyd Brockell dedicated a week to New York recently.

* * *

*Forty-two Chi theatres joining with local papers in getting jobs for the folks who are having their first real rest in years by running trailers reminding patrons that it is a civic duty not to permit the idle to remain that way.*

* * *

The Milo reopened after $15,000 worth of new equipment and paint were provided it.

* * *

*Viola Braun, former Pathe switchboard operator, is now assistant secretary for Local No. 666, International Motion Picture Photographers Union.*

* * *

Essaness has acquired the Regent and will reopen it as the New 400, November 1.

* * *

*Hazel Flynn, alias Rab Reel, is co-author of "Three's a Crawd" with Arthur Sheekman, farmer Chi Daily Illustrated News scrivener. "Three's a Crowd" was given a successful try-out in Philadelphia recently and moves to Broadway soon. Clifton Webb, Fred Allen and Libby Holman, stars of the first "Little Show," the lyrics for which were turned out by Howard Dietz, M-G-M advertising wiz, are in the cast of the Flynn-Sheekman revue.*

* * *

Burglars did a wholesale job on the 554 West Adams building recently, when they ransacked three entire floors of the building. The J. E. McCauley Co., manufacturers of high intensity lamps, were among those who counted up their losses the following morning.

* * *

*Essaness advertising department moved into the main office of the chain in the Standard Oil building during the week. The former quarters in Room 332 will be used by Essaness as theatre and office stockrooms.*

* * *

Walter Immerman, who succeeded John Balaban as director of Publix Chi and Detroit theatres, has been greeted by old friends here with as much enthusiasm as there was sorrow in Detroit over his departure. And that was plenty. Immerman, in the opinion of this column, is one of the few genuine regulars in responsible positions in the business here. We

(*Continued on next page*)

# Fights 'Giveaways' In Zone Pact, but Uses 'Em Itself

Chicago—Yearly, monthly and daily passes to Publix-Balaban & Katz theatres here are being offered by the circuit to winners of a newspaper contest designed to gain additional and habitual readers of the circuit's daily theatre advertisements.

Each day a "still" from a feature current at one of the circuit's theatres is published in an afternoon paper. Contestants are asked to identify the picture from which the "still" is taken and to supply two snappy dialogue lines to accompany the "stills."

Fifty pairs of guest tickets to Publix-B. & K. theatres will be distributed to daily winners. Twenty-five "Annie Oakleys," good for one month's admissions for two persons, will go to weekly winners, and 10 passes, good for one year's admissions for two persons, will be awarded monthly winners. The contest is for one month's duration. *Hearst's Evening American* is the sheet that figures in the tie-up, which, incidentally, does not call for any increase in the amount of advertising space used by the circuit. The paper figures the reader interest in the contest will repay.

And, yet, Publix representatives at the recent zoning conferences here championed the clause in the proposed protection plan regulating "give-aways" at the smaller independent houses.

# Buying Strike in Chicago at End

Chicago—The biggest business week of the season was marked at all Chicago exchanges. Exhibitors, either in a buying frame of mind at last, or forced to open up for want of pictures, descended on Film Row in a body with fountain pens poised for action. Every exchange reported the phenomena.

Exhibitors, whom salesmen have been chasing for months, this week sought out the salesmen. Contracts were signed in a volume that has not been attained here since last year. Indications are that the buying will continue and may reach its peak this week, with a good volume of business persisting for weeks to come.

# Balaban & Katz Not to Take Over Woods Theatre

Chicago—Balaban & Katz is not interested in acquiring the Woods theatre, which is to be relinquished by RKO next Monday, Walter Immerman, successor to John Balaban as director of the Chicago and Detroit Publix theatres, told a Motion Picture News representative this week. Immerman also denied a trade paper report that Balaban & Katz contemplated making a vaudeville house of the Oriental. The latter report originated when RKO changed the State-Lake, vaude-film spot, to a straight picture house, which eliminated vaudeville from the central theatre district in which the Oriental is situated.

"We are not interested in acquiring or operating the Woods," Immerman stated. "Nor is there any truth in the report that a change to straight vaudeville policy is contemplated for the Oriental."

The Chicago office of RKO was definitely advised by New York this week that the circuit would cease to operate the Woods after Oct. 27. "A Lady Surrenders" is current at the Woods and only one other booking, "East Is West," has been made for the house. The Shuberts, original lessees of the Woods, will operate it as a picture house, thereafter, it is believed.

# RKO Ad Heads Add Headaches

Chicago—RKO's local newspaper advertising was obliged to bridge two extremes of public taste this week, when vaudeville was discontinued at the State-Lake and simultaneously a 12-week policy of name acts was inaugurated at the Palace.

"In response to the insistent public demand for 'in-the-flesh' entertainment," began the Palace ad, while, next to it, the State-Lake copy read: "A change of great significance to motion picture fans! In the future this theatre's entertainment will consist solely of the extended run showing of the most important talking pictures produced."

## *Universal, Judell Start Hot Serial Sales Race*

Chicago—Universal and Judell Pictures are running neck and neck in a race for the lion's share of the serial picture business in Chicago. The race is largely between Universal's "The Indians Are Coming" and "The Lone Defender," distributed locally by Judell. Both are getting a tremendous play from exhibitors, though "Defender" appears to have an edge on the bookings to date.

The remarkable popularity of this type of picture is giving other exchanges something to think about. Exhibitors here find they go over with almost any type of audience, and have been particularly effective for matinees and kid busines.

## *Wabash Ave.—South*

(Continued from page 78)

hope—whether it's necessary or not—that business during his regime is swell.

* * *

*Ken Leach, formerly business manager here for the Moviephone Corp., is now Seattle manager for General Talking Pictures Corp.*

* * *

Hal Opperman, formerly of Pontiac, is now operating Pearson's old Apollo at Princeton.

* * *

*Lee Marcus, Charles Rosenzweig, Jules Levy, Joe Plunkett and other RKO execs here early Sunday morning to catch the screening of "Danger Lights" with Spoor equipment at the State-Lake. All returned to New York the same day.*

* * *

*Who has been thinking about leasing the Auditorium, old homestead of Chi Civic Opera, since the minnow golf deal fell through, and turning it into a weekly change picture house?*

* * *

Sam Gorelick is working Frank Young's former north side territory for United Artists with Ernie Pickler moved down here from Milwaukee to help out. Sam retains his position as office manager, in addition.

* * *

*Mike Kahn, RKO salesman, left his office at 2 o'clock one cold morning recently, got into his car and started for home. He had driven about three blocks when he was startled by a few deep bass snores emanating from the tonneau of the car. He looked around and discovered a companion—one of those knights of the road who had drifted over from South State Street and mistook Kohn's machine for a municipal shelter.*

* * *

Tom Gilliam completed a delightful trip to Lincoln, Ill., recently. After closing a big deal there he was generously supplied with Steve Benis's justly famed Greek wine.

* * *

*Tommy Greenwood, formerly Pathe Milwaukee manager, will be assigned to the Chicago exchange.*

* * *

M. & M. Film Exchange had an "M" amputated recently. H. O. Martin withdrew.

* * *

*Joe Hartman now on country territory for First National here.*

* * *

Frank Ishmael sharing a jar of gargantuan dill pickles with Max Schwartz and "Castle" E. Beck at the M-G-M exchange.

* * *

*Tess Heraty and "Vince" Brady heard that tune from Lohengrin played last Saturday.*

* * *

M-G-M moves into Paramount's former exchange building this week end. John MacLeod from the home office completed arrangements for the migration earlier in the week.

* * *

*Tiffany will move into the "U" exchange building soon.*

* * *

Carl Laemmle through town a week ago in a hurry. Too cold to stop.

* * *

*Paramount threw a housewarming party at the new exchange building recently.*

* * *

Irving Mack's wife says his hands are more eloquent than his tongue. And none to deny it.

KANE.

## *Confessions*

**Chicago—This city's railroad terminals were full of picture luminaries in recent weeks. Here are a few of the errands on which they were bent:**

**Sharon Lynn, Fox featured player: "I'm going to New York for tryouts with both the Selwyn and the Woods interests. I want to improve myself with actual experience on the talking stage. Since the talkies a lot of us girls have just been getting away with it as far as voice is concerned. This experience in New York will help me immensely, whether I will be on the stage for a month or six months."**

**Ruth Roland, who recently completed "Reno" for Sono Art-World Wide: "I want to see the New York opening of my new picture. It will be more thrilling to me than my old serial thrillers were to their audiences. I'm crazy about talkies, and hope to make a lot more of them."**

**Charlie Mack, co-star of "Anybody's War": "I'm taking three new 'Morans' along with me to New York. There is no use telling you their names because you may not hear of any of them again. There have been seven 'Morans' so far. They come and go; but I'm always 'Mack'."**

# Oo La La Gal's French Roused In Pose Flare

Chicago—Posing a French actress for newspaper pictures requires a technique different from that commonly applied to the professional dames of our native heath, photographers for the local sheets learned to their dismay.

The occasion was the arrival here of Pierette Caillol, Parisian comedienne, en route to the Coast for picture work with M-G-M. Mlle. Caillol, a stranger to the English language, was all for popping one exasperated photog in the snoot when, after vainly trying to explain the quaint American custom of leg-crossing to her, he endeavored to assist her personally in striking the approved newspaper pose. Pierette, quite naturally, thought the mugger was getting fresh and properly resented it. She drew back a business-like right, but the photographer evaded it and returned to his office. In consequence, no one in Chicago is absolutely certain whether or not Pierette has knees.

## *Lorch Resigns Pathe Post; Ballentyne In*

Chicago—Harry Lorch, for the past six years mid-west division manager for Pathe, with headquarters here, resigned that post this week, and left for New York where arrangements for a new post will be completed. Though Lorch stated before leaving Chicago that he was not at liberty to announce what position he would occupy, it is generally conceded here that it will be as a sales executive with Universal.

R. S. Ballentyne, former Omaha manager for Pathe, was named to succeed Lorch as mid-west division manager, and assumed his new office here this week.

# Bomb Thrown in K. C. Opens War Between Unions

Kansas City—Opening gun in the "war" between the union operators and members of Sound Projectionists' Association, a non-union group, seems to have been fired. An explosion, believed to have been caused by dynamite, caused damage estimated at $200 at the Baltis, suburban house, shortly after the theatre closed. Several windows in the theatre and in a nearby store were broken. The blast occurred under the canopy, but there was no fire.

Several weeks ago the management laid off two union operators and hired one belonging to the "non-union union." Police and fire officials blame labor for the explosion at the Baltis.

Shortly after the non-union association became established, a rumor was issued to the effect that this body would retaliate any bombing of non-union houses by bombing union houses. An anonymous letter, describing such intentions, was circulated among all exhibitors in Kansas City. The non-union group denied any responsibility for the letter, its leaders declaring they did not know the identity of the writer. However, it is believed the union officials lay the writing of the letter to the Sound Projectionists' Association, and it is reported in exhibitor circles that the union is testing the strength of the new non-union by means of the Baltis affair.

The anonymous letter stated that the non-union houses would retaliate "the very next time a non-union house is bombed." It also hinted that the victim would be a de luxe house. Fireworks are expected as a result of the dynamiting of the Baltis.

## CLASSIFIED ADS

### Ticket Machines

WILL PAY CASH for used Ticket Machines. Automatic "GOLD SEAL" or SIMPLEX MODELS PREFERRED. Forward information giving size of machine, serial number, motor current and condition. MIDWEST TICKET & SUPPLY COMPANY, Inc., 910 South Michigan Avenue, Chicago, Illinois.

### For Sale

POWERS 6A MACHINE COMPLETE, films, typewriter. J. Borske, Webb Building, Minneapolis, Minn.

### Wanted

WANTED to buy used cutawl machine. Coleman Theatre, Miami, Oklahoma.

### Situation Wanted

EXPERIENCED SOUND PROJECTIONIST desires position, Massachusetts, Non-Union. Box 691, Motion Picture News, 729 Seventh Avenue, New York.

## THE Projectionists' Round Table

*By John F. Rider*

(*Continued from page 70*)

equipped with tapped primaries so as to adapt the transformer to various line voltages. Such an arrangement is essential when the transformer is designed for general application in all parts of the country where the line voltage is apt to vary from 95 to 130 volts. In order to accommodate a single transformer upon these different primary voltages, the primary winding is tapped so as to provide various ratios between the secondary and primary turns. Each ratio is such that it provides the rated secondary voltage with one particular range of primary voltages.

An example is that cited in connection with the shorted primary winding. If this transformer were operated upon 90 volts instead of 100 volts, the output voltages would be those available with the complete 100 turns in the primary and a primary voltage of 100 volts. The effect of a fixed ratio and a variation in line voltage can be illustrated as follows.

Suppose that the turn ratio is 100 and the transformer has been designed for a 110 volt line to supply 1,100 volts out of the secondary. This transformer is used on a 90 volt line, the output voltage is 900 volts. At another point the transformer is used on a 125 volts line. The output voltage is 1,250 volts. This difference is not of great moment when voltage is applied to the plates of a rectifier tube, but suppose that one winding is used to supply the filament voltage. This winding is rated at 2.2 volts and the ratio is .02.

If the line voltage is increased to 125 volts, the voltage output of the filament winding will be 2.5 volts. On the other hand, if the line voltage is 90 volts the output voltage will be 1.8 volts. In the first case it may shorten the life of the tubes and, in the second, may not provide sufficient voltage for correct operation of the tube. To overcome such difficulties, power transformer primaries are arranged as shown in Figure 77.

The number of turns in the primary winding is increased as the line voltage is increased, thus reducing the ratio. In turn, the number of turns in the primary winding is decreased as the line voltage is decreased, thus keeping the same transformation ratio and adapting the transformer for different line voltages. It must be understood that such devices are manually operated and function upon ordinary power lines without compensating for momentary voltage fluctuations. The reference to various line voltages means steady line voltages but differing in different localities.

More about transformers in Lesson 23.




# Strike Settled, But Musicians Plan New Fight

Philadelphia—Musicians already are pointing to 1931, following the compromise settlement which ended the local strike. The agreement is for one year, and the musicians feel that conditions will better enable them to enforce their demands.

"We are counting on assistance in the form of an aroused public demand for real music in the theatres," states Adolph S. Hirschberg, chairman of the arbitration committee of the musicians. However, he points out, the new agreement was concluded without any ill feeling between the parties.

## *Theatre Employes Fight Daylight Saving Law*

San Francisco—More than 1,500 theatrical employes are pledged to work against the proposed daylight saving measure, which will appear on the November ballot.

The theatrical folk gathered at the St. Francis theatre and heard talks against the plan. Among the speakers were Henry Duffy, Bert Lytell, Herman Wobber, A. M. Bowles, State Senator Thomas A. Maloney, John O'Connell and A. A. Hickson.

## *Gilbert in the Air*

Hollywood—John Gilbert's next starring talker will be an air story which Lt. Commander Wead of the U. S. Air forces will write for the star. Wead is the author of "Flying Fleet" and "Dirigible," air pictures.

BUSINESS MEN stay at the



NEW YORKER

The New Yorker has 2500 rooms, every one with radio, tub and shower bath, Servidor and circulating ice water. There are four popular-priced restaurants, including Coffee Shop. Rates from $3.50 a day. 85% of the rooms are $5, or less.

Manhattan's Largest and Tallest Hotel
34th Street at 8th Avenue, New York City
RALPH HITZ • Managing Director

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

## "Kwitcherbelliakin"

THIS talk about stock market conditions, business depression and numerous other, so-called, causes for bad business at the b. o. has finally reached the point where it now constitutes the pet alibi for all kinds of showmen.

Out on the coast this past summer, when lots of houses were crying, we saw many theatres doing a turn-away business. True, they were running good product, but, also true, they were selling their shows to the public without a let-up.

That struck us as damned sight better sense than lying down and bellyaching all over the town. On several occasions we made it a point to find out how strong the "crying houses" were making a play for patronage, and, in all but one instance, they were doing practically nothing at all.

Show business has no use for slackers, and any one who seizes upon the "business depression" alibi to support his claim for poor b. o. receipts ought to be seriously thinking of getting into some new kind of a racket.

When things slow up, that's the time you should make an inventory of yourself and your methods of show-selling. And when business is brisk, you must keep plugging if you want it to stay that way.

If you are willing to face facts and truths, such an inventory may reveal that you are letting yourself slow up to a dangerous degree.

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## Dangerous Pastime

Then you must snap out of it quick and get them coming back to your theatre by working harder than ever. Perhaps these kind of tactics will surprise you by the way it works, and we are confident that it will work if you will only do your share.

Then we have those visiting "crying towel" managers; you know the kind we mean; they trot from one house to another unfolding endless stories of how hard (?) they are working to put their house over and how little appreciation the boss shows for their efforts.

Show them the door, and show it to them quick. You have enough problems to juggle with without listening to a lot of hooey from showmen who are a disgrace to the business. And it won't add one bit to your prestige or reputation to be Septemberissue.Forty-one found entertaining them when you ought to be doping out ways and means of keeping your house up among the big money makers.

Visiting between managers has been one of the suggestions we have made time and again, but those visits should be educational as well as social. Not that you should be expected to talk shop all the while you are together, but the very nature of the business you are in is bound to provoke some sort of discussion about show-selling and the theatre game in general.

*"Chick"*

# MANAGERS' ROUND TABLE CLUB

## *Karl Lindstaedt Let House in for Break On "Harvest Week"*

Karl Lindstaedt, manager of the Paramount Theatre in Austin, Minn., has earned for himself the title of being an "obliging" manager, with the result that his good-will stock in the town has shot sky-high. It happened because Lindstaedt's Anniversary Week and the local Harvest Festival Week fell on the same date. Being wise, he decided to tie his event in with the town celebration, much to the gratification of the merchants.

The Festival Week was sponsored by the Advertising Club of Austin, who in turn appointed Lindstaedt chairman—giving him charge of the entire affair.

The "Week" was advertised in seven out-of-town newspapers, corn stalks and special printed cards were used on all the lamp posts, a free pavement dance was given and a three-day style show was had at the Paramount Theatre.

Over $400 was collected from the merchants to defray the expenses of the Festival Week. And inasmuch as this was the first time an amount of money of this proportion had been collected from merchants on an affair of this kind, it was quite a feather in Manager Lindstaedt's cap.

Prizes were offered to farmers bringing in the largest family, biggest stalk of corn, biggest potato, biggest stalk of celery, oldest car, family that traveled the farthest, etc.

With something doing every day and evening during the six days, Lindstaedt figured by having lots of people in the city he would get his proportionate share of the business at the Paramount. Consequently, he dressed his lobby accordingly for the three pictures he presented during the week.

A stunt that got lots of attention was the posting of nine autographed photos of Paramount stars in the lobby. These same stars also sent congratulatory telegrams regarding the Festival Week and they were placed underneath their photos—all of which made a good attention-getter.

The theatre played to excellent business all during the week, and Lindstaedt was more than satisfied. Listen, Karl! Let's have some more dope on you. Send us in a photo of yourself so that we can give you a regular introduction. Oke?

## *Cut-Out in a Local Park Was Latest Smart Achievement*

It took plenty of drag for Hugh Smart to secure permission to pull the knockout stunt he used recently on "All Quiet" when it played the Montgomery Theatre in Spartanburg, S. C.

As the photo will show you, he placed a huge cut-out in a centrally located park in the business district, at the base of a statue. And one of them looked so good, that he decided to stick another in the park as well, which, accordingly, was done. This gag proved to be a big one for his box-office and will probably prove a good break for you, too, if you care to use it. Proposition your park authorities if you have something that will be of mutual benefit.



A tie-up was arranged with a drug store and soda fountain whereby persons visiting the Montgomery during the presentation of "All Quiet" would receive tickets which would entitle bearer to two drinks for the price of one. The drug store advertised it in the paper playing up the picture, theatre and playdates. The store also paid for the tickets which carried the theatre's ad on the coming attraction.

These activities form a great part of the work turned out weekly by Smart and, as he is one of our active contributors, we know that we will have some more of them to present in the future issues of the Club pages where thousands of other showmen find the ideas which are making their jobs really worth while. It's the spirit of the organization, let's keep it up.


## Managers' Round Table Club Section

A publication within a publication devoted exclusively to the interests of the

## ◆◆ HOUSE MANAGER ◆◆

and all others participating in theatre management, exploitation, publicity and advertising.

***The Industry's Clearing House For Ideas!***

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

***"All For One And One For All"***

# MANAGERS' ROUND TABLE CLUB

## *Bair Plugs Shows From Roof, Using a Beaverboard Sign*

As much as possible, without detracting any from the facade beauty of his house, E. E. Bair, manager of the State and American Theatres in East Liverpool, Ohio, utilizes every available space to plug his attractions and make the prospective customers look his way.

His house, the State, is located on the main street, and Bair observed that automobiles or pedestrians from blocks away could see the State sign and the side of the building quite clearly. This set him to thinking, and he doped out that the use of cut-out letters along the side of the wall would probably help him to plug his features to great advantage. The letters would be quite inexpensive. Accordingly, he set out and achieved the result that the photo shows you. Mammoth letters were placed along the side of the building and you may be sure that they attracted plenty of comment and attention when they first appeared. We don't know whether they are responsible for the long line of people who waited at the box-office for tickets on the opening day, but it must have brought some of them there. And that leaves you wide open for suggestions. Have you any space that can be used in this wise? Look your house over, inside, outside and upside down. Perhaps there are some valuable spots lying around idle. Fill 'em up! But do it in a manner that doesn't resemble the old time ballyhooing.




Bair is also stepping right along with his newspaper ads and we notice in his latest batch that he has again switched to the simple tone that has characterized most of his past advertising. In one of the ads—a plug for "Top Speed"—he showed a picture of the star puffing away contentedly at a cigar, and alongside his head, in very small type were the words: "Did'ja See Me?" The unusualness of this ad attracted plenty of comment from the newspaper readers and doubtless helped to sell the show in a big way. Thanks, "E. E." Let's have some more so that we can keep the rest of the Club posted on what's who in your town.

## *Theatre Newspaper Is Wow'g Them Out In W. Frankfort, Ill.*

Division Manager L. J. McCarthy, who handles the Fox Wesco houses in the vicinity of West Frankfort, Ill., may well be proud of the plan he conceived when he tied in seven towns in his district on a co-operative plan whereby the theatres would get out and distribute an eight-page tabloid newspaper.

The paper, titled "The Egyptian Movie News," is devoted to ads from the local dealers in the seven towns, carries local stories on the advertising dealers and their products, and also carries publicity on the picture. A great deal of the motion picture publicity is secured from "Now," the official Wesco organ put out by Frank Whitbeck and his hustlers.

The sheet is only in its fourth week, but already ten thousand copies are distributed; and from the requests coming in, the number is going to jump up hundreds more. The paper is edited by Lou Cox of the Strand Theatre in West Frankfort. The residents take a great deal of pride in the paper and they go to the trouble of writing and sending in their opinions, with the favorable ones completely overshadowing any unfavorable ones. As a matter of fact, there are no unfavorable ones—only critical. We think that with a few more editions the paper will develop into a real box-office getter, as it has certainly started off fine. Keep us posted on it, Lou. And let's know what else you are doing, too.

## "The Showman's Calendar"

### *AN EXCLUSIVE CLUB FEATURE*

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

### OCTOBER

| | |
|---|---|
| Oct. 31 | Hallowe'en. |
| Oct. 31 | Admission Day (Nevada). |

### NOVEMBER

| | |
|---|---|
| Nov. 1 | All Saint's Day. |
| Nov. 2 | North and South Dakota Became States (1889). |
| Nov. 4 | Election Day. |
| Nov. 6 | Lincoln Elected President (1860). |
| Nov. 7 | Montana Became a State (1889). |
| Nov. 10 | Birthday of Martin Luther (1483) |
| Nov. 11 | Armistice Day. |
| | King's Birthday (Italy). |
| | Washington Became a State (1889) |
| Nov. 11-18 | American Red Cross Week |
| Nov. 16 | Oklahoma Became a State (1907) |
| Nov. 16-23 | Children's Nat'l Book Week (sponsored by Parent Teachers' Ass'n.) |
| Nov. 23 | Capt. John Ericsson Landed in N. Y. (1837) |
| | Repudiation Day (Maryland) |
| Nov. 25 | British Evacuated N. Y. (1783) |

*Can you tie any of the above events into your theatre's activities?*

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

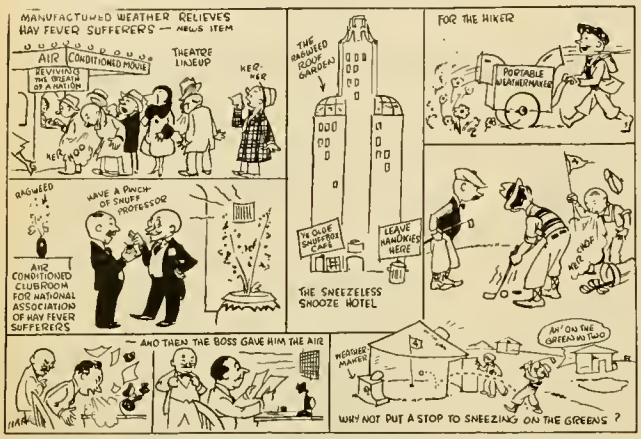
**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

## What Is It?

*No, this is NOT a "Lobby Laff." It found it's way into Club headquarters and we thought that you might get a giggle or a laugh out of it, so here it is.*

*As you can see, it has something to do with theatres, cooling systems and conditioned air (whatever that may be), so, like a good student of showmanship, look it over and figure it all out for yourself.*




## Showman Has His Say; Do You Agree, Can You Assist?

In New York City there's a showman who has been in the game for a good many years. At present he is handling a local house, and, knowing his business as he does, he is more than making a go of it. In order to let you in on what he does to beat the terrific competition offered him by three houses of a major chain, right near him, get a load of his views, in which he starts off by saying:

"By the way, it might interest you to know that we've installed the Theatrephone, that device that enables the hard-of-hearing to enjoy squawkies. This is the same device that the Warners installed in their houses, and I believe that ours is the only theatre at our admission scale in the world to install this device. We make no extra charge for the use of it, and, believe me, I never knew there were so many hard-of-hearing people in this neck of the woods. It is certainly a help, both to me and the patrons, as the majority of them haven't been to the theatre since the advent of sound. Now they are regular patrons here, and as they usually bring other patrons with them, the installation more than pays for itself."

"Wish I could take a photo of a display I have here on "The Storm." Have two empty stores in the building and use one of them for ordinary lettered banners. In the other, the larger of the two, had a beaverboard proscenium built, with a stage, and room for an announcement card at the bottom of the proscenium, under the stage. Just now am using an animated display on "The Storm," made up of beaverboard cut-out of Wm. Boyd and Paul Cavanagh fighting, while on background we have Lupe Velez and another male character holding on to a tree watching the fight. Background also shows the snowstorm scene. Animated it by means of white confetti thrown into the window and three rotating fans blowing it about, giving us a good snowstorm effect. The attention it attracted more than makes up for the trouble we had rigging it, and the time we put in experimenting with the fans to get the confetti to fly about properly."

"Have a few more ideas up my sleeve for displays of that sort, but it's still the same old story of not spending money up here, which gives me an idea. You often mention problems of various managers, but they usually apply to either small towns or first runs. Now let's see what you can do with this. I'm in a tough jam, located in the Bronx, playing third run since Fox bought out our opposition; which originally played day and date with us, giving us at that time second run. I'm not permitted to spend much money for advertising, which ties me down to programs, window cards and a six-sheet truck which is split up between three theatres, meaning that we use it about 10 days a month. Our sound is satisfactory to our patrons, although it could stand plenty of improvement; in fact, am experimenting on that end now. We are the only theatre in the section running double feature, our shows usually running about three hours in length."

"The theatre itself is kept clean and neat at all times, and is the most modern of the smaller houses in the section, being only three years old. Of course, we have our regular patrons, who have been patronizing the house since it opened, but we can't depend on them. Since installing sound have no room for stage attractions, as the horns and tower take up all available stage space. Previous to sound we gave our patrons a stage attraction in the form of a high-class singer every week. I don't believe in give-away propositions or rebate tickets or price reductions, as I believe that all of those items tend to cheapen a theatre."

"Have prospects of Saturday morning Kiddie Shows, through getting acquainted with the president of the Parents' Association of a large school nearby, something I've been trying to promote since we opened, but without success. Did him a favor by running program notices regarding school registration, and he promised to use his influence with the principal, so we shall see what we shall see."

"By golly! When I started this letter I thought I had nothing to say, but it looks as though I'm wrong, so better stop now. Say, before I forget, here's a hint for houses that use the non-sync for opening and closing. If they want some good snappy fox-trot numbers with vocal choruses, tell them to try those 15c "Hit-of-the-week" records, issued once a week. They're made of fibre, are unbreakable, and can be run about a hundred times without impairing the sound quality. Recordings are just as good as on the expensive discs, and they employ some well-known orchestras. Have been using them here for the past few weeks, and they're more than satisfactory."

"'Snuf for now."

Well, how about it? He wants to know what you'd do if you were in his shoes. Drop us a line giving us some dope on it and we'll pass it along. Remember it's "All for One and One for All."

## Ken Hoel Gives Us A Little Tip On Novel Candy Tie-Up

The economy idea instilled in so many of the American gentry during the term of office of Coolidge seems to have hit Ken Hoel pretty hard; but it happens to be an advantageous wallop. Ken, as you know, manages the Harris Theatre in Findlay, Ohio.

It happened this way. When he played "Bright Lights" he decided to use a throwaway that would be looked at. To do this, he tied up with a local confectioner and the man donated a bunch of candy kisses which were placed, one apiece, in an envelope appropriately labeled: "A Kiss From Dorothy Mackaill, charming star of 'Bright Lights,' etc." A small box carried a credit for the dealer.

To seal up the envelopes, Hoel printed a number of small stickers, which contained the program for the week. The stickers were placed on the flaps of the envelopes, holding them down, and insuring their being read. The angle proved to be a good one from the box-office standpoint and resulted in additional business. Which, as that is what Ken is always after, was oke with him.

And by the way Ken, how about passing along some photos and dope on how you manage to turn out those marvelous art fronts that we have been hearing about from some folks who passed through your town recently? Not fair keeping those things a secret. We're waiting. So don't tell us that you are too busy.

**ALWAYS WEAR YOUR CLUB PIN**

# MANAGERS' ROUND TABLE CLUB

## Dan Weinberg Is Latest Virginia Showman to Join

Another showman from Virginia comes to the Club in the person of Dan Weinberg, district manager for Warners, of the state, working under the direct supervision of John J. Payette, general zone manager. He handles all of the houses in Harrison, Staunton, Lexington, Clifton, Forge and Bedford.

Well versed in showmanship, having been in the game since he was knee high to a water bucket, Weinberg is well qualified to handle the job he now holds. In the olden days his father was one of the pioneers in the business, and has been handling houses since then. Weinberg himself has developed right along in the game, starting as an usher in the houses, shifting to ticket taking, billposting, and operating. He knows almost every phase of the business. The success of the Shenandoah Valley theatre can be accounted in no small way to his efficiency.



Well, when a showman can present so excellent a card of admission, it seems to us that we have acquired a man who will join the ranks of the active Club members. We want to extend him a hearty welcome into the Club and express the hope that he is going to pass along some slants on his work so that his fellow members might also benefit from them. What do you say, Dan?

## A National Guard Tie-Up Netted Ray Peterson Publicity

Tying in with the National Guardsmen was largely responsible for Ray N. Peterson increasing business over 200% during the showing of "All Quiet on the Western Front" at the Strand Theatre, which has been making theatrical history in Gulfport, Miss.

Company M, 155th Infantry of the Mississippi National Guard paraded to the theatre from the armory in uniform with a full complement of officers at 7:30 P. M. on first day of picture's engagement. Upon arrival at the theatre they assembled along the sidewalk and went through a few drills and were then photographed.

Besides the parade, Peterson had the guardsmen's full cooperation in putting over the picture. They furnished a machine gun which was displayed in the lobby during play dates with three uniformed guardsmen with rifles and fixed bayonets on duty at all times. The machine gun was set up behind a sand bag dugout in the lobby. A uniformed bugler was also secured who blew taps at the close of the feature each time. All lights in the theatre were dimmed and then the bugler stepped from the wings of the stage and was spotted with a dim baby spot which threw his shadow on the back curtain while he softly played Taps. This went over very nicely and was loudly applauded.

Peterson then persuaded the Captain of the guardsmen to award, from the stage on the first day of the picture, Government medals for marksmanship which two of the guardsmen had won at the National Guard summer encampment. The medals were presented and the boys received tremendous applause from the audience. A special shadow box was made on which was painted two big guns pointing up toward top of box. Then at the mouth of the gun a jagged hole was cut out to resemble a bursting shell and this was covered over with red transparent paper on which was lettered the title of the picture. By the use of a flasher in the box, it gave the appearance of the guns firing. At each flash, the titles stood out boldly in the center of the explosion.

Other mediums included 250 postcards being sent to American Legionnaires and to prominent people in the city; the distribution of 3,000 paper napkins printed in two colors; 1,000 heralds wrapped around bread and distributed by the bakeries and others.

With so complete a campaign is it any wonder that they were yelling S. R. O. when the first show was half over? We have noticed from this showman's past activities that he doesn't waste any time in putting his campaigns across, so we'd like him to shoot along some dope to us on the various means and stunts he uses to sell them. Let's hear from you, Ray, and include your photo at the same time, so that the rest of the Club can meet you.

## Says W. Ward Marsh in The Cleveland Plain Dealer

I know of no other big business which asks so little loyalty and gives so little human interest to employees as the film industry, as a whole.

It is an enterprise which has never made inventory of the cost of labor-turnover—or what price it is to have a loyal, honest, affectionate employee.

With but few exceptions, barring relatives, most men within the industry will tell you (if they speak the truth) that they expect to be "let out any time." I mean by "most men" to include all the workers with particular emphasis on the ones on the lower rungs of the ladder.

A new boss comes in (which happens regularly), and there is a complete change of staff. This happens with astonishing regularity. And the pictures have yet to learn that no employee does his best or even tries to do his best when he knows that it's only a matter of months or weeks or even days when he'll be hunting a new job.

The cost of these changes of staffs is terrific, but so far no one has made the slightest attempt to reckon the cost nor has any attempt been made to build up good feeling, morale or anything else which goes into solid, if abstract, construction of a business enterprise.

In place of that, standardization has set in. All ushers bow from the hips, direct you with extreme and annoying politeness to seats you do not want, and in all respects act as about as unAmerican as it is possible for them to act.

House managers, not all but most, still have no great say in the operation of their houses. They are told to get business, and that they have a free rein—and then next day a favorite from New York appears, fires ushers, raises blazes because the rest rooms are not perfect (when no appropriation has been given to assist in perfection), and acts so lordly that every employee in the theatre knows the manager has no authority and thenceforth treats him with no respect. The theatre goes down. Then a new manager comes in.

Often expenses seem to be running high, and so several jobs are closed and more work is thrown on the manager of the theatre, with the results that he can't do all the work allotted him. Finally New York asks, "What's the matter with business?"

The trouble is that so little brains is going into management—both in exhibition and production. Only one factor is not neglected and that is this: Are we making as much money as we set for our quota?

And then when the producers find they are not they begin cleaning house again, establish new staffs and begin the same rotten old process of doing everything to kill business, and just enough of the right thing to keep business going.

What the screen needs is loyalty within its folds. What it also needs is enough sense to understand that its forte is telling motion picture stories. I think it will struggle along for a long time as it is.

There is no telling how far it will go if it sets about telling stories which have movement in them.

As for loyalty in its own house, that's its own grief. It costs millions to have its own hands bitten by the thousands who don't care what the hell happens to the old concern just so long as they can hang on. It's a great game among employees—this hanging on. I've been watching them come and go for a decade, and there are shining exceptions to every rule, but most of them hate the handouts which are feeding them.




NOVELTY SOUVENIRS

*Make friends with your patrons*

New profits in your box office receipts. Give kiddies "Brazel Novelties" and win them as Boosters for your show house . . . inexpensive attractive novelties serve as real business getters always.

Write for our Free Booklet, Showing 1,001 Kinds.

BRAZEL NOVELTY MFG. CO. 4009 Apple St., Cincinnati, O.

# MANAGERS' ROUND TABLE CLUB

## *New Angle on Phone Gag!*

**Remember that telephone hanger gag that C. J. Latta and Johnny Scanlon passed along on our pages? Paul Kunze, Manager of the State Theatre in Stoughton, Mass., is using it now and he reports unusual success.**

**A slight variation—one that is of great help—has been made by Kunze on the stunt. He prints, like Latta and Scanlon, the program for the week on the phone hanger. As a pass privilege stunt though, he announces on the hanger that every day fifty phone subscribers will be called and asked what is playing at the State. If the answer comes back correctly the person called is informed that tickets will be waiting at the box-office for him. In this manner Kunze is sure that the phone hanger is put on the phone, as the person called will have to have it before him in order to state the name of the current picture.**

## *Solomon Sure Can Lay Out Campaigns; He's a Real Expert*

When S. S. "Sig" Solomon, city manager for Publix in Youngstown, Ohio, sets out to execute a campaign on a picture, every possible angle is covered, as witness what he did to sell "All Quiet on the Western Front" to the town when the film played the State Theatre.

For his general treatment of the film, Solomon depended, to a great extent, on the newspapers. Cut off from the east and west suburban territory because "All Quiet" played Sharon, Pa., and Warren, Ohio, he concentrated on intensive city coverage and devoted most of the selling energies to north and south. On the art work, his copy sold the title, above all else. He played up the sex appeal angle, and heads of all the prominent characters. All copy connected the book with the screen. The street displays, valance and lobby cards carried copy: "Regular Prices—Doors open 9:30 A. M."

To sell the trailer, Solomon spotted it between the news and the comedy. Two men uniformed in German army attire seemingly opened and closed the unit. They appeared at the center of the stage and as the curtain unfolded marched toward the exits (offstage) and remained in the background to march toward the center as the trailer finished and the curtains closed in. The fader setting was raised higher than usual to bring home the "thrill" effect.

His free publicity in the newspapers netted him a human interest story, supplied by the State doorman, whose childhood was spent behind the Western Front lines, a special feature preview story write-up written by the dramatic editor, special human interest story written by a Detroit nurse, the impressions of a local German pastor on the film, a Funny Face contest with children being entitled to revamp a cartoon of Slim Summerville, and readers in all the foreign papers.

On his outside billing, Solomon covered every inch of available space in the city, even to the posting of dated one-sheets on all of the army boards. Every window of prominence in the town features some of his art work, with the book stores coming in for a great play. He ran a special preview early in the morning for the benefit of the dramatic editors, vice-president of the Federation of Women's Clubs, the two most prominent Germans in the town (the Pastor and Mr. Dietz), and the superintendent of public schools. He secured reviews in writing from every one in attendance and ran them in the papers, in the write-ups and display advertising.

His exploitation included a personal address during the meeting of a prominent German society, the distribution of 1,000 personally signed German letters, at a Teuton picnic; 2,000 postcards to the Mahoning valley district adjacent to Youngstown; an address at the Kiwanis Club; at the Saturday Booster Club meeting he announced to the children the importance of "All Quiet"; secured personal contacts with the American Legion and Cinema Club for theatre parties; two German pastors gave their comments to the congregation on the picture; and the superintendent of schools gave all of the principals copy of his personal review to post on the bulletin boards.

Some campaign! So completely covered and so adeptly handled that it had to click! Have yet to hear of an instance where Sig's campaigns have not gone over. We want to say thanks for this one because we know that the rest of the Club is very much interested in seeing what this showman is doing out in Youngstown, and we are sure that they will be able to pick out and use some of the ideas to suit their own particular case. Thanks, Sig, and remember, we're always looking for more from you.

## *Ike Berney Wants Your Help on His Price Slash Problem*

Here's one for the Club to dope out. In accordance with our policy of "All for One and One for All," and not desiring to express our own personal opinion on the angle, since we feel that it is the Club's problem as well as our own, we are going to give you the low-down on the ad we are reproducing here.

This ad, made up by Ike Berney, manager of the Pastime Theatre in Lewistown, Pa., was inserted in the local newspaper. In an effort to boost business for the coming season, Berney and the owners decided to reduce the price of the house. In the ad he explains that he can hardly afford to do this, especially since pictures are not cheaper and his expenses are as high as ever. He tells the readers and patrons of the theatre that he is going to take a sporting chance. He wants their support, and, being confident that he is going to get it he is slashing prices.



PASTIME

"THE MOST AND THE BEST FOR LESS"

THIS THEATER CLOSED TONIGHT AND TUESDAY

In Observance of Jewish Holidays

OPEN WEDNESDAY NIGHT (First Show at 6:45)
All Talking!—All Singing!—All Color!—"GOLDEN DAWN"

ONLY THE PASTIME

•Could Bring You Such •

Phenomenal Entertainment Line-Up

For the New Show Season!

In a quarter of a century of theater ownership and management, we are ready to announce today the coming of the best entertainment season ever booked by the PASTIME! With the bold idea to make the admission price only 35c (children, 15c) we are counting on a just theater-going public to respond.

Newest productions of three of the motion picture industry's leading studios are under contract—the greatest trio we ever brought together!

PROSPERITY PROMOTERS!

WARNER BROS

John Barrymore in "MOBY DICK"

AL JOLSON in "BIG BOY"

Winnie Lightner in "Life of the Party"

James O. Curwood's "RIVER'S END"

Vina Delmar's "A Soldier's Plaything"

The French Play, "Matrimonial Bed"

FIRST NATIONAL

Dub Barthelmess in "ADIOS"

MARILYN MILLER in "SUNNY"

BILLIE DOVE in "Lady Who Dared"

"DUMBERED MEN"

Ann Harding in "Girl of the Golden West"

"TOP SPEED" With Joe Brown

UNIVERSAL

"ALL QUIET on the WESTERN FRONT"

"The GYPSY LOVE SONG"

"WHITE HELL of PITZ PALU"

LUPE VELEZ in "EAST IS WEST"

"OREGON TRAIL"

"COHENS and KELLYS in Ireland"

PICTURES are not cheaper. Expenses are not lower. But lower prices are what conditions request we know and what the public is asking for.

Not for the PASTIME to destroy the result of a lifetime's effort—but for PASTIME to substitute poor pictures. What then, to do—to keep prices lower?

Decrease "overhead" by increasing patronage—all our seats every night without adding to expenses. If we can do this, then WITH THE SAME QUALITY, prices can be kept down.

Making our Winter price 35c (children, 15c) is a bold step. We expect a general public commendation—we expect an increased patronage—we expect a warmer goodwill than ever!

IKE BERNEY

Here's his list of prosperity promoters, which he lists in the ad, cover some of the biggest pictures for the coming season. He tells the whole town what he is going to play, and gives them a line on what to expect. His aim is to have those persons who formerly visited the theatre but once or twice a week, come to every new show. In this manner he expects, through increased patronage to get back the money which he stands to lose by lowering prices. What do you think of his move? Is it a good one? Would you try it? Have you any suggestions to offer? Let's have your views so that we can pass them along to him? Or if you're in Berney's district drop him a line or two and he'll give you some dope on how he's doing on the plan to date.


## WALTER S. CALDWELL says:

***Have always considered MOTION PICTURE NEWS a marvelous trade journal.***

***Manager,***
***Loew's Vatentine Theatre.***
***Toledo, Ohio.***

# MANAGERS' ROUND TABLE CLUB

## *Claar Handled the House Capably While Holden Vacationed*

It is too bad that we have to bust in on this column, which we had intended to devote exclusively to the activities of J. M. (Jake) Claar, assistant manager of the Fairfax Theatre in Miami, Fla., where Earle Holden manages, but we have to pass along the photos showing the arrival of the flyers and officials from Cuba, who attended the premiere performance of "The Dawn Patrol," of which we told you more some time ago, so we hope that Jake will forgive the little break. However, here goes for a recital of Jake's work while Earle was recently vacationing in Havana.

When he played "The Spoilers," he went down to the Miami Herald and sold the sporting editor the idea of attending the screening so that he could witness the fight scene in the picture. The editor attended and was so impressed with the film that he gave the special scene a big write-up on the sporting page. In keeping with the theme of the picture, Claar secured a quantity of slab lumber and converted the entire front of the theatre into a hut similar to those found in the lumber camp of Maine and Oregon. The same effect was obtained for the box-office.



To plug the film about the city, Claar, in lieu of heralds, made up stickers, which were pasted on automobile windshields. The stickers carried copy: "Keep Smiling; Don't Be a 'Spoiler.'" A number of them were also pasted on the windows of local merchants. For a street ballyhoo, an usher, dressed in miner costume, with pick, shovel, boots and everything that goes to make up the well dressed miner. He paraded the streets during the busiest hours, a banner on his back plugging the film.

Then he effected a very valuable tie-up for "Monte Carlo," crashing one of the largest department stores for the first time, with this particular sort of gag. The store agreed to furnish him with perfume costing $15 an ounce. The perfume was sprayed in the theatre during the boudoir scene in the picture and proved a knockout angle. You can figure that it must have taken some tall talking to promote the perfume, $15 an ounce, an ounce each performance, five performances a day, and a seven-day run! Not so bad, is it? And Claar did more besides that on the picture, too. Nearly every store dealing in ladies' apparel was tied up for window displays.

Claar certainly deserves to be complimented on his work, especially in view of the fact that he had all the regular routine to look after, too. Keep us posted, Jake, so that we can keep tabs on you.

## *HOLIDAYS ARE COMING!*

**No doubt many of our members and readers will wonder why we start calling attention to these things so far in advance, but truthfully speaking, nothing real big was ever accomplished through rushing about doing last-minute things. On the contrary, rushing generally ends in failure and hard feelings for all concerned.**

**Christmas holidays means, in the parlance of show business, headaches. Unless you are one of those honest-to-goodness managers who know how to capitalize on the hundred and one angles which present themselves to those who would seek them.**

**Promoting a free show for the poor kiddies of your community is just one way of cloaking the theatre in good-will. Receiving and distributing groceries, vegetables or toys, via the local Salvation Army, Chamber of Commerce or other welfare organizations.**

**Working up interest in a Santa Claus matinee, perhaps one of the best ways of showing a real day's receipts on Christmas Eve. It's simple enough. Advertise it as just that; "A Santa Claus Matinee"; time it to break after school hours on the 24th. Have a Santa Claus there to greet the kiddies as they come in and to present them with a little package. The package to contain one or two small toys or novelties, plus some good Holiday candy. We know of one manager who took in $165 on the day before Christmas. Out of the $165, the special matinee netted him $152. It was like finding the money. All the toys and candy cost him was twenty-two dollars.**

**These are just suggestions; think it over, boys, but don't wait until the last minute to make your plans or arrangements.**

## *These Ads Will Make 'Em Look Twice!*




***Thanks to Pete Smith out at the Metro Studios in Culver City, we are passing along three of the marvelous ads used for the coast premiere of this attraction. Do you agree that they are beauties? Let's have some more Pete—and thanks.***

## *Fortune Teller at Old Mill Theatre Was Fine Novelty*

Showmen have had artists, singers, dancers, musicians and every other form of entertainment to plug shows, so it was no surprise to find out that W. W. Lewis, manager of the Old Mill Theatre in Dallas, Texas, had introduced a gypsy fortune teller to help him boost business higher at the house.

A gypsy tent was promoted and a psychic was secured who had built up quite a following at a local tea room. The gypsy woman was glad to co-operate on the stunt for the prospects of customers which she might get. The fortune teller gave readings free and became so popular that she had a line all day, every day, waiting to have their fortunes told. Patrons received readings on presentation of seat check—showing that they had actually attended the show.

The stunt proved so popular for the three days that it was decided to hold it over for the remainder of the week. Well, there it is. If you can find a spot for it, it might also click for you, too. At any rate, we want to thank Miller for letting us see it, because we know that his fellow Club members are always interested in seeing what the other fellow is doing.

# MANAGERS' ROUND TABLE CLUB

## Truthful Advertising

**In a recent letter received from R. Mason Hall of the Lyric Theatre in Norton, Virginia, we quote a paragraph which we consider straight from the shoulder and always of timely interest. We would appreciate any other expressions of a similar character because it deals with a subject of such great importance.**

> "My possibilities for exploitation here in Norton are limited, but regardless of the town or the location, if you go after it strong enough using the available opportunities that the town affords you can usually get the business. By winning the confidence of your patrons, being fair and square with your advertising, and exploiting each feature as being just what it is. Exploiting each feature as being bigger and better than the one you just showed, I think is about the worst practice a theatre man can follow, especially if he has competition and uses this method; he will wonder why he isn't packing them in. My idea of exploitation is not putting over a big special; any fool can do that. It's these good little subjects that need the plugging and if you put it across, then I congratulate you and consider you a good exploiter."

**We are grateful to Mr. Hall for this frank expression and we hope to hear from him again on some more of his opinions on how to sell your shows and your theatre.**

## Carkey Crashes Thru With Whiz Work for Olympic Opening

Throwing all his showman resources into the task before him, Larry Carkey, who is now handling the Olympic Theatre in Utica, N. Y., is turning out some great stuff at the house.

On the recent opening of the house he treated Utica to a fine campaign. Radio announcements were broadcasted four times a day for ten days in advance of the opening date, telling about the theatre opening and the attraction playing the house. Fifty thousand paper napkins were placed in every restaurant and soda fountain in the city. The napkins carried the imprint of the initial attraction at the theatre. 40,000 circulars were distributed on a house-to-house campaign. Music stores, book stores, and every available merchant's windows were tied up, the windows being devoted entirely to the theatre opening.

An elaborate theatre front was built for the opening of the house, cut-outs and other things were being placed on top of the marquee, with floodlights enhancing the effects. Cards were placed in every room in the leading hotels advising the guests of the feature attraction at the Olympic. Plenty of newspaper stories were secured well in advance and right through to the opening day.

As the city boasts a large foreign population, every foreign paper in the city carried ads and stories, a move which proved to be an excellent one. Over 5,000 telegrams were sent out through Western Union informing Uticans of the event to take place. Congratulatory telegrams sent in by screen stars were placed on a large board in front of the theatre. The Western Union set up a receiving set in the lobby, and furnished with copies of the congratulatory telegrams by Carkey, they duped them so that it appeared as though they were just being sent. This move created a lot of comment, the natives thinking that it was the McCoy. As a result, the stunt clicked wonderfully.

Carkey's whole campaign, well planned and executed, was a certainty to click from the start. The theatre enjoyed one of the best nights it had ever had and the town saw a sensational opening night and campaign. With Larry all set up there, we look forward to hearing more from him real soon, and we are sure that his work will contain some slants that will help his fellow showmen. Keep it up, Larry.

## Guest Week and a Film Check Chart Campbell's Latest

Up in Canada they are still as active as ever, and one place where there is bound to be something doing is in Wallaceburg, Ont., where Duncan Campbell manages the Capitol Theatre.

Not so long ago he pulled a stunt that went over well in his town. It was called "Guest Week." Six local merchants co-operated in it and permitted Campbell to insert names in their daily ads. The names were selected at random from the town directory. A heading on the ad stated: "Look for Your Name in This Ad and Receive a Free Pass to See (Title, etc.)." The local newspaper came through handsomely and give him a front-page streamer on the top of the sheet, "This Is Guest Week at the Capitol." Directly underneath they ran a long reader. The space was secured absolutely free. Incidentally, "Guest Week" went over very well. Perhaps you want to try it?

Along with this story we are reprinting a copy of the film report chart which Campbell so kindly passes along to us. This was gotten up for him by one of the boys at his house and contains a pretty complete summary of what goes into the booth. If at any time the theatre is accused of damaging film, they have only to check back on the film report to find out the condition it arrived in. We are reprinting this rather small in order to save space. If you care to use the slant, you can make up your reports any size you want. They may be either printed or mimeographed, Campbell's being the latter.

Date.....
Name of Feature Picture.....
Producer .....
No. of Reels—Large.....Small.....Condition.....
Type..... Condition of Film.....
Comedy..... No. Reels.....
Other Shorts .....
No. of Stops..... Reason.....
Adjustments Made .....
Quality of Reproduction—Feature..... Shorts.....
Running Time—Feature..... Comedy.....
Other Shorts.....Spec. Gravity of Battery.....
Tubes Changed Amp.....
Pec. Amp..... Exciting Lamps.....
Charging of Batteries..... Rate Amps..... No. Hours.....
Supplies Ordered .....
.....
.....
Any Trouble in Sound Reported by Manager.....
.....
.....
Remarks .....
.....
.....
.....
Projectionist.....
Projectionist.....
Manager.....

Oke, Duncan. We are glad to note that you are still selling them in a showmanlike manner up in your district. Give our regards to Jack Allan and the rest of the Round Table members around your vicinity and let's hear some more from you.

## PIERRE BOULOGNE says:

***"Like every other manager who reads the ROUND TABLE CLUB regularly, and they are legion, I bet, I get a great deal out of it. More than one stunt I have used has come right out of your pages."***

*Manager, Norva Theatre, Norfolk, Va.*

MANAGERS' ROUND TABLE CLUB

# WHAT IS EXPLOITATION?

## EARLE HOLDEN Says:

EXPLOITATION and ballyhoo!

As great a difference between the two as day and night, or a black horse and a white horse. At least I think so, and although I have only been in the game four years, I have learned to respect the meaning of the two words.

As it appears to me the word ballyhoo takes us to the circus lot. It is a hard word to use, because of the fact that modern showmanship had almost eliminated the word. When the spieler of a side show stood on the platform, and with cane in hand, told of the million of wonders that one could see on the inside for ten cents, that was ballyhoo. But the managers of theatres don't go in for that kind of showmanship, not that there is anything wrong about it, but their method of selling comes under the classification of exploitation, to sell their shows in a manner that will bring them the greatest returns for their money.

And what constitutes exploitation? There's so many ways of exploitation that it is rather hard to state just what does constitute exploitation. I would refer to any form of a street device for selling a picture as a street ballyhoo. I would refer to any noise or music device for selling a picture as a ballyhoo, which shows that even the present day theatre manager does have to use bally methods in selling some of his shows, but his ballyhoo must carry a truthful message. And it must be stated that some of the old time showmen who stood on the platform yelling their wares to the public were apt to stress a point here and there, such as the giant reptile you will see on the inside, captured after it had strangled 40 men to death with one stroke. The snake probably was raised on some snake farm, and had been doped from the time it was old enough to see until the present, so much, that it did not know a man from a horse.

But the most practical side of the showmanship game of today where motion picture theatres are concerned is the regular exploitation methods. And they come under many classifications, but all tend to sell that particular show which the theatre manager is attempting to put over. If you plant a special story in a newspaper that is exploitation. You had to sell the editor the idea that the story had news value, you had to write it like that, and that was newspaper exploitation. The window trim in which the merchant had to be sold on the idea that the stills and art displays would attract to his window were surely exploitation ideas. The fact that you promoted perfume at $15.00 an ounce gratis to spray the theatre with was exploitation. You had to sell the merchant the idea that people would like the scent of the perfume and would want to know where they could purchase it, and if the merchant was wise he would do some exploitation of his own with the results that you would have a trailer on his screen announcing that the perfume could be purchased at his store.

In all matters pretaining to exploitation the word ballyhoo should be left out. They are two separate means of selling a picture. If you are going to ballyhoo a picture then ballyhoo it and if you are going to exploit a picture then exploit it, and yet there are times that the two can be worked together to good advantage.

If I build an atmosphere front for my theatre that is exploitation. It had been included in my exploitation plans. Now if I decide to further enhance the selling value of the front by placing a loud speaker on it playing music, then that is ballyhoo, a direct bally to call attention to the front which should then sell the picture.

The same thing applies to the truck that I might have out on the streets. My exploitation ideas call for certain specifications on the same. The art department and the carpenter carry out my exploitation ideas. Then my truck is ready, but how shall the attention of street walkers be called to the truck. By ballyhoo methods of course, a loud speaker or a spieler.

I have tried to show what I believe is the difference between the two. Exploitation is used mostly, is used all the time, with a mingling in of ballyhoos for the purpose of attraction additional attention to that particular exploitation idea that I am trying to put over.

In the modern show business we necessarily need both exploitation and ballyhoo, with the exploitation dominating. Exploitation itself is a separate part of the show business, but a good theatre manager in order to hold down a good job has to be a theatre manager and an exploiteer. And the theatre business is not the only business that depends on exploitation and bally methods in order to do business.

While it is true that the words originated around the show business, practically every industry today is using exploitation methods to sell their product and it is a noticeable fact that most of these methods were handed down by showmen. And all in a nut shell exploitation is really advertising, which is secured free of charge to put over a show. Advertising really heads the list with exploitation coming next and then ballyhoo and all three make the combination to either pack your house or to have your show play to empty seats.

***Here's the latest opinions on exploitation. These views submitted by Earle Holden, manager of the Fairfax Theatre, Miami, Fla., and Dave Lustig, publicity chief of the Manhattan Playhouses in New York City will let you see what two showmen—hundreds of miles apart—have to say. Follow this series closely, as the tips contained therein are valuable. Only a few more of them, too.***

## DAVE LUSTIG Says:

WHAT is exploitation?

If we are wrong this case can be taken to a higher court. If you agree with us . . . our time has been well spent knocking out this "must go" for our friend "Chick."

Exploitation is the getting across of a certain picture or stage show that hasn't the big names, well known story by a well known writer . . . and a number of other lacking qualifications the seasoned showman should know.

Suppose we get the order or get the idea ourselves to put across a certain special month, picture or what have you. Instead of the usual three or four hours sleep we remain awake jotting down various steps and ideas that later we will either incorporate into a more or less smashing campaign or tear up and assign to the ever-waiting waste basket . . . only to begin all over again doping, planning and discarding. Yes, indeed, its a great life but nerve wracking! Ask Chick . . . he knows!

After we decide on a dozen or two jotted ideas we start pounding out the necessary copy, routines, window displays, and the war is on! Each manager, following the set campaign, suggests various bits and ideas. Then they start to work. And boy they sure do work!

The campaign is under way . . . the dear public learn all about it . . . they tell their friends and results start clicking in a consistent manner. The box office sings a theme song . . . the home office begins to smile . . . the managers are delighted . . . and more bacon is brought home.

Exploitation embraces many things . . . and covers a multitude of sins. It acts as the hypnotic influence, when properly applied, that draws them from various sections into the theatre and when the talking entertainment is entertainment Mr. Mrs. and Miss Public, dear beloved souls . . . leave the theatre in a happy mood . . . and if not . . . well . . . we do try to make 'em come and then like what we give them.

The mere sending out of a few thousand circulars or heralds doesn't mean exploitation. It is the many different items checked on a campaign routine that clicks and hits the bell.

It was the consistent plugging of the Manhattan Playhouses, Inc., organization that put over Blue Ribbon Month, Gratitude Month, Better Talkie Month, and everything we have done. It was the managers who went over the top with banners flying and bands playing. Pictures that had but litle selling value were put across to satisfying returns by the men in our organization stepping to the music doled out by the main office. Our men are not rubber stamps nor puppets . . . they are expected to do things and they do. Empty seats are the bugbear of every theatre man. Exploitation properly applied will fill, at least, many of the empties, but each and every theatre really needs a bit of study and special exploiting of ideas for it has been proven time and time again that certain stunts and campaigns that will click well in one neighborhood will not apply to another.

Managers who know what it's all about know their immediate vicinity and their own house can add to a campaign sheet with telling results but these additions will bear more fruit when taken up with the main office for two or more heads many times are better than one.

And on the other hand it is imperative that the house manager follow the campaign sheets as well as studying the press sheets for every bit of effort put forth to boost a picture counts and the public is always interested in something a bit different and the oldest standbys can be rehashed and adapted with a new angle that many times goes over to much better results than a newly thought out bit of special exploitation and that is where the value of The Manager's Round Table section clicks . . . for here the managers have a fund of practical exploitation stunts used by managers throughout the country.

Often a manager picks an item out of the pages of the News and brings it in to our office and asks us if they can use it. We often adapt the idea, giving it a different twist and are honest enough to admit that we are thankful for these pages especially when we have a million things to get out so copy can reach the printers before deadline.

# MANAGERS' ROUND TABLE CLUB

### *Backgammon in New York City!*

**Right on the heels of our suggestion a while ago regarding the rapidly gaining popularity and value of Backgammon, we learned that one of New York's houses has installed the game, and it is meeting with favorable response from the patrons.**

**The Little Carnegie Playhouse, Leo Brecher's house, on 57th Street—formerly an arty cinema, and now playing second runs at Broadway prices—is ideally suited, due to its background, to introduce the game. The house is the first in the city to feature it.**

### *Loose Buttons Were Sewed on by Lady As Harrison Stunt*

They are still laughing in Waco, Texas, over the latest Harrison gag. It happened when "Animal Crackers" played the Waco Theatre. J. P. Harrison, manager of the house, in order to make certain that his patrons would go home with all their buttons on, engaged a lady to sew on all lost buttons.

The lady sat in a big wicker chair in the lobby with her sewing basket, table and plenty of buttons. A large sign in the background read: "The management of this theatre has employed a lady to sew the buttons back on the clothes of the patrons who burst them off laughing at ANIMAL CRACKERS."

The lobby stunt got a lot of attention and caused much favorable comment.

A street stunt was used that evoked a lot of laughter. Two grown boys rolled each other around in a baby carriage through the business district—and the one riding carried a sign reading, "I am now paying off a bet that ANIMAL CRACKERS is the funniest picture ever produced."

And while we are at it, we'd like to tell you of the realistic lobby display he constructed for "Manslaughter."

The local Ford agency and a motorcycle dealer loaned the vehicles to make up the lobby display. The motorcycle was turned on its side as if the car had hit it and the dummy in policeman's uniform was under the motorcycle.

In the car was placed a wax figure of a woman that was valued at $500; the wax figure being loaned by a local dry goods dealer. She (the wax figure) was seated behind the driving wheel and was attired in sports wear and was smiling as though nothing had happened.

The car had to be turned on its side to get it into the lobby and then put on rollers and rolled in. The display looked so realistic that people gazed at it for some time. Special stills and catchlines regarding the picture were placed around car and motorcycle. In addition to the interest displayed in the exhibit many people were curious to know just how the car had been placed in the lobby.

You all, no doubt, remember the gag that Harrison pulled on "Vagabond King" when he had girls on the street present every man in Waco with a rose, which they pinned on to their lapels, so you know he is no slouch when it comes to turning out stunts that will click at the box-office. In view of this fact, "J. P.," we think that you ought to be represented often, so we hope that you are going to keep us posted.

### *Haley Had Trolley Car Plugging Film Playing His Theatre*

It's all star showmanship that Eddie Haley is displaying at the Star Theatre in Concord, N. H. Eddie, whose photo appears with this article, is right there when it comes to attracting shekels into the box-office. One of his recent endeavors may be seen in the street car gag that formed a big part on his campaign for "Follow Through."

Through the co-operation of the General Manager of the street railway—who was persuaded that the stunt was a corker and would help business—Haley secured the use of a trolley car, the only cost being the salary of the motorman, a trivial expenditure in view of the results obtained from the stunt. The car, appropriately bannered with compo board, carried a plug for the street railway and the selling talk on the picture. The gag, never before pulled in the city, went over like hot cakes in a Childs' beanery. The street car company, well pleased, reported an increase in business, as did the theatre. The way was paved for another tie-up and we don't doubt but that Haley is going to take advantage of it when the occasion arises.



Another gag that went over very well in his town was an animal cracker hunt, held in conjunction with "Animal Crackers." A notice was inserted in the newspapers to the effect that envelopes filled with animal crackers would be secreted amongst the shrubbery and trees in the local park. All of the children in town were invited to participate and the one securing the most animal crackers would be awarded a football donated by the local dealer. The second highest received a month's pass to the theatre and there was a number of other awards. The children were cautioned against opening the envelopes. When they were brought to the theatre




and counted they were distributed evenly, thus giving Haley an excellent break along the good-will angle, and also showing that he knows his stuff. The local newspaper came through with a story on the stunt and this, too, helped to put the picture across.

Oke Eddie, when you display work like that we know that you are going to be an active member. Let's have some more.

## What Is Exploitation?

***"Many of us are learning for the first time what ballyhooing and exploitation really are. The daily routine does not give us much time for analysis so your series of articles leave many of us with new thoughts that are always so welcome and so needed in show business."***

*Lea Duhamel,*
*Paramount Theatre,*
*Providence, R. I.*

# MANAGERS' ROUND TABLE CLUB

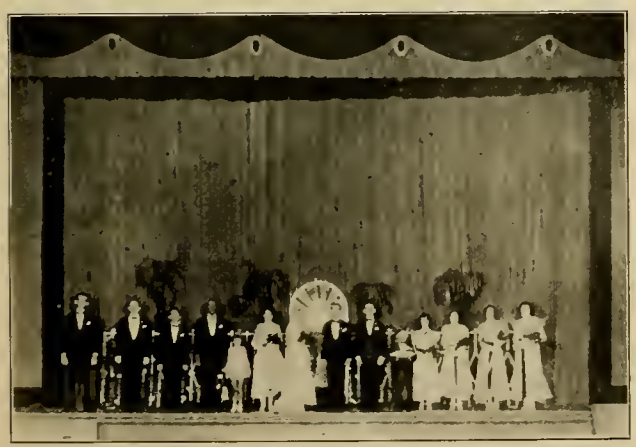
## *After Trying for a Number of Months Hance Staged This*

"If at first you don't succeed, try, try again," was what they used to tell us when we went to school. Monte Hance, manager of the Saenger Theatre in Biloxi, Miss., seems to have remembered it, for after a lot of trying to secure a couple for a stage wedding, work which was started in Hattiesburg and finally ended in success in Biloxi, he accomplished his objective.

He had been trying since last March, while in Hattiesburg, to secure a couple who would agree to marry on the stage. He had things pretty well sewed up in Hattiesburg when he was transferred to Biloxi. This was somewhat disappointing but he kept on, determined to have that stage wedding if it took him a few thousand years. On his arrival in Biloxi in May he remarked, in one of the weekly letters that he sends out, that he would like to have a couple married on the stage. He expressed the opinion that he thought he could run it on August 15th. He missed out by three days. The wedding was held on the 18th.

But we are getting way ahead of the story. Hance started his quest for the couple by calling a meeting of the theatre personnel and asking them to be on the look-out for prospects. A want-ad was inserted in the paper advertising for a couple who would be married on the stage. The confidence of a lady running the "Advice to the Lovelorn" department was next gained, and a letter submitted to her in which the writer confided that she would like to be married in a novel way where all their friends could see them. The letter was published in the paper and several days later Hance sent in an answer stating that a wedding on the stage of the theatre would be the proper way. This letter, too, was printed.

A favorable break in the campaign was hit upon when a certain gentleman, still unknown to Hance, advertised for a wife. The newspaper played this up, and Hance sent in an answer purported to come from a woman who expressed the desire to be married on the Saenger stage. The newspaper grabbed the fictitious letter and gave it a big display.



So the months rolled by, and still no couple in sight. In the latter part of July, another meeting of the service staff was called and they were again requested—this time urgently—to scout around and see if they couldn't get a lead on a couple.

Finally he got a break. A man came into the office and announced that he and his bride would be married on the stage. Hance almost hit his head on the ceiling jumping for joy. Then he set out to put the wedding across. Everything and everybody in sight was tied up. There were gifts of an opening account at the bank, bridal dress and veil, bride's slippers, flowers and bouquets, groom's evening clothes, wedding ring, the bridal suite at the local hotel, haircut for the groom and facial and permanent for the bride, 3 month's subscription to the daily paper, floor lamp and baby carriage, wedding cake, ice cream, wedding supper, 50 piece dinner set, complete shower bath installed, and many other articles.

## *REMEMBER—FOOTBALL—!*

**This is about the third time we are calling attention to the fact that during the football season you can do many things to boost business, tying right in with the popular sport.**

**In response to many requests we have forwarded the details of how other showmen have successfully engineered this type of stunt in the past few years, but it should be sufficient to know that an invite to the entire local team, together with their coaches, trainers, etc., ought to mean something in your theatre. If the school has a band, O. K. Bring them into the party, too. They'll liven things up with a parade to the theatre and then play some of the popular school songs before the team is presented on the stage.**

**Get busy right now and plan some sort of a celebration for your team. Print their line-ups, the schedules, and get banners around the home field. Enough angles here to make it mighty profitable for every one concerned.**

Hance did the job up fine and received reams of publicity for his house. Each of the merchants displayed his gift or gifts in the window; a display was placed in the theatre foyer; the merchants inserted co-operative ads in the local paper and plenty of stories and pictures came along.

The stage setting was a knockout, and we are unable to show it all to you in the photo we are reproducing. The photo was taken the morning after the wedding. Only a part of the setting is visible. The photo had to be taken this way to eliminate the cost of stage hands. At the real wedding the stage was deep, the screen being flown. The town had never seen so fine an affair and they didn't hesitate to tell Hance about it. And by the way, Monte, like a real showman, declares that he shouldn't be given all of the credit. He wants to hand some of it to the employees who contributed their services, and a lot to his assistant George Pollitz who helped him make it a success. Oke Monte, there are the credits; but just the same you deserve plenty.

## *Collegiate Flivver Was a Ballyhoo That Clicked for Hecht*

A couple of stunts that netted him some publicity and good-will for his house were successfully executed by Elmer Hecht when he played "Sunny Skies" at the Isis Theatre in Pensacola, Fla., by the use of an ancient flivver and a tie-up with a cooking school.

The flivver was of 1924 vintage and was completely painted white and covered with numerous collegiate wisecracks as well as the title of picture, name of theatre and play dates. Just above the back of the front seat an opened umbrella was placed on which was painted the title of picture and name of theatre. Four boys drove the thing through the residential and business district of the town while one of the boys announced the title of picture, theatre and play dates through a megaphone. At night the car was parked in front of the theatre. The ballyhoo caused much atention and received more comments than forthcoming in a long time.

Hecht also tied up with a local cooking school in which two guest tickets were offered as an attendance prize. In return for this, the name and play date of the current attraction was announced before the body of cooking school members, which totaled about 600. The school also mentioned in their newspaper ads that "Sunny Skies" was playing at the Isis and gave play dates.

These two angles enabled him to turn in a few dollars more than were expected. And when that's done, it turns the trick, doesn't it, Elmer? And, by the way, we haven't a photo of you. What do you say about remedying the deficit?

# MANAGERS' ROUND TABLE CLUB

## EXPLOITING IN ENGLAND!

By ROBB LAWSON

*"Exploiting screen entertainment effectively calls for an insight into English psychology."*

*The above comment from Robb Lawson, publicity director for the United Artists' Film House in Wardour Street, London, England, can be best explained by reading the English showman's signed article, reprinted below, in which he sums up the show situation in England from the exploitation and publicity angle.*

*Mr. Lawson has long been active in theatrical affairs on the other side, and his observations are made after years of careful study, in which he passes along not only his own opinions but those of his contemporaries as well.*

"The screen is peopled by such characters as were never seen, conversing in a language that was never heard, upon topics which never arise in the commerce of mankind."

To adapt Dr. Johnson's phrase that is still the official, class and literary attitude of snobbery towards the cinema in Great Britain. Yet we serve 20 million people weekly with screen entertainment!

To exploit that form of entertainment effectively calls for an insight into English psychology. For your Britisher is a pantechnicon-load full of prejudices that must be respected. To the showman the solution is simply to vend the sweets in the proper wrapping paper—in the classic phrase, "feed them with food convenient for them."

Just how the English scene differs from the American can be explained by one incident. A few years ago the Dramatic Critics Circle at one of their discussion dinners chose the screen for its whipping post. Only one member—the writer—could say anything in its favor. Today, five well-known dramatic critics who were there find it is part of their duty to write about films in the London dailies, and there is now a film section of the Critics Circle, with ten members.

As to the English picturegoer today, he is captiously critical. Largely so, I think, because of the superior manner adopted by the press towards films. Editors have not yet taken the screen seriously enough, and their remarks are dictated by, I would say, flaming ignorance.

Two editors of London dailies admit they never see pictures, and I quite believe it, judging by their attitude towards the screen.

The mind of the English public is devastatingly skeptical towards film news. Stories about colossal salaries of stars, etc., hinder rather than help. The yarn served up with sauce piquante has a better chance of seeing print.

The same conditions prevail with provincial journals. There is scarcely one newspaper which employs a full-time film correspondent. A reporter is deputed to cover the cinema showings on Monday openings and his usual method is to write up twelve to forty lines upon the picture, matter for which is derived from an exploitation sheet. There are exceptions in the key cities, of course, but the press attitude towards pictures generally is dictated by the brutal question, "How much are they going to spend in advertising?"—a question that never arises with stage shows.

The publicity man has got to ferret out the correspondents who will be useful in the dissemination of news. Among these are free lances who specialize in film gossip, and these have to be encouraged. One phase in the art of preparation or advance work, is to forestall any angle of criticism that may be unfavorable. An example occurs in the case of "Villon," a stormy subject for critics. This was forestalled by sending out an article in advance stating exactly what was known historically of his life and work. The result was that the critics' expected strictures on that angle were effectively stilled.

There are six trade papers, but only three fan journals, two weeklies and a monthly. There is also a film paper for boys and one for girls. Advance production publicity presents difficulties. A goodly section of the London dailies and Sunday weeklies are open for news stories, but film news comes last in the list of editorial news values. For the ordinary advance news about stars or productions, there is little demand. As to the fate of screen pars., in some editorial offices "the W. P. B. is King." (W. P. B., expect you know, is "waste paper basket.") Yet London stage gossip is always accorded plenty of space, despite the fact that picture theatres spent ninety times the amount in newspaper display advertising that theatres do.

Working "ballyhoos," stunts and street parades in London is anathema to the police. But it can be done! The sad part to a publicity seeker is that when you attend the police court the magistrate usually asks the press men not to publicize proceedings in their reports. In that way you lose your anticipated press publicity. For West End shows catering for high-priced seats ($2 top), it is advisable to avoid ballyhoos, as snobbish prospects are choked off by what they term cheap publicity. In the provincial cities this does not apply, the provincial has not yet lost his sense of curiosity nor his appetite for street shows.

As regards "musicals," the gramophone record makers and song publishers always give 100% co-operation for window display tie-ups throughout the United Kingdom. For merchant shop window displays, it is not quite so easy, but a persuasive and ingenious exploiteer can always overcome prejudices. Woolworth's shops are specially helpful with displays of their 6d edition of film novels.

Outdoor stunts sometimes lead to trouble with local police, but there is generally a way round to secure kindly co-operation.

Summed up, it is the fascination of overcoming editorial barriers, art editors' predilections for British products, and the prejudices of the old-time exhibitors against exploitation, that make the British publicity man's life a splendid adventure.

## *Circuit Houses Plug Shorts and Discover They Are Valuable*

We have consistently stressed the fact that a very valuable form of film to plug is the short subject. We have endeavored to show why, and we were gratified to find out that our arguments were backed up by progressive showmen throughout the country, in the form of a mass of material, in response to our hurry call for anything showing the selling of shorts.

In Brooklyn, N. Y., the Century Circuit, an up-to-the-minute chain of theatres, headed by A. H. Schwartz, well-known theatre man in the East, has instituted a regular policy of plugging all shorts of especial merit in each of the circuit's houses. In the photo we are showing you can get an idea of what one enterprising manager of the circuit thought of "Si, Si, Senor," a hilarious comedy just released.




It is not only on the marquee, though, that the shorts are plugged. You will find many managers on this circuit tying up windows and working gags and street stunts to put them across. No matter what the type of the short, comedy or drama, they have yet to meet with bum business in plugging them. At times a short has saved the entire show.

How are you handling your one and two reelers? Do you put them on as just "fillers"? Or do you try and get more than your money's worth out of them—a thing that may be easily done?

## Whitbeck says:

***"The Round Table is progressive . . . in editorial and the doctrine they preach. They encourage you to get out of the rut of old-fashioned sameness and repetition and then . . . what is still better . . . they show you how to do it . . . by story and illustration."***

***And Whitbeck knows!***

# MANAGERS' ROUND TABLE CLUB

## *Good-Will Getting Is a Bright Spot In Peterson's Work*

With an eye to future tie-ups, Ray N. Peterson, manager of the Publix-Strand Theatre, Gulfport, Miss., pulled a good-will stunt on last day of showing of "Song o' My Heart" that will undoubtedly prove of value in the months to come.

Thursday noon, on last day of picture, there was a luncheon at the high school which was attended by the members of the school board, the city commissioners, officers of the Parents-Teachers' Ass'n, officials of the Chamber of Commerce as well as the superintendent of schools and all city school teachers.

The purpose of this luncheon was a general meeting for discussion and get-together prior to the opening of the city schools. Peterson took this opportunity to have announced to this group at the luncheon that they were all invited to attend the Strand Theatre to hear John McCormack—knowing that they would particularly enjoy a picture of this type.

Peterson's purpose in doing this was to get the theatre in the minds of the school teachers and to form a spirit of good-will at the start of school in order to be in a position to ask favors during the coming school year and to be able to get co-operation for future advertising and exploitation through classroom medium as well as a foundation for help in forming a Kids' Booster Club in the near future.

The superintendent of schools and the principal personally called on Peterson to thank him for the courtesy extended to their faculty and expressed their desire to fully co-operate at any time in exploiting and advertising the theatre programs. The president of the Chamber of Commerce also expressed his appreciation for making the afternoon program for the teachers enjoyable.

In this way, Peterson is setting himself in solid with the town. And the results are more than ever going to boost the attendance at the local house.

## *Harry Rice Grabbed Off Publicity on Initial Visit to Town*

From the time he started at the new Paramount Theatre in Monroe, La., up till the present, Harry Rice, manager of the house, has been securing plenty of publicity for the theatre.

The arrival of a new manager and the change of name of theatre gave the newspapers something to write about—and Rice gave them all the information desired as he figured it was good advertising for the theatre.

Within the short span of several weeks, Harry engineered a 'Most popular Business Girls' Contest," "Invitations to Visitors" and a "Cooking School" tie-up in addition to articles about the manager himself.

Through the aid of one of the newspapers the "Most Popular Business Girl Contest" gave the theatre lots of publicity at very small cost; the merchants supplying the gifts and helping to defray the expenses of the winner to Hollywood and return.

Through the columns of another newspaper, Rice issued invitations to visitors. If there was a visitor in town, the friends of that visitor or visitors was to get in touch with the newspaper, who in turn would issue them a printed invitation; the invitation being good for any show at any time convenient to the visitor. This stunt resulted in lots of favorable comments for the theatre.

The theatre derived more publicity on a cooking school tie-up which was sponsored by one of the local papers. This paper devoted a full page in announcing the school to be held mornings at the Paramount as well as contributing publicity during the four days the school was in session.

One of the newspaper scribes concocted a story about Harry's affiliation with the local baseball league several years ago, and that they were glad to have him in Monroe instead of a neighboring town. They also mentioned in this story that he was the new manager of the Paramount and the people could look for great things from him.

Another story was that Rice contemplated having amateur programs one night a week at the theatre. A photo of the manager accompanied this story. And still another story about the manager purported to give his biography since entering the show business from the time he managed a show boat on the muddy Mississippi up to the present time.

These many items of publicity have helped to make people think in terms of Harry Rice and especially the new Paramount Theatre. And if the box-office receipts are any criterion, then Harry has made good already.

These publicity stories served to cement Harry's introduction to the town; but we think that if he wants to cement his "intro" into the Club, a photograph and a story about his career in show business would be most appropriate.

## *POLICE PUPS!*

**A corking kiddie gag that always brings results is the passing out of some Police Pups (pedigreed or otherwise), in conjunction with some special kids' matinee.**

**For complete details, use your own imagination, but in doing so surround the angle with enough interest to make the youngsters keen for the pups. It's really a worth-while idea, so think it over. If you engineer it successfully you can repay us for the suggestion by sending us all the dope on how you handled it.**

***IS IT A DEAL?***

## *Whooping It Up With Two Effective "Whoopee" Displays*

***A New York and Canadian Flash for Eddie Cantor's Laugh Provoker. And if anyone under-rates the value of such displays let them step forward and give us some good reasons for so doing. Otherwise remain silent and forever hold your peace.***






# MANAGERS' ROUND TABLE CLUB

## Wright at Toledo!

**The front page of the Akron (Ohio) Beacon-Journal carried a notice of Dick Wright's departure from the management of the Strand Theatre, so he must have been popular.**

**Dick is going to handle a duo of R.K.O. houses in Toledo, and with a background such as he has, he should make an excellent job of it. We want to wish him a lot of luck and we are sure that he will continue the excellent work and activities which have characterized his past performances in the field and on the Club pages. Good luck, Dick!**

## Diving Outfit in Lobby Helped to Plug Beck's Show

Through a tie-up with a local telegraph company, Edward Beck, manager of the Georgia Theatre, Atlanta, Ga., turned in a very creditable week, from a box-office as well as publicity standpoint, when he played "The Sea God" recently.

Postal installed a receiving set in the lobby. On opening day of picture telegrams were being received from stars and executives in Hollywood and New York complimenting the theatre upon having secured "The Sea God" for the first appearance in Atlanta.

From Tuesday on, however, Beck had telegrams come in over the Postal from the newspaper critics and various prominent citizens—commenting upon the show. As the telegrams came in, they were posted on a display board, which was captioned, "What Atlanta Is Saying About THE SEA GOD and the Only Vaudeville Show in Atlanta via Postal Telegraph."

Beck also rigged up a telegraph operator's key which was concealed in an unused box office. This key was connected to a spark intensifier over the box office and for four hours a day a school boy was kept busy sending in Morse code—the same messages being received in the lobby. The noise of the spark intensifier attracted lots of attention.

In addition to posting telegrams on the board, Beck also got out a message of about 30 words addressed to "Mr. or Mrs. Atlanta Theatregoer." These were distributed on the sidewalk in front of the theatre very carefully to the extent of about 50 a day.

A complete diving suit was placed on display in the lobby with a card attached reading, "This suit worn by Richard Arlen in THE SEA GOD." The suit was stuffed with newspapers so that it was filled out—and then it was suspended from a beam in the lobby. This display attracted a tremendous amount of interest from passersby and proved even more interesting to patrons after they had viewed the picture.

We understand that Mr. Beck has been turning out some good work around his district and we hope that he is going to be represented on our pages often, particularly so since his fellow showmen in the South are rated among the active.

## Identification Idea Helped Mitchell to Put His Show Across

In order to introduce his patrons to something novel in the form of an exploitation stunt, J. L. Mitchell, manager of the Genessee Theatre in Waukegan, Ill., tied up with the local newspaper and arranged to run a photo identification contest on "The Big House" in which free tickets were given to the contestants guessing correctly the identities of the pictured players.

Photographs showing a portion of the faces of each member of the cast were published in the paper on consecutive days, and in connection with them, Mitchell also ran a description given in the manner of those found on reward notices for escaped convicts. The stunt proved to be a very successful one and Mitchell will probably use it again, as its simplicity insures its clicking.

Thanks, "J. L.," for letting us in on what you are doing, and incidentally, we haven't a photo of you. How about one?

## J. Real Neth Is An Active Showman Says Jean La Roe

It is Miss Jean LaRoe herself, the well known feminine press agent for the J. Real Neth houses in Columbus, O., who passes the palm to her boss, Mr. Neth, and the staff artists, M. F. Bragdon, who arranged the ad we are showing in the cut.

Knowing that a certain shot in the film "Dancing Sweeties" would afford him a tie-up with the makers of a well known drink, Neth decided to tie up the film when it played at the Grand Theatre. The bottling company paid for the entire ad, which ran a half of a page, and we think you'll agree with us that its copy is effectively worded.




Here's a situation where the owner of the circuit proves he is right there when it comes to displaying showmanship. Miss La Roe tells us that she ought to feel a bit jealous, but then, she explains that Mr. Neth is one of the most capable showmen the city has ever seen, and in this manner she manages to excuse herself, and at the same time she pays her boss a tribute that he deserves, and the reason we know that he does is because we have been in touch with things theatrical long enough to know what is going on in Columbus and every other city in the country.

We have a hunch that Miss La Roe is going to follow this up with some other angles, that will more than make up for the march that was stolen on her. However, since every one in the Neth organization is working for the theatre and not for personal glory, it makes things all right. Are we right on that point, Miss La Roe?

The midget cuts and studio mats blend in well with the artist's drawing and this helps keep the eye focused on the ad to the extent on seeing every point.

We were glad to pass this along to our other members and readers for two reasons. First: it shows how good the Beth ad artist is, and second: it proves again how angle for free space can be engineered.

## Notice to Members

**PLEASE be sure to notify the Chairman of any change of address.**

**—THANK YOU.**

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**ROBERT PIERCE** is now managing the Strand Theatre at Carthage, New York.

* * *

**ROBERT FULTON** has been re-assigned, by Publix, to the Broadway Theatre, Council Bluffs, Ia., replacing Don Allen who had been acting as temporary manager.

* * *

**IRWIN SOLOMON,** former manager of the St. James Theatre, Asbury Park, N. J., has been transferred to the new Paramount, Plainfield. Edgar Goth will assist him.

* * *

**EARL TATE** has assumed the management of the Strand, Meridian, replacing E. R. Willis.

* * *

**SAM PEARLMAN,** former assistant manager of the Strand Theatre, Long Branch, N. J., has been appointed manager of the Rialto, Asbury Park, succeeding Edgar Goth.

* * *

**JACK BOYD,** former manager of the Imperial Theatre, Greensboro, N. C., has assumed management of the Rex, Hendersonville, N. C., succeeding A. P. Barry who was transferred to the Polk, Lakeland, Fla. Roy Rowe, former manager of the Strand, Spartanburg, succeeds Boyd at the Imperial, Greensboro.

* * *

**A. GOLDSMITH,** former manager of the Savoy Theatre, Asbury Park, N. J., has been transferred to the Majestic, Perth Amboy, replacing Walter Morris who went to the Strand. Savoy, featuring legit all summer, is dark.

* * *

**ROBERT L. DRAKE** has been promoted from the assistant managership of the Saenger, Pine Bluff, Ark., to managership of the Strand, Texarkana, Texas, succeeding Frank Harting.

* * *

**JACK HODGES** has been transferred from the managership of the Strand Theatre, Perth Amboy, N. J., to that of the St. James, Asbury Park.

* * *

**T. M. HERVEY,** formerly manager of the American Airdrome in El Paso, Texas, has assumed management of the Palace, El Paso.

* * *

**GILBERT HIGGINS** has been appointed manager of the Queen Theatre, Austin, Texas.

* * *

**F. J. PATTERSON** is now managing the Strand Theatre, Wichita Falls, Texas, succeeding Adna Avery, resigned.

* * *

**J. E. CAMPBELL** has been transferred from his post as assistant of the Lyric Theatre, Asbury Park, N. J., to that of assistant at the Paramount.

* * *

**CLARK WRIGHT** has been transferred from the Rex Theatre, Abilene, Texas, to the Queen, Brownsville.

* * *

**F. JOHNSON** has assumed management of the Jamaica Theatre, Jamaica Plains, Mass., succeeding Harry Brown, Jr. who becomes publicity director of the Washington St. Olympia and Uptown Theatre, Boston.

**C. A. CUNNINGHAM,** formerly manager of the Rialto, Lowell, Mass., has been transferred to the Strand Theatre, Somerville.

* * *

**C. R. ORR,** assistant manager of the Strand Theatre, Waterloo, Ia., is acting as manager of the house, pending replacement for Harry Holdsberg, resigned.

* * *

**HERBERT KNELLER,** former manager of the Lyric and Hippodrome Theatres in Lancaster, Ohio, has resigned to accept a position as assistant to Harry Abram of the local Palace Theatre. He is replaced by C. L. Henrich, who was re-called from the Ohio Theatre at Piqua.

* * *

**LOUISE LABINE** is managing the Embassy Theatre, New Britain, Conn. His managerial position in Middletown, Conn., will be filled by B. S. Rogin.

* * *

**E. M. CARNEY** has resigned as manager of the Princess Theatre in Deming, New Mexico. Frank Nordhaus, the owner, will manage the house.

* * *

**GENE BRADLEY,** formerly of the Crystal Theatre, Broken Arrow, Oklahoma, has leased the Liberty Theatre in Bixby.

* * *

**J. H. CALLAHAN,** formerly manager of the Capitol Theatre, Middletown, Conn., is now managing the Regal Theatre in Hartford.

* * *

**CONRAD HOLMES** has resigned from his post as manager of the Paramount Theatre in Portland, Oregon. He is awaiting transfer assignment.

* * *

**MAX GOLDSTEIN,** formerly of the Fox Theatres Main Office Booking Department is now managing the Tivoli Theatre in Jersey City.

* * *

**SIMEON MARKS** has been promoted from the assistant managership of the Terminal Theatre, Newark, N. J., to the managerial job, with Stanley Hala stepping in as assistant.

* * *

**EDWARD LANE,** former assistant manager of the Audubon Theatre, New York City, has been promoted to manager of the Tuexdo Theatre, with Paul Ellis, former asistant at the Victoria, going to the Tuxedo, in the same capacity. W. Tatreau will succeed Lane at the Audubon.

***Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.***

**D. J. BURNS** has been appointed manager of the Monticello Theatre, Jersey City, New Jersey.

* * *

**JACK RANTZ** is now managing the Queen Anne Theatre in Bogota, New Jersey.

* * *

**JACK MULDOON** has been appointed manager of the Leonia Theatre, Leonia, New Jersey.

* * *

**E. S. KUYKENDALL** is now assistant manager of the Victoria Theatre, Ossining, New York.

* * *

**LEONARD PIERCE** has been appointed treasurer of the St. Francis Theatre, San Francisco, Calif.

* * *

**MARTIN BROWN,** for ten years lessee and manager of the Lorain Theatre, Cleveland, Ohio, has darkened the house and returned to Pittsburgh, his former home.

* * *

**AL FECKE,** formerly of the sales staff of Educational in New England, is to manage Sam Kurson's three houses in Vermont. He will establish headquarters at the Brandon, in Brandon, Vt. The Brandon is a recent acquisition.

* * *

**EUGENE OCHS** has been named manager of the Heights Theatre, Cleveland, Ohio, succeeding Lee Berger, resigned.

* * *

**C. E. PAYNE** has succeeded Robert Gorman as manager of the Dickinson Theatre, Hiawatha, Kas.

* * *

**WILLIAM BUCHANAN** and Nathan Bragg will build a theatre in Blue Springs, Nev., in a building that formerly housed the local post-office.

* * *

**M. J. SMITH** is building the new Oriental Theatre, Bonaparte, Iowa. Town has never had a picture theatre.

* * *

**A F. SAMS, JR.,** former manager of the Auditorium Theatre, Winston-Salem, North Carolina, and more recently engaged in the banking business, has re-entered show business and is now managing the Playhouse, Statesville, N. C.

* * *

**HERMAN G. WEINBERG** is again managing the Little Theatre, Baltimore, Md.

* * *

**WILLIAM T. HASTINGS,** former manager of the Rahway and Empire Theatres, Rahway, N. J., has been appointed manager of the Globe Theatre, New York City. He is succeeded by Ed Moore of York, Pa. J. J. Williams will continue as manager of the local playhouses.

* * *

**CLARENCE L. LAWS** is managing the new California Theatre in Berkeley, Calif.

* * *

**ARTHUR LUCAS** has been appointed to look after the Ritz Theatre, new movie house in Brunswick, Ga.

# MANAGERS' ROUND TABLE CLUB

## *Potato Matinees Are Corking Thanksgiving Gag*

**Are you planning a potato matinee for the week or two weeks before Thanksgiving?**

**It's one of the best ways to grab off a flock of good-will and publicity for your house. It is a certainty that the local paper will get solidly behind you. Announce through their columns and your screen and house organ that on a certain day, all kids bringing in a bag of potatoes or a can of fruit, beans, etc., will be admitted free to the theatre.**

**Stack the goods up in the lobby of your house. Let the residents of your town know that the goods will be donated to the Salvation Army, or local charity. Take a picture of the stuff you receive and grab off some additional space in the local newspaper.**

**The "potato" matinee is a natural for Thanksgiving. There are plenty of ways in which you can benefit your house, as well as yourself and others by working like a Trojan to put a stunt of this sort across. It is not alone from a publicity standpoint that you should attack it. You're a showman, a credit to your community, and anything you can do to relieve an unfortunate situation in your town will more than be appreciated. Oke.**

## *Walter McDowell of Louisville, Ky., Joins Round Table Club*

From down in Louisville, Ky., we recruit another member in the person of Walter D. McDowell, of the State Theatre, the United Artists and Loew house.

During his many years in the show game, McDowell has turned out some corking showmanship, accounts of which have been frequently seen in trade publications and newspapers throughout the country. He is very active at his house, being one of the real vets in show experience.

As we list this city as being pretty close to 100% Round Table, we are under the impression that Walter will have some pretty stiff competition if he tries to lead the field. However, Walter, it is up to you. If you want to take a crack at running ahead of the pack, you know your ability. Let's have a photo of yourself when you send in your initial contribution so that we can give you a regular introduction on the Club pages.

## *Man Painted Sign In Full View of Patrons of Plaza*

A lobby stunt that derived an unusual amount of publicity for "Animal Crackers" when it played the Plaza Theatre, Asheville, N. C., was the stunt that F. LaBar, Jr., used by having his house artist paint a coming sign in full view of the patrons.

The artist worked in the lobby at different hours of the day on a special banner which was to cover the entire electric sign. Neatly lettered cards nearby the artist informed the patrons that he was working on a special sign for "Animal Crackers" —one of the laugh hits of the season and coming to the Plaza the following week.

The special sign made by the artist covered the entire electric sign with the exception of the name "Plaza" and electric border. The banner contained cut-out heads of the four Marx brothers, their names, title of picture and catchlines pertaining to the picture. The sign was illuminated by four 1,000-watt lights which made an excellent attention-getter.

As you all know, LaBar turns out some fine displays at his house, and it was only recently that we showed you the work he created for "Anybody's War" and "The Silent Enemy," so you know what to expect from him in the future. Right?

## *Oscar Offers Us a Couple; Including a Knockout Herald*

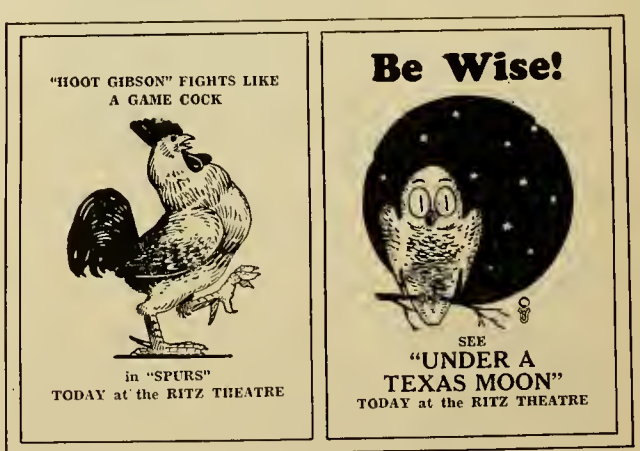
Down in Athens, Alabama, the natives have been seeing plenty of showmanship for the past couple of seasons or so and the reason for it has been that Earle Oscar, manager of the Ritz Theatre doesn't let up on the speedy pace he sets when he wants to sell the town on each and every show that he plays at the house.

As usual, Earle hands us a bunch of quantity gags with the quality mixed in with them. Take the account of his campaign for "Dynamite" when he played the picture not so long ago. Small red cards measuring about two inches all around, carrying copy, "A Careless Driver Plays With 'Dynamite'," were placed on every car in the vicinity of Athens. Another stunt was that of securing a great many cardboard boxes, labeling them "Dynamite" and throwing them about the streets. This stunt, as would be expected, caused plenty of excitement, until the persons got near enough to distinguish the name of the theatre and the fact that "Dynamite," in this case, was a picture title and not an explosive.



We are showing a cut of the novel heralds Oscar uses. These heralds measure three by two inches, printed in black on common stock paper. Look them over. They go great in Oscar's town and they should probably do something for you, too. If you can use them, hop to it. They are inexpensive and will give you an opportunity for displaying ingenuity in make-up.

A gag that went over well on "Hell's Heros" was the distribution of heralds, in the form of pay envelopes, that contained appropriate copy on front, and inside, a couple of spoonsfull of sand. The natives liked the stunt very much. Another stunt, on the same film, that went over well was a street ballyhoo. Three men, dressed like desperadoes, rode horseback about the town. Signs on their backs plugged the film, and the effectiveness of the stunt may be seen in the photo we are showing. The other photo shows you what Oscar does along the lines of display work.




He's certainly a busy showman, isn't he? Though he is not located in a big city, the work he turns out is certainly big time showmanship and we feel sure that he had made the theatre one of the community assets. This is the way it should be and we are glad to see that Oscar is right on tap. Let's hear some more from you, Earle.

# MANAGERS' ROUND TABLE CLUB

## Meet Fred Polacek Johnson's Side Kick At the Robb Houses

Here he is—Fred Polacek, himself. As you know, Fred is the assistant manager of the R & R Theatres in Big Spring, Texas. He is the sidekick of Heinie Johnson, the house artist whose work has appeared many times on our pages. Since he has been at the house, Fred, who is considered pretty good at exploitation has been turning out some fine stuff.

Not so long ago we showed you the miniature aeroplane that he doped out to plug "The Dawn Patrol" when the film played the local houses, and we are sure you will agree that he knows his stuff. Fred tells us that he and Heinie have some good work in store for us on their campaigns for the new season and that the team is going to try and put in as many novel angles as they can dope out.



They have a rather neat system down in Big Springs for selling shows. Robb, the part owner and manager of the chain, dopes out the campaigns, hands them over to Johnson and Polacek and they add whatever they can dope out, meanwhile carrying out to the letter, the directions that Robb has given them. In this manner they are able to do work that means something. Welcome into the Club, Fred, and remember we want to hear plenty from your district.

## E. Street Strung Banner in Main Section of Town

Get a load of this photo and see what Eugene Street, manager of the Carolina Theatre, in Greensboro, N. C., did to put "Manslaughter" across in his town.

He sold the police on the idea of careful driving and thus was able to put up three banners across the street in different locations; the banners reading, "MANSLAUGHTER may be the charge if you do not DRIVE CAREFULLY." There was no mention of theatre and play dates or any intimation that "Manslaughter" was a picture, but when the newspaper ads broke, everybody was rather anxious to see the picture.

Street also arranged to have cardboard signs placed on light and telephone poles as well as traffic signs. Copy on these signs read: "Do You Realize it may mean a conviction of MANSLAUGHTER if you run down a person through reckless driving? DRIVE CAREFULLY is a city ordinance requirement."



To top off his campaign with another medium that received lots of comment was the lobby display. In the lobby was a sport roadster on which was a banner reading: "A Woman Was Driving This Car," etc. Alongside of the car was a motorcycle, lying on its side with a dummy policeman standing near by.

## How Big Is Great?

Words never used in show business:

Gigantic, Colossal, Tremendous, Massive, Magnificent, Titanic, Startling, Momentous, Pretentious, Mammoth, Terrific, Stupendous, Imposing, Staggering, Enormous, De Luxe, Immense, Prodigious, Superb. . . .

Now you tell one!

That is effective exploitation. He covered every angle thoroughly, making certain that his newspaper ads broke at the right time, as well as his announcements, in the theatre, of the picture. Every stunt used on the picture clicked for him. We are glad to note that he is continuing the live-wire work that has marked his efforts down at the Carolina, and we hope to hear from him again. And send your photo in with your contribution, Eugene.

## Heap Big Indian Chief Was Invited To Witness Film

Playing up a local interest angle was one of the ways that enabled C. J. Russell, Jr., manager of the Opera House in Bangor, Maine, to get in a newspaper plug and a picture on his current show, "Silent Enemy" which resulted in big returns for his efforts.

The local interest was due to the fact that the leading lady in the film had come from the Indian reservation just 12 miles distant from the theatre.

Russell visited the big chief at the reservation and got him to send down a representative group to attend the first night's showing of the picture.

Both local papers played up the local interest angle in the picture in addition to running photo of the leading lady. The picture got an excellent opening and held up well throughout its entire run.

Mr. Russell has been displaying some fine showmanship in his town, and while this is only his first contribution we have an idea that he is going to be represented often on our pages. And when you send in your next contribution, "C. J.," include your photo and some dope on yourself.

## Smart Shot Stunts Swiftly; Starting Season Show Selling

Here's a few gags that were used recently by Roy L. Smart, manager of the Broadhurst Theatre in High Point, N. C., to sell the current attraction. We are passing them along in the event that you may be able to find a spot for them in your own show selling.

A neat looking card containing institutional copy was mailed to school teachers. Copy on these cards varied from the usual copy sent to teachers in view of the fact that most of them were not new and a large number of them have been in the city all summer.

"Theatre News," an irregular publication containing four pages and about 7½ by 5 inches in size was made possible through the co-operation of a store presenting a fashion show. The News contained the kind of news one would expect in a publication of its kind—all the news about the theatre, the forthcoming pictures, etc., as well as news about the fashion show. The store stamped and addressed them at their expense to a mailing list of nearly 2,000.

Another unique looking folder was made up with the front page headed, "Instructions for Rear Seat Drivers," etc. Pages 2 and 3 contained in large type—SHUT UP!—and the back page was devoted to listing the coming attractions at the Broadhurst.

The novelties went over very well, especially the Rear Seat Driver gag, which found its way into the homes of nearly every resident of High Point. As Roy is always pulling stunts of this sort, he being active in his town—we will probably have some more of them to pass along in the near future.

# MANAGERS' ROUND TABLE CLUB

## Assistant Managers as Members!

In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the *Round Table Club*, PROVIDING their manager certifies as to the position they hold.

Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We therefore feel that their activities are many times just as important to the Club pages as the managers.

The reasons we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the managers but the managers must help us check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.

M. R. T. C.

## *It Was "All Wet" But Sonosky's Gag Was Winning One*

Sonosky's stunt was "all wet," but this time "all wet" didn't mean what the showman equivalent is supposed to mean. The gag pulled by "A. J." who is the manager of the Riviera Theatre in St. Paul, Minn., was one in which he used a display of fish to sell "The Sea Bat."

The advance lobby display consisted of a fish tank 22 inches wide by 36 inches in height and 3½ inches in length, with a special undersea background painted in. This tank was especially made to fit a gold frame with a special compo board cut-out mask to fit over. Fish were obtained from the local fish hatchery and also from a fish store. The display attracted lots of attention from patrons leaving the theatre.

During the week of run of picture, a special front was built —the tank mentioned above was moved outside and an additional tank was also set up outside; each with various types of gold fish and small game fish. This display created tremendous interest and stopped practically every passerby.

The "young aquarium" stunt worked so well that Sonosky intends using it again at some future date, and he is passing it along now in the event that any of his fellow members may care to use it in conjunction with a current or coming picture. Thanks, "A. J., let's have some more of them.

## *Presentation Angle One of the Gags Weaver Made Use Of*

No matter what picture he plays at his house, it is a sure thing that L. P. Weaver, manager of the Rialto Theatre, Phoenix, Arizona, is going to do something to sell it. And it generally happens that the work he puts into it was just the necessary thing.

When he booked "All Quiet," he achieved an effect with his foyer display that did plenty towards putting the film over when the play date rolled around. In the foyer of the theatre, on each side of the stairway leading to the balcony he built a parapet composed of sand-filled cement sacks, procured from a local dealer, to create the illusion of a trench. A number of war trophies, of especial interest, were promoted from the American Legion Post and placed so as to give atmosphere, with the sacks lying so that the protruding muzzles of machine guns recruited could be seen. Special lighting effects were used and they lent a powerful tone to the display. In addition to this advance plug, the service staff wore silk badges ten days prior to the opening, attracting, as a result, a great deal of attention and curious comment from the patrons. The angles proved very valuable and their success was seen in the large crowds attending the showing of the picture.

A presentation slant that went over excellently on the war picture was that of sounding a bugle call, on the non-syc, with the title curtain closed while the picture was starting. At the conclusion of the bugle call, blue lights were put up and a blue effect projected, by means of gelatine, on the screen, and put out as the first shot opened. On the last scene of the picture, the blue footlights were flashed up slowly, with "Taps" being played on the non-sync, the organ joining in, playing softly. The curtain was slowly closed and the picture ended just as the bugle call faded out.

As we have said before, Weaver does something with every picture. On the "King of Jazz," he distributed special heralds in the form of card invitations informing the reader that Whiteman would be happy to entertain his friends in "Kings of Jazz." The angle, a novel one, more than clicked.

And on "Manslaughter," he achieved some fine results through a tie-up with the police department, who permitted him to place signs all over town bearing copy: "Drive Carefully—You May Be Convicted of 'Manslaughter'." The title word was printed in brilliant red ink, the rest of the card, black and white. The placards were displayed on every pole in town and at all of the busy street intersections. They attracted considerable attention and were the subject for an editorial in the newspaper. The co-operation of all the civic clubs was also secured on the picture. The week preceding the opening of the engagement, traffic policemen distributed small cards containing the same copy as the larger ones, in all of the parked automobiles on the city streets.




In conjunction with this story we are also showing a photo of a crackerjack front display turned out for "Hit the Deck." Look it over carefully and you'll pick out many helpful hints on art work. In the center doors of the theatre, Weaver placed a miniature battleship, made out of compo board, and carrying copy on the attraction. The other photo shows three clowns, their backs bannered, parading the streets of the city on the opening day of the picture. The clowns performed tricks and kidded all along the streets, with the result that plenty of attention was paid them.

So you see, Weaver is certainly one active showman, and there's no getting away from the fact that Phoenix must get its eyeful of showmanship. We are sure that we will have some more of his work to report on in the near future, because we know that he wants to let his fellow members and managers in on his work, too. Right "L. P."?

## ED. MOONEY ACTIVE!

**From stories drifting into Club headquarters we learn that E. J. (Ed) Mooney, manager with the C&M Amusement Company in Marietta, Ohio, is displaying some great showmanship out around his section.**

**He has long been an active member and Club booster and we believe that he is going to have some novel slants to pass along to the rest of the Club, setting forth his season's campaign. Let's hear what you have today, Ed.**

# MANAGERS' ROUND TABLE CLUB

## *Walter D. Fleck Moves to Grand Island, Nebraska*

It looks as though Grand Island, Nebraska is now 100% Round Table, especially since Walter D. Fleck, former manager of the Strand at Waterloo, Ia., is now the new manager of the Island Theatre.

The house, directly after Brown came to town, was closed for re-decoration and repairs. A special newspaper campaign and other showman stunts were put on and the residents were informed that the theatre would open shortly for their enjoyment. With so capable a showman handling the house, it appears to us that he is going to give the town some of the showmanship he displayed while at the Strand, which, as you will recall, was right up to tap as far as showmanship goes. Incidentally, in a recent issue of the Club pages we credited another showman with a window tie-up on Jolson's "Mammy" film, and another for "Paramount on Parade." These stunts were put over by Fleck and we'd like you to know it, so that he can receive the proper recognition.

Okay Walter, we are glad to see that you are all set and raring to go at your new house. We want to wish you continued success and we know that you will keep us posted on what you are going to do along present and future lines.

## *Coiffure Show Is Perrin's Latest to His Fellow Showmen*

Give a hand to C. T. Perrin, manager of the Paramount Theatre in Cheyenne, Wyo., for the marvelous way in which he introduced the patrons of his house to a hair-style show, which, if you will recall, is something that has been going over great, a gag of similar lines having been pulled recently and successfully by Paul Short in Tampa, Fla.

Perrin's hair-style show was made possible through a tie-up with a local beauty shoppe. The beauty shop furnished 14 young ladies for models and paid for the advance trailer announcing the revue. They also ran an ad in two editions of the Tribune in conjunction with their own ads.

The show was something new and different and the ladies not only fell for it, but thought it was great stuff. The show lasted only five minutes and was very pleasing to all who saw it.

It was staged in front of the screen with the curtains parted just far enough for the models to step up into a spot that was centered in the middle of the stage. Models traveled between the curtain and the screen until they reached the spot. The spot covered them from the shoulders up so that their clothing would not detract attention from their hair.

A very beautiful color effect was thrown on the main curtains throughout the entire performance, constantly changing color. A fast dark color and design covered the screen where the curtains parted. A white spot then showed the models up to great advantage.

Music was played very low with a 33 1-3 r.p.m. record. And announcements of different styles were made by a man with a strong voice, the man not being seen by the audience.

You don't have to cut your show down to any special time limit. There are plenty of other angles that you can use in conjunction with it, if, of course, your local conditions permit. We don't know how things were with Perrin, so we can't say. But a suggestion on these shows has come to headquarters in which local beauties can also take part. Another gag is that of doing up the hair of two or three ladies in the audience. At any rate, we want to thank Perrin for passing along this angle which we are sure will meet with plenty of favor on the part of his fellow Club members. Let's have some more news about what you are doing out there in Cheyenne, "C. E.," so that we can keep posted on it.

## *Allen Opening Toronto Theatre!*

**One of the reasons why he hasn't been as active on the Club pages as usual is explained by Jack Allan of Kitchener, Ont., when he tells us that he is going to Toronto to open one of the new theatres there. We don't know how he made out, as we haven't latest reports yet, but we are sure that our Regional Chairman will more than put the house over. Give us the lown-down, Jack.**

## *Display Board Used By Tom Olsen Was Fine Attention Draw*

One of the gags that Tom Olsen used on the recent Third Anniversary celebration of the Fox Washington Theatre in Washington, D. C., was a lobby display board featuring congratulatory telegrams from the various movie stars.

The display board, quite a large one, was placed on an easel in the lobby. It was attractively painted, with an exceptional border running around it. On the center of the board was placed the plug for the anniversary and the notice that the messages were sent direct from Hollywood. Around the borders were grouped metallic cut-outs in star shape, in the center of which was placed a still of a star. Directly under the still, the telegram was placed. The board proved to be an effective medium for making them stop and look in the lobby.

Listen, Tom, we'd like to hear more about what you are doing down there in Washington. Let's have the low-down so that we can pass it along to the rest of the Club.

# CLUB EMBLEM PIN!!!

**IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

**Name of Member.....**

**Theatre .....**

**Address .....**

**City..... State.....**

# MANAGERS' ROUND TABLE CLUB

**INVEST YOUR CO-OPERATION AND DRAW BIG DIVIDENDS!**

## JOIN NOW!!

*Here's the Blank*

**Application For Membership In "MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Position** .....

**Wm. A. Johnston** Honorary Chairman — **"Chick" Lewis** Chairman

**WHAT ARE YOU WAITING FOR?**

## *JUST ASK THESE SHOWMEN!*

**FRED S. MEYER** is a showman with whom most of the Club is already acquainted. In his many years in the game, Fred has come to amass quite a reputation for himself and his work at the Alhambra Theatre in Milwaukee and is upholding it. Welcome into the Club, Fred, and remember we want to hear from you real often.

———*Wear Your Club Pin! ! !*———

**BERNARD BUCHHEIT** manages the Strand Theatre, Montgomery, Alabama. He is well versed in the show business and from the activity being displayed down here in Bolivar Hyde's district, he must be kept pretty busy. Let's have a photo and a little dope on yourself when you send us your next contribution, Bernard, so that we can give you an introduction.

———*Wear Your Club Pin! ! !*———

**FRANK W. GOODALE** is the manager of the State Theatre in White Plains, New York. In his district Mr. Goodale has been turning out some excellent work, and we are going to present some of it in future issues of the Club pages. Welcome into the Club, Frank. And let's hear from you often.

———*Wear Your Club Pin! ! !*———

**LEN GROTTE** manages the Tremont Theatre in New York City. Being fairly well acquainted with Mr. Grotte's section of the town, we think it offers possibilities for some good exploitation angles, and we are sure that if that is the case Len is taking good care of them. Are we right, Len? Give us the dope on the "sitcheashun", will you?

———*Wear Your Club Pin! ! !*———

**A. S. GOLDSMITH** is the manager of the Majestic Theatre in Perth Amboy, N. J. In his town, competition to see who leads the showman list along the exploitation line is keen as there are a number of crackerjack showmen operating there. As Mr. Goldsmith is just hooking up with the Club we feel that he should send us in a photo of himself to start off his first contribution, as we hope he will be very active. Oke, "A. S."?

———*Wear Your Club Pin! ! !*———

**ANDREW J. GOLDBERG** is the manager of the Hawthorne Theatre in Newark, N. J. We think that his town is pretty well sewed up as regards a 100% enrollment. And if that's the case, competition ought to be pretty keen. However, we'd like to hear what you are doing to bring them up to the box-office window, Andrew. Let's have a view of your methods and at the same time include your photo so that we can give you a regular introduction.

———*Wear Your Club Pin! ! !*———

**SYDNEY J. BURRELL** is the manager of the Strand Theatre in White Plains, N. Y. He is handling the house for the Loew chain and, we understand, doing a very capable job of it. We'd like to know some more about you, Sidney. Give us the low-down on yourself and the way things are going up in your part of the state, will you?

———*Wear Your Club Pin! ! !*———

**NAT SALANDER** manages the Hillside Theatre in Jamaica, Long Island, N. Y. He is located in an up and coming part of Long Island and it affords him ample opportunity to display the showmanship that has characterized his time in the business. We suspect that he is turning out some great stuff and we hope he is going to pass it along to us. What say, Nat?

**ELMER HECHT** manages the Isis Theatre, Pensacola, Fla., for the Publix outfit. Mr. Hecht is one active showman; and there are very few opportunities that he lets go by to plug his house. If you'll keep your eye on future issues we think you'll pick up some good slants on show-selling. And listen, Elmer, how about your photo?

———*Wear Your Club Pin! ! !*———

**CHARLES F. HOLSCHER** is the manager of the Paramount Theatre in Monroe, La. He has been in the show game for a number of years and is well qualified for the position he now holds. From what we understand, according to the stories that reach Club headquarters, Mr. Holscher is turning out some good work. Well, Charlie, we'd like to see some of it because we are sure it will merit passing along. How about sending some in to us?

———*Wear Your Club Pin! ! !*———

**CHARLES BREWER** manages the Tennessee Theatre in Knoxville, Tenn. Since he has been located at the house, Brewer has been giving some exhibitions of great showselling. As this is right in line with the rest of our Tennessee enrollment who also are very active, we look for some stiff competition to see who will reach the top rung first. Keep us posted, Charles.

———*Wear Your Club Pin! ! !*———

**O. G. FINLEY,** the manager of the Victory Theatre in Tampa, Fla., is another showman who really needs no introduction, especially since his work has been seen so frequently on our pages. But you know the rule, Mr. Finley, everyone has to go through these mystic portals at some time in his illustrious career. And now that you have passed the barriers don't let up on your activity. You can increase it though by sending us a photo of yourself.

———*Wear Your Club Pin! ! !*———

**JAMES H. SKIFFINGTON** is the manager of the Nelson Theatre in Springfield, Mass. Mr. Skiffington's work has appeared several times on our pages so a number of his fellow members are already acquainted with his work. But, unfortunately, they don't know what he looks like, and as the only remedy for this is a photo of himself, together with a little dope on his career, we hope he will oblige.

———*Wear Your Club Pin! ! !*———

**JOSEPH FELDLUN** is the manager of the Kameo Theatre in Brooklyn, N. Y. He is the latest of the Brooklyn showmen to hop on the band wagon and shoot in a membership application to the Round Table Club, and some of our most active members are being found in that part of the country, which, in view of the fact that we are rapidly nearing the 100% enrollment mark, means something. Welcome into the Club, Joe, and let's hear from you.

### *Photos of Members!*

**THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.**

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to slate or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Cain and Artem | E. Gall-N. Simonov | June | 6....7202 | 75 | June 14 |
| Children of the New Day | F. Ciliiazova-Litkin | June | 28....5516 | | |
| China Express | Special Cast | Mar. | 8....5631 | 63 | Mar. 15 |
| Queen of the Steppes | Saltykov-Podiesnaya | Jan. | 18....6800 | 75 | |
| Fragment of an Empire | Nikitin-N. Semenova | Jan. | 25....7000 | 78 | Feb. 1 |
| Law of Silb-Talga | Kevebul Kima | July | 23 | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | Jan. | 4....8000 | 67 | Jan. 18 |
| Old and New | Martha Lupkina | May | 2....8921 | 76 | May 10 |
| Pamir, Record of Expedition | | July | 12....6000 | | |
| Soil | S. Svashenko | Oct. | 17....5600 | 62 | Oct. 25 |
| Storm Over Asia | V. Inkizhinov | Sept. | 5....7152 | 72 | Sept. 13 |
| Turksib | Educational | May | 24....9900 | 60 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| Jimmy Higgins | A. Buchma |
| Living Corpse, The | V. Pudovkin |
| Razlom | M. A. Narokov |
| Spring | Educational |
| Transport of Fire | G. Kuzoatsov |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4....5400 | 60 | Aug 23 |
| *†§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Apr. | 12....5400 | 60 | June 7 |
| *†§Breed of the West (A.T.) DF | Wally Wales | Nov. | 12....5400 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26....5400 | 60 | Oct. 18 |
| *†§Firebrand Jordan (A.T.) DF | Lane Chandler | June | 28....5400 | 60 | July 26 |
| *†§Red Fork Range (A.T.) DF | Wally Wales | Dec. | | 5400 | 60 |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24....5600 | 62 | July 5 |
| *†§Trails of Danger (A.T.) DF | Wally Wales | Sept. | 30....5400 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Horton | Jan. | 20....5700 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. | 24..6 reels | 60 | |

## COLUMBIA

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. | 15....7054 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Sidney-Murray | Apr. | 26....6356 | 71 | May 3 |
| *†§Call of the West (A. T.) | Revier-Mack Moore | May | 10....6500 | 72 | May 31 |
| *†§Far the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. | 5....7000 | 72 | Oct. 4 |
| *†§Guilty? (A. T.) | Holland-Vaill | Mar. | 3....6371 | 71 | Apr. 12 |
| *†§Hall's Island (A.T.) | Holt-Graves-Sebastian | July | 16....7462 | 83 | July 26 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. | 5....9277 | 103 | Apr. 19 |
| *†§Lone Rider, The (A. T.) | James-Reynolds | June | 8....6432 | 80 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-D. Sebastian | Aug. | 8....5976 | 65 | Aug. 16 |
| *†§Last of the Lone Wolf (A.T.) | Lytell-Patsy Miller | Aug. | 26....6500 | 64 | Sept. 13 |
| *†§Melady Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. | 25....6386 | 71 | Feb. 15 |
| *†§Murder on the Reef (A. T.) | Revier-Livingston | Jan. | 19....5400 | 60 | Feb. 1 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. | 18....6304 | 70 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Pringle | Mar. | 26....6383 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Joan Peers | Aug. | 15....8273 | 92 | July 26 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. | 17....8359 | 93 | May 31 |
| *†§Sisters (A. T.) | O'Day-O'Neil | June | 16....8284 | 76 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. | 25....8358 | 70 | Sept. 13 |
| *†§Soldiers and Women (A. T.) | Pringle-Withers | Apr. | 30....6671 | 70 | May 17 |
| *†§Sweethearts on Parade (A. T.) | Allen-White-Lloyd Hughes | Aug. | 16....6247 | 67 | Sept. 6 |
| *†§Temptation (A.T.) | Wilson-Gray-Percy | June | 6....8279 | 70 | June 28 |
| *†§Vengeance (A. T.) | Holt-Revier-Strange | Feb. | 22....6160 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arizona (A.T.) | | | | |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | | | |
| *†§Charley's Aunt (A.T.) | Charles Ruggles-June Collyer | | | |
| *†§Criminal Code, The (A.T.) | Holmes-Huston-Doran-Cummings | | | |
| *†§Dirigible (A.T.) | Holt-Graves-Wray-Brent | | | |
| *†§Down Trail (A.T.) | Buck Jones | | | |
| *†§Fifty Fathoms Deep (A.T.) | | | | |
| *†§Flood, The (A.T.) | | | | |
| *†§Last Parade, The (A.T.) | | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Byron-C. Meyers-R.Hatton-Love | | | |
| *†§Madsons of the Streets A. T.) | Evelyn Brent-Robert Ames | | | |
| *†§Meet the Wife (A.T.) | | | | |
| *†§Men Without Law | Buck Jones | | | |
| †§Miracle Women, The (A.T.) | Barbara Stanwyck | | | |
| Shadow Ranch | Buck Jones | | | |
| *†§Subway Express, The (A.T.) | | | | |
| *†§Tol'able David (A.T.) | Cromwell-Beery-Peers | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| †§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†Alaskan Knights | Krazy Kat Cartoon | May | 22....1 reel | July 12 |
| *†§Apache Kid, The | Krazy Kat Cartoon | | | |
| *†§Arctic Antics (A.T.) | Silly Symphony | June | 5....1 reel | Aug. 2 |
| *†Autumn | Silly Symphony | Feb. | 13....1 reel | |
| *†§Bandmaster, The | Krazy Kat Cartoon | Sept. | | |
| *†Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25....1 reel | |
| *†§Barnyard Concert (A.T.) | Mickey Mouse | Mar. | 3....1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14....1 reel | Feb. 16 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr. | 11....1 reel | Aug. 23 |
| *†§Came the Dawn | Eddie Buzzel | | | |
| *†Cannibal Capers | Silly Symphony | Mar. | 19....1 reel | |
| *†Cat's Meow, The | Krazy Kat Cartoon | Jan. | 2....1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 8....1 reel | |
| *†§Cinderella (A.T.) | Krazy Kat Cartoon | Aug. | 14 | |
| *†§Continental Evening, A | Fay Marbe | Feb. | 12....1 reel | |
| *†Desert Sunk | Krazy Kat Cartoon | Mar. | 22....1 reel | |
| *†Do It Now | Clark & Bergman | Jan. | 29....1 reel | |
| *†§Dutchman's Paradise | Rambling Reporter | Sept. | 6 | |
| *†§Faith, Hope and Charity | Specialties (Eddie Buzzell) | | 1 reel | Feb. 22 |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14....1 reel | June 21 |
| *†§Firefighters (A.T.) | Mickey Mouse | June | 11....1 reel | |
| †§Frollicking Fishes (A.T.) | Silly Symphony | May | 8....1 reel | Sept. 27 |
| *†§Galloping Gaucho (A.T.) | Mickey Mouse | Feb. | 14....1 reel | |
| Gorilla Mystery | Mickey Mouse | Oct. | 1 | |
| *†§Ham Berger & His Horse Radish (A.T.) | Color Sensation | July | 16....1 reel | |
| *†§Hard Boiled Yeggs | Specialties (Eddie Buzzell) | | | |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1....1 reel | |
| *†§Hawaiians | Columbia-Victor Gem | Apr. | 8....1 reel | |
| *†§Honolulu Wives (A.T.) | Krazy Kat Cartoons | July | 17....1 reel | Jan. 24 |
| *†§Hot and Bothered | Specialties (Eddie Buzzell) | | | |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | 1 reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5....1 reel | Nov. 9, '29 |
| *†§Jazz Rhythm | Krazy Kat | June | 19....1 reel | July 26 |
| *†§Jewel of Asia | Rambling Reporter | Sept. | 26....1 reel | |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19....1 reel | Jan. 11 |
| *†§Karnival Kid (A.T.) | Mickey Mouse | May | 23....1 reel | |
| *†§Lambs Will Gamble | Krazy Kat Cartoon | | | |
| *†§Land of Long Ago | Rambling Reporter | Sept. | 26 | |
| *†§Let's Talk Turkey | Rambling Reporter | | | |
| *†§Marionettes | Tony Sarg | Mar. | 12....1 reel | Aug. 9 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26....1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20....1 reel | Oct. 12, '29 |
| *†§Midnight In a Toy Shop | Silly Symphony | July | 3....1 reel | |
| *†§Monkey Melodies | Silly Symphony | | | Oct. 18 |
| *†§Never Strike Your Mother | Specialties (Eddie Buzzell) | Oct. | 18 | |
| *†§Night (A.T.) | Silly Symphony | July | 31....1 reel | June 28 |
| *†Old Flame, An | Krazy Kat Cartoon | Apr. | 24....1 reel | |
| *†§On'ry Mule (A.T.) | Mickey Mouse | Mar. | 28....1 reel | |
| *†§Picnic, The | Mickey Mouse | Oct. | 1 | |
| *†§Plane Crazy (A.T.) | Mickey Mouse | Feb. | 28....1 reel | |
| *†§Playful Pan | Silly Symphony | | | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 3....1 reel | |
| *†§Princess Lady Rag (A.T.) | Color Sensation | Mar. | 17....1 reel | |
| *†§Prodigal Daughter, The | Specialties (Eddie Buzzell) | Sept. | 26 | |
| *†§Radio Fans | Utica Jubilee Singers | Feb. | 25....1 reel | |
| *†§Reel of Europe, The | Rambling Reporter | | | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 9....1 reel | |
| *†§Slow Beau | Krazy Kat Kartoon | Feb. | 27....1 reel | Feb. 22 |
| *†§Speakeasy | Krazy Kat Kartoon | Jan. | 30....1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulan | Mar. | 26....1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23....1 reel | |
| *†§Stage Door Pest | Boyce Combs | Jan. | 19....1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31....1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 17....1 reel | |
| *†§Summer | Silly Symphony | Jan. | 18....1 reel | Feb. |
| *†§Talkino Screen Snapshots | Released twice a month | | 1 reel | June 9, '29 |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11....1 reel | |
| *†§Wild Man's Land | Rambling Reporter | | | |
| *†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15....1 reel | Jan. 11 |
| *†§Winter | Silly Symphony | | | |
| *†§Ye Heartie Shop (A.T.) | Color Sensation | Apr. | 12....1 reel | May 3 |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Average Husband (A. T.) | Clyde-Mearhead | Sept. | 7....1646 | 18 | Aug. 23 |
| *†§Bitter Friends (A. T.) | Lamoert-McNash | Apr. | 27....1609 | 18 | |
| *†§Big Jewel Case, The (A.T.) | Lambert-Kelsey-Garvin | Feb. | 23....1480 | 16 | Feb. 22 |
| *†§Bluffer, The (A.T.) | Clyde-Stedman | Sept. | 28....822 | 11 | |
| *†§Bums and Bears (A.T.) | Pollard-Clyde-Beebe | Mar. | | 1838 | 20 |
| *†§Bully Beef | Terry-Toon | July | 13....543 | 8 | July 12 |
| *†§Camera Shy (A.T.) | Hamilton-Hiatt | Feb. | 9....1480 | 16 | Feb. 1 |
| *†§Campus Crushes (A.T.) | Clyde-Beebe-Stuart | June | 15....1929 | 21 | June 25 |
| *†Caviar | Terry-Toons | Feb. | 23....659 | 7 | Feb. 22 |
| Chop Suey | Terry-Toon | Aug. | 24....529 | 6 | |
| *†§Cramps, The (A.T.) | Beebe-Clyde | July | 18....1885 | 21 | July 12 |
| *†§Codfish Balls | Terrytoon | June | 15....575 | 6 | |
| *†§Dad Knows Best (A.T.) | Holmes-Bolton | Mar. | 30....1840 | 20 | Apr. 12 |
| Divorced Sweethearts (A.T.) | Christy-Irwin-Pollard-Beebe | Oct. | 26....1822 | 22 | |
| *†§Don't Give Up (A.T.) | Buster and John West | Oct. | 26....1724 | 19 | Oct. 11 |
| *†§Don't Bite Your Dentist (A.T.) | Clyde Pollard | Nov. | 9....1937 | 22 | Sept. 27 |
| *†§Drummer of It (A.T.) | McKee-Smalley | Jan. | 26....1918 | 18 | Jan. 25 |
| Dutch Treat | Terry-Toons | Sept. | 21....612 | 6 | |
| *†§Eat Wives for This (A.T.) | Beebe-Barraud-Clyde | May | 25....1980 | 22 | May 31 |
| *†§Flying Trip, A | Hodge Podge | Sept. | 7....895 | 10 | |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. | 27....1868 | 19 | Apr. 29 |
| *†§Frenzied Roars (A.T.) | Bobby Agnew | June | 15....1694 | 19 | Aug. 9 |
| French Fries | Terry-Toon | Sept. | 7....547 | 6 | Oct. 16 |
| Freshman's Goat, The (A.T. | Cooka-Sheakley | Sept. | 7....1789 | 19 | |
| Fried Chicken | Terry-Toons | Oct. | 19....569 | 8 | Sept. 27 |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 27....1961 | 22 | July 12 |
| *†§Good Morning Sheriff (A.T.) | Lloyd Hamilton | May | 25....1715 | 19 | June 14 |
| Grandma's Girl (A.T.) | Clyde-Kane | Oct. | 12....1885 | 21 | Oct. 25 |
| *†§Hail the Princess (A.T.) | Bosey-Collins | May | 11....1673 | 17 | |
| *†Hawaiian Pineapples | Terrytoon | May | 18....602 | 7 | May 24 |
| *†He Trimmed Her Ape (A.T.) | Burke-Beebe | Mar. | 23....1895 | 21 | Apr. 12 |
| *†§Hello Television (A.T.) | Clyde-Christy | Aug. | 17....1844 | 20 | Aug. 23 |
| His Error (A.T.) | Barnes-Collins | Sept. | 14....1750 | 20 | |
| *†§Honeymoon Zeppelin (A. T.) | Beebe-Pollard | Apr. | 13....1870 | 22 | Apr. 26 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June | 29....1710 | 18 | June 29 |
| *†§Hot and Haw (A.T.) | Goodwin-Crane | Jan. | 12....1528 | 17 | Jan. 11 |
| *†Hot Turkey | Terry-Toon | May | 4....604 | 7 | |
| *†§How's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22....1867 | 19 | |
| *†§Hungry Mr. Squlash | Terry-Toons | June | 29....516 | 6 | |
| *†Indian Pudding | Terry-Toon | Apr. | 6....576 | 8 | Apr. 26 |
| Johnny's Week End (A.T.) | Johnny Hines | Sept. | 14....1853 | 18 | |
| *†§Jumping Beans | Terry-Toons | Nov. | 2....499 | 6 | |
| Irish Stew | Terry-Toons | Oct. | 5....535 | 6 | Oct. 11 |
| *†§Kangaroo Steak | Terry-Toon | July | 27....535 | 6 | |
| *†§Love A La Mode (A.T.) | Granville-Drew | Nov. | 2....1720 | 18 | |
| Love Your Neighbor (A.T.) | Charlotte Greenwood | Oct. | 12....1756 | 22 | Sept. 27 |
| *†§Match Play (A.T.) | Hagen-Diesel | Mar. | 16....2002 | 22 | Feb. 22 |
| *†§Medley of Rivers, A. (A.T.) | Hodge-Podge | Nov. | 9....892 | 10 | |
| *†§Monkey Maat | Terry-Toon | Aug. | 10....548 | 6 | Aug. 23 |
| *Museum of Art | Hodge Podge | Feb. | | reel | |
| *†§My Harem (A.T.) | Moran-Bradbury | Nov. | 16....1784 | 18 | |
| *†§Oh Darling (A.T.) | Dover McPhail-Peak | Feb. | 16....1565 | 17 | Feb. 1 |
| *†§Our Nagging Wives (A.T.) | Ford Sterling | Nov. | 9....1780 | 19 | |
| Over the Air | Hodge-Podge | Oct. | 12....935 | 10 | Sept. 27 |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 15....1660 | 15 | May 10 |
| *†§Polished Ivory (A.T.) | Lloyd Hamilton | Mar. | 16....1842 | 16 | Mar. 29 |
| *†Pretzels | Terry-Toons | Mar. | 9....623 | 6 | Apr. 5 |
| *†§Prize Puppies (A.T.) | Lloyd Hamilton | Aug. | 8....1224 | 19 | |
| *†§Racket Cheers (A.T.) | Clyde-Irwin-Pollard | Nov. | 23....1994 | 22 | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| *†§Radio Kisses (A.T.) | Beebe-Duryea-Carewe | May | 4 | 1691 | 21 | June | 14 |
| *†Roman Punch | Terry-Toon | Apr. | 20 | 560 | 0 | Apr. | 28 |
| *†§Scotch (A.T.) | Clyde-Bevan-McPhail | Jan. | 19 | 1881 | 22 | Jan. | 4 |
| *†§Scotch Highballs | Terry-Toon | Nov. | 16 | | | | |
| Si, Si, Senor (A.T.) | Tom Patricola | Sept. | 21 | 1755 | 20 | | |
| *†Spanish Onions | Terry-Toon | Mar. | 23 | 837 | 7 | | |
| *†§Sugar Plum Pops (A.T.) | Clyde-Gribbons | Feb. | 16 | 1921 | 21 | Feb. | 1 |
| *†§Swiss Cheese | Terry-Toon | June | 1 | 847 | 6 | | |
| *†§Trouble For Two (A.T.) | Raymond McKee | Mar. | 9 | 1527 | 17 | Mar. | 29 |
| *†§Up a Tree | Lloyd Hamilton | Nov. | 30 | 1727 | 19 | | |
| Vacation Loves (A. T.) | Clyde-Betty Boyd | Sept. | 28 | 1804 | 21 | | |
| *†§Westerns Knights (A.T.) | Hamilton-McPhail | Apr. | 20 | 1661 | 20 | Apr. | 5 |
| *†§Wilkins Murder Mystery | Wm. J. Burns | | | 1014 | 11 | Sept. | 27 |
| Won by a Neck | Lloyd Hamilton | Oct. | 5 | 1885 | 21 | Oct. | 11 |

## FIRST NATIONAL

*(Available sound-on-disc and sound-on-film)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June | 1 | 5672 | 62 | June 7 |
| *†§Bad Man, The (A.T.) | Huston-Revier | Sept. | 14 | 7124 | 77 | Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Secmi-Pidgeon | June | 22 | 7418 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 21 | 6416 | 72 | July 5 |
| *†§College Lovers (A.T.) | Whiting-Nixon | Oct. | 5 | 5633 | | Sept. 6 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10 | not set | | July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 11 | 8664 | 74 | June 7 |
| *†§Furies (A.T.) | Warner-Wilson | Mar. | 16 | 6698 | 73 | Apr. 26 |
| *†§Girl of Golden West (A.T.) | Harding-Rennie | Oct. | 12 | 7278 | 75 | June 21 |
| *†§In the Next Room (A.T.) | Jack Mulhall | Jan. | 26 | 6338 | 70 | Apr. 12 |
| *†§Lilies of Field (A.T.) | Corinne Griffith | Jan. | 5 | 5879 | 67 | Dec. 21 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 2 | 6190 | 68 | Mar. 8 |
| *†§Murder Will Out (A.T.) | Mulhall-Lee | Apr. | 8 | 6200 | 68 | Apr. 19 |
| *†§Naughty Flirt (A.T.) | Alice White | Not Set | | 5187 | | |
| *†§No, No, Nanette (A. T.) | Claire-Gray | Feb. | 16 | 8198 | 101 | Jan. 11 |
| *†§Notorious Affair, A (A. T.) | Billie Dove | May | 4 | 6210 | 69 | May 3 |
| *†§Numbered Men (A.T.) | Nagel-Claire | Aug. | 3 | 6480 | 72 | June 7 |
| *†§One Night at Susie's (A.T.) | Dove-Fairbanks, Jr. | Oct. | 19 | 5769 | | |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 9 | 5800 | 64 | Jan. 4 |
| *†§Playing Around (A.T.) | White-Morris | Jan. | 19 | 8003 | 66 | Apr. 5 |
| *†§Road to Paradise, The (A.T.) | Young-Mulhall | July | 20 | 6935 | 77 | July 5 |
| *†§Sally (A.T.) | Marilyn Miller | Jan. | 12 | 8277 | 103 | Dec. 28 |
| *†§Scarlet Pages (A.T.) | Ferguson-Nixon | Sept. | 28 | 5906 | 65 | Aug. 9 |
| †Show Girl in Hollywood (A.T.) | White-Mulhall | Apr. | 20 | 7213 | 80 | May 3 |
| *†§Son of the Gods (A.T.) | Rich. Barthelmess | Mar. | 9 | 8344 | 92 | Feb. 8 |
| *†§Song of the Flame (A.T.) | Gray-Claire | May | 25 | 6501 | 72 | May 3 |
| *†§Spring Is Here (A.T.) | Claire-Gray | Apr. | 13 | 6386 | 70 | Apr. 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 2 | 5632 | 63 | May 10 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June | 15 | 7003 | 77 | June 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 6 | 5012 | 55 | July 19 |
| *†§Too Young to Marry | Young-Wilson | | | 8400 | 90 | Aug. 9 |
| *†§Too Speed (A.T.) | Brown-Claire-Whiting | Aug. | 24 | 7200 | 82 | June 21 |
| *†§Way of All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. | 7 | 6032 | 70 | July 26 |

### Coming Attractions

| Title | Star | Rel Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adios (A. T.) | Richard Barthelmess | Dec. | 14 | | Oct. 4 |
| *†§Captain Blood (A.T.) | Jaman-Rennie | | | | |
| *†§Father's Son (A.T.) | Janney-Steno-Rich | | | | Oct. 4 |
| *†§Going Wild (A.T.) | Joe E. Brown | | 6486 | 72 | Aug. 23 |
| *†§Gorilla, The (A.T.) | Joe Frisco | Nov. | 2 | 5811 | 65 | Oct. 6 |
| †§Honor of the Family, The (A.T.) | Walter Huston | | | | |
| *†§Not Nelrest, The (A. T.) | Lyon-Munson | | | | |
| *†§Kismet (A.T.) | Otis Skinner | | | | |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | Not Set | | | |
| *†§Little Caesar (A.T.) | Edw. G. Robinson | | | | |
| *†§Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | |
| *†§Mothers Cry (A.T.) | Peterson-Manners | Dec. | 7 | | |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | 6480 | 72 | Sept. 13 |
| *†§Right of Way, The (A.T.) | Neil Hamilton | | 6142 | | |
| *†§Sunny (A.T.) | Marilyn Miller | Nov. | 8 | | Oct. 11 |
| *†§Toast of the Legion A.( T.) | Claire-Pidgeon | | | | |
| †§Truth About Youth (A.T.) | Young-Tearle | Nov. | 30 | 6235 | | |
| *†§Widow from Chicago (A.T.) | Neil Hamilton | Nov. | 30 | 6235 | 65 | Oct. 25 |
| *†§Women Hungry (A.T.) | Lee-Kohler-Blackmer | | | | |

## FITZPATRICK PICTURES, INC.

### Features

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Lady of the Lake | Percy-Marmont-Benita-Hume | Nov. | 1 | 4749 | 52 | |

### SOUND SHORTS

### Traveltalk Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| No. 1—From Barcelone to Valencia (F.&D.) | | Sept. | 1929 | 1008 | 11 | |
| No. 2—From Valencia to Granada (F.&D.) | | Oct. | 1929 | 871 | 11 | |
| No. 3—From Granada to Toledo (F.&D.) | | Nov. | 1929 | 975 | 11 | |
| No. 4—In Old Madrid (F.&D.) | | Dec. | 1829 | 867 | 10 | |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | May | 1930 | 872 | 11 | June 21 |
| No. 6—Gateway to India, The (F.&D.) | | June | 1930 | 850 | 8½ | |
| No. 7—Temple of Love, The (F.&D.) | | July | 1930 | 958 | 10½ | Sept. 6 |
| No. 8—Imperial City (F.&D.) | | Aug. | 1930 | 832 | 9 | Aug. 23 |
| Nov. 9—Picturesque Hong Kong (F.&D.) | | Sept. | 1930 | 716 | 10 | |
| No. 10—The Island Empire (F.&D.) | | Oct. | 1930 | 718 | 8 | |
| No. 11—Japan in Cherry Blossom Time (F.&D.) | | Oct. | 1930 | 766 | 9 | |
| No. 12—Java—The Fragrant Isle(F.&D.) | | Nov. | 1930 | 723 | 9 | |

### American Holiday Series

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 9 |
| *Armistice Day (A.T.) | 3 |
| *Christopher Columbus (A.T.) | 3 |
| *George Washington (A.T.) | 3 |
| *Independence Day (A.T.) | 3 |
| §Labor Day | 3 |
| §Memorial Day | 3 |
| §Mother's Day | 3 |
| *§Origin of Christmas | 3 |
| *§Thanksgiving | 8 |

### Movie Horoscope Series

One Release for Each Month of the Year

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | 830 | 9 | |
| People Born in September (D.&F.) | | | 991 | 11 | |
| People Born in October (D.&F.) | | | 854 | 10½ | |
| People Born in November (D.&F.) | | | 711 | 8 | |
| People Born in December (D.&F.) | | | 714 | 8 | |
| People Born in January (D.&F.) | | | 901 | 10 | |
| People Born in February (D.&F.) | | | 910 | 10 | |
| People Born in March (D.&F.) | | | 901 | 10 | |
| People Born in April (D.&F.) | | | 689 | 8 | |
| People Born in May (D.&F.) | | | 749 | 8½ | |
| People Born in June (D.&F.) | | | 944 | 10½ | |
| People Born in July (D.&F.) | | | 823 | 8 | |

### Music Master Series

| Title | Ster | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| †Georges Bizet (D.&F.) | | | 972 | 11 | |
| *†Johannes Brahms (D.&F.) | | | 871 | 11 | |
| *†Franz Liszt (D.&F.) | | | 898 | 11 | |
| †George Frederick Handel (D.&F.) | | | 890 | 11 | |
| *†Frederick Chopin (D.&F.) | | | 832 | 10½ | |
| *†Ludwig Van Beethoven (D.&F.) | | | 081 | 7½ | Apr. 19 |
| *†Johann Strauss (D.&F.) | | | | | |
| †§Guiseppe Verdi (D.&F.) | | | | | |
| *†Felix Mendelssohn (D.&F.) | | | | | |

## FOX FILMS

*(All releases sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Arizona Kid, The (A.T.) | Baxter-Maris | Apr. | 27 | 7450 | 83 | May 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Feb. | 23 | 6482 | 72 | Mar. 1 |
| *†§Born Reckless (A.T.) | Edmund Lowe | May | 11 | 7400 | 82 | May 10 |
| §*Cameo Kirby (A.T.) | Terris-Murray | Jan. | 12 | 9120 | 98 | Dec. 7 |
| *†§Cheer Up and Smile | Lee-Lake-Basiewore | June | 22 | 8600 | 82 | Aug. 2 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. | 16 | 8171 | 69 | Aug. 10 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. | 17 | 7881 | 88 | June 21 |
| *†§Crazy That Way (A. T.) | Bennett-MacKenna | Mar. | 30 | 5828 | 64 | Mar. 28 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | Apr. | 20 | 5800 | 64 | Mar. 29 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May | 4 | 7422 | 84 | May 10 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June | 29 | 6340 | 70 | June 14 |
| *†§Golden Calf (A.T.) | Carol-Menall-Brendel | Mar. | 16 | 6552 | 73 | Feb. 22 |
| *†§Happy Days (A.T.) | Special cast | Mar. | 2 | 7528 | 84 | Jan. 18 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. | 19 | 8395 | 70 | Dec. 14 |
| *†§High Society Blues (A.T.) | Gaynor-Farrell | Mar. | 23 | 6750 | 75 | Mar. 1 |
| *†§Last of the Duanes (A.T.) | O'Brien-Loy-Browne | Aug. | 31 | 8500 | | July 12 |
| *†§Let's Go Places (A.T.) | Wegeteff-Lane | Feb. | 2 | 6245 | 72 | Jan. 18 |
| *†§Lilion | Farrell-Taylor | Oct. | 5 | 8472 | | Sept. 13 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. | 5 | 5940 | 68 | Jan. 25 |
| *†§Men Trouble | Ellis-Mackaill | Aug. | 24 | 7800 | 84 | Aug. 30 |
| *†§Men Without Women (A T.) | MacKenna-MacDonald | Feb. | 9 | 7246 | 81 | Jan. 4 |
| *†§Movietone Follies of 1930 | Special Cast | May | 4 | 8710 | | May 10 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May | 25 | 6500 | 72 | June 14 |
| *†§One Mad Kiss (A. T.) | Dan Dase Malica | July | 13 | 5506 | 84 | July 26 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. | 23 | 5600 | 82 | June 14 |
| *†§On Your Back (A.T.) | Rich-Warner-Nackett | Sept. | 14 | 6600 | 70 | July 26 |
| *†§Roach Romance (A.T.) | O'Brien-Chandler | June | 15 | 4660 | 60 | June 21 |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Oct. | 19 | 6750 | 75 | Oct. 4 |
| *†§Sea Wolf (A. T.) | Milton Sills | Sept. | 21 | 8000 | | Aug. 30 |
| *†§Sky Hawk (A.T.) | Garrick-Chandler | Jan. | 26 | 6925 | 76 | Dec. 14 |
| *†§So This Is London (A.T.) | Will Rogers | June | 8 | 8300 | 82 | May 31 |
| *†§Song O' My Heart (A.T.) | John McCormeck | Sept. | 7 | 8243 | 92 | Mar. 15 |
| *†§Soup to Nuts (A.T.) | Healy-Winninger-Smith | Sept. | 28 | 6340 | 65 | Oct. 25 |
| *†§Such Men Are Dangerous (A.T.) | Baxter-Owen | Mar. | 9 | 7586 | 82 | Feb. 1 |
| *†§Sunny Side Up | (Reviewed under title of "Mask of Love" in Feb 1, 1930 issue) | Dec. | 29/29 | 11126 | 125 | Oct. 12 |
| *†§Temple Tower (A.T.) | MacKenzie-Day | Apr. | 13 | 3200 | 56 | May 17 |
| *†§3 Sisters (A.T.) | Dresser-Patricola | Apr. | 6 | 6442 | 71 | Apr. 26 |
| *†§Up the River (A.T.) | Luce-Bogart-Tracy | Oct. | 12 | 8200 | 92 | Oct. 11 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July | 6 | 7200 | 80 | July 19 |
| *†§Women Everywhere (A.T.) | Murray-Dorsay-Kellard | June | 1 | 7500 | 83 | June 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§A Devil With Women | Victor McLaglen-Marie | Nov. 18 | 5750 | |
| *†§Alone With You (A.T.) | Gaynor-Garrick | | | |
| *†§Are You There? (A.T.) | Lillis-Garrick | Nov. 30 | 5000 | |
| Axelle | | | | |
| *†§Berceione (A.T.) | Gaynor-Bogart | | | |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. 23 | Standard 11116 | Oct. 11 |
| | | | Grandeur 14200 | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| *†§Cisco Kid, The (A. T.) | Lowe-Baxter | | | |
| *†§Connecticut Yankee, A (A.T.) | Will Rogers | | | |
| *†§The Dancers (A.T.) | Moren-Holmes-Walter Byron | Nov. 9 | | |
| *†§East Lynne | Ann Harding-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Dec. 21 | | |
| *†§F. D. S. Detroit | | | | |
| *†§Girls Demand Excitement (A.T.) | Brendel-White-Compton | | | |
| *†§Going Nowhere (A.T.) | Brendel-White-Tracy | | | |
| *†§Hot Numbers (A.T.) | Corcoran-Byron Collier, Sr. | | | |
| *†§Just Imagine (A.T.) | Brendel-O'Sullivan | Nov. 23 | | Oct. 18 |
| *†§Lightnin' | Will Rogers | Dec. 7 | | Oct. 25 |
| *†§Man Who Came Back, The (A.T.) | J. Gaynor - C. Farrell - K. MacKenna | Jan. 4, '31 | | |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Dec. 28 | | |
| *†§Movietone Follies of 1931 (A.T.) | Special Cast | | | |
| *†§No Favors Asked (A.T.) | McLaglen-Francis | | | |
| *†§Oh, For a Man! (A.T.) | McDonald-Denny-White | | | |
| *†§Once a Sinner | Dorothy McKail-Joel McCrea | Jan. 25 | | |
| *†§One Night in Paris (A.T.) | Gaynor-MacKenna | | | |
| *†§Painted Woman, The (A.T.) | John Wayne | | | |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Warner | Jan. 11, '31 | | Oct. 18 |
| *†§Renegades | Baxter-Beery-Loy | Oct. 26 | 8400 | 93 | Oct. 4 |
| Seas Beneath, The | O'Brien-Lessing | | | |
| *†§She's My Girl (A.T.) | Farrell-Compton | | | |
| *†§Shopper Newfounder (A.T.) | T. Clifford-E. Lowe-L. Nyan | Feb. 1, 1931 | | |
| *†§She Wears the Pants (A.T.) | Dorsay-MacKenna | | | |
| *†§Snider The (A.T.) | Baxter-Churchill | | | |
| *†§Spy, The | Hamilton-Kay Johnson | | 1 | 8 |
| Squadrons | | Feb. 8, 1931 | | |
| *†§This Modern World (A.T.) | Baxter-Moran | Feb. 15, 1931 | | |
| Three Girls Lost | | Mar. 15, 1931 | | |
| *†§Tonight and Yee (A.T.) | J. Herald Murray-Morse | Dec. 14 | | |
| *†§Women of All Nations (A.T.) | McLaglen-Lowe | | | |
| *†§Wyoming Wonder (A.T.) | Howard-Corcoran | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson | Mar. 1, 1931 | | |

## INTERNATIONAL PHOTOPLAY DISTRIBUTORS

### FEATURES

| Title | Star | Rel. Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. | 1 | 7 | 76 | June 21 |
| *†§Crimson Circle, The | Stewart Rome | Feb. | 1 | 7 | 79 | Jan. 11 |
| *†§Dark Red Roses (A.T.) | Rome-Doble | Mar. | 1 | 8 | 67 | Mar. 8 |
| *†§Unwritten Law, The (A.T.) | Roselind Fuller | Feb. | 1 | 5 | 30 | |

### SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Act-Dental Treatment | | 2 | 17 | |
| *†§Abbie Mitchell & Sizzle & Blake | Song Program | 1 | 6 | |
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | 1 | 6 | |
| *†§Feed the Brute (A.T.) | Animal Novelty | 1 | 8 | |
| *†§Hoak (A.T.) | Frawley & Smith | 1 | 8 | |
| *†§Justice (A.T.) | Special Cast | 2 | 17 | |
| *†§Little Journeys to Songland | Song Series | 1 | 8 | |
| Marionettes | | | | |
| 1. Grand Opera | | 1 | 9 | |
| 2. Allez-Op | | 1 | 6 | |
| 3. Dimples & Tears | | | | |
| *†§Mixer, The (A.T.) | Bransby Williams | 1 | 6 | |
| *†§Mr. Smith Wakes Up (A.T.) | Marriott-Gott | 2 | 16 | |
| *†§Night in Dixie, A (A.T.) | Mitchell-Hudgins | 2 | 15 | |
| *†§Nora Blaney No. 1 | Song Program | 1 | 9 | |
| *†§Nora Blaney No. 2 | Song Program | 1 | 8 | |
| *†§Radio Franks & 4 Bachelors | Song Program | 1 | 8 | Aug. 30 |
| *†§Teddy Brown & His Band | Jazz Program | 1 | 9 | Nov. 16, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Niles Welch | 2 | 16 | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

# METRO-GOLDWYN-MAYER

## FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. | 21 | 6709 | 74 | Dec. 21 |
| *†§Big House, The (A.T.) | Beery-Morris-Hyams | June | 14 | 7901 | 88 | June 28 |
| *†§Billy the Kid (A.T.) | Jean Mack Brown | Oct. | 18 | 8000 | | Sept. 13 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | May | 10 | 6873 | 75 | May 10 |
| *†§Call of the Flesh | Novarro | Aug. | 16 | 9179 | 100 | July 12 |
| Reviewed under title of "Singer of Seville" in July 12th, 1930, issue | | | | | | |
| *†§Caught Short (A.T.) | Dressler-Moran | Jan. | 3 | 7981 | 88 | May 10 |
| *†§Chasing Rainbows (A.T.) | Love-King | Jan. | 10 | 8100 | 80 | Nov. 2 |
| (Reviewed under title of "Broad Show" in Nov. 2, 1929, issue) | | | | | | |
| *†§Children of Pleasure (A. T.) | Gray-Roble-Johnson | Apr. | 26 | 6400 | 72 | Aug. 9 |
| *†§Devil-May-Care (A.T.) | Ramon Novarro | Feb. | 7 | 8782 | 98 | Dec. 28 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. | 19 | 7533 | 84 | Apr. 19 |
| *†§Doughboys | Buster Keaton | Aug. | 30 | 6750 | 75 | July 26 |
| Reviewed under title "Big Shot" in July 26 issue. | | | | | | |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. | 22 | 8413 | 93 | Feb. 22 |
| *†§Flaradore Girl, The (A.T.) | Davies-Grey | May | 31 | 7280 | 81 | June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyems | Mar. | 15 | 8582 | 93 | Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. | 23 | 6100 | 90 | Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | May | 17 | 7654 | 85 | June 7 |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | May | 24 | 6858 | 77 | May 31 |
| *†§Lady to Love (A.T.) | Vilma Banky | Mar. | 8 | 8142 | 90 | Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-La Reque | Aug. | 9 | | 70 | May 6 |
| *†§Lord Byron of B'way (A.T.) | Terry-Kaley-Edwards | Feb. | 28 | 7200 | 80 | Jan. 25 |
| *†§Love Is the Rough (A.T.) | R. Montgomery-O. Jordee | Sept. | 6 | 7875 | 88 | Aug. 16 |
| *†§Madam Satan (A.T.) | K. Johnson Reginald Denny | Sept. | 20 | | | Aug. 30 |
| *†§Men of the North (A.T.) | B. Leonard-G. Roland | Sept. | 27 | | | Oct. 25 |
| *†§Montana Moon (A.T.) | Joan Crawford | Mar. | 29 | 7917 | 88 | Feb. 8 |
| *†§Not So Dumb (A.T.) | Davies-Nugent | Jan. | 17 | 7850 | 85 | Nov. 2 |
| Reviewed under title of "Duley" in Nov. 2, 1929, issue | | | | | | |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July | 18 | 8138 | 102 | July 19 |
| *†§One Embarrassing Night | All English Cast | Aug. | 1 | 7000 | | Aug. 16 |
| *†§Redemption (A.T.) | Gilbert-Nagel-Aderse | Apr. | 5 | 8019 | 87 | May 10 |
| *†§Rogue Song, The (A.T.) | Lawrence Tibbett | May | 10 | 9372 | 104 | Feb. 1 |
| *†§Romance | Greta Garbo | July | 26 | | 76 | Aug. 2 |
| *†§Sea Bat, The (A.T.) | Bickford-Millan-Torres | June | 7 | 6570 | 73 | May 8 |
| *†§Ship From Shanghai, The (A.T.) | Nagel-Johnson-Wolheim | Jan. | 31 | 6223 | 89 | Jan. 18 |
| *†§Sins of the Children (A.T.) | Mason-Nugent | June | 27 | 7775 | 86 | July 5 |
| Reviewed under the title of "Richest Man" in the World in July 5 issue | | | | | | |
| *†§Strictly Unconventional (A.T.) | Stone-Cavanagh-Owen | May | 3 | 4970 | 55 | Feb. 22 |
| Reviewed under the title of "The Circle" in Feb. 22, 1929, issue | | | | | | |
| *†§This Mad World (A.T.) | Rathbone-Johnson | Apr. | 12 | 8100 | 86 | Apr. 12 |
| *†§They Learned About Women (A.T.) | Van and Schenck | Jan. | 31 | 6779 | 97 | Dec. 14 |
| *†§Those Three French Girls (A.T.) | R. Deany | Oct. | 11 | 6760 | | Oct. 18 |
| *†§Unholy 3, The | Chaney-Lee-Linow | Aug. | 9 | 6360 | 70 | May 24 |
| *†§Way Out West (A.T.) | Haines-Hyams | Aug. | 2 | 6407 | 71 | Aug. 6 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Ballyhoo (A.T.) | | | | |
| *†§Battle of the Ladies (A.T.) | | | | |
| *†§Bugle Sounds, The (A.T.) | Lon Chaney | | | |
| *†§Crisis, The (A.T.) | | | | |
| *†§Dance, Fools, Dance (A.T.) | | | | |
| *†§Daybreak (A.T.) | Ramon Novarro | | | |
| *†§Dixie (A.T.) | | | | |
| *†§Doing That Thing (A.T.) | | | | |
| *†§Five O'Clock Girl, The (A.T.) | Marion Davies | | | |
| *†§Great Day, The (A.T.) | Joan Crawford | | | |
| *†§Great Meadow, The (A.T.) | Brown-Boardman | | | |
| *†§Her Fortune (A.T.) | Joan Crawford | | | |
| *†§Insulation | Garbo | | | |
| *†§Lady's Morals, A. (A.T.) | Grace Moore | Nov. | 1 | |
| *†§Line Kelly Cae (A.T.) | Montgomery-Jordee | | | |
| *†§March of Time (Tent.) | Weber & Fields | | | |
| *†§Merry Widow, The (A.T.) | | | | |
| Min and Bill | Marie Dressler | Oct. | 18 | |
| *†§Monsieur Verdoux (A.T.) | Barbara Leonard | | | |
| *†§Naughty Marietta (A.T.) | | | | |
| †§Never the Twain Shall Meet | R. Torres | | | |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Dec. | 13 | Oct. 25 |
| *†§Passion Flower (A.T.) | K. Francis-Johnson-Bickford | Dec. | 6 | Oct. 25 |
| *†§Prisoner of Zenda | | | | |
| *†§Razzle-Dazzle (A.T.) | Dressler-Moran | | | |
| *†§Red Dust (A.T.) | Greta Garbo | | | |
| *†§Reducing (A.T.) | Dressler-Moran | | | |
| *†§Remote Control (A.T.) | Haines-Dorae | Nov. | 15 | |
| *†§Revue of Revues (A.T.) | King-Love-Haines-Crawford | | | |
| *†§Rosalie (A.T.) | Marion Davies | | | |
| *†§Song of India (A.T.) | | | | |
| *†§Squaw Man (A.T.) | | | | |
| Soul Kiss, The | Moore-Denny | | | Oct. 4 |
| *†§Southerner, The | Lawrence Tibbett | | | |
| *†§Squaw Man, The | | | | |
| *†§Temples (A.T.) | | | | |
| Their First Mistake | Laurel & Hardy | | | |
| (Reviewed under title of "The Rap," issue of Sept. 27) | | | | |
| *†§Trader Horn (A.T.) | Harry Carey | | | |
| *†§War Babies (A.T.) | Buster Keaton | | | |
| *†§War Nurse (A.T.) | Walker-Page-Montgomery | Nov. | 22 | Sept. 20 |
| *†§War Correspondent (A.T.) | Gilbert | Nov. | 1 | Sept. 20 |
| *†§Women Racket (A.T.) | Meora-Sweet | Jan. | 24 | Dec. 14 |
| *†§World's Illusion, The (A.T.) | | | | |

## SOUND SHORTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. | 19 | 1895 | Mar. 29 |
| *†§Baby Follies (A. T.) | Revue | Apr. | 12 | | |
| *†§Bear Sheeters | Our Gang | May | 17 | 1991 | Feb 14 |
| *†§Below Zero (A. T.) | Laurel-Hardy | Apr. | 26 | 1889 | Oct. 25 |
| *†§Big Kick The | Harry Langdon | Mar. | 29 | 1827 | Jan. 25 |
| *†§Bigger and Getter | B. Friend | Oct. | 25 | | |
| *†§Blotto | Laurel-Hardy | Feb. | 8 | 2654 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Apr. | 27 | 1928 | Apr. 5 |
| *†§Clock Shop, The | Revue | May | 18 | 2 reels | |
| *†§College Hounds | Dogs | Sept. | 27 | 1524 | Mar. 29 |
| *†§College Romeos | Biltmore Trio | Jan. | 25 | 853 | |
| *†§Doctor's Order | B. Friend | Sept. | 13 | | |
| *†§Dogway Melody | Dogville | Dec. | 20 | | |
| *†§Dollar Dizzy (A.T.) | Charley Chase | Oct. | 4 | 2354 | |
| *†§Double and Nearby | Holmes | Dec. | 27 | | |
| *†§Fast Work (A. T.) | Charlie Chase | June | 28 | 1956 | May 1 |
| *†§Fiddlesticks (A.T.) | | Aug. | 16 | 568 | Aug. 16 |
| *†§Fifty Million Husbands | Charlie Chase | May | 24 | 1849 | Mar. 29 |
| *†§Fighting Parson | Langdon | Feb. | 22 | 1877 | Dec. 14 |
| *†§First Seven Years, The | Our Gang | Mar. | 4 | 1843 | Apr. 5 |
| *†§Flower Garden | Revue | Jan. | 18 | | |
| *†§Flying Fists | Cartoon | Sept. | 6 | | |
| *†§Gems of M-G-M (A.T.) | Novelty | | | | |
| Girl Shock | Charley Chase | Aug. | 23 | 1788 | |
| *†§Haywire (A.T.) | Laurel-Hardy | May | 29 | 1775 | June 7 |
| *†§Head Guy, The | Harry Langdon | Jan. | 11 | 1878 | |
| *†§Hot Wife (A. T.) | Laurel-Hardy | May | 31 | 1776 | |
| *†§Hot Dog | Dogs | Aug. | 16 | 1409..2 reels | Feb. 15 |
| *†§Into Morocco | Holmes | | | | |
| *†§Kiddies Revue (A. T.) | | Mar. | 16 | | |
| *†§King, The | Harry Langdon | June | 14 | 1782 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | Sept. | 6 | 3 reels | Aug. 2 |
| Ladies First | B. Friend | Dec. | 6 | | |
| Looser Than Loose | Chase | Nov. | 15 | | |
| *†§Manhattan Serenade (A. T.) | Hackett-Doran | | | | |
| Modern Madrid | Holmes | Nov. | 15 | | |
| *†§Night Owls (A. T.) | Laurel-Hardy | Jan. | 4 | 1895 | Dec. 14 |
| *†§Old Man Trouble (A. T.) | Davidson-Nichols | | | 2 reels | |
| *†§Pirates (A.T.) | Benny Rubin | Feb. | 15 | 1622 | Aug. 16 |
| Pups Is Pups | Our Gang | Aug. | 30 | | Oct. 18 |
| *†§Real McCoy (A. T.) | Chase | Feb. | 1 | 1899 | Dec. 14 |
| Rounder, The | Novelty | Nov. | 22 | | |
| School's Out | Our Gang | Nov. | 2 | 1893 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. | 25 | 1870 | |
| *†§Shrimp, The | Harry Langdon | May | 3 | 1738 | Feb 15 |
| *†§Song Writer's Revue, The (A.T.) | | | | | Aug. 30 |
| Spain's Maddest Fiesta | Holmes | Sept. | 13 | | |
| *†§Teacher's Pet (A.T.) | Our Gang | Oct. | 11 | 1894 | Aug. 16 |
| Through the Yangtze Gorges | Holmes | Oct. | 25 | | |
| *†§Tough Winter, A | Our Gang | June | 21 | 1880 | Mar. 29 |
| *†§Van & Schenck | | Jan. | 11 | 799 | |
| Village Barber, The | Flip the Frog Series | | | 7 | Oct. 11 |
| †§Vodeville (A. T.) | Laurel-Hardy | | | 2 reels | |
| *†§When the Wind Blews | Our Gang | Apr. | 5 | 1795 | |
| *†§Whisperleg Whoopee | | Mar. | 8 | 1807 | Mar. 29 |

# PARAMOUNT

## FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Animal Crackers (A .T.) | Marx Brothers | Sept. | 6 | 8897 | 99 | Aug. 30 |
| *†§Anybody's War (A.T.) | Moran & Mack | Aug. | 2 | 8117 | 75 | Apr. 5 |
| *†§Anybody's Woman | Chatterton-Brack | Aug. | 30 | 7243 | | Aug. 16 |
| *†§Applause (A.T.) | Helen Morgan | Jan. | 4 | 7068 | 78 | Oct. 12 |
| *†§Behind the Make-Up (A.T.) | Skelly-Wray-Powell | Jan. | 11 | 6364 | 71 | Oct. 26 |
| *†§Benson Murder Case The (A.T.) | Powell-Pollette-Calvert | Apr. | 12 | 5794 | 85 | Apr. 19 |
| *†§Big Pond, The (A.T.) | Chevalier-Colbert | May | 3 | 6984 | 78 | May 17 |
| *†§Border Legion, The (A.T.) | Arlen-Wray-Holt | June | 28 | 6588 | 63 | July 5 |
| *†§Burning Up (A.T.) | Arlen-Brice | Feb. | 1 | 5251 | 58 | Feb. 15 |
| *†§Dangerous Nan McGrew (A.T.) | Helen Kane | July | 5 | 6571 | 71 | June 28 |
| *†§Dangerous Paradise (A.T.) | Carroll-Arlen | Feb. | 22 | 5244 | 38 | Feb. 22 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May | 24 | 6745 | 75 | May 17 |
| *†§Feet First (A. T.) | Harold Lloyd | Nov. | 8 | 8100 | 90 | Oct. 11 |
| *†§Follow Thru (A.T.) | Rogers-Corbin | Sept. | 27 | 8366 | | May 24 |
| *†§For the Defense (A.T.) | William Powell | July | 26 | 8670 | 83 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. | 23 | 6647 | 86 | July 5 |
| *†§Heads Up (A.T.) | Rogers-Kane | Oct. | 11 | 6785 | 78 | Sept. 27 |
| *†§Her Wedding Night | Clara Bow | Oct. | 18 | 6924 | 75 | Sept. 27 |
| *†§Honey (A.T.) | Nancy Carroll | Mar. | 29 | 6701 | 74 | Feb. 22 |
| *†§Kibitzer (A.T.) (D.) | Green-Brian-Hamilton | Jan. | 11 | 7273 | 81 | Aug. 31 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. | 26 | 7171 | 70 | Apr. 19 |
| *†§Lavonter (A. T.) | Nancy Carroll | Oct. | 25 | 7134 | | |
| *†§Laughing Lady | Chatterton-Brack | Dec. | 28 | 7105 | | |
| L'Enimatique Mr. Parkes (Slightly Scarlet) | A. Menjou-C. Colbert | | | 6396 | 71 | Sept. 6 |
| †§Let's Go Native (A.T.) | MacDonald-Oakie | Aug. | 16 | 6787 | 65 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Breen | Apr. | 19 | 6312 | 70 | May 31 |
| †§Love Among the Millionaires (A.T.) | Powell-Crews-Smith | July | 19 | 6910 | 71 | July 12 |
| †§Love Parade (A.T.) (D) | Chevalier-MacDonald | Jan. | 18 | 10622 | 111 | Oct. 18 |
| †§Man From Wyoming (A.T.) | Cooper-Collier | July | 12 | 5989 | 68 | July 12 |
| *†§Manslaughter (A. T.) | Colbert-March | Aug. | 9 | 7954 | 89 | July 26 |
| *†§Men Are Like That (A.T.) | Hal Skelly | Mar. | 22 | 5467 | 61 | Nov. 23 |
| *†§Monte Carlo | Buchanan-MacDonald | Oct. | 4 | 8077 | 83 | Aug. 9 |
| *†§Only the Brave (A.T.) | Gary Cooper | Mar. | 8 | 6624 | 67 | Mar. 15 |
| †§Paramount on Parade (A.T.) | Special Cast | Apr. | 26 | 9125 | 101 | Apr. 5 |
| *†§Playboy of Paris (A.T.) | Maurice Chevalier | Oct. | 18 | 6512 | | Sept. 13 |
| *†§Queen High (A. T.) | Ruggles-Rogers-Morgan | Aug. | 23 | 7905 | | Aug. 9 |
| *†§Return of Fu Manchu (A.T.) | Oland-Arthur | May | 17 | 6588 | 73 | May 10 |
| *†§Roadhouse Nights (A.T.) | Morgan-Ruggles | Feb. | 15 | 7202 | 74 | Dec. 28 |
| Reviewed as "River Inn" in Dec. 28, 1929 issue | | | | | | |
| *†§Safety in Numbers (A.T.) | Charles Rogers | June | 7 | 7074 | 79 | June 7 |
| *†§Santa Fe Trail | Richard Arlen | Sept. | 27 | 5839 | 65 | Sept. 27 |
| *†§Sap From Syracuse (A.T.) | Jack Oakie | July | 26 | 6018 | 66 | Aug. 2 |
| *†§Sarah and Son (A.T.) | Ruth Chatterton | Mar. | 22 | 6868 | 77 | Mar. 22 |
| *†§Sea Bat, The (A. T.) | Arlen-Wray | Sept. | 13 | 6534 | | Aug. 30 |
| *†§Seven Days' Leave (A.T.) | Gary Cooper | Jan. | 25 | 7300 | 88 | Nov. 23 |
| Reviewed under the title of "Medal" in Nov. 23 1929 issue | | | | | | |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | June | 14 | 6392 | 68 | June 7 |
| *†§Silent Enemy, The | Indian Cast | Aug. | 2 | 7551 | 86 | May 17 |
| *†§Slightly Scarlet (A.T.) | Evelyn Brent | Feb. | 22 | 6204 | 71 | Jan. 25 |
| *†§Sooner Lion, The (A.T.) | Oakie-Brian | June | 14 | 5403 | 60 | June 21 |
| *†§Spoilers, The (A. T.) | Cooper-K. Johnston-S. Compson | Sept. | 20 | 8128 | | Aug. 30 |
| *†§Street of Chance (A.T.) | Wm. Powell | Feb. | 8 | 7023 | 90 | Dec. 26 |
| *†§Texan, The (A.T.) | Gary Cooper | May | 10 | 7142 | 88 | May 17 |
| *†§True to the Navy (A.T.) | Clara Bow | May | 31 | 8396 | 71 | May 17 |
| *†§Vagabond King, The (A.T.) | King-MacDonald-Oland | Apr. | 19 | 9412 | 105 | Jan. 11 |
| *With Byrd at the South Pole | | June | 28 | 7411 | 82 | June 28 |
| *†§Young Eagles (A.T.) | Charles Rogers | Apr. | 5 | 6403 | 71 | Mar. 22 |
| *†§Young Man of Manhattan (A.T.) | Colbert-Ruggles | May | 17 | 7306 | 65 | Apr. 26 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Along Come Youth (A.T.) | Charles Rogers | Dec. | 20 | Oct. 18 |
| *†§Dancing Mothers (A. T.) | | | | |
| †§Derelict | Bancroft-Francis | Nov. | 22 | 6750 | 75 | Oct. 18 |
| *†§Fighting Caravan, The (A.T.) | Gary Cooper | | | |
| *†§Follow the Leader | Ed Wynn | | | |
| *†§Honeymoon Lane (A.T.) | Eddie Dowling | | | |
| *†§Huckleberry Finn (A. T.) | Junior Durkin | | | |
| *†§Kid Boots (A. T.) | Jack Oakie | | | |
| *†§Merton of the Talkies (A.T.) | Jack Oakie | | | |
| *†§Morocco (A. T.) | Cooper-Dietrich | | | |
| *†§New Morals (A. T.) | Wm. Powell | Dec. | 7 | Oct. 11 |
| *†§Only Saps Work | | | | |
| *†§Perche No | Maria Jacobini | | | |
| *†§Silent to Love, The (A.T.) | Ruth Chatterton | | 69 | |
| *†§Rodeo Romance (A. T.) | Arlen-Carroll | | | |
| *†§Rose of the Rancho (A. T.) | Gary Cooper | | | |
| *†§Royal Family, The (A. T.) | Fredric March | | | |
| *†§Scarab Murder Case (A. T.) | William Powell | | | |
| *†§Sea Legs | | | | |
| *†§Skiloy (A. T.) | | | | |
| *†§Stolen Heaven | Nancy Carroll | | | |
| *†§The Virtuous Sin | | | | |
| *†§Tom Sawyer (A. T.) | Jackie Coogan | Nov. | 22 | Oct. 18 |
| Virtuous Sin, The | Huston-Francis | Nov. | 1 | Oct. 4 |

## SOUND SHORTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| †§Accidents Will Happen (A.T.) | Smith and Dale | Aug. | 2 | 2 reels | |
| *§Action Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | May | 3 | 1 reel | |
| *†§Antique Shop | Burns-Allen | | | | |
| *†§Artist's Reverie, The (A.T.) | Gamberelli & Co. | Aug. | 2 | 1 reel | June 14 |
| *†§At Home (A.T.) | Lulu McConnell | Aug. | 9 | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | May | 31 | 1 reel | |
| *†§Barnacle Bill, the Sailor (A.T.) | Talkartoon | Aug. | 30 | 1 reel | Aug. 2 |
| *†§Bearded Lady (A. T.) | Louise Fazenda | Mar. | 1 | 1794 | |
| *†§Bedella | Screen Song | Jan. | 4 | 604 | |
| *†§Belle of the Night | Dorothy McNulty | Feb. | 15 | 2 reels | |
| *†§Blue Songs (A.T.) | Ruth Etne & Orchestra | Jan. | 5 | 1 reel | |
| *§Canhers Trails (A.T.) | Bruce Scenic | Oct. | 11 | 1 reel | |
| *†§Chinese Fantasy (A.T.) | Novelty Act | Jan. | 6 | 1 reel | |
| *†§Chinatown Fantasy, A. | Miller-Dove | July | 5 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | May | 10 | 1 reel | |
| *†§Cleaning Up (A.T.) | C. Conklin-M. Swain | Sept. | 27 | 2 reels | |
| *†§Cockeyed News No. 1 (A.T.) | Eddie Cantor | Aug. | 9 | | |
| *†§Come Take a Trip in My Airship | Screen Song | May | 24 | 1 reel | June 14 |
| *†§Confounded Interest (A.T.) | Reymond & Caverly | Oct. | 11 | 1 reel | |
| *†§Cow Camp Ballads (A.T.) | R. Bruce Scenic | | | 1 reel | |
| *†§Dance, You Singers (A.T.) | Puck & White | | | | |
| *†§Deep "C" Melodies (A.T.) | Frances Williams, Yacht Club Boys | | | 1 reel | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | |
|---|---|---|---|---|---|---|
| *†§Desperate Sam | Bert Gordon | Mar. | 29 | 1832 | | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. | 9 | 1 reel | | |
| *†§Don't Believe It (A. T.) | James Gleason | Feb. | 8 | 1872 | Mar. 22 | |
| *†§Down With Husbands | Arthur Kosch | Mar. | 8 | 1660 | Mar. 22 | |
| †§Dresden Dolls, The (A.T.) | Marie Gamberelli | July | 26 | 1 reel | | |
| *†§Drifting Along (A.T.) | Robert Bruce Scenic | Sept. | 6 | 1 reel | | |
| *†§Duke of Dublin (A T.) | Charles Murray | Feb. | 1 | 1850 | | |
| *†§False Alarm Fire Co. (A.T.) | Smith & Dale | Mar. | 9 | 1 reel | | |
| †§Family Next Door, The | Charles Ruggles | Jan. | 11 | 1381 | Feb. 15 | |
| *†§Fatal Card, The (A.T.) | W. & E. Howard | Nov. | 8 | | | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | Mar. | 16 | 1 reel | | |
| *†§Feelin' Blue (A.T.) | Ash-Washington | | | 1 reel | | |
| *†§Firebugs | Talkartoon | May | 10 | 704 | Apr. 15 | |
| *†§Fit to Be Tied (A.T.) | Burns & Allen | Aug. | 2 | 1 reel | | |
| *†§For Love or Money (A.T.) | Lois Wilson | Jan. | 4 | 1870 | | |
| *†§Food for Thought (A.T.) | Allen & Canfield | Sept. | 13 | 1 reel | | |
| *†§Getting a Break (A.T.) | Block & Sully | May | 10 | 1 reel | June 28 | |
| †§Getting a Ticket (A.T.) | Eddie Cantor | Mar. | 10 | 1 reel | | |
| *†§Glow Worm, The (A.T.) | Screen Song | Aug. | 23 | 564 | July 19 | |
| †§Go Ahead and Sing (A.T.) | Tom Howard | Oct. | 25 | 1 reel | | |
| *†§Grand Uproar (A.T.) | Talkartoon | Oct. | 4 | 1 reel | | |
| *†§He Was Her Man (A.T.) | Gilda Gray | | | 2 reels | | |
| *†§Helping Hand, The (A.T.) | Solly Ward | Oct. | 4 | 1 reel | | |
| *†§Her Future | Ethel Merman | Sept. | 6 | 1 reel | | |
| *†§Her Piano Boys (A.T.) | Lillian Roth & Orchestra | | | 1 reel | | |
| *†§His Honor, the Mayor | Charlie Murray | Mar. | 22 | 2 reels | July 15 | |
| *†§His Wife's Birthday (A.T.) | Solly Ward | | | 2 reels | | |
| *†§Hold-Up (A.T.) | Tom Howard | | | 2 reels | | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | Sept. | 13 | 2 reels | | |
| *†§Hot Dog | Talkartoon | Mar. | 29 | 1 reel | | |
| *†§Hot Time in the Old Town Tonight, A (A.T.) | Screen Song | Aug. | 2 | 1 reel | July 5 | |
| *†§I Came First (A.T.) | Herman Timberg | Apr. | 12 | 1 reel | | |
| *†§I'm a Wild Woman (A.T.) | Boydell-Ash | Aug. | 16 | 1 reel | | |
| *†§I'm Afraid to Come Home in the Dark | Screen Song | Feb. | 1 | 651 | Jan. 25 | |
| *†§I'm Forever Blowing Bubbles | Screen Song | Mar. | 15 | 1 reel | | |
| *†§In the Good Old Summertime (A.T.) | Screen Song | June | 7 | 1 reel | | |
| *†§In the Shade of the Old Apple Tree | Screen Song | Jan. | 18 | 752 | | |
| *†§Insurance | Eddie Cantor | Aug. | 23 | 1 reel | June 28 | |
| *†§Introduction of Mrs. Gibbs (A.T.) | Lulu McConnell | Sept. | 20 | 1 reel | | |
| *†§Jazz Preferred (A.T.) | Zelaya | Aug. | 30 | 1 reel | July 5 | |
| *†§Kandy Kabaret (A.T.) | Children's Ballet | Aug. | 23 | 1 reel | June 28 | |
| *†§Knights in Venice (A.T.) | Smith & Dale | Mar. | 23 | 1 reel | | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Hilliout | Sept. | 6 | 1 reel | | |
| †§La Paloma | Screen Song | April | 12 | 574 | | |
| *†§La Schnaps, Inc. (A.T.) | Smith & Dale | Nov. | 8 | | | |
| *†§Let Me Explain (A. T.) | Taylor Holmes | Jan. | 25 | 1870 | | |
| *†§Lovers' Lane (A.T.) | Arthur & Morton Havel | | | | | |
| *†§Many Moons (A.T.) | Bruce Novelty | Aug. | 9 | 1 reel | Sept. 6 | |
| *†§Marry or else | Arthur & Morton Havell | Oct. | 25 | 2 reels | | |
| *†§Meek Mr. Meek, The (A.T.) | Jimmy Barry | Aug. | 16 | 1 reel | | |
| *†§Meet the Boy Friend (A.T.) | Lillian Roth | Aug. | 30 | 1 reel | | |
| *†§Melodies (A.T.) | Smith Bros., Singing | | | 1 reel | | |
| *†§Melting Pot (A.T.) | Pettie Revue | Jan. | 13, '29 | 2 reels | | |
| *†§Million Mo's A | Lee Morse | Apr. | 26 | 964 | Jan. 25 | |
| *†§Moon Bride's Wedding (A.T.) | Indian Musical Novelty | Feb. | 22 | 1 reel | | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | Jan. | 11 | 1 reel | | |
| *†§My Gal Sal (A.T.) | Screen Song | Oct. | 18 | 1 reel | | |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | Aug. | 16 | 2 reels | | |
| †§New Rhythm | Azplizer & Band | Oct. | 18 | 1 reel | | |
| *†§Noah's Lark (A.T.) | Talkartoon | Oct. | 26 | 1 reel | | |
| *†§Old Man Whoopee (A.T.) | Art Frank | Sept. | 27 | 1 reel | July 26 | |
| †§Operatic Selections (A.T.) | Tito Schipa | May | 24 | 1 reel | | |
| †§Paramount Acts | | | | 1 reel | | |
| *†§Paramount Comedies | | | | 2 reels | | |
| †§Paramount Pictorial No. 1 | Clara Bow | Sept. | 27 | 1 reel | | |
| †§Paramount Pictorial No. 2 | Mary Brian & Phillips Holmes | Oct. | 25 | 1 reel | | |
| *†§Paramount Screen Songs | | | | 1 reel | | |
| †§Paramount Sound News | | | | 1 reel | | |
| *†§Paramount Talkartoons | | | | 1 reel | | |
| *†§Prisoner's Song, The | Screen Song | Mar. | 1 | 738 | | |
| *†§Radio Riot | Talkartoon | Feb. | 15 | | | |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | Aug. | 24 | 1 reel | | |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | Oct. | 18 | 1 reel | Oct. 11 | |
| *†§Resolutions (A.T.) | Billy House | Aug. | 30 | 2 reels | | |
| *†§Rube, The | Jimmy Barry | June | 21 | 1 reel | | |
| *†§Sailor's Luck, A | George Beatty | Sept. | 13 | 1 reel | | |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | Mar. | 8 | 1 reel | | |
| *†§Scrappily Married (A. T.) | Johnny Arthur & Bert Roach | Feb. | 22 | 1634 | Jan. 18 | |
| †§Schipa, Tito | | May | 24 | 1 reel | | |
| *†§Ship Ahoy | Smith-Dale | | | 1 reel | | |
| *†§Sing, You Dancers (A.T.) | Puck & White | Sept. | 20 | 1 reel | | |
| *†§So This is Paris Green | Fazenda | Jan. | 18 | 1747 | Jan. 25 | |
| *†§Song Service (A.T.) | Lee Morse & Co. | Oct. | 25 | 1 reel | | |
| †§Stein Song (A.T.) | Screen Song-Vallee | Sept. | 6 | | Sept. 6 | |
| *†§Story Book Parade, The (A.T.) | Children's Ballet | Oct. | 4 | 1 reel | Aug. 23 | |
| *†§Strike Up the Band (A.T.) | Screen Song | Sept. | 27 | | | |
| *†§Stronger Sex, The (A.T.) | Myers-Roach | Mar. | 15 | 1760 | | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | July | 12 | 1 reel | | |
| Sure Cure | Lynn Overman | Nov. | 1 | 1 reel | Sept. 6 | |
| *†§Swing, You Sinner (A.T.) | Talkartoon | Sept. | 20 | 1 reel | Oct. 11 | |
| *†§That Party in Person (A.T.) | Eddie Cantor | Jan. | 5 | 1 reel | | |
| *†§The Lady Fare (A.T.) | Christie Talking Play | | | 2 reels | | |
| *†§The Rube (A.T.) | Jimmy Barry Sketch | July | 26 | 1 reel | | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | July | 14 | 1 reel | | |
| *†§The Wanderlust (A.T.) | R. Bruce Scenic | | | 1 reel | | |
| *†§Toys (A.T.) | Three Ormonde Sisters | July | 28 | 1 reel | | |
| *†§Traffic Regulations (A.T.) | Donald Ogden Stewart | | | 1 reel | | |
| *†§Travellin' Alone (A.T.) | R. Bruce Scenic | | | 1 reel | | |
| *†§Twentieth Amendment, The (A.T.) | | Jan. | 22 | 2 reels | | |
| *†§Voices of Lonely Men | R. Bruce Scenic | Apr. | 19 | 1 reel | | |
| †§Wanderlust, The | R. Bruce Scenic | April | 5 | | | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | Feb. | 8 | 1 reel | | |
| *†§While the Captain Waits | Armida | | | | | |
| *†§Wise Flies (A.T.) | Talkartoon | July | 19 | 1 reel | June 14 | |
| *†§We Have No Bananas | Screen Song | Apr. | 26 | 1 reel | May 24 | |
| *†§You're in the Army Now | Johnny Burke | Oct. | 11 | 2 reels | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| *†§I Take This Woman (A.T.) | Bannister-Harding | June | 7, '31 | | | |
| *†§Last Frontier, The (A .T.) | William Boyd | July | 26, '31 | | | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. | 5, '31 | | | |
| *†§North of the Yukon (A.T.) | William Boyd | May | 10, '31 | | | |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Nov. | 10 | | | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. | 19, '31 | | | |
| *†§Rawhide (A.T.) | William Boyd | Feb. | 8, '31 | | | |
| †§Rebound | Ann Harding | Dec. | 14 | | | |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. | 15, '31 | | | |
| Sin Takes a Holiday | Constance Bennett | Nov. | 10 | | | |
| *†§Siren Song, The (A.T.) | Mary Lewis | | | | | |
| *†§Taking the Rap (A.T.) | Robert Armstrong | Aug. | 16, '31 | | | |
| *†§This Marriage Business (A.T.) | Constance Bennett | July | 5, '31 | | | |

## SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 20 min | |
| Pathe Sound News | | 10 min | |
| Pathe Silent News | | 10 min | |
| Pathe Audio Review | | 11 min | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 6 min | |
| Grantland Rice Sportlights | | 10 min | |
| Talking Topics of the Day | | 7 min | |

Knute Rockne Notre Dame.....

Football Series of 6.....

| | | | | | |
|---|---|---|---|---|---|
| 1. The Last Yard | Oct. | 15 | 1 reel | Aug. 30 | |
| 2. The Hidden Goal | Oct. | 15 | 1 reel | Aug. 30 | |
| 3. Flying Feet | Oct. | 15 | 1 reel | Sept. 13 | |
| 4. Touchdown | Oct. | 15 | 1 reel | | |
| 5. Two Minutes to Go | Oct. | 15 | 1 reel | | |
| 6. Backfield Aces | Oct. | 15 | 1 reel | | |

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| All for Mabel | Carney-Wills | Oct. | 12 | 2 reels | Aug. 23 |
| †§America or Bust | Daphne Pollard | July | 27 | 2 reels | June 21 |
| †§Beauties, The | Hiatt-Kaley | June | 28 | 2 reels | |
| †§Big Hearted | Harry Gribbon | June | 22 | 2 reels | June 28 |
| †§Boss's Orders, The | Morgan-McPhail | Aug. | 31 | 2 reels | Aug. 2 |
| †§Bugville Romance, A | Aesop Fable | June | 8 | 1 reel | June 21 |
| †§Campus Favorites | Sportlight | June | 29 | 1 reel | July 5 |
| †§Carnival Revue | Hiatt-Hughes | Aug. | 3 | 2 reels | July 19 |
| †§Chasing Rainbows | Sportlight | Aug. | 18 | 1 reel | |
| †§Chaplin Makers | Sportlight | June | 15 | 1 reel | June 21 |
| Circus Capers | Aesop Fable | Sept. | 28 | 1 reel | Oct. 4 |
| Cobb Goes Fishing | Sportlight | Oct. | 5 | 1 reel | Oct. 4 |
| †§Drums of Fear | Vagabond Adventure Series | June | 29 | 1 reel | June 28 |
| †§Deep South | Southern Songs | Aug. | 24 | 1 reel | June 28 |
| †§Dude Ranching (A.T.) | Sportlight | Sept. | 21 | 1 reel | Aug. 16 |
| Ebony Shorts | Vagabond Adv. Series | Sept. | 21 | 1 reel | May 31 |
| †§Farm Foolery | Aesop Fable | Sept. | 14 | 1 reel | Sept. 20 |
| Frozen Frolics | Aesop Fable | Aug. | 31 | 1 reel | Sept. 13 |
| Gem of Aora, The | Vagabond Adventure Series | Oct. | 19 | 928 | Sept. 27 |
| †§Give Me Action | Manning-Holmes | Aug. | 17 | 2 reels | Aug. 9 |
| †§Glacier's Secret, The | Vagabond Adventure Series | June | 1 | 1 reel | May 31 |
| †§Gliding | Sportlight | Sept. | 21 | 1 reel | Sept. 27 |
| †§Hearts and Hoofs | Rice-Keefe | Sept. | 7 | 2 reels | May 31 |
| †§Hold the Baby | Agnew-Crane-McPhail | Aug. | 17 | 2 reels | |
| †§Hooked | Sportlight | May | 18 | 1 reel | May 24 |
| †§Hot Tamale | Aesop Fables | Aug. | 8 | 1 reel | Aug. 9 |
| †§I'll Take That One | Star | Oct. | 5 | 2 reels | |
| †§Jungle Jazz | Aesop Fable | July | 6 | 1 reel | July 19 |
| †§Jungle Terror | Vagabond Adv. Series | Oct. | 5 | 1 reel | Sept. 20 |
| †§Kid the Kidder | Campus Comedy | | | 2 reels | Sept. 20 |
| Lair of Chang How | Vagabond Adv. Series-Terriss | June | 15 | 2 reels | 18. June 7 |
| †§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. | 17 | 1 reel | Aug. 23 |
| †§Lot | Sportlight | July | 12 | 1 reel | Aug. 9 |
| †§Live and Learn | McPhail-Deerlog | June | 15 | 2 reels | Aug. 2 |
| †§Love's Memories (A.T.) | Song Sketch | Feb. | 16 | 1 reel | June 7 |
| †§Love That Kills | Vagabond Adventure Series | Aug. | 24 | 1 reel | June 7 |
| †§Mandalay | Song Sketch | Jan. | 5 | 1 reel | |
| †§Midnight | Aesop Fables | 635 | ft. | 7 | min. |
| †§Mind Your Own Business | Sportlight | July | 10 | 2 reels | 17. June 12 |
| Musical Beauty Shop | Melody Series | June | 1 | 2 reels | 18. June 7 |
| Neat and Tidy | All Star | Sept. | 28 | 2 reels | |
| †§New Waiter, The | All Star | June | 6 | 2 reels | |
| †§Night Clerk, The | All Star | Sept. | 14 | 2 reels | |
| †§Night in a Dormitory, A | Gleason Regers | Jan. | 8 | 2 reels | |
| †§On the Fly (A.T.) | Tooles of the Day | Jan. | 12 | 1 reel | Jan. 11 |
| †§One Nutty Night, Comedy | Mills-Carney | Nov. | 30 | 2 reels | |
| †§Oom Pah Pah (A.T.) | Aesop Fable | May | 11 | 1 reel | June 7 |
| †§Pathe Audio Review (A.T.) | Released Every Week | | | 1 reel | |
| †§Pathe Sound News | Released Twice Every Week | | | 1 reel | |
| †§Perfect Match, The (A.T.) | Butler Mayo | | | 2 reels | Apr. 5 |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | Mar. | 4 | 2 reels | May 10 |
| Racqueteers | Sportlight | | | 11 | Oct. 11 |
| †§Rich Uncles (A.T.) | Richard Carle | May | 11 | 1 reel | May 3 |
| *†§Ride 'Em Cowboy | White-Carney | Apr. | 13 | 2 reels | Apr. 5 |
| †§Romeo Rebia, A | Aesop Fable | June | 22 | 1 reel | June 28 |
| †§Royal Flush, A (A.T.) | All Star | Dec. | 28 | 2 reels | Aug. 30 |
| †§Ruggleville Nite Club (A.T.) | H. B. Watson | Jan. | 26 | 2 reels | Nov. 10 |
| †§Sacred Fires | Vagabond Adventure Series | July | 27 | 1 reel | |
| †§Sands of Egypt, The | Vagabond Adventure Series | | | 956 ft. | 10 |
| †§Satan's Fury (A.T.) | Vagabond Adventure | Sept. | 7 | 1 reel | Aug. 23 |
| Self Defense | Sportlight | Sept. | 7 | 1 reel | Sept. 13 |
| †§Shiv Ahoy (A.T.) | Aesop Fable | Jan. | 5 | 2 reel | Jan. 11 |
| †§Singing Sage, A | Aesops Fables | Feb. | 2 | 1 reel | Feb. 8 |
| †§Sixteen Sweeties (A.T.) | White-McNaughton | Apr. | 20 | 2 reels | Apr. 18 |
| Ski Hi Frolics | Sportlight | Aug. | 24 | 1 reel | |
| †§Sky Skippers (A.T.) | Aesop Fables | Feb. | 16 | 1 reel | Feb. 15 |
| Snow Time | Aesop Fable | July | 20 | 1 reel | 8. July 28 |
| †§Some Babies | Carle-Hiatt-Little Billy | Sept. | 21 | 2 reels | Aug. 10 |
| †§Somewhere Out | Sportlight | July | 19 | 1 reel | |
| †§Songs of Mother | Song Sketch | Feb. | 2 | 1 reel | May 10 |
| †§Sollie and Thrills (A.T.) | Sportlight | Apr. | 6 | 1 reel | Apr. 12 |
| †§Splashing Through (A.T.) | Sportlight | Feb. | 23 | 1 reel | Feb. 15 |
| Sporting Brothers | Sports | June | 1 | 1 reel | 8. June 7 |
| Swell People | Dot Farley-Harry Gribbon | Aug. | 24 | 2 reels | 22. July 19 |
| Temples of Silence | Vagabond Adv. Series-Terriss | July | 13 | 2 reels | 10. July 19 |
| †§Tight Squeeze (A.T.) | LeMaire | Feb. | 2 | 2 reels | Nov. 23 |
| Touchdown | Knute Rockne Series | | | 10 | Oct. 11 |
| †§Trumpeteer, The (A.T.) | Song Sketch | Jan. | 19 | 1 reel | Jan. 4 |
| Trying Them Out | All Star | May | 25 | 2 reels | 17. June 7 |
| Two Fresh Eggs | Al. St. John-Jimmie Aubrey | July | 5 | 2 reels | 20. July 5 |
| Two Plus Fours | Campus Comedy—Nat Carr-Thelma Hill | Aug. | 10 | 2 reels | 20. July 26 |
| †§Venetian Nights | Vagabond Adventure | Aug. | 10 | 1 reel | Aug. 16 |
| †§Voice of the Sea (A.T.) | Song Sketch | May | 4 | 1 reel | May 3 |
| †§Western Whoopee (A.T.) | Aesop Fables | Apr. | 13 | 1 reel | Apr. 19 |
| †§What, No Salt! (A.T.) | Tooles of the Day | Mar. | 8 | 1 reel | |

## *PATHE* FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. | 2 | 7607 | 84 | Nov. 15 |
| *†§Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau Gleason | Sept. | 21 | 7508 | 85 | Sept. 13 |
| *†§His First Command (A.T.) (F.) | Boyd-Sebastian | Jan. | 19 | 5850 | 65 | |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Horton-Ames | July | 13 | 8870 | 97 | June 14 |
| I Take This Woman | | June | 7 | | | |
| *†§Night Work (A.T.) (F.) | Eddie Quillan | Aug. | 3 | 8394 | 95 | Aug. 23 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. | 15 | 6740 | 73 | Nov. 30 |
| *†§Perdon My Gun (A.T.) (F.) | Starr-Duryea | Jan. | 26 | 6654 | 63 | July 5 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. | 8 | 7074 | 78 | Feb. 8 |
| *†§Swing High (A.T.) (F.) | Twelvetrees-Scott | May | 18 | 7500 | 75 | May 3 |

## Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | | | |
| *†§Beyond Victory (A.T.) (F.) | Boyd-Twelvetrees-Gleason-Scott | Nov. | 30 | |
| Big Money | Quillan-Gleason-Armstrong-Gleason | Oct. | 26 | |
| *†§Crashing Through (A.T.) (F.) | William Boyd | Dec. | 28 | |
| *†§Greater Love, The (A.T.) | Ann Harding | Aug. | 2, '31 | |
| *†§In Dese (A.T.) | Constance Bennett | Jan. | 18, '31 | |

## *RKO* FEATURES

| Title | Star | Rel | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Alias French Gertie (A.T.) | Daniels-Lyon | Apr. | 20 | 8416 | 85 | Apr. 19 |
| *†§Beau Bandit (A.D.) | La Rocque-Kenyon | Mar. | 2 | 8128 | 88 | June 21 |
| *†§Case of Sergeant Grischa | Morris-Compson-Hersholt | Feb. | 23 | 8191 | 82 | Mar. 8 |
| *†§Check and Double Check (A.T.) | Amos 'n' Andy-Carol-Rich | Oct. | 25 | 6929 | 75 | Oct. 4 |
| *†§Conspiracy, The (A.T.) | Love-Trevor-Sparks | Aug. | 10 | 6480 | 71 | |
| *†§Cuckoos, The (A.T.) | Wheeler-Woolsey | May | 4 | 9165 | 90 | Apr. 5 |
| *†§Dancehall (A.T.) | Olive Borden-Arthur Lake | | | 8184 | 67 | |
| *†§Danger Lights | Wolheim-Armstrong-Arthur | Sept. | 22 | 7055 | 73 | |
| *†§Dixiana | Bebe Daniels | Aug. | 30 | 9383 | 99 | July 26 |
| *†§Escape (A. T.) | All Star Cast | Sept. | 13 | 6345 | 68 | Sept. 13 |
| *†§Fall Guy, The (A.T.) | Mulhall-Clarke-Sparks | June | 15 | 8175 | 65 | May 31 |
| *†§Framed (A.T.) | Brent-Toomey | Mar. | 16 | 6111 | 68 | Feb. 15 |
| *†§Girl of Port (A.T.) | O'Neil-Sherland | Feb. | 2 | 6174 | 69 | Jan. 4 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§Half Marriage (A.T.) | Olive Borden-Farley | | | 6481 | | 71 | |
| *†§Half Shot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. | 3 | 7459 | 79 | Sept. | 27 |
| *†§He Knew Women (A.T.) | Sherman-Joyce | May | 18 | 6319 | 74 | Apr. | 27 |
| *†§Hit the Deck (A.T.) | Dakio-Walker | Feb. | 2 | 9219 | 102 | Apr. | 26 |
| *†§Inside the Lines (A.T.) | Compson-Forbes | July | 20 | 6652 | 75 | July | 12 |
| *†§Jazz Heaven (A.T.) | Sally O'Neill-Brown | | | 6383 | 69 | | |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | Aug. | 17 | 6309 | 69 | July | 19 |
| *†§Leatherneckling (A. T.) | Fay, Jr.-Rubin | Sept. | 25 | 7600 | 81 | Sept. | 8 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | Jan. | 5 | 7038 | 78 | Dec. | 21 |
| *†§Lovin' the Ladies | Richard Dix | Apr. | 5 | 6138 | 68 | Feb. | 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June | 1 | 6469 | 72 | May | 31 |
| *§†Pay Off, The | Lowell Sherman | Oct. | 15 | 6377 | 76 | Sept. | 13 |
| *†§Runaway Bride, The (A .T.) | Astor-Hughes | May | 24 | 6194 | 72 | May | 31 |
| *†§Second Wife (A.T.) | Nagel-Lee | Feb. | 9 | 6068 | 60 | Feb. | 15 |
| *†§Seven Keys to Baldpate (A.T.) | Dix-Segar | Jan. | 12 | 6759 | 70 | Jan. | 4 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Bunce | Aug. | 24 | 6727 | 75 | June | 28 |
| *†§Shooting Straight (A.T.) | Dix-Lawlor | July | 20 | 6720 | 55 | July | 12 |
| *†§Silver Horde (A. T.) | Brent-Wolheim | Oct. | 18 | | | Sept. | 27 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Children of the Streets | Betty Compson | | | |
| *†§Cimarron (A.T.) | Richard Dix | | | |
| Devil's Battalion | | | | |
| *†§Hook, Line & Sinker | Wheeler-Woolsey | | | |
| Kept Husbands | Sue Carroll | | | |
| *†§Perfect Alibi, The (A. T.) | | | | |
| Private Secretary | | | | |
| *†§Queen's Husband | | | | |
| Sheep's Clothing | Wolheim-Astor | | | |
| Sour Grapes | | | | |
| White Shoulders | | | | |

## SOUND SHORTS

| Title | Star | | Length | Reviewed |
|---|---|---|---|---|
| Black and Tan | Duke Ellington & Orchestra | Feb. | 9 | 1 reel |
| *†§Bridegroom, The (A.T.)(F) | Marc Connelly | Feb | 2 | 1 reel |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. | 1 | 2 reels June 21 |
| *†§Campus Sweethearts (A. T.)(F&D) | | Mar. | 9 | 2 reels |
| *†§Cash and Marry (A.T.) | Vaughn-Cooke-Sargeat | Mar. | 16 | 2 reels |
| *†§Dear Sinner (A.T.) | Vaughn-Cooke | Mar. | 7 | 2 reels Feb 22 |
| *†§Eventually But Not Now (A. T.) (F&D) | Vaughn-Cooke | Apr. | 13 | 2 reels Apr. 19 |
| *†§Fair Deceiver, The (A. T.) (F&D) | | Jan. | 6 | 1 reel |
| Fall to Arms, A | Louise Fazenda | Oct. | 20 | 1774 20 |
| *†§General Ginsburg (A.T.) (F). | Nat Carr | Apr. | 13 | 2 reels |
| *†§Golf Specialist, The | W. C. Fields | Aug. | 19 | 2 reels July 5 |
| *†§Good Time Kaneth | Marc Connelly | July | 20 | 1 reel Aug. 9 |
| *†§Guagoat Ginsburg (A.T.) (F) | Nat Carr | Jan. | 12 | 2 reels Nov. 9 |
| *†§Guest, The (A. T.) (F&D) | Marc Connelly | May | 25 | 1 reel |
| *†§Hot Bridge (A. T.) (F&D) | | May | 11 | 2 reels |
| Hummanettes No. 1 | Benny Rubin | Aug. | 22 | 1 reel July 5 |
| Hummanettes No. 2 | Hutchinson-Loreh | Sept. | | |
| Hummanettes No. 3 | Clyde-Rubin | Oct. | | |
| Knights Before Xmas | Dane Arthur | Nov. | 1 | 2 reels |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. | 30 | 2 reels May 3 |
| *†§Lost and Foundered (A. T.) (F&D) | Vaughn-Cooke | Jan. | 19 | 2 reels |
| *†§Magnate, The (A. T.) (F&D) | Marc Connelly | Mar. | 30 | 1 reel |
| *†§Men Without Skirts (A.T.) | Dane-Arthur | Aug. | | 2 reels July 5 |
| *†§Mickey's Chamos (A. T.) (F&D) | Mickey Yule | Feb. | 2 | 2 reels |
| *†§Mickey's Luck (A. T.) (F&D) | Mickey Yule | Mar. | 30 | 2 reels Apr. 12 |
| *†§Mickey's Master Mind (A. T.) (F&D) | Mickey Yulo | Mar. | 2 | 2 reels |
| *†§Mickey's Merry Men (A. T.) (F&D) | Mickey Yule | July | 20 | 2 reels Aug. 16 |
| *†§Mickey's Mickey (A.T.) | Mickey Yule | Oct. | 20 | 1623 18 Aug. 16 |
| *†§Mickey's Strategy (A. T.) (F&D) | Mickey Yule | Jan. | 5 | 2 reels |
| *†§Mickey's Winnors (A. T.) (F&D) | Mickey Yule | Aug. | 17 | 2 reels |
| *†§Mickey the Romeo (A. T.) (F&D) | Mickey Yulo | June | 22 | 2 reels |
| *†§Mickey the Whirlwind (A.T.) (F&D) | Mickey Yule | Apr. | 27 | 2 reels |
| *†§Mickey the Warrior | Mickey Yule | May | 25 | 2 reels |
| *†§Museum, The | Toby the Pup | Aug. | 19 | 1 reel May 24 |
| *§†Off to Peoria (A.T.) | Nick & Tony | July | 13 | 2 reels June 14 |
| *†§Old Bill's Christmas (A.T.) | | Feb. | 2 | 2 reels Dec. 14 |
| *†§Old Vamps for New (A. T.) | Vaughn-Cooke | Feb. | 2 | 2 reels Jan. 25 |
| *†§Planks Fixing School (A.T.) | | June | 22 | 1 reel |
| *†§Pose as the Dean, A | Clark & McCullough | Sept. | 1 | 2 reels July 8 |
| *†§Puro and Simple | Louise Fazenda | Sept. | 15 | 2 reels Oct. 11 |
| Razored in Old Kentucky | Nick and Tony | Oct. | 20 | 1699 18 |
| *†§Spotting Son, The (A.T.) | Vaughn-Cooke | Feb. | 16 | 2 reels Feb 8 |
| *†§Sleeping Cuties (A.T.) | Alberto Vaughn | Jan. | 5 | 2 reels Dec 28 |
| Society Goes Spaghetti | Nick and Tony | Sept. | 15 | 2 reels Sept. 27 |
| *†§Strange Interview, The (A.T.) (F) | Sherwin-Knowles | Mar. | 2 | 1 reel |
| *†§Toby the Fiddler (A.T.) | | Sept. | 1 | 1 reel |
| Toby, the Miner | | | | |
| *†§Who's Got the Body (A.T.) | Nick & Tony | Aug. | 3 | 2 reels May 24 |

## SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Big Fight, The (A.T.) | Williams-Lane | Sept. | 1 5850 | 65 | Apr 19 |
| *†§Blaze O'Glory | Eddie Dowling-B. Compson | Jan. | 1 8800 | 90 | Dec.14/29 |
| *†§Charge of the Light Brigade | McLaglen-Hume | Dec. | 15 8850 | 100 | |
| *†§Code of the Walk (A.T.) | J. Schildkraut-Loy | May | 15 7200 | 80 | Apr. 19 |
| *†§Costello Case | Tom Moore-Lola Lane | Oct. | 15 7200 | 78 | Oct. 18 |
| *§†Dude Wrangler, The (A.T.) | Durvea-Basquette | June | 6200 | 88 | May 24 |
| *†§Great Gabbo | E. Von Stroheim-B. Compson | Jan. | 1 9950 | 100 | Sept.21/29 |
| *†§Hello Sister (A. T.) | L. Hughes-Borden | Feb. | 9500 | 105 | Apr. 5 |
| *†§Once a Gentleman (A.T.) | Horton-Wilson | Sept. | 1 | | June 21 |
| *†§Rene (A.T.) | Roland-Thomson-Love | Oct. | 1 7200 | 80 | Oct. 11 |
| *†§Rogue of the Rio Grande | Hatton-Loy-Bohr | Oct. | 15 7000 | 70 | |
| *†§Talk of Hollywood | Nat Carr-Fay Marbé | Mar. | 1 6380 | 72 | Dec.21/29 |
| *†§Via The Congo | Travel Lecture | Feb. | 1 5800 | 92 | |
| *†§What a Man (A.T.) | Donny-Segar | June | 1 7000 | 79 | Mar. 29 |

## STATE RIGHTS FEATURES

| Title | Star | Distr'b | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Across the World (A.O.) | Martin Johnson | Talk. Plc. Epics | Not set | 8860 | 98 | Jan. 25 |
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. 1 | 8900 | 73 | June 21 |
| Alma de Gauche | Special Cast | Edw. L. Klein | | | | Sept. 8 |
| Asphalt | Froelich-Amaan | Allied Film. | Mar. 15 | 8 reels | 85 | May 10 |
| *†§Because I Love You | Mady Christians | Amer. Gen Film | Jan. 24 | 8000 | 100 | Feb. 8 |
| *†§Bottom of the World | | Talk. Plc Epics | Sept. 1 | 3800 | 42 | |
| *†§Bride 68 (P.T.) | Veidt-Brink | Amer. Angle | Apr. 6 | | 100 | Apr. |
| *†§Bright Eyes | Balfour-Traver | New Era | July | 10.6800 | 76 | July 6 |
| *†§Burning Heart, The | Christians-Froelich | Harold Auten | May | 10 8372 | 88 | May 24 |
| *†§Call of Circus (A.T.) (D F) | Rushman Clayton | Burr | | Jan. 15 5468 | 61 | Jan 18 |
| *Canyon of Missing Men | Tom Tyler | Syndicate | June | 1 4742 | 90 | Aug. 2 |
| Caught in Berlin Underworld | Fritz Kortner | | | | | Feb. 15 |
| Chess Player, The | Johanno-Blanchard | Unusual Plct. | | | | |
| *†Civilization | Hiekman-Barkey | Amer. Trad. Assn. | | | | |
| *†§Clancy in Wall Street (A.T.) | Murray-Littlefield | Arlntcrst | Mar. | 187127 | | Mar. 1 |
| *†§Code of the West | Bob Custer | Syndicate | | | 57 | |
| *†§Constant Nymph, The | Ivor Novello | Big Three Exc. | Aug. 17 | 7800 | 87 | July 6 |
| *†§Co-Optimists | Special cast | New Era | Feb. 8 | | | Feb. 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | Jan. 11 |
| *†§Covered Wagon Trail | Bob Custer | Syndicate | Dec. 29 | 4617 | 52 | May 17 |
| *†§Dancer Man, The (P.T.) | Chas. Hutchinson | Cosmos | May | 20 6516 | 82 | May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | Mar. 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Biltmore Prod. | Jan | 5480 | 60 | Dec. 14 |
| Docks at Hamburg | Jugo-Fritsch | Ufa | | | | |
| *†§Drifters | | Harold Auten | | | 40 | July 6 |
| *†§Escaped from Darlmeer | Baring-Henning | Harold Auten | Apr. 11 | 7520 | 70 | Apr. 19 |
| Eternal Feels | | Judea Films | Sept. 23 | 6120 | 88 | Sept. 8 |
| Farmer's Wife | Thomas-Hall-Davis | Allied | Jan 4 | 6845 | 76 | Jan 18 |
| Finare | | Franco-American | Not Set | 6360 | 71 | Dec |
| *†§Fourth Alarm, The | Nick Stuart-Ann Christy | W. Ray Joy Johnston | Oct. 25 | | | Oct. 18 |
| *†§Heart's Melody (A. T.) (F & D) | Fritsch-Parlo | Ufa Film | | | | |
| Her Unborn Child (F & D) | Special Cast | Windsor | Jan. | 107609 | 85 | Jan. 18 |
| Hungarian Nights | Special Cast | mAer. Gen. Film Co. | Aug. 5/29 | 8 reels | | June 14 |
| Hunted Men | Bob Steele | Syndicate | Aor. | 4853 | | |
| *†§Immortal Vagabond (A.T.) | Maid-Froelich | Ufa Film | | | | |
| In the South Seas with Mr. and Mrs. Pinchot | | Talk. Plct. Epics | Sept. 1 | 5538 | | May 31 |
| *Impagi | Africna Hunt | Congo Plct. Ltd. | Apr. 1 | 37776 | 88 | Apr. 28 |
| Jade Casket, The | French Cast | Cosmos | | 5800 | 84 | |
| *†§Jazz Cinderella | M. Loy-L. Robards | Chesterfield | Aug. 14 | 6181 | 68 | Sept. 20 |
| *†§Juno and the Paycock (A.T.) | Sara Allgood | Harold Auten | June 27 | 9100 | | July 5 |
| *†§Just Off Broadway | D. Keith-A. Christy | Chesterfield | Mar. 15 | 7650 | 85 | Dec. 14 |
| *†§Ladies In Love (A.T.) | Day-Walker | Chesterfield | May | 126095 | 69 | May 3 |
| *†§Last Dance, The (A.T.) | Reynolds-Robards | Audible | Mar. 8 | 5825 | 65 | Mar. 29 |
| *Lone Horseman | Tom Tyler | Syndicate | Nov. 1, '29 | 4732 | 83 | Aug. 2 |
| *†§Lonesome Trail | C. Delaney-V. Brown Faire | Syndicate | Aug. 25 | 5786 | 65 | Sept. 13 |
| Loose Ends | Edna Best | British Inter. | Oct. 17 | 7560 | 84 | Oct. 25 |
| *†§Lost Gods (A.T.) | | Talk Plc. Epics | Sept. 1 | 4800 | 53 | July 12 |
| Lost Patrol | | Pro Patria | Not Set | 5100 | 57 | Dec. 21 |
| *†§Love at First Sight (A.T.) | Keaner-Foster | Chesterfield | Feb. 15 | 6039 | 65 | Feb. 1 |
| *†§Made to Order | Julian Eltinge | Jesse Woll | | 6240 | | Jan. 25 |
| *†§Madonna of the Sleeping Cars | Claude Frane | Little Playhouse Film Co. | | | | Oct. 19 |
| *†§Manxman, The | Carl Brisson | 6800 | Dec. 21 | Ufa | | Dec. 14. |
| Melody of the Heart | | Ufa Film | Aug. 29 | Eng. 8061 | 80 | Sept. 8 |
| Mystery at the Villa Rose | Trevor-Barling | Harold Auten | May 31 | Germ. 8543 8000 | 100 mins. | |
| *†§Mysteries of Nature | | Ufa | | | 71 | |
| *†§Overland Bound | Lee Maloney | Raytone | Apr. 15 | 5040 | 56 | Mar. 29 |
| *†§Overland Bound (A.T.) | Perrin-Ray | Raytone | Apr. 15 | 5040 | 56 | Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Syndicate | Mar. 1 | 4700 | 52 | Mar. 29 |
| Passion Song, The | Olmsted-N. Beory | Excellent | | 5080 | 56 | |
| Peacock Fan The | Dorothy Dwan | Chesterfield | | 5400 | 60 | |
| Poor Millionaire | Talmadge-Howard | Biltmore | Apr. 7 | 5200 | 58 | May 17 |
| Port | Special Cast | Ufa Films | | | | |
| *†§Ramoant Age (A.T.) (D.F.) | Murray-Kennedy | Continental | Jan. 15 | 5743 | 64 | Jan. 18 |
| *†§Rasputin, the Holy Devil | Special Cast | Martin Berger | | | | Aug. 30 |
| Rides of the Rio Grande | Bob Custer | Syn. Pictures | Sept. 29 | 5223 | | June 28 |
| *†§Romance at West | Jack Perrin | Jack Trop | June 18 | 5494 | 61 | Aug. 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Archer | | | | Oct. 12 |
| Sea Fury | Mildred Harris | Tom White | Not Set | 8200 | 58 | Dec. 7 |
| *†§Slums of Tokio | Japanese Cast | Moviegraphs | | | | |
| Smoky Relive | Conway Tearle | First Division | | 6605 | 73 | |
| *†§Sombras de Gloria | Jose Bohr | Sono Art World Wide | | | | Feb. 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | | 6300 | 70 | |
| Stampede | Native Cast | Harold Autea | Apr. 28 | 7540 | 80 | May 3 |
| Strange Case of District Attorney "M" | | Unusual Photoplay | Mar. 6800 | | | Mar. 22 |
| Three Outcasts The | Yakima Canutt | Waca | Mar | 5 reels | | Oct. 18 |
| *†§Throw of the Dice | Seeta Ovi | Hollywood Ple | Dec. 29 | 6700 | | May 31 |
| Thunder God | Cornelius Keefe | Crescent | | 5817 | 66 | |
| *†§Trader, The | | Film Arts Guild | | | | Nov. 30 |
| Two Hearts in Waltz Time | Janssen-Theimer | Asso. C. of A. | Oct. 10 | 8800 | 98 | Oct. 25 |
| Western Honor | Bob Steele | Syndicate | Mar. | 4849 | 50 | May 17 |
| *†§West of Rockies (A.T.) (D) | Art Mix | World Art | Jan. 18 | 5100 | 68 | Aug. 9 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | Mar. 1 |
| *†§White Devil (P.T.) (F & D) | Mosjukin-Dagover | UFA Films | | | | |
| Why Cry at Parting | Naim-Gralia | International | | 7000 | 78 | Feb 22 |
| *†§Woman Who Was Forgotten (A.D.) | Bella Bennett | Stato Cinoma | Jan. | 1.7560 | 85 | Jan. 25 |
| Wonderful Lies of Nina Petrovna | Helm-Ward | Allied Films | May 60 | 8 reels | 80 | June 14 |
| Worldly Goods | Kirkwood-Kennedy | Continental | Aug. 1 | 6065 | 65 | Aug. 2 |
| *§Yiddish Mama, The (A.T.) | Mae Simon | Judea Films | | 4000 | | |
| Young Woodley | All English Cast | Harold Anten | Sept. 26 | 7600 | 73 | Oct. 4 |

## Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Aco, The (A.T.) | | Liberty Prod. | | | | |
| Atlantic | Elstree | | | | 90 | Oct. 11 |
| *†§Body, Soul and Dress | | | | | | |
| *†§Breezy Gill | Bob Steele | Syndicate | | 4500 | 50 | Sept. 20 |
| †§Burned Evidence (F) | | Continental | | | | |
| Buying a Wife | Special Cast | Aff. European | | 7 reels | | |
| *†§Clown, The (F) | | Continental | | | | |
| *§†Comeback, The (A.T.) | | Majestic | | | | |
| Convict's Code, The | Cullen Dandis | Syndicate | | | 56 | Oct. 4 |
| *†§Dancing Fathers (A.T.) | | | | | | |
| *†§Davy Jones Locker (A.T.) | | Liberty Prod. | | | | |
| *†§Der Tiger Von Berlin | Susa-Frank | Ufa Film | | | 55 | Sept. 27 |
| *†§Divorce Question, The (A.T.) | | Majestic | | | | |
| Duty to be Silent | Maria Albana | Aff. European | | 8 reels | | |
| *†§East Lynne (A.T.) | | Liberty Prod. | | | | |
| *†§East of Asia (A.T.) | | Liberty Prod. | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | | |
| Exodus to the New World, The | Lars Dumont | Pioneer | | | | |
| Full Dressed Thieves | Nils Asther | Aff. European | | 7 reels | | |
| German Underworld | Special Cast | Aff. European | | 7 reels | | |
| Great Unknown The | John Loder | Aff. European | | 8 reels | | |
| *§†Hall the Woman (A.T.) | | Majestic | | | | |
| Her Viennese Lover | Asther-Nolan | Aff. European | | 6 reels | | |
| *†§I Love Oklahoma (A.T.) | | | | | | |
| *†§Life For Rain, A (F) | | Continental | | | | |
| Lonesome Trail | | Syndicate | | | | Sept. 13 |
| Milak of the Snowlands | Special Cast | Allied | | | | |
| *†§Midnight Alarm, The (A.T) | | Liberty Prod. | | | | |
| *†§Mother's Millions (A.T.) | | Liberty Prod. | | | | |
| Our Daily Bread | Mary Nolan | Aff. European | | 7 reels | | |
| *†§Price Mark, The (A.T.) | | Majestic | | | | |
| *†§Red Kisses (A.T.) | | | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | | | | | |
| *†§Second Honeymoon, The (F) | | Continental | | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | | | |
| *†§Smart Women (A.T.) | | Majestic | | | | |
| *†§Thou Shalt Not Squeal (A.T.) | | | | | | |
| *†§Today (A.T.) | Nagel-Owen | Majestic | Nov. 1 | 6660 ft. | | Oct. 25 |
| *†§Trap, The (A.T.) | | Majestic | | | | |
| *†§Unforbidden Sin, The (F) | | Continental | | | | |
| Unholy Love | Wegener-Petrovitch | Aff. European | | | | |
| When Duty Calls | Special Cast | Allied | | 6714 feet | | |
| Wild Men of Kalihari | Denvor African Exp. | Talk. Plct. Epics | | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | | |

## SOUND SHORTS

| Title | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| *†§Anywhere By Air | | Visugraph | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbee | 2 reels | |
| *Bara Danse | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| Besides the Western Sea | | Castle Film | 1 reel | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | |
| *§Rhino On the Bride (A.T.) | | Elbee | 2 reels | Nov 8 |
| *†§Broken Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| *†Chale Gang, The | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†Conquest of the Cascades | Educational | Geo Electric Co. | | Apr 18 |
| Coast to Coast | Talker | Visugraphic | 2 reels | Aug. 30 |
| *†Down Hawaii Way | Color Novelty | Castle | 1 reel | |
| *†Ell-Eli | Canter Waldman | Judea Film | 950 ft. | |
| *†§Evening in Jowish Camp. | Eval Miller | Judea Film | 1000 ft. | |
| *§Friano Husband A T | | Burr | 2 reels | |
| *†§Frost and Old Lace | | Ufa | 1 reel | Sept. 20 |
| *†§Galeshon Gauche | Mickey Mouse Cartoon | Celebrity Prod. Feb | 1 reel | |
| *§Jewish Gypsy | Hymie Jacobson | Judea Films | 1900 ft. | |
| Jewish Melody | Canter Waldman | Judea Films, Inc. | 1 reel | |
| *†Jungle Rythm | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | Jan. 11 |
| *†Just Mickey | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *§†Kiddie Cabaret | | Mayfair | 2 reels | Apr. 26 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T means Part-Talker. D means disc. F means sound-on-film.

| | | | | |
|---|---|---|---|---|
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| *†§Kol Nidre No. 1 | Cantor Schmilkel | Judea Films | 900 ft. | |
| *†§Kol Nidre No. 2 | Cantor Waldman | Judea Films | 950 ft. | |
| Land of Freedom | Seymour Reizteit | Judea Films, Inc. | 2 reels | |
| *†§Mal-Ko Mashma-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawa (P.T.) | | Capital Prod. | 3½ reels | June |
| *†§Measuring Time | | Ufa Film | 7 | Sept. 27 |
| *†§Meet the Family (A.T.) | Harry Delt | Elbee | 2 reels | |
| *†Mickey's Concert | Mickey Mouse Cartoon Celebrity Pred. | | 1 reel | |
| *†§Monkey Squawks (A.T.) | Burr | | | |
| Natascha | Pinchus Lavende | Judea Films, Inc. | 2 reels | |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 1000 | |
| †Plane Crazy | Mickey Mouse Cartoon Celebrity Pred. | | Jan. 1 reel | |
| *†Plow Boy | Mickey Mouse Cartoon Celebrity Pred. | | 1 reel | |
| Sailors' Sweetheart | Hymie Jacobson | Judea Films, Inc. | 2 reels | |
| *†§Sheemaker's Romance (A.T.) | Special Cast | Judea Films | 1900 | |
| *†§Should I | Charles Lawmar | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered (A.T.) | Burr | | | |
| *†§Sixty Minutes From Broadway | Color Novelty | Castle | 1 reel | |
| *†§Style and Class (A.T.) | Marty Barratz | Judea Films | 2000 | |
| *†§Summer Harmonies | Song Cartoon | Bioghone | 1 reel | Oct. 4 |
| *†Tee Time | Fells the Cat | Cooley Films | 1 reel | Apr. 5 |
| *†§Un-Sana-Takof | Cantor Waldman | Judea Films | 950 ft. | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 9 |
| *†When the Cat's Away | Mickey Mouse Cartoon | Celebrity Pred. | 1 reel | |
| *†Wild Waves | Mickey Mouse Cartoon | Celebrity Pred. | 1 reel | Jan. 11 |

## TIFFANY

### FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A. T.) | Armida-Terry | May 20 | 5974 | 65 | May 3 |
| *†§Borrowed Wives | Rex Lease | Sept. 10 | 5580 | 62 | Aug. 30 |
| Extravagance | June Collyer-Lloyd Hughes | Oct. 10 | 5888 | | Sept. 20 |
| †§High Treason (A.T.) | Numo-Thomas | Mar. 25 | 8210 | 69 | June 7 |
| *†§Hot Curves (A.T.) | Rubin-Lease-Day | June 15 | 7853 | 65 | July 12 |
| *†§Journey's End (A.T.) | Lolin Clive | Apr. 15 | 11416 | 130 | Apr. 12 |
| *†§Just Like Heaven (A. T.) | Louise-Newell | Oct. 22 | 5850 | 65 | Oct. 11 |
| *†§Kathleen Mavourneen (A.T.) | D'Neil-Delaney | June 20 | 5169 | 56 | Aug. 2 |
| Land of Missing Men | Bob Steele | Oct. 15 | 5167 | | |
| Love Trader | Leatrice Joy | Oct. 9 | 5700 | 64 | Oct. 18 |
| †§Mamba (A.T.) | Hershell Boardman-Forbes | Apr. 19 | 6185 | 69 | Mar. |
| *†§Medicine Man, The (A.T.) | Benny-Breese | June 25 | 6211 | 69 | June 21 |
| Montana Skies | Kenneth Harlan | Sept. 10 | 5273 | | |
| *†§Near Rainbow's End (A.T.) | Steele-Lorraine | June 10 | 5916 | 65 | July 5 |

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| | | | | | |
|---|---|---|---|---|---|
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Aug. 8 | 5850 | 65 | Aug. 30 |
| *†§Paradise Island (A.T.) | Harlan-Day | July 15 | 6507 | | July 5 |
| *†§Party Girl (A.T.) | Doug Fairbanks, Jr. | Jan. 25 | 7480 | 75 | Dec. 21 |
| *†§Peacock Alley (A.T.) | Mae Murray | Jan. 10 | 6045 | 67 | Feb. 8 |
| *†§Sunny Skies | Benny Rubin | May 1 | 6994 | 78 | May 24 |
| *†§Swellhead (A. T.) | Gleason-Shilling-Walker | Mar. 20 | 7040 | 76 | Apr. 26 |
| Thoroughbred | Caren-Barry | Aug. 16 | 5425 | 59 | Aug. 23 |
| *†Troopers Three (A.T.) | Crase-Gulliver | Feb. 20 | 7239 | 80 | Feb. 22 |
| *†§Wings at Adventure | Rex Lease | Aug. 1 | 5050 | 56 | Aug. 9 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha De | Torres & Lyon | | | |
| Arctic Patrol, The | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |
| Branded Men | Rex Lease | | | |
| Caught Cheating | Sidney-Murray | | | |
| Circus Parade | | | | |
| Danger Signal | | | | |
| Drums of Jeopardy | | | | |
| Fighting Grin, The | Rex Lease | | | |
| Ghost Ship, The | | | | |
| Girl of the Limerlest, A | | | | |
| *†§Headin' North (A.T.) | Bob Steele | | | |
| Hi-Jack | | | | |
| Keeper of the Bees, The | | | | |
| Lasca | | | | |
| Lawless Valley | Rex Lease | | | |
| Leftover Ladies | | | | |
| Lure of the Yukon, The | | | | |
| *†§Midnight Stage, The | Maynard-Laff | | | |
| Moran of the Lady Letty | | | | |
| *†§Ridin' Fool, The (A.T.) | Bob Steele | | | |
| Roaring Barrier | | | | |
| She Got What She Wanted | Comoson-Tracy | | | Oct. 18 |
| Single Sin, Th | June Collyer | | | |
| Steel | | | | |
| †*§Sunrise Trail, The (A.T.) | Bob Steele | | | |
| The Barbarian | | | | |
| The Ollaway | | | | |
| Third Alarm, The | James Hall-Hershelt-Louise | | | |
| Thundering Hoofs | Rex Lease | | | |
| *†§Under Montana Skies | Harlan-Gulliver | | | |
| Unpardonable Sin | | | | |
| Utah Kid | Rex Lease-Dorothy Sebastian | | | |
| Wild Youth | | | | |

### SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Blimp Mystery, The | | July 25 | 2 reels | Sept. 27 |
| Classics in Slang Series | 6 H. C. Witwer's | | 2 reels | |
| Color Symphonies Series | 6 in Technicolor | | 1 reel | |
| Chinese Flower Boat | | July 5 | | |
| Cossack Bride | | Jan. 25 | | |
| Dancing Bear | | June 10 | | |
| In Old Madrid | | Feb. 10 | | |
| Parisian Nights | | June 25 | | |
| *§Jungle Drums | Colortone | Oct. 24, '29 | 2 reels | Dec. 28 |
| Kentucky Jubilee Singers | Series of 3 | | | |
| Old Black Joe | | May 1 | 2 reels | |
| On the Plantation | | Apr. 15 | 2 reels | May 10 |
| Musical Fantasies | Series of 6 | | 1 reel | |
| Fire Worshippers | | Aug. 10 | | Sept. 27 |
| Memories | | Apr. 23 | | |
| William Tell | | Aug. 1 | | |
| Rolling Stone Series | 6 Color Travels | | 1 reel | Sept. 6 |
| Rolling Stone Series | Series of 6 | Sept. 25 | 1 reel | Sept. 6 |
| In the Mountain | | | | |
| Tiffany Chimo Series | 6 Monkey Comedies | | 2 reels | |
| Little Big House, The | | Sept. 5 | | Aug. 30 |
| Little Covered Wagon, The | | Oct. 15 | | Oct. 4 |
| Voice of Hollywood Series | Station S-T-A-R | 26 | 1 reel each | |
| No. 8 | Ben Turpin | | | Apr. 26 |
| No. 9 | Wesley Barry | | | Apr. 19 |
| No. 10 | Robert Woolsey | | | |
| No. 11 | Billy Bevan | | | May 24 |
| No. 12 | Lloyd Hamilton | | | May 21 |
| No. 13 | Geo. K. Arthur | | | July 19 |
| No. 14 | Joe Cobb | | | Aug. 9 |
| No. 15 | Ruth Roland | | | July 12 |
| No. 16 | Neil Hamilton | Aug. 10 | | |
| No. 17 | Laura La Plante | Aug. 20 | | |
| No. 18 | Gibson & Armstrong | Sept. 11 | | |
| No. 19 | Johnny Hines | | | |
| No. 20 | James Hall | | | Oct. 11 |
| No. 21 | Conklin & Christy | | | |

## UNITED ARTISTS

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bed One, The (A. T.) | Del Rio-Lowe | May 3 | 6673 | 74 | Mar. 22 |
| *†§Be Yourself (A.T.) (F) | Fannie Brice | Feb. 6 | 5977 | 67 | Feb. 1 |
| *†§Be | | Oct. 11 | 8291 | 92 | |
| †§Du Barry, Woman of Passion (A. T.) | Norma Talmadge | Aug. 30 | 7272 | 81 | Aug. 23 |
| *†§Eyes of the World (A.T.) | Merkel-Holland | Mar. 22 | 8354 | 82 | Mar. 8 |
| *†§Hell Harbor (A.T.) | Velez-Hershelt | Mar. 22 | 8354 | 82 | Mar. 8 |
| *†§Lottery Bride, The (A.T.) | MacDonald-Garrick | Oct. 25 | 2472 | 83 | |
| *†§Lummox (A. T.) (F) | Westover-Lyon | Jan. 18 | 7533 | 84 | Feb. 15 |
| *†§One Romantic Night A. T.) | Olah-Nagel-La Rocque | Apr. 12 | 8592 | 72 | Mar. 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. 1 | 8225 | 91 | Feb. 22 |
| †§Raffles (A. T.) | Ronald Colman | July 26 | 6509 | 70 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. 13 | 8128 | 80 | Sept. 20 |
| †§Whoopee (A. T.) | Eddie Cantor | Sept. 27 | 8393 | 93 | July 12 |

### COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Abraham Lincoln (A. T.) | Walter Huston | Nov. 8 | 8704 | 97 | Aug. 23 |
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. 29 | | |
| *†§City Lights (F) | Charlie Chaplin | | | |
| *†§Devil to Pay (F) | Ronald Colman | Dec. 20 | | |
| Kiki (A.T.) | Mary Pickford | | | |
| *†Hell's Angels (F) | Lyon-Hall-Harlow | Nov. 15 | | |
| *†§Queen of Scandal | Evelyn Laye | Jan. 10 | | Oct. 25 |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | | | |
| *†§Seas O' Guas (A.T.) | Al Jolson | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Glorious Vamos (A.T.) | Bobby Watsee | Jan. 25 | 952 | Jan. 2 |
| *†§Second Hungarian Rhapsody | | May 24 | 895 | July 19 |
| *†§The Americans Come (A.T.) | Otto Matiesca | Aug. 2 | 978 | |
| *†§Wizard's Apprentice | | Apr. 20 | 840 | Sept. 20 |
| *†§Zampa (A.T.) | | Sept. 6 | 1 reel | Sept. 6 |

## UNIVERSAL

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§All Quiet on Western Front (A. T.) | Wolheim-Ayres-Wray | Aug. 24 | 12425 | 136 | Apr. 26 |
| Big Timber (Re-issue) | William Desmond | Mar. 30 | 4388 | | |
| *†§Burning Trail (Reissue) | Wm. Desmond | July 29 | 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Apr. 20 | 7519 | 83 | Apr. 5 |
| *†§Climax, The (A. T.) | Crawford-Hershelt | Jan. 26 | 5 | 52 | Mar. 29 |
| *†§Cohens and the Kellys in Scotland | Sidney-Murray | Mar. 17 | 7000 | 62 | Mar. 15 |
| *†§Czar of Broadway (A.T.) | Wray-Compson-Harron | May 25 | 7314 | 81 | Apr. 26 |
| †§Dames Ahoy (A.T.) | Glenn Tryon | Feb. 9 | 5773 | 66 | Feb. 8 |
| *†§Devil's Pit, The | Special Cast | Mar. 8 | 6268 | 69 | Apr. 27 |

Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue

| | | | | | |
|---|---|---|---|---|---|
| *†§East is West (A.T.) | Lupe Velez-Lew Ayres | Oct. 23 | | | Sept. 27 |
| *†§Embarrassing Moments (A.T) | Holmes-Denny | Feb. 2 | 5230 | 58 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Apr. 6 | 8763 | 75 | Dec. 21 |
| Flying Hoofs | Jack Hoxie | Feb. 2 | 3852 | 43 | |
| *†Hell's Heroes | Bickford-Hatten | Jan. 6 | 6146 | 70 | Dec. 21 |
| *†Hide-Out (A.T.) | Murray-Crawford | Mar. 30 | 5299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. 17 | 8163 | 102 | Apr. 5 |
| *†§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-Hobart | Oct. 6 | 8485 | | Sept. 27 |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. 1 | 7897 | 67 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. 2 | 5785 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Hoot Gibson | Feb. 16 | 5764 | 64 | Feb. 15 |
| *†§Mountain Justice | Ken Maynard | May 4 | 6748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. 12 | 5609 | 62 | Dec. 28 |
| *†§Outside the Law (A.T.) | Nolan-Robinson | Sept. 18 | 7114 | 78 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. 19 | 5900 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Hoot Gibson | Apr. 27 | 6094 | 67 | May 24 |
| *†§Song of the Caballero | Ken Maynard | June 29 | 6524 | 73 | July 12 |
| *†§Sons of the Saddle | Ken Maynard | Aug. 3 | 6872 | 78 | Aug. 9 |
| *†§Sours (A.T.) | Hoot Gibson | Aug. 24 | 6033 | 68 | Sept. 6 |
| *†§Storm, The (A. T.) | Special Cast | Aug. 18 | 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. 23 | 5198 | 67 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June 1 | 5462 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb 23 | 5825 | 56 | Jan. 4 |
| *†§What Men Want | All Star | July 31 | 6041 | 67 | Sept. 6 |
| *†White Hell of Mitz Pala | Special Cast | June 1 | 7727 | 86 | May 10 |
| White Outlaw, The (Reissue) | Jack Hoxie | May 25 | 4541 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June 8 | 6529 | 73 | July 12 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Blind Husbands (A.T.) | | Dec. 8 | | |
| *†§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Leff | Nov. 24 | | Oct. 4 |
| *†§Cat Creeps (A.T.) | Twelvetrees-Hershelt-Hackett | Nov. 10 | 6493 | Sept. 20 |
| *†§Cohens & Kellys Hunting Big | | | | |
| *†§Concentratin' Kid (A.T.) | Hoot Gibson | Oct. 26 | 4984 | |
| *†§Dracula (A.T.) | Bela Lugosi | | | |
| *†§Fires of Youth | Lew Ayres | | | |
| Game in Africa (A.T.) | Sidney-Murray | | | |
| *§†Hunchback of Notre Dame (A.T.) | | | | |
| Lease Morals | | | | |
| *†§Resurrection (A.T.) | Boles-Velez | | | |
| †§Saint Johnson (A.T.) | Ayres-Wray | | | |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | Nov. 24 | | Oct. 18 |
| †§Strictly Dishonorable (A.T.) | John Boles | | | |
| *†§White Captive, The | Dorothy Janis | | | |

### SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Alias the Bandit | Bobbie Nelsen | May 17 | 2 reels | Apr. 19 |
| All West | Sid Saylor | June 18 | 2 reels | May 24 |
| Anthony & Cleopatra (reissue) | | May 26 | 1 reel | |
| Badge of Bravery | Ted Carson | Feb. 8 | 2 reels | Jan. 11 |
| Bashful Whirlwind (Reissue) | Edmund Cobb | Aug. 30 | 2 reels | |
| Battling Kid, The | Bobbie Nelsen | June 14 | 2 reels | May 24 |
| Beauty Parade, The | Arthur Lake | July 2 | 2 reels | June 7 |
| Benjamin Franklin (reissue) | | June 23 | 1 reel | |
| Squadron Line, The (Reissue) | Neal Hamee | July 5 | 2 reels | |
| Close Call (Reissue) | Edmund Cobb | Aug. 2 | 2 reels | |
| Columbus & Isabella (reissue) | | June 9 | 1 reel | |
| Crimson Courage | Ted Carson | Mar. 6 | 2 reels | Feb 1 |
| Crooked Trails | Ted Carson | May 3 | 2 reels | Mar. 29 |
| Danger Island, The | Bobbie Nelsen | Mar. 22 | 2 reels | Feb. 16 |
| Fighting Terror (Reissue) | Billie Sullivan | July 19 | | |
| Fellow Me | Arthur Lake | Apr. 30 | 2 reels | Apr. 8 |
| Foul Ball | Sid Saylor | Apr. 16 | 2 reels | Mar. 15 |
| French Leave | Sid Saylor | Mar. 19 | 2 reels | Mar. 8 |
| Getting the Air | Arthur Lake | Mar. 5 | 2 reels | Feb 1 |
| Her Bashful Beau | Arthur Lake | June 11 | 2 reels | May 24 |
| His Girl's Wedding | Arthur Lake | July 23 | 2 reels | June 28 |
| Kountry Fair | Oswald Cartoon | Jan. 6 | 1 reel | Dec. 7 |
| Last Stand | Bobbie Nelsen | Jan. 25 | 2 reels | Dec. 21 |
| Law in the Saddle | Ted Carsen | Apr. 5 | 2 reels | Mar 1 |
| Lightning Rider, The | Ted Carson | Aug. 23 | 2 reels | July 19 |
| Make It Snappy | Sid Saylor | Feb. 12 | 2 reels | Jan. 18 |
| Man Hunter, The | Ted Carson | July 29 | 2 reels | July 5 |
| Matter of Policy | Edwards | Jan. 13 | 1 reel | |
| Milky Way (Reissue) | Charlie Puffy | Mar. 10 | 1 reel | |
| Omar Khayam (Reissue) | | July 14 | 1 reel | |
| One Wet Night | Roach-Edwards | Feb. 24 | 1 reel | |

*Means synchronized score. †Means sound effects §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T means Part-Talker D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| Paul Revere (Reissue) | | Aug. | 16 | 1 reel | |
| Peekaboo | Arthur Lake | July | 9 | 2 reels | June 7 |
| Plane Crazy | Bid Saylor | Aug. | 8 | 2 reels | July 19 |
| Pony Express Kid, The | Edmund Cobb | May | 21 | 2 reels | Apr. 26 |
| Pool of Flame | Bobbie Nelson | Feb. | 22 | 2 reels | Jan. 18 |
| Prehisteria Mae (Reissue) | | Aug. | 11 | 1 reel | |
| Prairie Kid, The (Reissue) | Edmund Cobb | Apr. | 12 | 2 reels | |
| Queen of Roundup (Reissue) | Josie Sedowick | Mar | 1 | 2 reels | |
| Red Coat's Romance | Ted Carson | June | 28 | 2 reels | |
| Restless Rest (Re-issue) | Neely Edwards | Mar. | 2 | 1 reel | |
| Rosie' Venus | Josie Sedgwick | Jan. | 26 | 2 reels | |
| Seeing Red (Reissue) | Billy Sullivan | Aug. | 16 | 2 reels | |
| Should Poker Players Marry? | | June | 30 | 1 reel | |
| Sid's Lang Count | Sid Saylor | May | 26 | 2 reels | Apr. 26 |
| Sitting Pretty | Arthur Lake | Jan. | 18 | 2 reels | Dec. 21 |
| Six Gun Justice | Bobbie Nelson | Aor. | 19 | 2 reels | Mar. 15 |
| Some Shew | Arthur Lake | Apr. | 2 | 2 reels | Mar. 1 |
| Son of Courage | Bobbie Nelson | July | 12 | 2 reels | June 21 |
| Speak Easy (Reissue) | Charlie Puffy | Apr. | 7 | 1 reel | |
| Step Right Up | Sid Saylor | May | 7 | 2 reels | Apr. 19 |
| Storm King (Re-issue) | Edmund Cobb | Feb. | 16 | 2 reels | |
| Trail of the Pack | Ted Carson | Dec. | 7 | 2 reels | Dec. 7 |
| Under the White Robe (Re-issue) | Neely Edwards | May | 12 | 1 reel | |
| Way of the West (Reissue) | Neely Edwards | Feb. | 1 | 2 reels | |
| Why Wait | Slim Summerville | Feb. | 10 | 1 reel | |
| Whip Hand, The (Reissue) | Billy Sullivan | Mar. | 15 | 2 reels | |
| Wild West Wallop (Reissue) | Edmund Cobb | May | 23 | 2 reels | |
| William Tell | | Jan. | 27 | 1 reel | |
| Wolf's Fangs | Ted Carson | May | 31 | 2 reels | May 10 |

## SOUND SHORTS

| Title | Star | Sel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arabian Daze | | Mar. | 3 2 reels | Feb. 22 |
| *†§Bewery Bimbees | Oswald Cartoon | Mar. | 17 1 reel | Apr. 5 |
| *†§Broadway Follies | Oswald Cartoon | Mar. | 3 1 reel | Feb. 15 |
| *†§Brother for Sale (A. T.) | Bunny Jim | June | 25 2 reels | Dec. 21 |
| *†§Chinese Blues (A.T.) | Sporting Youth | Mar. | 31 2 reels | Mar. 29 |
| *†§Christmas Cheer (A. T.) | Sunny Jim | Feb. | 3 2 reels | Dec. 14 |
| *†Chile Con Carmee | Oswald Cartoon | Feb. | 3 1 reel | Jan 11 |
| *†§Cold Feet | Oswald Cartoon | Aug. | 16 1 reel | |
| *†§Detective, The | Oswald Cartoon | Sept. | 22 | Oct. 11 |
| *†§Disoentented Cowboys | Sidney-Murray | Nov. | 12 2 reels | Oct. 11 |
| *†§Fellow Students | Sid Saylor | Apr. | 9 2 reels | Mar. |
| †§Footlight Follies (A.T.) | Sporting Youth | Feb. | 3 2 reels | Jan. 25 |
| *†§Fowl Ball, The | Oswald Cartoon | Oct. | 13 1 reel | |
| *†§Hallowe'en | Sporting Youth | Apr. | 14 2 reels | Apr. 8 |
| *†§Hammer & Tongs (A.T.) | Kane Richmond Leather Pusher Series | Oct. | 8 2 reels | |
| *†§Hash Shop | Oswald Cartoon | Apr. | 14 1 reel | Apr. 12 |
| *†§Nell's Heels | Oswald Cartoon | June | 2 1 reel | June 7 |
| *†§Henpecked | Oswald Cartoon | Aug. | 11 1 reel | |
| *†§His Bachelor Daddy | Sunny Jim | May | 14 2 reels | Apr. 19 |
| *†§Hot for Hollywood | Oswald Cartoon | May | 19 1 reel | May 24 |
| *Hurdy Gurdy | Oswald Cartoon | Jan. | 20 1 reel | Nov. 30 |
| *†§In Mexico | Oswald Cartoon | Nov. | 17 | |
| *†§In the Navy | Oswald Cartoon | Nov. | 3 | |
| *†§Kid Roberts (A.T.) | Kane Richmond Leather Pusher Series No. 1 | Feb. | 17 1 reel | Jan. 25 |
| *†Kisses and Curses | Oswald Cartoon | Nov. | 3 2 reels | Oct. 11 |
| *†§Knockout, The | Leather Pushers No. 3 | Jan. | 22 2 reels | Jan. 4 |
| *†§Live Ghosts (F & D) | Ann Christy | Apr. | 23 2 reels | Mar. 29 |
| *†§Mush Again | Sunny Jim | June | 16 1 reel | June 28 |
| *†§My Pal Paul | Oswald Cartoon | Mar. | 26 2 reels | Mar |
| *†§Neighbors | Sunny Jim | July | 7 1 reel | July 26 |
| *†§Not So Quiet | Oswald Cartoon | Nov. | 26 2 reels | |
| *†§Oo La La | Slim Summerville | Sept. | 10 2 reels | |
| *†§Parlez-Vous | Summerville | Apr. | 26 1 reel | May 10 |
| *†Prison Panic | Oswald Cartoon | Feb. | 17 2 reels | Jan. 25 |
| *†§Royal Fourflush | Sporting Youth | Aor. | 28 2 reels | Apr. 26 |
| *†§Schoolmates | Sporting Youth | Mar. | 17 2 reels | Mar. |
| *†§See America Thirst | Langdon-Summerville | Nov. | 24 | |
| *†§Seeing Stars | Sporting Youth | Jun | 1 2 reels | May 10 |
| *†§She's a He (A.T.) | Sunny Jim | Sept. | 15 1 reel | Sept. 20 |
| *†§Singing Sap | Oswald Cartoon | Feb. | 26 2 reels | Jan. 25 |
| *†§Sister's Pest | Sunny Jim | Aug. | 16 1 reel | |
| *†§Snappy Salesmen | Oswald Cartoon | July | 21 1 reel | |
| *†§Spooks | Oswald Cartoon | Jan. | 6 2 reels | Dec. 14 |
| *†§Steeplechase (A. T.) | Sporting Youth | July | 18 2 reels | June 14 |
| *†§Stop That Noise | Sunny Jim | Sept. | 1 1 reel | Sept. 20 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. | 29 | Oct. 11 |
| *†§Strange as It Seems No. 2 | Novelty | Oct. | 27 | |
| *†§Strange as It Seems No. 3 | Novelty | Nov. | 24 | |
| *†§Strange as It Seems No. 4 | Novelty | Sept. | 29 1 reel | |
| *†§Talking Newsreel | | Mar. | 14 2 reels | Feb. 15 |
| *†§Traffic Troubles | | May | 31 1 reel | Mar. 22 |
| *†§Trameling Trames | Oswald Cartoon | Jan. | 29 2 reels | Jan. 25 |
| *†§Up and Downstairs | | Feb. | 16 2 reels | Feb. |
| *†Vernon's Aunt | Opal Archer | Oct. | 29 2 reels | Oct. 11 |
| *†§Wo We Maria | Slim Summerville | Nov. | 19 2 reels | |
| *†§You said it Sailor | Red Star Comedy | | | |

## WARNER BROTHERS

*(Available sound-on-disc only)*

| Title | Star | Sel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| A Soldier's Plaything | Loder-Lyon-Langdon | Nov. | 1 | | |
| Big Boy | Al Jolson | Aug. | 30 | | July 26 |
| *†§Courage (A.T.) | Bennett-Nixon | June | 7 | 8830 | 74 May 31 |
| *†§Dancing Sweeties | All Star | July | 18 | | June 14 |
| Doorway to Hell | Lewis Ayres | Oct. | 18 | | Sept. 20 |
| *†§Dumbells in Ermine (A. T.) | Armstrong-Gleason-Koet | May | 10 | 6300 | 70 June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. | 25 | 7152 | 78 Oct. 18 |
| *†§General Crack (A.T.) | John Barrymore | Jan. | 25 | 9809 | 109 Nov. 18 |
| *†§Golden Dawn (A.T.) | Woolf-Segal | June | 14 | 7447 | 83 June 21 |
| *†§Green Goddess, The (A. T.) | George Arliss | Mar. | 8 | 6653 | 74 Feb. 22 |
| *†§Hold Everything (A.T.) | Lightner-Brown-O'Neill | May | 1 | 7378 | 84 Apr. 12 |
| *†§Isle of Escape (A.T.) | Blue-Loy | Mar. | 1 | 3814 | 65 Apr. 5 |
| Life of the Party | Winnie Lightner | Oct. | 25 | | Oct. 25 |
| Maybe It's Love | Brewa-Bennett | Oct. | 4 | | Oct. 25 |
| *†§Mammy (A. T.) | Al Jolson | May | 31 | 7570 | 84 Mar. 29 |
| *†§Man from Blankley's, The (A.T.) | John Barrymore | May | 24 | 6187 | 68 Apr. 12 |
| *†§Man Hunter (A. T.) | Rin-Tin-Tin | May | 3 | 4383 | 49 Apr. 12 |
| Matrimonial Bed | All Star | | 2 | 6030 | Aug. 9 |
| Moby Dick | John Barrymore | Sept. | 27 | 7220 | Aug. 16 |
| Office Wife | Mackaill-Stone | Aug. | 23 | 5220 | 58 Oct. 4 |
| *†§Shi Baller, Behave (A.T.) | Irene Delroy-Chas. King | Aug. | 16 | 5858 | 65 July 12 |
| Old English | George Arliss | Sept. | 27 | 7926 | Aug. 30 |
| †On the Border | Rin-Tin-Tin | Mar. | 15 | 4416 | 49 Feb. 8 |
| †§Reoaptured Love | Bennett-Halliday | July | 5 | 6120 | 68 June 7 |
| *†§Rough Waters (A. T.) | Rin-Tin-Tin | June | 7 | 4280 | 68 July 26 |
| *†§Royal Box (A.T.) (German) | Meissl-Horn | | | 8000 | 89 Dec. 28 |
| *†§Second Chance (A. T.) | Dolores Costello | Jan. | 4 | 8150 | 91 Jan. 11 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. | 26 | 5268 | 59 May 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. | 15 | 6413 | 71 Feb 22 |
| Sinners' Holiday | | Oct. | 11 | 5536 | Oct. 4 |
| *Song of the West (A. T.) | Bnies-Segal | Mar. | 15 | 7185 | pn Mar 8 |
| †§Sweet Kitty Bellaire | Claudie Dell | Aug. | 9 | 5772 | 85 Sept. 13 |
| *†Those Who Dance (A. T.) | Monte Blue | Apr. | 19 | 6878 | 76 July 12 |
| *†§Three Faces East | Bennett-von Stroheim | July | 26 | 8120 | 88 June 21 |
| *†Under a Texas Moon (A. T.) | Fay Wray-Vinson Reery | Apr. | 1 | 7496 | 83 Apr. 12 |
| Viennese Nights | Oray-Segal-Herahelt | Sept. | 20 | 9007 | Aug. 30 |
| *†§Wide Open (A. T.) | E. E. Horton | Feb. | 1 | 6341 | 71 Mar. 29 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length Mins. | Reviewed |
|---|---|---|---|---|
| A Soldier's Plaything | Loder-Langdon-Lyon | Nov. | 1 | |
| Adam and Evening | | | | |
| Bad Women | Dell-Boley-Gordon | Apr. | 4'31 | |
| Barber John's Boy | Holmes-Mitchell | Dec. | 6 | |
| Both Were Young | | | | |
| Captain Applejak | John Halliday | Jan. | 17'31 | Aug. 23 |
| Captain Thunder | Fay Wray-V. Varconi | Dec. | 13 | Sept. 27 |
| Children of Dreams | | | | |
| Divorce Among Friends | All Star | | | Oct. 4 |
| Ex-Mistress | Nolan-Hamilton | | | |
| Fifty Million Frenchmen | Olsen & Johnson | Feb. | 14'31 | |
| Gay Caballero | | | | |
| God a Gift to Women | Withers-Nixon | Mar. | 21'31 | |
| Husband's Privileges | All Star | Mar. | 21'31 | |
| Illicit | All Star | Feb. | 28'31 | |
| Meytime | | | | |
| Outward Bound | Leslie Howard | | | Sept. 20 |
| Penny Arcade | Withers-Knapp | | | |
| Red Hot Sinners | Winnie Lightner | | | |
| Sivor's End | Sickford-Knapp | Nov. | 8 | Oct. 4 |
| Sit Tight | Lightner-Brewe | Jan. | 31 6300 | Oct. 4 |
| Steel Highway | Withers-Aster | | | Oct. 4 |

## VITAPHONE VARIETIES (D)

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Absent Minded | Perkins-Ford | | 882 10 | Apr. 12 |
| Alpine Echoes | Douglas Stanbury | | 1 reel | |
| And Wife | Elliott-Davis | | 971 11 | Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1435 16 | Mar. 15 |
| At the Round Table | Hellinger-Hopper-Kunyon-Corbett | | 1 reel | Oct. 4 |
| At Your Service | Landis-Halligan-Blackwood | | 633 7 | |
| Bard of Broadway, The | Walter Winchell | | 2 reels | Oct. 4 |
| Barefoot Days | Cast of Children | | 1 reel | |
| Battery of Senses | Novak-Coates-Quintella | | 710 8 | May 17 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | 1 reel | Aug. 30 |
| Believe It or Not, No. 3 | Robert L. Ripley | | 1 reel | |
| Believe It or Not No. 5 | Robert L. Ripley | | 1 reel | |
| Benefit, The | Joe Frisco | | 926 10 | Feb. 8 |
| Bernie, Ben | Orchestra | | 771 9 | Apr. 19 |
| Big Money, Potter Series | Littlefield-Ward | | 1141 12 | May 24 |
| Body Slam, The | Lambert-Ledoux-Irving | | 1 reel | July 18 |
| Border Patrol, The | Frisco-Knapp-Graham | | 2 reels | |
| Booze Hangs High, The | Song Cartoon | | 1 reel | Oct. 4 |
| Box Car Blues | Looney Tunes No. 3 | | 1 reel | |
| Bridal Night | Arthur-Merriam | | 1 reel | |
| Broadway's Like That | Ruth Etting | | 865 10 | Mar. 8 |
| Bubble Party, The | Geo. Sweet | | 629 7 | |
| Bubbles | Vitaphone Kiddies | | 688 8 | |
| Cave Club, The | Leach, Merman-Pierlot | | 793 8 | |
| Celeste Aida | Giovanni Martinelli | | 1 reel | July 26 |
| Cheer Leader, The | Tom Douglas | | 826 9 | |
| Christmas Knight | Washburn-Eddy-Middleton | | 696 8 | |
| College Capers | | | 1 reel | |
| Collegiate Model, The | Ona Munson | | 2 reels | May 10 |
| Compliments of the Season | Dresser-Lane-O'Brien | | 2 reels | |
| Congo Jazz | Looney Tunes No. 2 | | 1 reel | Aug. 30 |
| Contrary Mary | Bobby Watson | | 839 9 | June 7 |
| Cry Baby | Vernon-Treen | | 1 reel | |
| Curses | Moore-Clement-Backwood | | 2 reels | |
| Danger | Lisel-Campeau-Merriam | | 744 8 | May 24 |
| Desert Thrills | Edwin Bartlett | | 725 8 | July 26 |
| Devil's Parade, The | Bidney Hale | | 888 10 | June 14 |
| Dining Out | Kent-Lake | | 1 reel | |
| Doctor's Wife | Panaborn-Astor-Mitchell | | 2 reels | |
| Done in Oil, Potter Series | Littlefield-Ward | | 1539 17 | June 14 |
| Ducking Duty | Conklin-Morgan | | 393 5 | |
| Duel, The | Fields-Tresdal | | 1 reel | |
| Elementary Case | Hugh Comston | | 1 reel | Sept. 27 |
| Eternal Triangle, The | Rich-Standing-Kallz | | 1 reel | |
| Evolution | Progress of Motion Pictures | | 1 reel | June 21 |
| Evolution of the Dance | Lucino Lane | | 1071 12 | Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | |
| Family Jars | | | 1 reel | |
| Fashion's Mirror | Newberry-Thompson | | 1 reel | |
| Feminine Types | Jean Barrios | | 1 reel | |
| Fight, The | Norman-Breckenridge | | 1 reel | May 10 |
| Find the Woman | Hugh O'Connell | | 817 9 | |
| Five Minutes From the Station | Overman-Churchill-Sidney | | 2 reels | |
| Footsteps | Page Stirling-Oscar Grogan | | 519 6 | Apr. 19 |
| For Art's Sake | Broderick-Crawford | | 1 reel | Sept. 27 |
| For Two Cents | De Wolf Hopper | | 1 reel | |
| Fore | Ford-Laos | | 1 reel | |
| Fowl Triangle | | | 1 reel | |
| Freme, The | Boyd-Middleton | | 934 10 | |
| Gates of Happiness | Arthur Pat West | | 1 reel | Sept. 27 |
| Ginsberg of Newberg | Eddie Lambert | | 2 reels | Aug. 2 |
| Girls We Remember | | | 1 reel | |
| Going Places | Shaw & Lee | | 660 | June 7 |
| Grand Uproar | Jim McWilliams | | 702 8 | May 31 |
| Grounds for Murder | Foster-Glendenning | | 1 reel | |
| Gym Jams | Lew Mayer | | 835 7 | Apr. 19 |
| Happy Hottentots, The | Joe Frisco | | 1 reel | Oct. 23 |
| Hard Guy | Spencer Tracy | | 1 reel | Sept. 6 |
| Headache Man, The | Clements-Cavanaugh | | 1 reel | |
| Head Man, The | O'Connell-Kelly | | 796 9 | Aor. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | 1315 15 | Oct. 4 |
| Her Relatives | Neely Edward | | 1 reel | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels 19 | Aug. 30 |
| His Public | Morris & Campbell | | 2 reels | |
| Holland | Technicolor | | 733 8 | June 14 |
| Hold Anything | Looney Tunes No. 3 | | 1 reel | Aug. 30 |
| Honolulu | Madison-Marsh | | 1 reel | |
| Horse Sense | Bob Scobuck | | 1 reel | |
| Idle Chatter | Lou Holtz | | 908 10 | Apr. 19 |
| Ill Wind, An | Hibbard-Lerch-Graham | | 2 reels | June 14 |
| I'll Fix It | Kent-Lake | | 1 reel | |
| Japanese Bowl, The | Technicolor | | 894 8 | June 14 |
| Jay Walker, The | Chester Chute | | 1 reel | Sept. 13 |
| Keeping Company | Eddie Buzzell | | 1748 19 | May 10 |
| Knock Them Cold | Andrew Tombes | | 1 reel | |
| Legacy, The | Betty Compton | | 2 reels | Aug. 30 |
| Letters | Pauline Garon | | 800 9 | |
| Let's Elope | Betty & Jerry Browne | | 845 8 | June 14 |
| Let's Merge | Dorce Leslie | | 1 reel | |
| Lobo, Only of Dogs | | | 990 7 | Mar. 8 |
| Lonely Gigolo | Lotti Loder | | 922 9 | Oct. 25 |
| Lost and Found | Osmarest-Bond | | 1 reel | |
| Love Boat, The | Herman Timberg | | 734 9 | Mar. 1 |
| Many Happy Returns | Connolly-Gottschalk-Evans | | 2 reels 17 | Aug. 30 |
| Married | Flint-Bidoes-Foran | | 1 reel | |
| Master Sweeper, The | Chester Conklin | | 904 10 | Mar. 8 |
| Matinee Idle | Henry Hall | | 685 8 | June 14 |
| Military Pest, The | Roberte Guzman | | 570 6 | Mar. 15 |
| Modern Fairy Tales | | | 1 reel | |
| Modern Business | | | 1 reel | |
| Money, Money, Money | Mason-Keeler | | 876 | |
| Mr. Intruder | Otto Kruger | | 1 reel | |
| My Mistake | Brendel-Brian, Pat O'Brien | | 1 reel | Oct. 25 |
| My Hero | Foy-Chaw | | 1 reel | |
| Naggers, The | Mr. & Mrs. Jack Norworth | | 1 reel | May 10 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | | 845 8 | June 14 |
| Naggers' Day of Rest, The | Mr. & Mrs. Jack Norworth | | | |
| Nay, Nay, Nero | Cameron-Watson | | 1 reel | |
| Nightingale, The | Osborne-Talbot-O'Brien | | 2 reels | |
| Nils Creek | Broderick-Crawford | | 740 8 | June 7 |
| No-Account, The | Hardie-Hubbinzen | | 771 8 | |
| Number Please | Sheila Barrett-L. Barrie | | 1 reel | |
| Office Steps | McNaughton-Thompson | | 674 10 | May 31 |
| One on the Aisle | Lon Hascall | | 1 reel | |
| Only the Girl | Wattles-Marsh | | 580 6 | |
| Opening Night | | | | |
| Operation, The | Edgar Bergen | | 833 9 | Aug. 9 |
| Out for Game, Potter Series | Littlefield-Ward | | 2 reels | Aug. 2 |
| Pagliacci | Giovanni Martinelli | | 1 reel | |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | | 1243 14 | |
| Painter, The | Frank Orth | | | |
| Paper Hanging | Johnny Arthur | | 1 reel | May 31 |
| Paula, Paquita & Chiquita | | | 832 9 | |
| Pay Off, The | H. B. Walthall | | 1076 12 | Mar. 8 |
| People Versus, The | Campeau-O'Malley | | 548 8 | Aor. 12 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | |
|---|---|---|---|---|---|---|
| Perfect Understanding, A | May-Oaks | 537 | 6 | | | |
| Play Boy, The | Fox-Curtis | 2 reels | | | | |
| Politics | George Jessel | 2 reels | | | | |
| Poor Fish, The | Cavanaugh-Ridges-Schafer | 1 reel | | | | |
| Private Engagement, A | Yacht Club Boys | 1 reel | 8 | Sept. | 27 | |
| Putting It On | Jarvis-Bond | 1 reel | | | | |
| Railroad Follies | Varieties No. 4209 | 1 reel | | Aug. | 23 | |
| Reno or Bust | Pangborn-Elliott | 1150 | 13 | June | 7 | |
| Road Knights | | 1 reel | 9 | Aug. | 9 | |
| Rhythms | Reisman Band | 2 reels | 15 | Aug. | 9 | |
| Royal Fourflusher, The | Eddie Buzzell | 1556 | 17 | June | 14 | |
| Rural Hospitality | Roger Imhoff | 1 reel | | | | |
| Russian Rhapsody, A | Kuznetzoff & Nicolina | 704 | 8 | | | |
| Ryan & Lee | | 1 reel | | June | 14 | |
| Salesmen, The | Orth-Vernon | 1 reel | | | | |
| School Daze | Musical-song-dance skit | 1 reel | | Aug. | 30 | |
| Scotch Taffy | Scott Sanders | 1 reel | | Oct. | 25 | |
| Seeing Things | Demarest-Auer-Fielding | 2 reels | | | | |
| Seeing Off Service | Penner-Busley-McNaughton | 1 reel | 9 | Oct. | 18 | |
| Seymour, Ann | Songs | 1 reel | | | | |
| Shakespeare Was Right | | 1 reel | | June | 7 | |
| She Who Gets Slapped | Tom Dugan | 1 reel | | June | | |
| Ship Ahoy | All Star | 1 reel | | | | |
| Shewin' Off | Vitaphone Kiddies | 1 reel | | | | |
| Sinking In The Bathtub | Looney Tunes No. 1 | 1 reel | | May | 10 | |
| Skin Game, The | Irving-Lambert-Duffy | 1 reel | | | | |
| Slick As Ever | H. J. Conley | 2 reels | | June | 7 | |
| Song Paintings | Ann Seymour | 1 reel | | June | 7 | |
| Song Plugger, The | Joe Frisco | 1390 | 16 | June | 7 | |
| South Sea Pearl | Gaston Glass | 2 reels | | May | 10 | |
| Stepping Out | Penner-Phillips-Donnelly | 1 reel | | Oct. | 25 | |
| Still Alarm, The | Webb-Allen | 1 reel | | June | 7 | |
| Straight and Narrow | Robins-Jenkins | 1 reel | | | | |
| Strong and Willing | Trixie Friganza | 1 reel | | Sept. | 27 | |
| Strong Arm, The | Harrington-O'Nall | 1 reel | | | | |
| Substitute, The | Chas. Lawrence | | | Sept. | 27 | |
| Surprise | Dugan-Leonard | 1038 | 12 | | | |
| Suspicion | Lyons-Earle-Morne | | | | | |
| Syncopated Sermon, A | Hall & Johnson Choir, Willard Robison | 1 reel | | | | |
| System | Clements-Knapp | 1 reel | | | | |
| Taking Ways | Cedee & Orth | 2 reels | | May | 10 | |
| Talking It Over | Jack Osterman | 739 | 8 | | | |
| Taxi Talks | Tracy-Alexander | 1346 | 15 | June | 14 | |
| Temple Belles | Green-Blackman | 1346 | 15 | June | 14 | |
| Tenement Tangle, A | Ryan & Lee | 756 | 9 | June | 14 | |
| Thank You, Doctor | Varieties No. 1026 | 1 reel | | Aug. | 23 | |
| Thirteenth Prisoner, The | Willie Howard-Lee Kohlmar | 1 reel | | | | |
| Tintypes | Yorke & King | 1 reel | | Oct. | 11 | |
| Trip to Paris, A | Jarvis-Taylor | 1 reel | | | | |
| 23 Skidoo | Lew Fields | 856 | 10 | June | 14 | |
| Two Rounds of Love | Rennie-Dixon | 1 reel | | | | |
| *†§Unfair Sex, The | Healy-Gilbert | 1 reel | | | | |
| Varsity Show, The | Olive Shea | 2 reels | | | | |
| Varsity Vamp | Mikes Ames | | | | | |
| Victim, The | Orth-Howard | 1 reel | | | | |
| Wanderer, The | Douglas Stanbury | 1 reel | 9 | Sept. | 13 | |
| Who's the Boss? | Pangborn-Howard | 1 reel | | | | |
| Websterian Nights | Ryan-Lee | 801 | 9 | Apr. | 19 | |
| Wedding of Jack and Jill, The | Vitaphone Kiddies | 701 | 8 | June | 7 | |
| Wedding Belles | Howard-Newton | 485 | 5 | | | |
| What a Life | | 955 | 11 | June | 14 | |
| Who Pays? | Murray-Oakland | 942 | 10 | Mar. | 15 | |
| Where There's a Will | George Hassell | 2 reels | | | | |
| Window Cleaners | Brice-Edwards | 637 | 7 | Apr. | 19 | |
| Woman Tamer, The | Gilbert-Howard-Davis | 1 reel | | | | |
| Won to Lose | Irving-Lambert | 1 reel | | | | |
| Work, Milton C. | | 1 reel | | | | |
| Yamekraw | | 857 | 9 | Apr. | 26 | |

## SERIALS

### *Nat Levine*

| | | | |
|---|---|---|---|
| *†§King of the Kongo (P.T.) | Logan-Miller | Aug. 15'29 | 10 episodes Aug. 17'29 |
| *†§Lone Defender (A.T.) | Rin Tin Tin | Sept. 1, 1930 | 12 episodes |

### *Talking Picture Epics*

| | | | |
|---|---|---|---|
| *†§Across the World | Mr. & Mrs. Martin Johnson | June 15 | 4 episodes....Aug. 9 |
| Hunting Tigers in India | Commander Geo. M. Dyott | Apr. 15 | 3 episodes |

### *Universal*

| | | | |
|---|---|---|---|
| *†§Tarzan the Tiger | Merrill-Kingston | Dec. 9 '29 | 10 episodes |
| *†§Jade Box, The | Perrii-Lorraine | Mar. 24 | 10 episodes....Feb. 22 |
| *†§Lightning Express, The | Lorraine-Chandler | June 2 | 10 episodes....Apr. 12 |
| *†§Terry of the Times | Howes-Thompson | Aug. 11 | 10 episodes...Aug. 11 |
| *†§Indians Are Coming, The | Tim McCoy | Oct. 20 | 15 episodes...Aug. 23 |

## COMING SERIALS

### *Nat Levine*

| | | | |
|---|---|---|---|
| *†§Phantom of the West | Tyler-Gulliver | Nov. | 10 episodes |

### *Universal*

| | | | |
|---|---|---|---|
| *†§Spell of the Circus | F. Bushman Jr.-N. Vaughn | Jan. 12, '31 | 10 episodes |
| *†§Fingerprints | Kenneth Harlan | Mar. 23, '31 | 10 episodes |
| *†§Heroes of the Flames | | June 2, '31 | 12 episodes |

### *Pathe*

Perils of Pauline


# Who? What? Where? When?

Who are the live wire showmen who will discuss theatre equipment, operation and service in the special meeting of

## The Managers Round Table Club

to be held in the forthcoming issue of

## Motion Picture News

featuring the industry's greatest equipment publication

## The Showman

## Coming to You Next Week

# *Every production*
## *can have both*
# *color-tints and sound*

**EASTMAN Sonochrome Tinted Positive Films give charming atmospheric tints that express the mood of every scene, or the prevailing lighting of the picture. Besides, these films reproduce sound with exceptional fidelity. Through their use every production can have both color-tints and sound, for *Sonochrome costs no more than ordinary black-and-white positive.***

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# THE PRINCESS and the PLUMBER





*with*

## CHARLES FARRELL

**MAUREEN O'SULLIVAN**

**H. B. WARNER**

*Story by Alice Duer Miller*

*Directed by* **Alexander Korda**





FOX HIT after HIT

**Sugar for the women and young people and how they love Farrell!**

**Sprightly romance amid gorgeous surroundings. Chock-full of surprises, laughs, action.**

**He thought she was a peasant girl. She thought him a duke.**

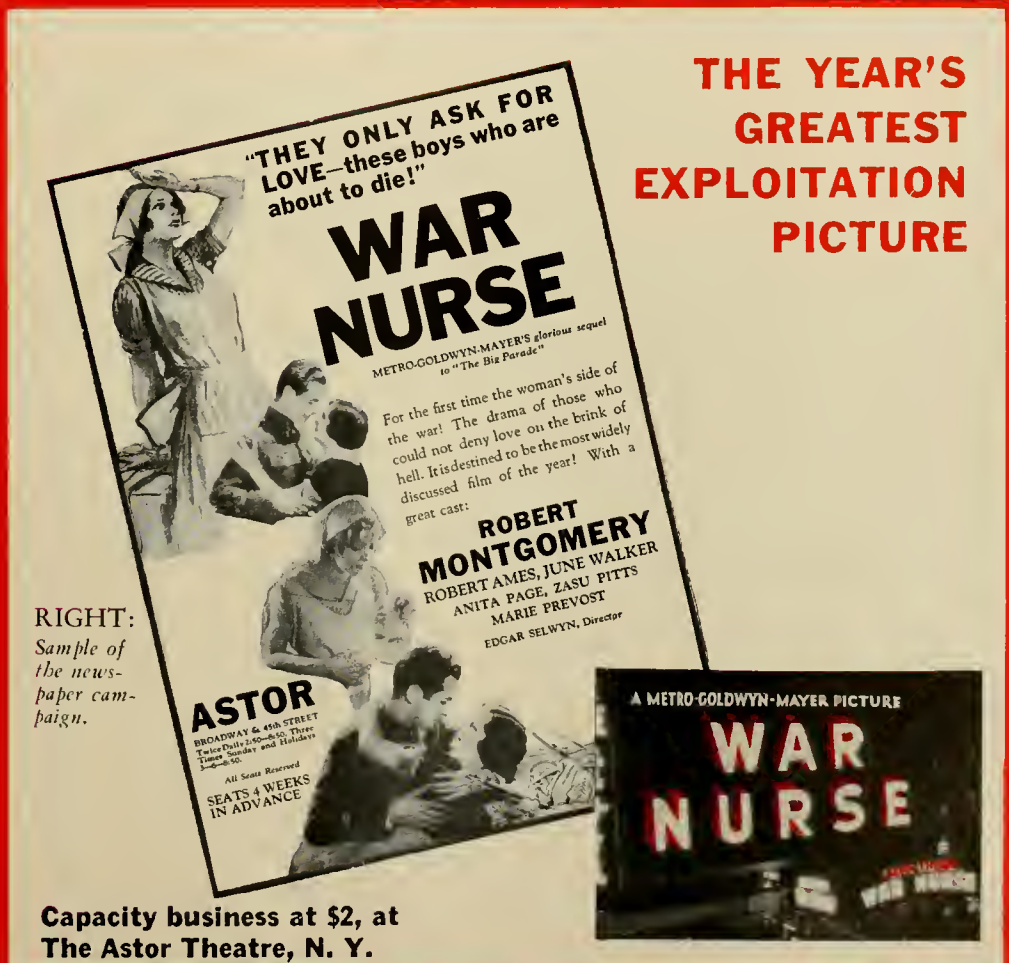
**He found she was a princess. She found he was a plumber.**

**Farrell is big Box Office. He draws them the way honey draws flies.**

In This Issue: "The Showman Section"

# Motion Picture NEWS

*Reg U. S Patent Office*




RIGHT: *Sample of the newspaper campaign.*


NOVEMBER 1, 1930

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VOLUME XLII NUMBER 18

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Los Angeles New York Chicago



PATHÉ
*La Maison des Nouvelle Creations*
(THE HOUSE OF BIG HITS)

*The virile spirit and magnificent beauty of the great American Wilderness*

## A mighty melodrama dressed in Pathé's inimitable "BIG HIT" style

# BILL BOYD

in

# The Painted Desert

with HELEN TWELVETREES and WILLIAM FARNUM

Directed by
HOWARD HIGGIN

Produced by
E. B. DERR


EVERY
INCH
A
LAUGH!




A BIG Event in any show year! A brand new all-talking Harold Lloyd comedy production. This year more than ever. Because Lloyd's latest, "Feet First", has everything the millions of theatre-goers want.

More thrills than "Safety Last". More laughs than the funniest Lloyd picture you can remember. It's the Monarch of Mirth at his box office best.





YOU triple your theatre's normal drawing power when you play Harold Lloyd. You get all your regulars. *Plus* the crowds that only come to see the screen's very best. *Plus* the kids. Here's one show your bank-roll can't afford to do without. Get in touch with your Paramount representative and arrange bookings now!




# HAROLD LLOYD

IN

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says **FRED J. DOLLE** of Fourth Ave. Amusement Co., Louisville, Ky. Operating East Broadway, Ideal, Oak, Park, Towers, West Broadway Theatres in Louisville; Apollo, Lyric in Indianapolis; Isis in Kokomo; American, Grand, Hippodrome, Indiana, Liberty in Terre Haute; Family, Luna, Lyric and Mars in Lafayette; Grand, Logan and Luna in Logansport; Indiana, Lunalite, Marion, Lyric and Royal-Grand in Marion, Ind.



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FOX FILM CORP=

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*Raoul Walsh's*

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EL BRENDEL • DAVID ROLLINS
TYRONE POWER • TULLY MARSHALL

FOX — HIT after HIT


LEW
AYRES
stor of
"All Quiet on the Western Front"
and "Common Clay"—in
his greatest role!
coming
"VIENNESE NIGHTS"
The Greatest Love Story Ever Told

**WARNER BROS.**
*Present*

# THE DOORWAY TO HELL

*Story by George Rosener* *Directed by Archie Mayo*

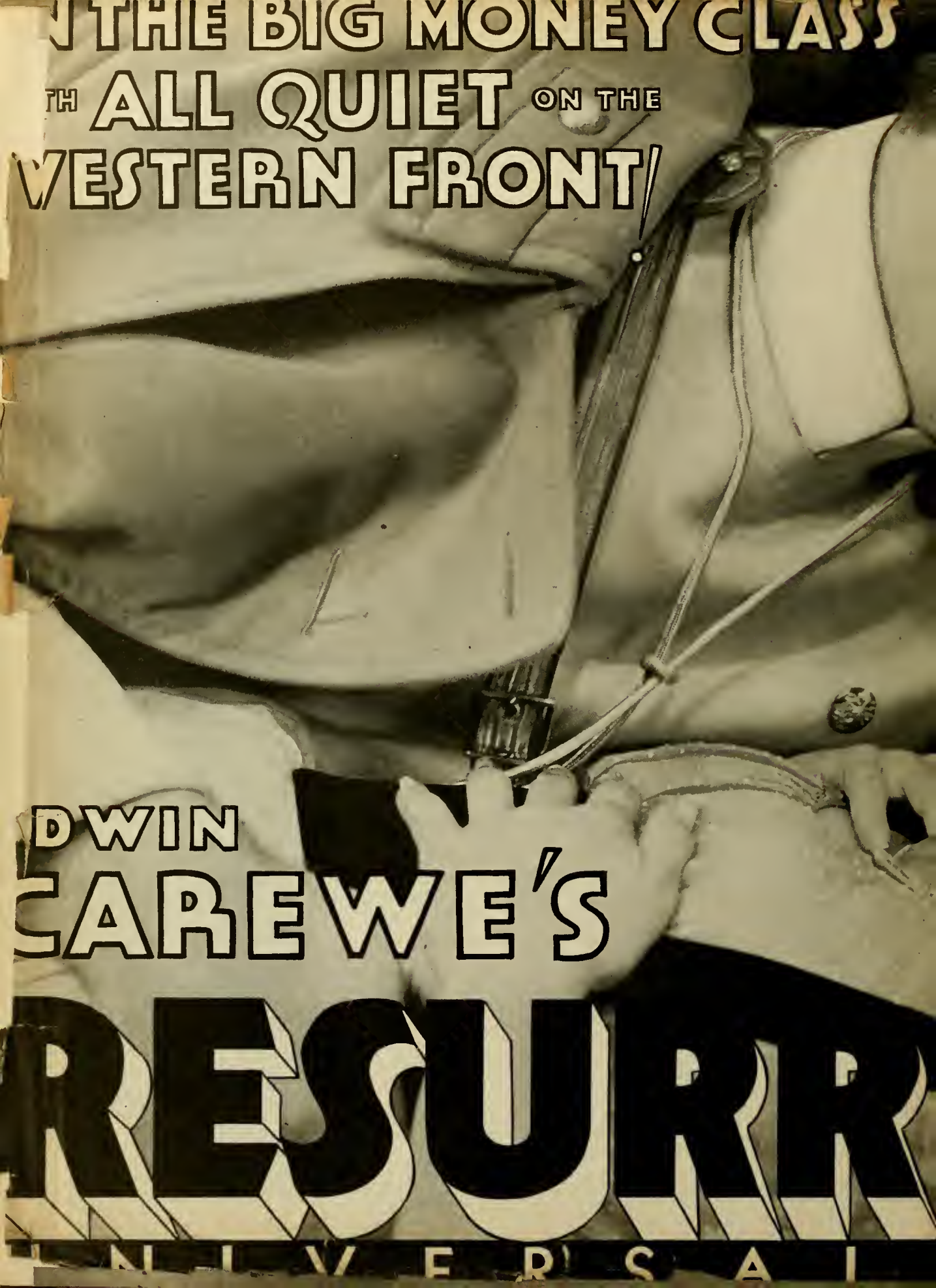
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Wanted by the police, marked by the gang, betrayed by the woman he loved!

This inside story of underworld vengeance is a box-office natural that ties in with the biggest front page news of the year!

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VESTERN FRONT!
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CAREWE'S
RESURR
UNIVERSAL


The World's
Dramatic Lo
Story!
with John
BOL
and Lupe
VEL
and thousands of
EGTION
FIRST IN. FIRST RUNS EVERYWHE

# First National Runs Off With

*with*

# COLLEGE LOVER

with

**JACK WHITING**
**MARIAN NIXON**
FRANK McHUGH QUINN WILLIAMS
RICHARD TUCKER
Story by Earl Baldwin
Directed by John Adolfi

**SURPRISE COMEDY SMASH!**
**FOOTBALL-CAMPUS FROLICS—**
**RIGHT AT THE RIGHT TIME!**




**SET IT NOW AND CASH IN ON**

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**What a run of hits from First National! "Dawn Patrol", "Top Speed", "Girl Of The Golden West", "Scarlet Pages", "Bad Man", have left the opposition at the starting line! ▲ ▲ ▲**

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REG. TRADE MARK

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*Everything will be* **SUNNY** *soon* Marilyn Miller

## THE FOOTBALL HYSTERIA!

November is here!

# HERE ARE A FEW OF THE MANY THEATRES WHO WILL MAKE IT A BIG MONTH

with

Raoul Walsh's

# THE BIG TRAIL

JOHN WAYNE
MARGUERITE CHURCHILL
EL BRENDEL
TULLY MARSHALL TYRONE POWER
DAVID ROLLINS

| City | Theatre | Beginning |
|---|---|---|
| Akron, O. | Colonial | Nov. 8 |
| Albany, N. Y. | Harmanus Bleeker Hall | Nov. 27 |
| Atlanta, Ga. | Fox | Nov. 14 |
| Baltimore, Md. | New | Nov. 3 |
| Boston, Mass. | Uptown | Oct. 31 |
| Boston, Mass. | Washington Street Olympia | Oct. 31 |
| Brooklyn, N. Y. | Fox Brooklyn | Nov. 1 |
| Chicago, Ill. | McVickers Chicago | Oct. 29 |
| Denver, Colo. | Tabor | Oct. 31 |
| Detroit, Mich. | Fox | Nov. 7 |
| El Paso, Tex. | Ellanay | Nov. 14 |
| Ft. Wayne, Ind. | Publix | Nov. 8 |
| Hartford, Conn. | Capitol | Nov. 7 |

FOX

| City | Theatre | Beginning |
|---|---|---|
| Jacksonville, Fla. | Palace | Nov. 22 |
| Kansas City, Mo. | Newman | Nov. 28 |
| Los Angeles, Calif. | Grauman's Chinese | Oct. 2 |
| Memphis, Tenn. | Loew's Palace | Nov. 15 |
| Milwaukee, Wis. | Strand | Nov. 29 |
| Philadelphia, Pa. | Fox | Nov. 14 |
| Richmond, Va. | Capitol | Nov. 8 |
| Rochester, N. Y. | Rochester | Nov. 22 |
| St. Louis, Mo. | Fox | Nov. 21 |
| San Francisco, Calif. | Loew's Warfield | Oct. 25 |
| Syracuse, N. Y. | Echo | Nov. 8 |
| Toledo, O. | Cameo | Nov. 8 |
| Washington, D. C. | Fox | Nov. 14 |
| Youngstown, O. | Park | Nov. 15 |

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TO ACCOMMODATE CLAM-
ORING MULTITUDES.

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**Prosperity Returns to the Industry With a Smash Like the Ham mers of Thor, as the Gods of Radio Sweep in Triumph Acros the Screen . . Roaring Nation Becomes One Vast Audience . . All America Stampedes to Bursting Box Offices ! . . .**

## TWIN METEORS OF THE AIR ENSHRINED I



# NG THE SHOW WORLD



**Ticket Sales Tower to Fabulous Heights . . . North . . . East . . . South . . . West . . . As Whole Country Reacts to Unprecedented Advertising Stimulation . . . the Radio Titan Has Scored and the Motion Picture Industry Scores With Him!**

## THE HEARTS OF 100,000,000 SOULS



# YOUTH OF AMERICA AWAKES!

# JUVE BUSINESS SOARING!




Every key city report chronicles the amazing interest of children in Amos 'n' Andy and "Check and Double Check." Juvenile ticket selling smash of all time . . . transcending in child appeal even the Chaplin of old. Make your mats a vital part of your campaign.

**Radio Pictures Extends Its Heartiest Thanks To the American Press, the Crack Showmen of RKO, Publix and Warner Circuits as Well as Many Independents Whose Vigor and Skill Have Combined to Stage the Mightiest Show Campaigns Since All Rome Turned Out to Cheer the Embattled Gladiators of Antiquity.**

# AN RKO-RADIO SUPER PRODUCTION

VOLUME XLII
NUMBER 18

Motion Picture News

NEW YORK CITY
NOVEMBER 1, 1930

# Bankers Plan to Set Off Fireworks as Negative Costs Keep on Skyrocketing

### *Nearing the End*

**Hard-boiled government authorities are about ready to tighten the strings of a net which during the past several weeks has been woven around one of the most notorious—if not the boldest—picture stock swindlers in the East.**

**This particular gent of ill-fame had the nerve to attempt to interest news and tradepaper men in his venture, using their editorial comment on his questionable venture to fleece big names in the business. He did succeed in duping one or two of the newshounds, and secured the patronage of several important screen luminaries who are yet unaware of the crooked deal.**

## Director Lick Reporters? Then Came the Dawn

Hollywood—"I can lick any newspaperman in Los Angeles," shouted Ralph Ince, director, during a little argument in a newspapermen's club. When peace had settled down gently three members of the film colony had cracked heads and the journalistic casualties numbered four black eyes and one broken nose. Final score, 5 to 3.

It started when Rex Lease, big he-man among the weepy sex, who holds a courtesy card at the club, appeared with Ince, Henry Clive, artist, and Oliver Price, oil operator, as his guests. When Lease wanted to leave, his compatriots indicated a desire to remain, but club members hinted that he take his bosom friends along. The hint brought the aforesaid challenge from Ince—and the battle was on.

Rex's friends, outnumbered 35 to 3, had little chance. Rex, who is adept at slugging women, judging from the $50 fine he paid for socking Vivian Duncan in the eye, was a calm onlooker and did not go to his friends' aid. He apparently got a huge kick out of his ringside position. But he did see his guests safely to the hospital for first aid. Police were called during the fray, but no arrests were made.

### *Studio Chiefs to Be Put on the Spot for Shooting Up Expenses; Nick Schenck, Rubin, Feist, Brandt and Kennedy Make Quick Exodus to West*

**Negative costs, ancient nemesis of the picture business, are out of bounds again. Coupled with the skyrocketing in expense seems to be a general nosedive in quality of pictures.**

**The bankers who make it possible for the entire industry to go 'round are of that opinion, have expressed themselves to film executives in terms far more specific than general, and the hula-baloo is creating an inside storm that threatens to raise plenty of havoc unless the producing executives on the Coast listen to the mandates of their home office executives and trim expense sheets until it hurts.**

**The bankers' ultimatum is understood to be the inside reason for the sudden westward trek of a number of important executives. Nicholas M. Schenck and J. Robert Rubin of M-G-M leave for Hollywood on Tuesday. Felix F. Feist, general sales manager of the company, is already on the ground.**

**Joe Brandt of Columbia leaves today; Hiram S. Brown and Joseph P. Kennedy tomorrow.**

**Schenck's trip is described as "the usual annual journey" at his office, but the purpose, dictated by those who hold the financial strings, is expected to concern itself with cost sheets. It has been reported in recent weeks that the M-G-M studio expense ledger has been running far beyond its scheduled pace.**

**Insofar as Columbia is concerned, the same situation prevails. Brandt and Jack Cohn are reported to have been advised by their bankers that Harry Cohn is spending too much money on pictures for value received. Columbia's new policy of bigger pictures, adopted with this season's line-up, is understood to have shot negative costs up from an average of $60,000 a picture to $125,000. Specials like "Rain or Shine," "Dirigible" cost more.**

**Paramount is the only organization on record, so the inside story goes, which beat the bankers to the post on the matter of costs vs. quality. An advance tip that something of import was brewing in Wall Street, it is reported, reached Adolph Zukor before the actual tip arrived. As a result, B. P. Schulberg was brought East and told that slashes will have to be made immediately. He is expected to leave for Hollywood shortly with definite instructions along these lines.**

*(Continued on Page 26)*

*Many angles on showmanship and equipment of vital interest to all exhibitors are discussed in* The Showman, *beginning page 59 in this issue*

Motion Picture News

Vol. XLII NEW YORK CITY, NOVEMBER 1, 1930 No. 18

# PANSY SHOWMANSHIP GOES OUT OF THE PINK

THE opposition will tell you that Amos 'n' Andy are freaks, circus stuff, naturals for any box-office with or without ballyhoo, advertising, headline broadcasting.

Radio Pictures will admit that "Check and Double Check" is the freak it is claimed to be, but the record tells you that it was two-fisted, all-embracing and infinitely smart merchandising in the trade, and without, that went miles to make exhibitors and their public conscious of the entertainment festival about to be dumped in their laps.

* * *

### *Overboard with the Routine*

HERE was a real commodity to sell. The radio team, reaching into many thousands of homes six nights a week, was almost its own guarantee that an audience was ready-made and waiting to see what the comics looked like on the screen. All this, RKO knew.

It would have been easy to sit back, do the perfunctory things in the perfunctory industry-fooled fashion. But the company of the Titans sensed its opportunity and turned smart enough to launch something that proves its right to use that self-selected monicker.

* * *

### *Adjectives Do A War Dance*

IT was circus-ey, it was hard-hitting, it tossed superlatives about in bewildering and, often, amazing fashion, but Hy Daab, whose job it was, made the trade understand that the air was thick with something and that something was Amos 'n' Andy. He planted his advertising campaign where such campaigns belong—no matter how you look at it—in the industry's trade papers, because he had the fine showmanship sense to understand that his spiel must get across to the men of the theatre before he could enthuse them into the job of putting the picture across with the public.

He upset precedent because he smashed his message across week in and week out. Some of his copy might have made the Harbords and the Sarnoffs, perhaps the Browns, wince, but what it may have lacked in restraint it whammed across in effectiveness.

* * *

### *The Grand Push Crashes Through*

THEN Joe Schnitzer pulled the day and date stunt and Daab followed in with his newspaper splash: single pages and double trucks, many in color, in eighty-nine newspapers in fifty cities and in thirty states at a cost of only $75,000.

The intensity of the grand push became contagious. Elsewhere in this edition today you may read for yourself what Amos 'n' Andy are doing for some of the country's biggest theatres.

* * *

### *The Lesson of the Upset*

THE personalities, of course, cannot be discounted. Nor the entertainment characteristics of the picture. But what Daab has done with Amos 'n' Andy lends itself to a Lloyd, a Chaplin, a "Journey's End," a "Big Trail" and all other big-time attractions that stride the boards.

Merchandising—intelligent, emotional, sweeping, colorful, specialized—merchandising, in the trade and without, but in the trade always, has turned the trick.

KANN

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# Raskob and Fox and Smith and Hughes And Franklin and Schenck—What Now?

### *Economy*

**Along with the rigid economy program which has resulted in ouster of a number of employes, restrictions on stationery and office supplies, even extending into the booths of company theatres where costs have been shaved a few dollars weekly, Paramount Publix has cut down publication of *Publix Opinion* to twice monthly. It formerly was a weekly. Its editor, Ben Serkowich, is resigning Nov. 1.**

## Paramount Staffs In Portland and Seattle Canned

Seattle—Paramount has served notice on its employes at its theatres here and at Portland that their services are being dispensed with. The Portland ouster is effective Nov. 1, while the local edict is effective Nov. 7.

Speculation as to whether the theatres are to be operated by Fox West Coast Theatres has prompted denials. The visit here of Robert Bender, personal representative of Oscar Oldknow, executive vice-president of the Fox circuit, has renewed the report that Fox would take over the theatres, as first reported by Motion Picture News. Changes in the personnel of the houses are anticipated.

Robert Blair, Pacific Northwest division manager of Publix theatres, says the notice to employes is more or less of a formality to be complied with in connection with the abandonment of Seattle and Portland as route points for the Publix stage shows that have been showing here for the last two or three months. After the dates specified, it is stated, the houses will revert to their former policies of feature pictures and orchestra specialties, together with short subjects of a revue nature.

### *Warners, F. N. May Add Five Each to '30-'31 List*

Warners and First National may step up their current programs from 35 to 40 pictures, an addition of five features on each list.

The contemplated move is predicated on the company's belief that the additional groups can be handled without difficulty by the sales force. No decision, however, has been reached. Each studio has about seven more to go to round out the '30-'31 schedules.

### *Lloyd in New York*

Harold Lloyd arrived in New York from the Coast Thursday to attend premiere of "Feet First" at the Rialto.

### *They're All in This Week's Merger Stew; Dally with Dizzy Deals*

The merger stew boiled over this week. After clouds of steam had cleared away sufficiently to permit a check on the casualties, the picture that unfolded itself had John J. Raskob, William Fox, Harold B. Franklin, Alfred E. Smith, who once ran for president of the United States, lined up on the same side of the fence, with Joe Schenck and Howard Hughes bringing up the rear.

Reports from Hollywood indicate that Franklin may shortly be identified with Raskob in the latter's further participation in motion pictures. New York reports Smith and Fox have been indulging in plenty of conferencing of late, while the Smith association with Raskob has, of course, been known and recognized as a close one since the former governor of New York ran for the presidency on the Democratic ticket.

Raskob owns a heavy block of Warner stock. Fox is reported to have been buying in, although at the Warner offices reports that Fox will shortly figure in the affairs of that organization are laughed at, and not so politely at that.

Over at Fox Film whenever mention is made that William F. may again secure control of the companies he formerly headed, via finances secured from Raskob and the latter's banking affiliations, executives are inclined to get mad. But that story, too, refuses to down.

#### More Mystery

The missing link that connects these facts with Warners and Fox Film is a reported, but impossible-to-confirm yarn that if the move goes through, Warners, Fox and Loew's will be banded together under one control.

Franklin enters the picture with plans to create a new chain on the West Coast with extensions throughout the country until it assumes national proportions. While Franklin is not talking except to indicate that something big is on the way, his brother, J. J., admitted to a Motion Picture News reporter in Hollywood this week that it was not at all improbable that his brother would be finally aligned with Bill Fox and Raskob.

#### Raskob Serene

Rumblings that Raskob is dissatisfied with his Warner affiliation are countered in the latter's offices with the statement that an offer to join the company directorate had been turned down, with Raskob reputedly expressing full satisfaction in the management as it now stands.

Schenck and Hughes have been identified with the Franklins' theatre move, but Hughes stated definitely on the Coast earlier in the week that he was not "at this time" interested in the plans of the former head of Fox West Coast Theatres.

### *Architecture On the Pan*

**Authenticity of present-day "Moorish" architecture is more or less a lot of bunk, in the opinion of Theodore Komisarjevsky, formerly director of the Moscow Art Theatre, and now one of London's foremost stage producers, who makes startling disclosures in tracing the history of "Moorish" and "Spanish" motifs in THE SHOWMAN, which appears in this week's issue commencing on page 59.**

## What Did Hughes Get from Joe for His $5,000,000?

Hollywood—Howard Hughes has invested about $5,000,000 in Art Cinema and, while that is a lot of money, the producer of "Hell's Angels" doesn't yet know definitely what he has bought. The explanation offered hinges around the mass of details yet to be worked out in connection with the buy.

Hughes does, however, become Joe Schenck's partner in all of the pictures Art Cinema may finance. They will work hand in hand and Hughes will have equal say with Schenck as to what shall or shall not be produced.

When "Reaching for the Moon," in which Doug Fairbanks and Bebe Daniels will appear, is finished and when Mary Pickford completes "Kiki," the United Artists studio will be shut down until after the first of the year.

Hughes will make his headquarters on the lot, probably beginning next week. There are a number of small subsidiary companies which figure in the U. A.-Art Cinema setup. Coalescing them into the major picture is declared to present a detailed job which will take some time to complete.

Hughes is responsible for the dope. Schenck maintains silence, but the film colony had a good laugh for itself over the latter's denial of the deal on a technicality a few days before it was closed. When he arrived here from New York, he said no deal for U. A. was under way, ignoring the widely published reports that it was Art Cinema that was involved, not the distributing organization.

### *May Brunette Again*

Hollywood—May McAvoy declares that she is returning to the screen within a short time, but will not name the company. She is returning as a brunette. The story is that Warners compelled her to be a blonde during the course of her contract with them, but now that her tresses are back to their natural shade of dark brown she again hears the call of the screen. But it's not coming from the Warner studio, she asserts.

# INSIDERS'

WHEN a man's in a position of power he's got plenty of friends —preferred and common. When things go wrong—well, there's always the Salvation Army.

The theme of this bedtime yarn might be entitled "Friendship." The object under fire is a well known production executive in Hollywood who values his pals more highly than wisely—that is, for his own career's sake.

When this worthy took over his present job, he brought in his friends, the chaps he had worked with in other days at other studios. It is now many, many months since the acquisitions were made. There have been changes on the lot, but all of them have been additions. The Old Guard stands as is, Gibraltar-like in its solidity, stability and stupidity.

The executive is turning out a lot of pictures. More so than he, or any other individual on the Coast, should have to worry about, although that is the fault of the system and not the person. But some of them are passable, a lot of them are terrible, and all too few above the average.

The world and its observers know where a good deal of the fault is to be traced. In the friends who bask in the headliner's spotlight, as you have, by this time, surmised. The reason is simple: They are trading on friendship, not on ability as picture makers.

The boss, in whom the quality of friendship is undoubtedly strained beyond all reasonable bounds, knows his prestige is being jeopardized; the sales department has squawked to the president and the president has passed the yelps to the studio.

You would think that ultimately this blindness would be replaced by the light. Only it isn't and today the man's future hangs uncomfortably in the balance with the scales slowly, but steadily, swinging in his disfavor.

### *Touched by "Genius"*

From all indications, a certain director will start on a vacation as soon as he completes his current opus. That vacation will probably take the form of a rest cure.

Strange tales of his weird behavior on the set are being circulated up and down the Hollywood foothills. An instance:

For no apparent reason this director wanted a group of galloping horsemen to pull up to a particular spot. The easy and natural thing for both men and horses was to continue past this imaginary line, coming to a more gradual stop. Where they halted had nothing to do with the sequence, as they are still riding hard when they passed the cameras. In fact, the whole incident could be termed nothing more than an idiosyncrasy on the part of the director.

Yet he was adamant in his demands. Those horsemen would stop where he wanted them to, or he would know the reason why. They tried it again. A score or more were unable to stop in time. Again and three or four were over the line. Again with the same result.

In vain cameramen and sound experts tried to reason with the director. The takes in each instance had been perfect, so why bother about the rest? The director refused to listen. These riders would do as he told them or else——.

Another take and the director delivered his ultimatum. Grabbing a prop pistol, he shouted: "The next man that crosses the line is going to get shot."

The horsemen lined up. At command they started riding full gallop past the cameras and tried to draw up. From the milling group of horses and men one lone rider was pushed across the line. Promptly the director emptied his pistol at the man. When none of the shots took effect, our friend realized he was firing blanks.

"Give me a gun with real bullets," he demanded, "I'll show the ——." His assistants were too scared to move. "Hurry up," he growled, "or everyone of you are all washed up on this unit."

Finally someone shoved another gun in his hand, hoping to placate him. He broke it, found it contained blanks, too, and sought out the fellow who had given it to him. Finding the "culprit," the man was fired, but meanwhile the director forgot his wrath against the horsemen and called it a day.

Still another story is being heard about a different director and a group of riding extras. In filming a mob scene, twenty-seven men were sent to the hospital after having been ridden down by horses. It seems the director operates upon the theory it is up to extras to get out of the way—if they can.

The studio, however, in reporting the accident, overlooked mentioning the fact that the horses all had riders.

### *Tenacity*

Two executives are in a quandary. The head of a certain department under their direct jurisdiction has occupied his post for years. But internal shiftings now find the man's assistant his superior.

The hunch was this would force the stormy petrel into resignation. Only it didn't. He still reports every morning like clock-work with no duties to engage his attention. No question of money involved, because he who has fallen into disfavor is worth several millions and proposes to see how long he can keep the executive pair embarrassed by his tenacity.

There isn't any contract at stake, but certain circumstances make it a tough job to tell the man he's through. In the interim, he continues to appear on deck daily, and collect at the end of each week. As confusion reigns in executive chambers.

### *Eyes on Hughes Again*

Howard Hughes' course in putting over Multicolor is being watched on the Coast. The multi-millionaire who plunged so heavily on "Hell's Angels" is prepared to put plenty into an effort to put over the color project, it is understood.

Multicolor differs from Technicolor in that it has color on both sides of the film, making the film thicker. The company now is working on improvement of the process, and soon will open its new laboratory on the Coast.

Hughes went into Multicolor when he hit a stone wall on use of Technicolor for "Hell's Angels." At the time Warner had the eight Technicolor cameras sewed up. Fox had had an option on Multicolor, which was used in a few Fox pictures. Later Universal and Pathe are

### *It Is No Longer A Mystery—*

**WHY "Way for a Sailor" was pulled at the New York Capitol the day before its scheduled opening and "The Big House" rushed in as a substitute immediately after it had closed its run at the Astor.**

**Why a certain big shot wants to place the blame on the sales department when the production forces under his jurisdiction aren't hitting the ball.**

**That a certain advertising man got away with graft for a long time before the searchlight hit him.**

**That a usually level-headed executive drew real disdain from his employes when he issued his asinine order on so-called economy.**

**That the boys were quick to peg the wise guy who turned high hat.**

**Who the fellow was who had plenty of palpitations before scanning the morning papers to make sure his name wasn't mentioned in the news.**

**That a certain company chief is plenty sorry that he didn't give recognition to a valued executive who took the air, to the immense satisfaction of another company.**

# OUTLOOK

said to have obtained options, which were subsequently dropped.

### *It's a Business*

It seems that things had been going a little tough for him; even though he was one of the big shots, his weekly salary running into three figures. And so, to tide him over, he made several touches from one of his subordinates.

Then, evidently, a lapse of memory. The underling was up on the carpet and his chief told him it meant the gate.

"Okay," was the substance of the subordinate's reply. "I'll take the rap, but the prexy is going to have the lowdown on the whole deal."

Which was a horse of a different color. Was the underling kept on the payroll? Don't be silly.

### *Short Story*

And then there is the case of another who had been scheduled for a big step up the ladder. *The Insiders* told you about him some time ago. Only, he was caught chiseling on his expense account. The practice was confined to comparatively small sums, but chiseling it was and he was called on it.

The promotion was off, but he was given opportunity to hold his job, through repayment of the chiseled dough. It was agreed upon, but the repayments were not forthcoming. As a result, the gate swung wide, and he walked right through it.

### *Just a Freak*

The president of a certain company this week got a load of the early gross returns on the first week showings of Amos 'n' Andy.

This company happens to have a picture which—the company head thinks—should have done the same sort of business, but didn't. So in came the sales manager—by request.

"How about this and how about our own picture?" asked the boss.

"Don't pay any attention to those figures. To begin with they're exaggerated. Secondly, the Amos 'n' Andy affair is a freak and freaks don't count," parried the sales manager.

One of the erudite *Insiders* tried to discover since when "freak" was synonymous with "showmanship," but failed to get to first base.

### *'Twas Ever Thus*

Really a clever fellow. His job is to publicize, as well as to advertise, his circuit's houses in a territory not so far from New York, and he does it very well. Or so it appeared on the surface.

But recently his assistant was transferred to another city. And New York wondered why it was that So-and-So was slipping. It didn't occur to the big town executives that perhaps the removal of the assistant from the scene offered the explanation.

There you have one slant.

But the selfsame individual is really in a bad way. What you already know is merely one reason. The other two are these:

His copy is often off-color. So much so that several merry-to-dos have resulted at headquarters. His superiors have warned him to watch his step, but apparently home office mandates mean nothing.

He has gone the way of much flesh; hi-hat. Since his last promotion this foolish young man has made himself inaccessible. That's oke, except when the inaccessibility touches the wrong people.

While matters stand as they are, it won't be long before something happens.

### *That Big If*

**SHOW business is just a series of funny guesses. Take, for instance, the case of Amos 'n' Andy. At the time of the Tiffany convention in Chicago last season it was reported the veteran radio aces had made overtures to the company for production of a picture.**

**The matter is said to have been hot and cold for several days, with the blackface stars even offering to put up their own dough. However, the deal fell through and the next move was the signing of a contract with RKO.**

**All of which leads to a Big If, and just what would have been the outcome had that Chicago proposal been otherwise acted upon.**

**Another slant. Paramount was hot after them. The deal was practically set, so the story goes, when RKO, sensing the box-office potentialities of the team, stepped in and exercised its prerogative, by virtue of its hook-up with National Broadcasting Co. That move caused plenty of feeling between Paramount and RKO at a time when a merger deal was pending between the two firms.**

RAIDING on personnel, banned by edict of the Hays organization, is being resorted to by the sales manager of one company to a degree which may lead to a campaign of retaliation by the outfit made the target of the raids.

So far, the sales manager who has taken the offensive has weaned away from the rival company a number of its branch managers, salesmen and bookers. At present, dickering is under way for others.

The intensity of the raids, directed only against this one company, has given rise to a query as to the real purpose behind them. One angle has it that malice is inspiring the attack and the truth is that the tactics are undermining the morale of the offending sales chief's own force.

The company attacked is declared planning reprisals which will give the offender something to think about. This was indicated when its sales manager called his "opposition" and warned him that if a battle was wanted, he could have it and how.

"I've been in the racket too long not to know how to meet underhanded tactics," was the substance of the warning, "and if you want to go to bat on the issue, I'll shoot up your payroll 300 per cent."

The warning so far has gone unheeded. *The Insiders* learn, and a real storm, therefore, may be brewing.

The funny part of it all is that the Hays association, which always has frowned on raids of personnel either is unaware of or is winking at the practice recited in the case in point, and the sales manager attacked can't talk to the "opposition" about it for the reason that the latter now declines to answer his phone when the other calls.

### *Gelt-Getters*

Two big business chiefs sat down weeks ago to work out details of a deal which would place vending machines in each of a certain chain's several hundred theatres. One executive represented the circuit and the other, of course, represented the equipment manufacturer.

They fought for hours, each attempting to drive a hard bargain. The result was an iron-clad agreement with very few concessions for either outfit.

One clause, however, was inserted upon suggestion of the chain head which, on the face of it, appeared trivial. It stipulated that instead of the usual caption, "Drop Penny Here," the wording above the change slot must read: "Drop Coins Here," and the hole enlarged from regulation penny size to hold nickels, dimes and quarters.

This little twist will result in increasing the circuit's net from the machines by at least $25,000 yearly, and the reason, according to the genius who engineered it, may be explained in the public's carelessness in inserting silver coins, instead of copper, in slot machines.

THE INSIDERS

# Wide Film Shelved By Public's Wide Yawns; Time Not Ripe, Producer Slant

### *Agency Agony*

**Hollywood — "Flesh Peddlers" are having a tough time. With production at a low ebb the various agents are finding they have a tremendous overhead, carrying a number of representatives who, capable or not, are not getting any talent placed.**

**One of the larger firms with six representatives has cut the staff to two and other agencies are doing likewise.**

## Film Boards to Probe Status of Two-for-One Gag

Los Angeles—So many complaints have been received by the Film Board of Trade that Lola Gentry, local secretary, has started an investigation to find out whether or not the awarding of premiums by various theatres affect the present zoning plan.

The commission investigating the complaints will determine just what is meant by the word "premium" and whether or not use of premiums is in violation of the zoning agreement.

At the present time some of the smaller theatres are offering tickets which, with one paid admission, permit two to see a show. These tickets are given out by merchants in return for products that can be awarded at gift nights or for similar reasons. If the regular admission is thirty cents and a patron presents a coupon or premium ticket two persons see the show for fifteen cents each. This fifteen cent admission is worked in houses rated as thirty cent admission theatres in the zoning plan which gives them bookings ahead of the fifteen cent houses.

While perhaps none of the managers is in favor of the two-for-one price, there are so many houses doing it that each manager feels he will have to follow the plan or he will lose business. The commission hopes to clarify matters and establish just what the "premium" rights are in the various zones.

## Detroit State Is Closed by Publix Due to Depression

Detroit—Poor business is forcing Publix to close the State Friday for an indefinite period. The Adams was closed early this summer, for the same reason.

Admission prices may be reduced at the Madison, downtown second run, the scale being cut from 35 and 75 cents to 25 and 50 cents.

### *Heavy Plugging Fails to Stir Excitement; Warners to Soft Pedal Vitascope*

Wide film will go back to its shelf in the laboratory, to emerge at some future, undetermined date, if opinion current in a number of executive councils stays as is.

The latest socks administered to wide-angled pictures come from the public and are expressed in the lack of enthusiasm evidenced by box-office grosses, shown over Realife and Grandeur. In New York, "Billy the Kid," first example of M-G-M's Realife method, ended its week at the Capitol with an approximate $76,000 gross. The picture was not held over, despite the fact that M-G-M ballyhooed the process in its advance newspaper campaign, plus the additional fact that the company could have forced the picture for a second week in its own house if the inclination to do so had existed.

In Hollywood "The Big Trail," exhibited on Grandeur, failed to cause a ripple of excitement. Here in New York the same picture at the Roxy, backed by a heavy newspaper splurge, did about $60,000 from Friday morning to Sunday night, which is better business than the big 7th Avenue theatre has been doing of late. That gross, however, is not phenomenal.

Significant is the decision of Winfield Sheehan to steer clear of future productions on wide film until the time is considered ripe. What that means in terms of weeks or months is anybody's guess.

#### Warners Soft Pedal

The current slant on wide film is tipped off by decision of the Warners to introduce "Kismet" for a Broadway run at the Hollywood on wide film, but with no advance ballyhoo. The picture opened Thursday night with nary an advance mention of the introduction of Vitascope, as Warners have dubbed their process. At Warner headquarters, argument raged back and forth before decision to soft pedal the process was reached. Some executives were strong for a real fuss, via newspaper copy, but it was Harry M. Warner who decided to play up "Kismet" and play down Vitascope on the theory that wide film was merely another embellishment like sound.

Executive opinion on wide film is varied. There are some who maintain the innovation is fine for spectacles, but tiresome when an entire picture is projected that way. Others can see no radical difference in the picture image obtained in the 35 mm. print as used widely today and the wide film image. One important man said:

"Suppose the picture is larger. Why not make it smaller? Actual size doesn't mean a thing. It's what the screen shows, not the size it can be made to assume, that counts."

His opinion is being echoed in a number of headquarters in New York.

### *Turning Old Into New*

**Transformation of old theatre structures into new and modern edifices is one of the industry's most important present-day problems. Several recognized authorities discuss this phase of exhibition in this month's SHOWMAN, which begins on page 59, this issue.**

## Londoners May Pull Away from Engineers Unit

One hundred and twenty British members of the Society of M. P. Engineers, comprising the entire London section, are in revolt and are expected momentarily to sever the tie that binds them with the parent body in this country.

The London branch of the S. M. P. E., headed by Simon Rowson, is declared by insiders to have long been a "thorn" in the side of the association, what with its constant "bickering," "fault-finding" and "unreasonable demands," and many in the American group are said to be highly in favor of a split.

The climax was reached only recently when Rowson, on behalf of the Londoners, sent a long cable to the S. M. P. E. governors threatening immediate withdrawal unless certain unnamed policies of the association were changed. Conservative members of the board had a tough job keeping in check those colleagues who favored sending Rowson notice to "go to it." In the meantime, the matter was shelved pending further action by the governors.

#### New York Quarters Set

New York headquarters of the S. M. P. E. will be opened in the Aeolian Bldg., where Silvan Harris, a newcomer in the picture field, will commence duties as manager and editor of "The Journal." Harris has been given a year's contract for the newly-created post. He was formerly with Fada Radio Corp., and prior to that was managing editor of "Radio News."

### *Supreme Court Weighs Credit, Arbitration Cases*

Washington—Charge of distributors that the lower court erred in granting an injunction restraining compulsory arbitration as a conspiracy in restraint of trade, and allegations of the govenment that the credit committee system is illegal, are under advisement by the United States Supreme Court. Appeals in the arbitration and credit cases were filed early this week. The government is appealing from the Thacher decree, holding the credit system legal. Decision is expected late in November.

# Radio Purchase of Pathe Believed Set; Lee Marcus Reported as New Head Man

### *Kennedy and Brown Leaving for Coast to Make Survey of Pathe Lot*

Lee Marcus, at present a vice-president of RKO Radio Pictures, is understood to have been temporarily decided upon to head Pathe if the deal now pending between the two companies is closed. Indications late Thursday were that the purchase by RKO is set.

Under the terms of the deal, as now set up, RKO will assume control of Pathe, but the latter organization will be maintained as a separate organization, serving as a production "feeder" for the RKO theatre circuit.

Joseph P. Kennedy is slated to leave for the Coast Saturday, as is Hiram S. Brown, president of RKO. The purpose is understood to be a final survey of the Pathe studio properties, prior to consummation of the sale. Terms and their details are being handled principally by Elisha Walker of Bancamerica-Blair, Pathe bankers, and David Sarnoff, president of RCA, which controls RKO Radio Pictures.

### *RKO After Earnings of $2.50 a Share for 1930*

Financial forecasters at RKO (Theatres) look for 1930 profits to equal $2.50 a share on the approximate 2,000,000 shares of stock outstanding. This would place the year's earnings at a minimum of $5,000,000.

Although the third quarter showed a big drop under last year, high previous quarter earnings enabled the company and subsidiaries to report profit of $3,052,571 for the quarter ended Sept. 30 after depreciation, interest and Federal taxes, but before subsidiary dividends. This compares with $1,637,900 in the first nine months of last year. Profit for the third quarter was $886,438.

### *Brandt-Blumenthal Suit Set for January Trial*

Billy Brandt's suit against A. C. Blumenthal for $600,000 which he says is due him as commission for lining up sale of New York independent theatres to Fox is slated for trial before a Nassau County court early in January.

The complainant claims Blumenthal's end of the deal totaled $1,200,000 and that he is entitled to half as per an alleged agreement with Blumenthal at the time the purchase was made. The defendant denies any such agreement is in existence.

### *Ten Lose Fox W. C. Jobs*

Los Angeles—Shake-ups hit the publicity and advertising department of Fox West Coast this week and when the excitement subsided the staff was minus ten members. Under a new ruling, all publicity and advertising is to emanate from the home office and from the particular sanctuary in which Frank Whitbeck reposes.

### *But Cochrane Laughs And Laughs*

**Wall Street, via one of its usually well-informed sleuths, sold Universal down the river again during the week. This time the story had RKO, which is reported buying every picture company under the sun, annexing the Laemmle organization, including the usual lock, stock and barrel.**

**When R. H. Cochrane was asked about it he said he had been disturbed for some time now because Universal had been so completely ignored of late by merger hawkers. "It simply proves we do mean something after all," he commented.**

**Then he started to laugh and was still at it when the telephone conversation ended.**

## Leo Waiting for Fox Settlement of 5-Year Contract

Efforts are reported under way to bring to an end, by settlement, the five-year contract held by Joe Leo, former president of Fox Metropolitan Playhouses, Inc., with Fox. It is understood Harley L. Clarke will act on the matter in the next few weeks.

Pending the settlement, Leo is at work on formation of an independent chain covering the eastern half of the country. He plans to concentrate his activities in New York State, Ohio, Pennsylvania and bordering territories and may attempt to tie in independent producers by assuring them outlets for their product.

### *Paramount Buys London Chain; Changes Policy*

London—Paramount changed its spots this week by purchase of the four theatres operated in London suburbs by the Astoria circuit. The buy was made by Emil Wertheimer and turned over to Paramount on lease.

The move is contrary to the company's generally understood plan for theatre expansion in Great Britain, which provides for building, rather than a campaign of acquisition.

### *Discussing Equipment*

**Of special interest to every live-wire theatre manager is the discussion on innumerable angles of theatre maintenance, equipment, etc., by exhibitor members of the "Managers' Round Table Club," which this week appears as part of THE SHOWMAN section, and beginning on page 119.**

**This special feature of the "Round Table" is becoming more popular every month when the maintenance angle of theatre operation is given particular attention by Club members in THE SHOWMAN section.**

## Broadway Outlet May Mean Another Grind for Warner

With five theatres on Broadway, the Warners are still minus sufficient outlets to supply their own and First National product with main stem showings. The accumulation of pictures awaiting release may make it necessary to convert either the Hollywood or the Warners to a grind policy to eliminate the jam.

There are 13 pictures in the vaults in New York with no place to go under the present policy of spotting what the company believes to be important pictures in Times Square show windows. On the waiting list of two-a-days are "Mothers Cry," "Adios" and "Sunny," turned out by First National, and "Illicit" and "Viennese Nights," which emanate from Warners.

For the Winter Garden are scheduled "Woman Hungry," "Little Caesar," "Going Wild," "Kiss Me Again," "The Gorilla," "The Doorway to Hell," "River's End" and "Barber John's Boy." The holdup is largely traceable to the run of "The Dawn Patrol," which played ten weeks at the Garden when the Warners figured it would run about five. "Office Wife" followed in for another extended run.

The Strand takes the weekly changes, but often follows the Warner, Hollywood and Winter Garden. The Beacon on the upper reaches of Broadway is, of course, out of the Broadway theatrical district and is, therefore, considered out of the running except as a subsequent run house.

The situation will probably create some difficulties as the season progresses insofar as subsequent runs are concerned, the possibility being failure to clean up on 1930-1931 releases in the metropolitan area before the next season rolls around.

### *Rogers, Shearer Re-Sign*

Hollywood—Two stars have attached their signatures to new contracts. Fox has induced Will Rogers to stay with it for two more years, his next to be "The Connecticut Yankee," and Norma Shearer has signed a new long-term contract with M-G-M.

# Hollywood Promoters Arrested in News Expose; Accused of Trimming Suckers

### *Mix Returning*

**Hollywood—Tom Mix is considering a return to the screen, following conclusion of his circus tour. The former ace western star has been out of pictures since May, 1929, when he joined the circus at a reputed salary of $15,000 weekly. One or two pictures may be made by Mix, but his decision will hinge on conferences with the circus owners.**

## Carrier Deal to Merge Several Equipment Units

The deal which will bring into one fold at least 15 air conditioning units, headed by Carrier Engineering Corp., is nearly set. Final consummation is expected within a few days, when plans will be launched to organize a new $15,000,000 unit.

Carrier will merge with Brunswick-Kroeschell Co., with both concerns, it is said, representing 60 per cent of air conditioning installations in the country.

Included in the consolidation is the York Heating & Ventilating Corp., which has three subsidiaries, and with other units will swell the total involved to 15 companies. Carrier Company is the name adopted for the consolidation.

Robert A. Kroeschell and A. C. Buensod will manage the theatre division, with Otto Armpach in charge of the air conditioning engineers.

### *75 Per Cent of Houses In Poland Now Wired*

About 75 per cent of Poland's theatres have been wired, with the remainder falling in line at a steady rate, according to William Rybak, who is in New York representing Cebe Film Co., Warsaw.

There are no matinees in Poland, theatres usually beginning operations at 6 P.M. except on very rare occasions when a big feature of special appeal to children is shown.

There are about 730 theatres in Poland, which has a population of 31,000,000. Warsaw, a city of about 1,100,000, has about 60 theatres. During the season of 1929-30 it is estimated that over 1,000,000 admissions were paid in Warsaw.

### *Lorch Goes to Chicago*

Harry Lorch has returned to Chicago to take up his duties as western division manager. He replaces Harry Taylor, who is to become manager of the Kansas City branch.

### *'Josh' Binney and R. E. Wharff Held Without Bail in Old Racket*

Hollywood—Film investment rackets, in exchange for which the investor is offered a chance to break into films, are expected to receive a setback here, due to the vigilance of Motion Picture News. H. J. (Josh) Binney and Robert E. Wharff, alias Bob White, are in jail without bail, awaiting prosecution for their part in the alleged racket.

Binney, who is president of the Interstate Prod. and Amusement Corp., when arrested was in the process, it is charged, of closing a deal for some stock in his company, in return for which the purchaser was to receive an important role in "The Trek of the Titans."

About ten days ago Wharff, who is listed

(*Continued on page 33*)

## "Indian" Serial Bringing Back Kids to Movies

Paving the way for comeback of serials on a big scale, Universal's "The Indians Are Coming" is playing a leading part in bringing back children to theatres, say reports from exhibitors made public by the company.

Thousands of children have been attracted to theatres playing the serial, presaging the winning back of child attendance, these reports show. A number of de luxe houses throughout the nation are playing the serial.

### *Maybe It's Publicity or Maybe Not, Anyway—*

Hollywood—Local dailies report police here and at Pontiac, Mich., are man-hunting for Jimmy Trientas, a 16-year-old orphan, who is charged with having sent death threats to Ben Lyons and Bebe Daniels.

Pontiac Sherlocks say the couple have received the following note:

"You double-crossed me and you will pay, and if you don't pay me with money you will pay some other way and pay plenty."

Then Bebe received a second note, this time in Greek, demanding that she send money to a town in Greece, only the sender, whoever he is if he is, failed to stipulate the amount.

### *Newsreel Vet Dies*

San Francisco—An internal disorder was ascribed as cause of death here Thursday of Jack Gum, 46, International Newsreel veteran.

### *Plan Two Openings*

**Hollywood—Warners will borrow a leaf from Howard Hughes' manual and open "Life of the Party" day and date at both their local houses. Hughes got big results in New York with a dual showing of "Hell's Angels" at the Criterion and Gaiety, New York, where the film is still playing twin engagements.**

## Bankers Plan to Light Fireworks As Costs Mount

(*Continued from page 19*)

An interesting speculation concerns itself with the financial pressure that has been brought to bear. The departure of representatives of M-G-M, Pathe, Paramount, Columbia and RKO for the Coast on or about the same time gives rise to the query if the moneyed interests behind the companies are not identical, or at least so closely identified that a general exodus of such importance can be maneuvered.

Months ago, Motion Picture News pointed out, and has since reported new developments along those lines from time to time, that the bankers are digging into the operations of the industry on a wholesale scale. Not only have the inside workings in New York been thoroughly gone into, but investigators on the Coast, likewise, have been busy. Some of them have been functioning under cover. Others have been securing the required data via the social-entry wedge.

A considerable mass of data has been prepared covering operations in Hollywood. Relatives and friends occupying positions made important by the high salaries, if not ability, have been checked, their background investigated and their duties scanned in order to find out whether they are competent to hold their jobs. Also if they are being overpaid and, if so, why and through whose orders.

The results of the probe are likely to be sweeping. Many changes in the Coast lineup may be expected as a consequence. That overhead will be pared in wholesale fashion is definite.

### *Photophone Earnings to Show Big 1930 Increase*

Profits of RCA Photophone for the first nine months of the year will show a substantial increase over the corresponding figure for 1929, it is indicated, although official figures have not been released by the company. On Jan. 1, 926 Photophones were in operation and since that time 1,200 new installations have been made. Its foreign earnings are increasing rapidly, it is said.

# Steam Roller Being Greased and Oiled For Action at M. P. T. O. A. Convention

### *Showmanship*

**Fox has turned out a press book on "The Big Trail" that's a knockout, and a credit to the showmanship of Glen Allvine. It consists of 32 pages, newspaper size, most of them on coated stock in color.**

**In addition to the remarkable line-up of general exhibitor aids, it contains three full pages of exploitation stunts for the kids—and all of them practical, with the keynote line: "Bring Back the Kiddies with 'The Big Trail.'" Many novelties that will appeal to the juveniles are available to exhibitors. It's a comprehensive campaign to bring back children's trade and should go over with a bang.**

**HAGE**

## Ohio Unit to Go To Bat in Fight On Score Charge

Columbus—Score charges, which have been more or less a dormant issue of late, will go under fire, together with excessive sound equipment servicing costs when the Ohio exhibitor unit holds its tenth annual here Nov. 18 and 19.

The proposed new contract and adverse legislation are other matters to be acted upon at the sessions. Zoning also is to be discussed, the organization reporting on its experiences at Cleveland, Cincinnati, Columbus and Dayton, in each instance of which it has failed to reach agreement with distributors.

Allied States Association organizers are not expected to be on hand, due to their move last week in forming an association at Cincinnati. Cleveland, it is believed, will be their next objective.

### *Jones, Linick & Schaefer Operate Woods Theatre*

Chicago—Theatre interests here are hazarding opinions on the future plans of Jones, Linick & Schaefer, following the decision of the latter to operate the Woods theatre themselves. It is understood that two circuits made offers to the owners of the Woods at the time the RKO lease expired; both of which were turned down by Aaron Jones, whose company owns the Woods building and theatre. Property and capital enough to make Jones, Linick & Schaefer an important figure in Loop theatre operation is already in the name of the firm, despite the fact that the Woods, Rialto and Erlanger theatres are the only ones operated by it. Also under its control are the Studebaker, Garrick and Randolph theatres, and the Marcus Loew Booking Agency.

### *Lightman Slated for Re-election; Contract to Be Approved at Philly Meet*

That "clockwork precision" which has marked the last two conventions of the M.P.T.O.A. again will be in evidence at the forthcoming convention Nov. 10 and 11, with the slate of officers reported as already set.

M. A. Lightman, president of the organization, who succeeded to the post upon retirement of R. F. Woodhull, just prior to the Memphis convention, and then was re-elected at the sessions, is a cinch for reelection, unless he insists upon withdrawing his name from the roster. However, indications are that Lightman will again be the standard-bearer, returning with him into office practically the entire present slate. Changes in the directorate will be made, it is understood. Under the method of procedure, directors elect officers.

If Lightman pulls out, it is understood, Charles W. Picquet, veteran Pinehurst, N. C., showman, would be next in line, it being the desire of the affiliated chains to keep an independent at the head of the organization for legislative and other purposes.

#### Contract To Be Ratified

The Philadelphia convention will ratify the proposed new standard form of agreement. Most of its directors already have indicated their approval of it.

There is little likelihood that Allied States Association will be an issue at the convention, for the Allied leaders are not expected to go near the sessions. Last year they stayed away from Memphis, and although theyear before they were on hand at Toronto, they did not try to attend any meetings, probably aware that they would have been invited out if they had.

Instead, while the Philadelphia meetings are in progress they probably will be organizing a new unit in some zone far removed from the convention sphere of activity.

Among speakers who will feature the Philadelphia convention are: Adolph Zukor, S. R. Kent, Hiram S. Brown, Al Lichtman, Major General Smedley Butler, commandant of the Marine Corps; R. E. Logsden, of the Memphis Chamber of Commerce; E. Kuykendahl, Mississippi exhibitor, and Paul Block, newspaper publisher. Michael L. Simmons, president, will lead a delegation of five members of the AMPA to the sessions.

### *G. E. Short at Strand*

"The Electric Ship," a new Marvels of Science subject produced by the General Electric Co., has been booked into Warners' Strand for one week starting Oct. 31. The following week it will he shown at Warner's Beacon and the Brooklyn Strand. The picture was produced and scored under the supervision of John Klenke and is being hooked in the New York territory by Albert Bondy.

### *Stumped*

**Hollywood—Overheard on the set where Wheeler and Woolsey are filming "Hook, Line and Sinker":**

**Woolsey: "Hello. . . . hello. Thish tha hotel clerksh? Shay. . . . wattum I gonna do? I'sh in tha wrong roomsh! Theresh a womansh in here!"**

**Wheeler, the clerk: "Throw her out!"**

**Woolsey (3 minutes later): "Okeh, ol' kid. Now. . . . what'll I do wish her husband?"**

## Rembusch Anti-Monopoly Body Now Organized

Indianapolis—Organization of the Association Against Business Monopoly has been completed here. Articles of incorporation have been filed with the secretary of state by Louis Rosenburg, Indianapolis, one of the incorporators.

Other incorporators are Theodore H. Jeffries of this city, who is interested in the picture business, and Frank J. Rembusch of Shelbyville, operator of about 20 picture houses in this state.

"The organization was formed to assist owners of theaters, shopkeepers and store operators in their fight against monopolistic conditions in their business," Rosenberg said. "The monopolistic conditions to which I refer are similar to those existing in the motion picture industry, where the large operators compel operators of individual theatres to sign contracts agreeing to take films that are sent to them in order to operate their theatres. Then, if the theatre owner has any difficulty the case is heard before a board of arbitrators composed of officials of the industry."

Rembusch has just completed his book on "Trust Busting" which is a tirade against centralization in the picture business, with Will H. Hays the special object of his attack. The book is to be sold for $1 a copy, proceeds of which he says will be used in the fight against monopoly.

The Rembusch book traces various developments in the industry in the process of centralization and offers letters from former Department of Justice operatives declaring their activities in attempted investigation of the Hays organization were blocked by Washingon.

### *Pangborn to Star in Pathe Comedy Series*

Hollywood—Franklin Pangborn is to appear in a series of two-reel comedies for Pathe. Monte Carter now is working on an untitled story for Pangborn and Fred Guiol and Arch Heath are developing a second.

# Warners Increase Own Production to Achieve Independence in Theatre Field

### *Carry On, Mates*

**Washington—Abram Myers' vocabulary is running riot again. The president of Allied States Association, whose "pusillanimous" crack at the Columbus convention last year caused a scurrying for dictionaries, now announces that the Michigan exhibitor unit is "ready to furnish to organizations in other territories attractive decalcomania signs for use on box-office windows reading: 'An Allied Theatre, Home Owned for Your Protection'."**

## Legislatures of 44 States Meet Early in 1931

The 44 states which will open legislative sessions next year, together with states and territories whose legislatures meet in 1932, are shown in the following summary, together with dates of meetings held in 1930:

| Jurisdiction | Date of Meeting 1930 | 1931 | 1932 |
|---|---|---|---|
| Alabama | ... | Jan. 13 | ..... |
| Alaska | ..... | Mar. 2 | ..... |
| Arizona | ..... | Jan. 12 | ..... |
| Arkansas | ..... | Jan. 12 | ..... |
| California | ..... | Jan. 5 | ..... |
| Colorado | ..... | Jan. 7 | ..... |
| Connecticut | ..... | Jan. 7 | ..... |
| Delaware | ..... | Jan. 6 | ..... |
| Florida | ..... | Apr. 7 | ..... |
| Georgia | ..... | June 24 | ..... |
| Idaho | ..... | Jan. 5 | ..... |
| Illinois | ..... | Jan. 7 | ..... |
| Indiana | ..... | Jan. 8 | ..... |
| Iowa | ..... | Jan. 12 | ..... |
| Kansas | ..... | Jan. 13 | ..... |
| Kentucky | Jan. 7 | ..... | Jan. 5 |
| Louisiana | May 12 | ..... | May 9 |
| Maine | ..... | Jan. 7 | ..... |
| Maryland | ..... | Jan. 7 | ..... |
| Massachusetts | Jan. 1 | Jan. 7 | Jan. 6 |
| Michigan | ..... | Jan. 7 | ..... |
| Minnesota | ..... | Jan. 6 | ..... |
| Mississippi | Jan. 7 | ..... | Jan. 5 |
| Missouri | ..... | Jan. 7 | ..... |
| Montana | ..... | Jan. 5 | ..... |
| Nebraska | ..... | Jan. 6 | ..... |
| Nevada | ..... | Jan. 19 | ..... |
| New Hampshire | ..... | Jan. 7 | ..... |
| New Jersey | Jan. 14 | Jan. 13 | Jan. 12 |
| New Mexico | ..... | Jan. 13 | ..... |
| New York | Jan. 1 | Jan. 7 | Jan. 6 |
| North Carolina | ..... | Jan. 7 | ..... |
| North Dakota | ..... | Jan. 6 | ..... |
| Ohio | ..... | Jan. 5 | ..... |
| Oklahoma | ..... | Jan. 6 | ..... |
| Oregon | ..... | Jan. 12 | ..... |
| Pennsylvania | ..... | Jan. 6 | ..... |
| Porto Rico | Feb. 10 | Feb. 9 | Feb. 8 |
| Rhode Island | Jan. 7 | Jan. 6 | Jan. 5 |
| South Carolina | Jan. 14 | Jan. 13 | Jan. 12 |
| South Dakota | ..... | Jan. 6 | ..... |
| Tennessee | ..... | Jan. 5 | ..... |
| Texas | ..... | Jan. 13 | ..... |
| Utah | ..... | Jan. 12 | ..... |
| Vermont | ..... | Jan. 7 | ..... |
| Virginia | Jan. 8 | ..... | Jan. 13 |
| Washington | ..... | Jan. 12 | ..... |
| West Virginia | ..... | Jan. 14 | ..... |
| Wisconsin | ..... | Jan. 14 | ..... |
| Wyoming | ..... | Jan. 13 | ..... |
| U. S. Congress | Dec. 1 | Dec. 7 | Dec. 5 |

### *Afternoon Sunday Show Is Up at Whittier, Cal.*

Whittier, Cal.—Voters here Tuesday will pass upon the question of legalizing Sunday shows after 12 o'clock.

### *Own and First National Output To Be Boosted to 40 to 50 Annually*

The Warners are discussing plans to make their organization as independent of the rest of the industry as the industry's set-up will allow.

Latest in the steps designed to bring this realization closer is a plan, purely formulative now, to step up production from 35 pictures this season to from 40 to 50 for 1931-1932, the increase to apply jointly to both Warners and First National.

The inside slant that prompts consideration of the move is this:

Certain of the Warner executives feel that the increase can be absorbed easily by their own theatre organization, thereby adding to the company's treasury money which ordinarily would go to outside producers. They also feel that the sales crews of both companies can handle 40 or 50 features as well as 35.

Jack Warner is due in New York from the Coast on Sunday to remain here about a month, during which time a definite conclusion will be reached. Opinion in Warner headquarters has not as yet crystallized either for or against the plan, but decision will be determined by the end of November.

If the idea is adopted, this means that the Warner circuit will use correspondingly fewer pictures from outside sources during the 1931-1932 season.

### *Warners to Remain on Sunset Blvd.; Won't Move*

Hollywood—Jack Warner denies emphatically stories that Warner production will be centered in the First National studio at Burbank. He says the Warners will stay as is in the Sunset Boulevard plant.

Fifteen scripts are ready for the cameras. Actual work gets under way in a month.

### *Dizzy Sales Heights*

**Sales in the independent market are beginning to hit the high paces set in pre-sound days, according to a sales survey just completed by Bill Raynor of "Big 4," which shows that since the beginning of the new season, grosses have jumped 100%.**



*Bill Raynor*

**Raynor continues to build-up exchange renresentation for "Big 4," having already lined-up Buffalo, Detroit, Minneapolis, Salt Lake and Denver.**

### *Politeness Pays*

**Chicago—A State-Lake usher kicked a small package while racing up an aisle the other week. Examination showed it contained $360 in bills. It was turned in and when identified by the owner he offered the usher a $2 reward. The boy snapped to attention and saluted. "Our reward," he said, not even glancing at the proffered bills, "is in serving the public." Who was the cluck who said ushers didn't have a sense of humor?**

## Inventor Alleges Infringement in "Realife" Process

Los Angeles—Unless an accounting of profits is made to him and to Charles M. Richter, New York financier and associate, Edwin W. Clark, inventor, will bring an injunction suit to prevent M-G-M from showing "Billy the Kid" by the Realife process. Clark charges infringement of his wide screen patents.

M-G-M officials admit that Richter wired them concerning alleged patent violations in the Realife process, but denied any infringement. The Realife method was developed in the M-G-M studio laboratories, it is asserted.

Clark's method is very similar to M-G-M's, so far as projection is concerned. The inventor also wired the Capitol, New York, to stop showing "Billy the Kid," charging infringement. His process is protected by two patents. One dates March 29, 1921, the other Sept. 19, 1922.

About a year ago, Clark says, he showed M-G-M his process and received an offer for it, which he refused. Richter is en route to Hollywood to start the proposed suit.

## Realife Process Fails to Please In Kansas City

Kansas City—Realife, new wide screen process being offered by M-G-M, failed to draw the patronage anticipated at the Midland, Loew house here, said to be the third theatre in the country to offer the new process. In view of the advertising and publicity given run of "Billy the Kid," via Realife, considerably better results were expected by the management.

The first three days of "Billy the Kid" drew very well, but patronage slumped after Monday. To exceptionally cold weather was attributed part of the drop in business.

# "Titans" Showmanship Splurges Writes New History in Picture Merchandising

## *Amos 'n' Andy Production in 250 Day and Date Runs Scores Huge Hit*

In what is regarded as ushering in a new form of big scale merchandising of special attractions, "Check and Double Check" the Amos 'n' Andy feature, literally has set the industry on its ear by its day and date runs throughout the country, in which it is proving one of the biggest upsets in years.

The picture opened around 150 day and date runs last Friday and Saturday in key cities in all sections, backed by what is considered the most extensive simultaneous newspaper advertising campaign ever employed for a picture. Openings this week run the total of day and date runs to around 250.

Heralded for weeks by extended advertising in the trade press, exhibitors were well sold on "Check and Double Check" in advance, and got behind the national exploitation splurge with efforts that sent records careening in nearly every spot where the picture opened.

A national radio hook-up on Friday helped direct public attention and patronage to theatres where the attraction was opening. Public reaction to it has stamped the attraction as one of the outstanding freaks of show history.

The newspaper splurge, which consisted of two color single page and double trucks in 89 newspapers of 50 cities in 30 different states, was put over at an aggregate cost of about $75,000.

Capitalizing on the radio following of Amos 'n' Andy and public curiosity toward the stars of the air it had never seen, Joseph I. Schnitzer, RKO president, appropriated 201 sound-on-film and 70 sound-on-disc prints to "break" the picture in all sections of the nation simultaneously. New York was prevented from participating because the Mayfair theatre was not ready. The picture opens at this new RKO house Friday night.

Following is a summary of the national reception of the picture, as gathered by Motion Picture News correspondents:

### Los Angeles Gross Hits $31,000 and New Record

Los Angeles—Amos 'n' Andy have met Los Angeles and the whole blooming town is theirs. "Check and Double Check" grabbed $31,000 at the Orpheum, which gives that house a rating of 190 per cent on the week and a new all-time record as well.

As the Orpheum business mounted, trade waxed slimmer at the competitive houses. The house did $12,500 over the week-end as against $10,500 the entire previous week with "A Lady Surrenders."

### *$32,000 on Week*

**Detroit—Hard hit by business depression, Detroit, nevertheless, is going for Amos 'n' Andy in a big way, the picture playing to $28,000 in six days and will do $32,000 on the week. Since the opening, grinding nine and ten shows daily at the RKO Downtown, the picture has attracted 100,000 patrons. It is to be held a second week with no let-up in sight.**

**Business is being stimulated at other houses by the RKO picture.**

### *Cincy Dazed*

**Cincinnati—Amos 'n' Andy took a two-way sock at Cincinnati records, and what a sock it was, their "Double Check" piling up $20,900 at the RKO Capitol, and $17,650 at the RKO Palace from Saturday to Wednesday, inclusive, plus a Friday midnight preview and a Saturday midnight matinee at both houses.**

**The picture rode the crest of the heaviest advertising campaign in local history and the audience reaction was sensational. Crowds are lined up continually at both houses.**

**The Capitol will hold over the picture, but it will go out at the Palace, moving to the Lyric for a second week.**

**Business at other theatres has been hit by Amos 'n' Andy's drain on patronage.**

### Opening Slow but Film Building at Milwaukee

Milwaukee—Strong opposition has cut into draw of "Check and Double Check" at the RKO Palace Orpheum. The picture's business has been above average, but not sensational, as it didn't get away to such a hot start.

However, business is reported building and a two weeks' run is planned.

### 110,579 Admissions Set St. Louis on Its Ear

St. Louis—One hundred, ten thousand, five hundred and seventy-nine paid admissions up to, but not including Wednesday night, tell the story of how Amos 'n' Andy have set this town on its ear. The RKO St. Louis charges 25 cents for matinee and 50 cents night, children 15 cents at all shows, which run from 10:30 A.M. to midnight.

The picture opened last Friday and has had some effect on opposition houses, but the degree of this effect will not be apparent before the close of the week.

### Omaha Reeling After $22,400 Five-Day Onslaught

Omaha—Box-offices here still are reeling over the onslaught of "Check and Double Check," which in six days got $22,400 at the RKO Orpheum, to hit a 140 per cent rating and smash the RKO Orpheum record. Before the week is out the picture probably will have established a new high mark for the city.

The picture is to be held over indefinitely, with a new stage show going in Friday.

Publix is meeting the Amos 'n'Andy barrage with "Her Wedding Night" and "The Life of the Party," but it is doubtful that either picture will quite hit par.

### *National Radio Hook-up to Aid Exhibitors in Ballyhooing Freak*

### Above Average but Not Sensational at Seattle

Seattle—Amos 'n' Andy are one down, so far as cornering the business of this town is concerned. Estimated gross for five days at the RKO Orpheum is $20,000. The midnight preview last Friday drew only fairly well, but Saturday and Sunday were capacity. Since then business has been above average, but not tremendous. It doesn't seem to have the local appeal of "Rio Rita."

### $25,000 in 5 Days at Pittsburgh; Phenomenal

Pittsburgh—Although managers here always refused to divulge figures, the gross of "Check and Double Check" in its first five days may be conservatively estimated at $25,000. This is the biggest business done here in months, and other grosses are falling off but slightly.

### $9,000 in Five Days Tells Baltimore Story

Baltimore—"Check and Double Check" is a big hit here, getting $9,000 in five days, six nights and one Sunday midnight matinee at Keith's, operated by the Schanberger interests. Large advertising splurges and the radio reputation of the stars helped the strong draw. The picture is holding up well and is going into a second week. Competition has not been affected.

### 12,000 More in 5 Days Than "Cockeyed World's" 7

Houston—While actual figures are not available, "Check and Double Check"

(*Continued on page 30*)

### *New Record in Chi*

**Chicago—Here in the radio home of Amos 'n' Andy, their picture has already copped the house record of the RKO State-Lake, and is continuing at a terrific pace. In five days, Saturday to Wednesday, the take was $39,712.**

**Competition is hard to gauge as all Loop houses are doing good business with strong attractions, but two might have done much better if it weren't for Amos 'n' Andy. The Chicago is playing "Laughter" and the Oriental, around the corner, is meeting competition with a heavy stage draw.**

# "Titans'" Big Splurge Writes Picture History

(Continued from page 29)

herded approximately 25,000 patrons into the RKO Majestic in the first five days of its run, a 225 per cent rating for RKO's hit. This is 12,000 more than "The Cock-eyed World" got in seven days, which was the former record. Competition is hard hit and admits it.

## $17,500 in 5 Days Real Dough at Casey

Kansas City—Amos 'n' Andy grossed approximately $17,000 for the five days ending Wednesday night at the RKO Main-street. This is a rating of 150 per cent.

The picture is being held for a second week and it is concededly cutting into business of opposition houses.

## Atlanta's $25,000 Is Sensation for 5 Days

Atlanta—Knocking competition into a cocked hat, Amos 'n' Andy are riding home winners, grossing approximately $25,000 in five days at the Capitol, RKO and Universal stand. This is from the Friday opening up to and including Wednesday night. The picture is going into a second week.

## $21,800 Blast Rocks Dallas Show Business

Dallas—Amos 'n' Andy exploded a bombshell in this city with their "Check and Double Check," getting $21,800 from Friday up to and including Wednesday at the RKO Majestic. The first three days the picture was bucking the state fair, but despite this it knocked records for a row, with half-block lines extending both ways.

The picture has stimulated business in other houses except the Melba, two doors away, which was blanked out at times. However, some of the overflow went to the Melba.

## Rain Doesn't Mean a Thing; Big at Des Moines

Des Moines—Rain didn't mean a thing to Amos 'n' Andy, who went soaring for a new record at the RKO Orpheum, the first four days shoving the house way out in front with the SRO sign out.

The picture is bringing good business all around, "Whoopee" doubling the business at the Des Moines. The Paramount is doing only average business on "Heads Up."

## Standees Send Grosses Soaring at Scranton

Scranton, Pa.—"Check and Double Check" taxed the capacity of the 1,800-seat Capitol, opening here on Monday, and again on Tuesday and Wednesday, the last named being Mitchell Day, a holiday for anthracite miners.

Hundreds of men, women and children stood throughout the performances, something unusual these days. Comerford-Paramount Publix regulations prohibit making public the gross. Admissions are 50 cents matinee and night, 15 cents for children matinee, and 25 cents at night.

### *Color*

**Omaha—Orpheum employes for the past two weeks have had a lot to say. Whether its over the phone, at the box office, the doorman or ticket taker—the greeting has been "Check and Double Check, RKO Orpheum thanks you." The idea was originated by Manager Ralph Pierce.**

The picture is spotted in for a week and its overflow is greatly helping business at other theatres.

## Frisco Capitulates with $21,500 in Five Days

San Francisco—Amos 'n' Andy broke every record at the Orpheum with about $21,500 gross, which is a rating of 180 per cent. This is up to and including Wednesday night, when it looked like the picture would run for weeks. The draw is affecting all other pictures.

Their heavy draw occasioned surprise locally, as there was skepticism as to whether the radio stars could duplicate their radio following on the screen for they are dialogists first and actors second.

## Big Opening at Oakland Presages New Record

Oakland—"Check and Double Check" opened to smash business here Wednesday night. It looks like the film is on the way to a record.

## $16,500 Portland Smash; $7,000 Above "Rio Rita"

Portland—From Saturday to Wednesday, "Check and Double Check" just walked away from the town, drawing $16,500 at the RKO Orpheum, according to Manager Gamble. This is $7,000 more than "Rio Rita," which held the previous record. The way the picture is standing 'em up, it looks like it's in for a run.

Competitors concede that the Orpheum is leading the field by a heavy margin.

## $20,000 Mill City Smash; Overflow Aids Another

Minneapolis—It's the same story here on Amos 'n' Andy, the sensational drawing cards grabbing off $20,000 in five days at the RKO Orpheum.

The opposition claims no effect on business at their theatres, but this is due to the rush of radio fans to downtown houses, with the other theatres getting the overflow. Publix' Minnesota is a case in point, claiming the biggest Saturday and Sunday in six weeks, despite the RKO smash.

## Amos 'n' Andy Crash B. O. Record at Albany

Albany—Box-office records of the year were sent tottering by Amos 'n' Andy up to Wednesday night of this week. The picture opened at a midnight show Friday, playing to tremendous business which has necessitated seven shows daily.

Business was far ahead of "Animal Crackers," the previous attraction, which also went over big. "Check and Double Check" also helped business at other houses, which are enjoying good business in ideal show weather. The Strand is playing "Whoopee," while "The Sea Wolf" is filling

# House Records In Many Spots Take a Tumble

Harmanus-Bleeker Hall and "Good News" is running fairly strong at the Leland.

## New Orleans Flocks to Film; $23,000 for Week Possible

New Orleans—They're wondering how so many of the dear old public can jam their way into the RKO Orpheum here. House records have already succumbed to the Amos 'n' Andy onslaught and the week threatens to end with a gross in the neighborhood of $23,000. Believe it or not, if that figure is reach or approached, it looks like a new show day for the New Orleans show world.

## Even Censors Praise Picture in Virginia

Richmond—Amos 'n' Andy have passed the state board of motion picture censorship and their "Check and Double Check" is practically assured a landslide business in Virginia.

"The picture passed without eliminations," said Mrs. Emma Speed Sampson, one of the three Virginia censors who have expressed themselves as being greatly pleased with the film and also benefitted by its laugh-provoking dialogue and scenes.

While it is reported to be attracting great crowds to the Keith house in Washington, the picture already has been assured record-breaking receipts in Richmond for Gosden, one of the pair, is a native son. Exploitation work in connection with the picture has been on an elaborate scale. The picture is to have a midnight showing in the Byrd Nov. 10 and its regular engagement there will begin Nov. 15, states Stewart B. Tucker, house manager.

## Cleveland Does Between $17,000, $18,000 5 Days

Cleveland—Amos 'n' Andy grossed between $17,000 and $18,000 Saturday to Wednesday, inclusive, getting big matinee business and fair evening business.

Business was only slightly above average, the picture proving just normal competition. It is going into a second week.

## $26,000 Topples Five-Day Record at Boston

Boston—All house records were broken by "Check and Double Check" at Keith's Memorial, the film getting around $26,000 for its first five days. The best previous top at the house was scored by "Sunny Side Up." Business is good at other theatres.

## All New England Runs Are Reported as Going Big

Boston—New England is going strong for Amos 'n' Andy. With the film off to a new record here, record business is reported from the Albee, Providence; Keith, Lowell; Keith, Portland; Paramount, Haverhill and Warner, Worcester.

Big business is reported but estimates are not yet available from Warners Palace, Lawrence and Publix Empire, New Bedford.

# Trade Paper Copy And Newspaper Ads Put It Over

Conceding that the trade paper campaign which heralded "Check and Double Check" was the first big gun to be fired in the national offensive by way of theatre preparation for the Amos 'n' Andy debut, Hy Daab's newspaper follow-up, which reached 89 newspapers in 50 cities and in 30 states, was put over at a cost to Radio Pictures slightly under $75,000.

Daab steered clear of full page and double truck rates by holding down the number of lines under full column depth, but in each instance, for eye appeal, the splash looked like an entire page. Two big heads of the radio headliners dominated the display, which was prepared in circus ballyhoo style.

Newspaper censorship, often strict in certain sections of the country, failed to apply in this instance, only one paper toning down the copy by throwing a Ben Day screen over the drawings. Daab doesn't know whether he was lucky or simply got away with something, but at any rate his display went through as originally laid out.

The copy was placed in some of the largest dailies in the United States. In the Chicago Tribune the two-page smash appeared in two colors, black and red. Circulation of the mediums used totaled 13,210,595 and in larger cities, two or more papers were frequently used.

Daab is now the proud possessor of a sheaf of letters from newspaper publishers and newspaper advertising managers commending him upon the efficacy of his layout. The letters didn't come only from those dailies in which the ads were carried. One Middle Western publisher saw the display in a daily published in a nearby city, but nevertheless was persuaded to write Daab a word of praise for his treatment.

An idea of how the the copy blanketed the nation is obtainable from this partial list of papers used. Here it is:

**CALIFORNIA**—Los Angeles Examiner (204,245), Times (162,959), San Francisco Call-Bulletin (115,012), Chronicle (94,922), Examiner (182,210).
**COLORADO**—Denver Post (162,723).
**CONNECTICUT**—Hartford Courant (39,200), Times (59,952), New Haven Journal-Courier (20,831), Register (53,785).
**DISTRICT OF COLUMBIA**—Washington Star (105,490), Times (92,988).
**FLORIDA**—Jacksonville Times-Union (50,707), Journal (31,853).
**GEORGIA**—Atlanta Constitution (92,897), Journal (80,778).
**ILLINOIS**—Chicago American (559,705), News (430,204), Tribune (838,422).
**INDIANA**—Indianapolis News (136,263), Star (108,505).
**IOWA**—Des Moines Register (112,856), Tribune-Capital (117,213).
**LOUISIANA**—New Orleans Item (68,283), Times-Picayune (99,741), Tribune (44,626).
**MAINE**—Portland Express (24,098), News (13,113), Press-Herald (39,817).
**MARYLAND**—Baltimore Sun (148,235).
**MASSACHUSETES**—Boston Globe (140,633), Springfield News (42,361), Republican (23,557), Union (34,266), Worcester Gazette (60,351), Telegram (44,467).
**MICHIGAN**—Detroit Free Press (226,508), News (333,585), Grand Rapids Press (90,076).
**MINNESOTA**—Minneapolis Tribune (72,263), St. Paul Dispatch (89,523), Pioneer-Press (74,597).
**MISSOURI**—Kansas City Star (279,096), Times (269,574), St. Louis Globe-Democrat (277,378), Post-Dispatch (241,066).
**MONTANA**—Butte Standard (17,349), Post (10,860).
**NEBRASKA**—Omaha World-Herald (69,589).
**NEW JERSEY**—Newark News (146,093).
**NEW YORK**—Buffalo Courier-Express (130,099), News (160,267), Brooklyn Eagle (84,248), New York Daily News (1,273,946), Evening Journal (634,483).
**NORTH CAROLINA**—Charlotte Observer (46,380).
**OHIO**—Cincinnati Post (195,062), Times-Star (160,288), Cleveland News (175,458), Plain Dealer (209,777), Press (211,934), Columbus Citizen (90,839), Dispatch (119,430), Dayton Herald (48,505), Journal (28,198), News (58,598), Toledo Blade (134,018).
**OKLAHOMA**—Oklaboma City Oklahoman (84,780), Times (81,359), Tulsa World (75,573).
**OREGON**—Portland Oregonian (109,123).
**PENNSYLVANIA**—Philadelphia Bulletin (555,573), Public Ledger (129,807), Pittsburgh Post-Gazette (243,097), Scranton Republican (25,028), Wilkes-Barre Times-Leader (27,257).
**TENNESSEE**—Memphis Appeal (evening—76,412), Commercial Appeal (morning—113,098).
**TEXAS**—Dallas Journal (44,117), News (89,055), Houston Chronicle (88,912), Post-Dispatch (69,904), San Antonio Express (38,343), News (40,031).
**UTAH**—Salt Lake City Deseret News (40,315), Tribune (48,979).
**VIRGINIA**—Richmond Times-Dispatch (66,848).
**WASHINGTON**—Seattle Post-Intelligencer (101,095).
**WISCONSIN**—Milwaukee Journal (171,896.)
**ONTARIO**—Toronto Mail and Empire (114,113), Star (173,101).

## *Clicks for Warners*

**Amos 'n' Andy have socked grosses right on the chin in every Warner house they are playing. In every instance, business has jumped at least 100 per cent, with many of the theatres rolling up grosses of from 150 to 200 per cent over normal in the first six days of the run.**

## *Amos 'n' Andy Open N. Y. Tonight; Scale Is $1 Top*

With a potential maximum gross of $60,000 on the week to shoot at, Amos 'n' Andy make their New York debut tonight at the RKO Mayfair. The theatre at 7th Avenue and 47th St. will operate on a grind policy with a $1 top, in conformity with other houses of its type on Broadway. Forrest C. Macomber, formerly at the New York Strand and now manager of the Globe, will manage the Mayfair and, at the same time, continue control of the Globe.

The revamped Columbia, which housed burlesque prior to its acquisition by RKO, has had a number of seats added, total capacity of the theatre now being 2,300. Morocco rouge marble has been used rather generally throughout the house. In the place of bulky ornamental fixtures, the walls and ceiling show only the outline of recesses and mounted bas-reliefs which tend to further stress the modernistic architectural scheme under which the theatre was remodeled.

One of the features of the house is the marquee, in which the lighting has been arranged to flood not only the sidewalk, but that part of 7th Ave. on which the theatre faces as well. Two large signs, one facing 7th Ave. and the other 47th St., have a main banner of lights 100 feet high and 125 feet long.

Plans and specifications were drawn by Thomas W. Lamb and contracting work by M. Shapiro and Son.

## *A Break*

**Omaha—The Orpheum got a break when twins born in a local hospital on the opening day of "Check and Double Check" were named Amos and Andy. Pictures and story were splashed over the front pages.**

# "Double Check" to Reach $50,000 in First Chi Week

Chicago—Amos 'n' Andy, with smiles lighting up the interior of the RKO State-Lake, sat well to the rear of the house during the first performance here of "Check and Double Check" early Saturday morning. Because of the constant tinkle of change-making machines, audible from their vantage points in the theatre, and the continuous shuffle of paid customers past their seats on the aisle, it was difficult to determine whether the r(R)adio stars were pleased more by the public manifestations of interest in themselves or by their own performances on the screen before them. Only once during the performance did they turn their glances away from that screen up front.

At exactly 10 o'clock, one hour after the theatre opened, that shuffle of feet through the various entrances came to an abrupt halt. Amos looked up at Andy questioningly, and Andy stared back at Amos. But George Quinlan, manager of the State-Lake, was on hand to reassure them.

"Filled up," he whispered. "Not a seat left."

A pleased smile went the rounds of the three faces, and three pairs of eyes turned back to the screen. The house remained the same way for the nine shows which followed the first; it was still the same for Sunday's eight performances. And at 8:30 A.M. Monday a long line of customers, change in hand, waited in an autumnal rain that shrouded State St. By that time, 48,676 of the faithful had paid out $24,584 for eighteen performances at this 2,800-seat house.

### House Records Smashed

Needless to say, all house records at the State-Lake for week-end grosses were smashed in a very definite way, and all-time records for the house are fast disappearing as the rush to lay it on the line continues. The Saturday and Sunday take alone exceeded by $5,000 the normal weekly take for the house on its old vaude-film policy which it abandoned only two weeks ago.

Advance advertising on the picture has never been equalled here before. Extra display space in all local papers was used for a full week before the picture's opening. More than $10,000 worth of space was used in the six dailies on Friday alone. It was apportioned as follows: Two center page spreads with color, Daily Tribune ($3,880); one page, Herald-Examiner, ($1,020); one page Evening American ($2,000); one page Daily News ($2,000); half-page Evening Post ($650); half-page Daily Illustrated News ($525), and additional display space in the theatre sections of all papers. Orders for the space came from Radio's New York office.

Nothing like this volume of advertising on a single picture nor the reception given it in its opening days has been witnessed here before. Local exhibitors and guessers figure it a cinch for the house to hit $50,000 this week, an unprecedented figure here for a 2,800-seat house with a 35c-75c scale.

# Cincy Completes Protection Plan 42 Days Is Top

Cincinnati — Maximum protection of 42 days, during which time the picture must play the downtown second runs, is the schedule agreed upon in the new zoning schedules, which have been sent to New York for approval. The second runs are given seven days' clearance over five groups of nearby suburbans, making the protection of 35 days over the last group.

Pictures are available to 15-cent houses 100 days from the closing date of the first run. Fourteen days' protection is given over all houses within a 25-mile radius.

Text of the new zoning plan covering Cincinnati and territory served by exchanges here follows:

**FIRST RUN IN CINCINNATI—42 DAYS PROTECTION**

**ZONE I**

Ordinarily the following theatres are now sold as first run:

Albee, Palace, Capitol, Lyric, Keith's, Family, Strand, Shuberts, Grand. Cincinnati first-run has 14 days' protection over Hamilton, Middletown, Aurora, Lawrenceburg and Lebanon.

**ZONE II**

**Downtown Second Run**

Ordinarily the following theatres are sold as downtown second run:

Strand and Family theatres. Must be played in the 42 days.

**Key Zones**

The theatres listed in Key Zones A-B-C have first suburban run following first run and downtown second run. The theatres listed in these key zones have 7 days to set from the date of availability and maximum of 7 days' protection from the end of run.

**Zone A**

L. B. Wilson, Covington, Ky.
Liberty, Covington, Ky.

**Zone B**

Temple, Newport, Ky.
Hippodrome, Newport, Ky.
Strand, Newport, Ky.

**Zone C**

Orpheum, Cincinnati.

**Numerical (Neighborhood) Zones**

No theatre is to be given any protection over any theatre outside the numerical zone, except that the theatres listed in zones one (1) to eleven (11) inclusive, have seven days to set and play, prior to availability of any picture to the theatres listed in the following classification embracing twelve (12) to twenty-three (23) inclusive; and the theatres listed in zones twelve (12) to twenty-three (23) have one week to set and play prior to availability of any picture to the zones listed in the following classification, etc.

Zones 1 to 11 inclusive—7 days to set and play:
Zone 1—Idle Hour, Carthage.
Zone 2—Woodlawn, Cheviot; Chevwood, Cheviot.
Zone 3—Forest, Cincinnati.
Zone 4—Nordland, Cincinnati; Clifton, Cincinnati.
Zone 5—Glenway, Cincinnati; Western Plaza, Cincinnati.
Zone 6—Plaza, Norwood; Norwood, Norwood.
Zone 7—Monte Vista, Cincinnati.
Zone 8—Lincoln, Cincinnati; Roosevelt, Cincinnati; Pekin, Cincinnati.
Zone 9—Eagles, St. Bernard; St. Bernard, St. Bernard.
Zone 10—Emory, Reading.
Zone 11 Jackson, Cincinnati.

Zones 12 to 24 inclusive—7 days to set and play, with no protection over zones listed below beyond the end of the seventh day:
Zone 12—Park, Hyde Park.
Zone 13—Park Hall, Oakley.
Zone 14—Uptown (Variety), Cincinnati.
Zone 15—Freeman, Cincinnati.
Zone 16—National, Cincinnati.
Zone 17—Hollywood, Cincinnati.
Zone 18—Park, Northside; Americus, Northside.
Zone 19—Casino, Cincinnati; Metropolitan, Cincinnati.
Zone 20—Empire, Cincinnati.
Zone 21—Marvel, Cincinnati.
Zone 22—Fairview, Cincinnati.
Zone 23—Imperial, Cincinnati.
Zone 24—Madison, Madisonville.

Zones 25 to 35 inclusive—7 days to set and play with no protection over zones listed below beyond the end of the seventh day:
Zone 25—Hiland, Ft. Thomas, Ky.
Zone 26—Hippodrome, Covington, Ky.
Zone 27—Beecher, Cincinnati.
Zone 28—Evanston, Cincinnati.
Zone 29—Derby, Latonia, Ky.; Grand, Latonia, Ky.
Zone 30—Liberty, Dayton, Ky.
Zone 31—Sylvia, Bellevue, Ky.
Zone 32—Overlook, Cincinnati.
Zone 33—Fairmont, Cincinnati; Valley, Cincinnati.
Zone 34—Family, Milford, Ohio.
Zone 35—Avenue, Lockland, Ohio.

Zones 36 to 45 inclusive—7 days to set and play with no protection over zones listed below beyond the end of the seventh day:
Zone 36—Broadway, Cincinnati.
Zone 37—New Liberty, Cincinnati; Victor, Cincinnati.
Zone 38—Queen Ann, Cincinnati; Washington, Cincinnati.
Zone 39—Arcade, Elmwood; Valley, Elmwood.
Zone 40—Shirley, Covington, Ky.
Zone 41—Family, Covington, Ky.
Zone 42—Riveria, Sedamsville.
Zone 43—Elm, Ludlow, Ky.
Zone 44—Rialto, Cincinnati.
Zone 45—Garden, Swiss Gardens.

Zones 46 to 57 inclusive—7 days to set and play:
Zone 46—Sharonville, Sharon.
Zone 47—Avalon, Cleves.
Zone 48—Main, Mt. Healthy.
Zone 49—Opera House, Loveland.
Zone 50—Opera House, New Richmond.
Zone 51—Pastime, Addyston.
Zone 52—Parkland, Sayler Park.
Zone 53—Opera House, Williamsburg.
Zone 54—Mystic, Harrison.
Zone 55—Dream, Mason.
Zone 56—Amelia, Amelia.
Zone 57—Capitol, Batavia.

**SILENT HOUSES**

Zone 58—Center, Cincinnati.
Zone 59—Woodward, Cincinnati.
Zone 60—Main, Cincinnati.
Zone 61—Ideal, Cincinnati.
Zone 62—Lubin, Cincinnati.
Zone 63—Royal, Cincinnati.
Zone 64—Lyric, Reading.
Zone 65—Pendrola, Lockland.
Zone 66—Crescent—Winton Place.
Zone 67—Music Hall, Newport, Ky.
Zone 68—Strand, Covington, Ky.
Zone 69—DeMilo, Covington, Ky.

Zone 70—100 days after end of first run—7 days to set and 7 days' protection from end of run:
Star, Cincinnati; Bijou, Cincinnati; Gifts, Cincinnati.

Zones 71 to 72, inclusive—7 days to set and play:
Zone 71—Colonial, Cincinnati; Avenue, Cincinnati.
Zone 72—Rex, Cincinnati; Dixie, Cincinnati; Gem, Cincinnati.

## *To Address Academy*



***Will H. Hays, who will be the principal speaker of the annual meeting of the Academy of M. P. Arts and Sciences in Hollywood, at which nine honor awards will be made.***

# Cole Steps Out; Horwitz Named

Dallas—Will Horwitz, Houston showman, who has been fighting the distributor-exhibitor circuits on the protection issue, is new president of the Allied Theatre Owners of Texas. He succeeds Col. H. A. Cole, veteran leader, who stepped aside for the new head of the organization.

The convention here unanimously endorsed the Tiffany franchise as a "life-saver" for the "little fellow," and called upon all members to support it. Several leaders of Allied States Association attended the two-day gathering.

# Academy Awards Honors; Hays as Chief Speaker

Will H. Hays is going to Hollywood to be principal speaker next Wednesday at the annual dinner of the Academy of M. P. Arts and Sciences. Merit awards of the Academy are to be presented at the dinner, the third annual event of its kind. An address by Thomas A. Edison via a talker short, also will be a feature.

This year a new award, for sound recording, has been added to the list, making nine awards in all, as follows:

1. Actor—best performance or performances; 2. Actress—best performance or performances; 3. Director—best achievement or achievements; 4. Art director—best achievement; 5. Cinematography — best achievement; 6. Sound recording—best achievement; 7. Scientific or technical — best achievement; 8. Writing—best achievement; 9. Production—outstanding picture of the year from all aspects.

The committee of arrangements consists of Harry Rapf, chairman; William C. de Mille, Sam Hardy, Arthur Edeson, Al Cohn, Reginald Barker, Lawrence Grant, Frank Woods and Clinton Wunder.

## *Early Trial Seen for W. E. Pacent Patent Suit*

Early trial of Western Electric against Pacent for alleged patent infringement is being anticipated following a decision of the United States Supreme Court reversing a lower court decision and holding the company with Electrical Research Products and American Telephone & Telegraph Co. may properly join as plaintiffs in the suit.

## *Clara Bow Returns to L. A.*

Clara Bow has gone to Hollywood, having completed New York sequences for her next Paramount picture, "No Limit." With her went Norman Foster, her leading man; Stuart Erwin, featured comedian, and Dixie Lee.

Mary Brian also has left New York for the Coast.

## *"Man I Killed" Next*

Ernst Lubitsch's next and his first to be made in the East for Paramount will probably be "The Man I Killed," Maurice Rostand's war play.

## *Strike Postponed*

Newark—Sympathy strike of operators in the theatre-musician jam here has been postponed indefinitely while an agreement is being sought.

## *Warner Club to Meet*

First general meeting of the Warner Club, composed of New York employes of Warners and subsidiaries, will be held Nov. 6 at the Hotel New Yorker.

## *Finished with Warners*

Marian Nixon has completed her contract with Warners and from now on expects to free-lance.

# Coast Promoters Arrested After Expose by NEWS

(Continued from page 26)

as vice-president and treasurer of the company, approached Richard Pierson and Charles Carroll, Cincinnati youths, who were seated outside the Roosevelt Hotel in a car bearing an Ohio license. Wharff struck up an acquaintance with the boys and gave Pierson his card, asking that he call at the picture offices and see him within the next day or so.

Pierson did, and upon visiting Interstate is said to have been told that he was an unusual type and well qualified to play the second important masculine role in the picture. They are said to have told Pierson that the picture was to be made on a scale as elaborate as "The Big Trail," "Fighting Caravans," "Cimarron" and other outdoor pictures of epic proportions.

They told him, it is said, that the picture would be filmed on a large ranch in Texas, which would necessitate a location trip of about eight weeks. They also are declared to have informed him that many of the high-priced free-lance actors of Hollywood had been engaged for this production, that a director of prominence had been secured, and that the producer and his staff were well qualified to make such a picture, having been "important" figures in the film business for the last 20 years. The company, while only established a short time, was out to make a picture that would rank it as one of the outstanding independent organizations in the film capital, Pierson is asserted to have been told.

### Asked to Invest $500

After Pierson was reputedly advised of the wonderful opportunity to become a screen success overnight due to the magnitude of the production and the association with important people in the film business, he was informed the corporation was being organized on a cooperative plan, so it would be necessary for him to invest $500 in the venture.

For this investment he would receive 50 shares of stock with a par value of $10 per share, and a note signed by the president and vice-president and treasurer of the company for $500, thus making his investment a loan and a gesture on his part to show his faith in the company.

After hearing these reputed promises, which bade fair to give him a start as an actor, Pierson discussed the proposition with William Crouch, western representative of MOTION PICTURE NEWS. When Pierson told the story in all its detail, Crouch inquired as to the status of the company and its plans. Suspecting it might be a promotion scheme to obtain money from film-struck people, Crouch talked the story over with Jack Lawrence, of the Los Angeles *Examiner* staff, and asked him to investigate the records of the company.

This was done, and Lawrence discovered that Wharff, the vice-president, had served a term in the city jail for operating a fake radio concern. Binney, it was alleged, had served time in various jails throughout the country and Canada. At the time of the interview, Crouch had questioned the officials as to their plans, and the discrepancies in their story prompted further investigation.

Detectives Marshall and Swan, Deputy Corporation Commissioner Frederick W. Bahls and State Corporation Auditor George Castle were notified of the findings by Lawrence and Crouch, and they decided that a thorough investigation should be made. They asked Crouch to go to the firm with Pierson, offering to supply the money so that Pierson might obtain the role in the picture. If possible, they were to obtain samples of the stock certificates. While Crouch and Pierson were being "high pressured," the officers walked in and made the arrest. The papers, business records, stock certificates, contracts and other properties were seized by the police for investigation.

When confronted by the law, Binney first put up a bold front, but broke under the rapid-fire questioning of the officers and admitted he had taken various sums of money from numerous individuals, giving them shares of stock, unsecured notes, and an offer for a role in the picture. He admitted also that, while he owned a large share of the company's stock, he did not have one cent of cash invested in the company and neither had Wharff.

### Assets Almost Nil

The cash assets of the company amounted to a very few dollars and the only property was some motion picture equipment listed as lights, cameras, reflectors, etc. Just where this property was located Binney failed to mention. It was disclosed during the investigation that Wharff, the vice-president and treasurer, had not been paid his weekly salary of $35 for the past three weeks, and that the company finances were, at the time, very low.

When Crouch and Pierson first visited Binney's offices, Binney is alleged to have stated that Pierson was to receive a salary of $35 a week as an actor. Binney had previously told Pierson that he would pay him $50 a week, while Wharff stated that $75 would be his weekly wage. The men told of having 35,000 feet of "spectacular" film, which they had purchased from the government. This film, they stated, was obtained for their exclusive use and had numerous scenes of buffalo hunting and Indian fights.

They said they were going to use process shots to bring members of the cast into these scenes, showing them hunting buffalo and fighting Indians. Binney is said to have stated that he had signed Don Terry, film player, for the male lead in the picture, and that Aileen Ray, screen actress, intended to sign to play the feminine lead. Binney stated that Terry had, as had the others in the cast, invested in the company. However, when questioned by the police officials, Terry stated that he had not invested a cent in the concern.

Miss Ray, when questioned, said she had been offered the part but had immediately turned it down. The other members of the cast, with the exception of one or two character people, are mostly unknowns in the film business. On the first visit Binney told Crouch and Pierson that Reeves Eason was to direct the production. The second visit, however, brought out the statement that Neal Hart was to serve in that capacity.

Binney allegedly claimed that the financing for the picture was coming from a rich rancher of Texas, on whose estate the major portion of the outdoor scenes would be shot. Other exteriors would be shot on the 20-acre ranch which the company is said to have owned near Victorville, Calif., and for interiors, space in local studios would be rented, he is credited with stating.

### Incorporated in Nevada

The company is reported to have been incorporated under the laws of the State of Nevada for $100,000. The stock issue, it is alleged, was underwritten by a "Campbell investment company of Omaha," and stock was at the present time being sold throughout the Middle West. All of the stock was issued from a Nevada office, which made it unnecessary to have a California license. When money was invested by those offered parts in pictures, they were offered the personal stock owned by Binney and Wharff, and given a six-months' note for the amount invested, this making the deal apparently legal, although no cash or financial security backed the transaction, investigators charge.

The men, following the arrest were lodged in jail and refused bail. The district attorney's office then started to question the various individuals who had invested money. One woman of about 50 years of age, who had been promised a leading role in the picture as her initial screen venture, said that she did not wish to sign a complaint because she would lose her chance in pictures. Since the alleged producers have been in custody, numerous individuals who claimed to have lost money in other ventures sponsored by this pair are said to have made statements to the police regarding their losses.

When asked what release the picture would have, Binney stated it would be of such magnitude that it would be the best plan to roadshow it throughout the country. Various other people were interviewed by MOTION PICTURE NEWS concerning talks they had with Binney. A comparison of these interviews showed many discrepancies in the producer's story of his film activities.

Binney stated that for 20 years he had been an important figure in the motion picture and amusement world; that he was formerly an actor with Mack Sennett; a director, writer and producer of motion pictures and had a most esteemed and untarnished record as a film personage. A query of some officials in the major companies failed to bring out any information from them, as to just what he had achieved.

### *Costly Ducats*

**Ottawa—Receipt of two complimentary reserved tickets and an engraved invitation for the opening performance of the Capitol, Halifax, N. S., Friday evening, October 31, has cost Manager Joe Franklin of B. F. Keith's Theatre, Ottawa, just $50 in cold cash. Franklin, a former Halifax exhibitor, felt the old town urge and went out and bought himself the necessary railway ticket which represented an investment of the half a yard. Franklin opened the last theatre to be built in Halifax, 16 years ago.**

# Josh Binney and R. E. Wharff in Jug Without Bail

# Allied to Enter All Key Points Before January

Washington—Allied States Association's expansion program, begun several weeks ago, is to be carried out with renewed vigor so that the first of the year will see the organization entrenched in practically every key city of the nation. The expansion is being carried out under direction of President Abram F. Myers.

Already Allied units are operating in 20 trade zones, with 14 or 15 additional key headquarters soon to be opened.

The organization is adopting a principle new to organization work. While each unit will be self-governing and self-sustaining, close watch will be kept upon each new zone organization formed, with the paid secretary in charge of the individual unit responsible for its development and efficient operation. Thus a home office system of supervision similar to that employed by distributors, will be relied upon to speed organization work in each instance.

### Many Cities To Be Visited

Cities scheduled for visits by Allied organizers within the next few months are understood to be New York, Buffalo, Albany, New Haven, Cleveland, Kansas City, Memphis, Philadelphia, Atlanta, Washington, Omaha, Charlotte and San Francisco.

Units now affiliated with Allied, together with their headquarters, president and secretaries, are: Northwest Theatre Owners Association (Minneapolis), Bennie Berger, president; W. A. Steffs, general manager.

Allied Theatre Owners of Michigan (Detroit), Allan Johnson, president; H. M. Richey, general manager.

Allied Theatre Owners of Texas (Dallas), Will Horwitz, president; B. H. Haralson, general manager.

M. P. T. O. of Southern California (Los Angeles), L. L. Bard, president; W. E. Knotts, secretary and business manager.

Associated Theatre Owners of Indiana (Indianapolis), Charles R. Metzger, general manager and attorney.

Montana Exhibitors Association (Butte), E. P. White, president; John A. Gaven, secretary.

M. P. T. O. of Wisconsin (Milwaukee), Fred S. Meyer, president; Steve Bauer, general manager.

M. P. T. O. of Western Pennsylvania and West Virginia (Pittsburgh), Anthony Jim, president; Fred Herrington, secretary.

Intermountain Theatre Owners Association (Salt Lake City), J. J. Gillett, president; Homer Holgren, secretary and general counsel.

M. P. T. O. of Colorado and Rocky Mountain Region (Denver), H. E. Huffman, president; Tom Sullivan, secretary and general manager.

Independent Motion Picture Theatre Owners of New England (Boston), Nathan Yamins, president; Ernest H. Horstmann, secretary.

M. P. T. O. of Maryland (Baltimore), Charles E. Nolte, president; William E. Stumpf, secretary.

M. P. T. O. of New Jersey (Newton), Sidney E. Samuelson, president.

***Leads Allied Drive***



*ABRAM F. MYERS*

# Allied Invades 'Cincy' Zone in New Expansion

Cincinnati—Continuing the expansion program which has for its object the formation of a unit in every key city where the organization is not now represented, Allied States Association has formed Allied Theatre Owners of Southern Ohio, Kentucky and West Virginia. Frederic Strief, veteran exchangeman, is business manager of the new organization, with headquarters here.

Exhibitors who attended the organization meeting are:

Henry Levy, Elmer Shard, Phil Miller, Charles Fine, Mrs. A. Schwenker, Andy Hettescheimer, Miss Doris Stecker and Carl Brown, all of Cincinnati; John Kaiser and Earl Myers, Chillicothe; Harry Silver and Nat Turburg, Hamilton; Ed. Keene, Oxford; Fred Rowlands, Real Neth, William Pullin, L. Goldsoll, Columbus; Theodore Chiffas, Middleton, Ohio; Lamothe Smith, Huntington, W. Va.; P. Barrett, Parkersburg, W. Va.; Charles Brown, Middleborough, Ky.; J. Guilfoile, Wellston, who represents 30 theatres.

Al Steffes and Aaron Saperstein conducted the meeting. Elmer Schard, manager of the Monta Vista theatre here, was appointed secretary-treasurer and Charles Meyers, Chillicothe exhibitor, was named chairman. Offices will be opened in the Film Building.

## *Pantages Must Go to High Court on Appeal*

Los Angeles—Alexander Pantages must appear before the Supreme Court in December to press his claim for a new trial. Recently, the Appellate Court granted Pantages a new trial. He is under prison sentence for an alleged attack on a dancer.

# Van Hyning Warns Allied States Not To Slur Motives

Kansas City—Reflecting the declared attitude of the M. P. T. O. A., that there is room for two exhibitor organization in the field, the M. P. T. O. of Kansas and western Missouri will not object to invasion of this territory by Allied States Association, but the organization does resent any attempt by Allied to impugn its motives in any respect.

It all came about through a statement in Allied's house organ, to the effect that the local organization cut dues to offset threatened invasion by Allied, which incidentally is scheduled to materialize in the near future. E. Van Hyning, president of the local unit, has called upon Allied for a retraction of the article which he says "conveys impressions so erroneous and prejudicial" to his organization that he fails to see how it could have been printed except by oversight.

### No Quarrel With Allied

"In an industry so wide-spread and important as that in which we are engaged there is certainly room for two such associations as ours, and it would seem to be the part of wisdom no less than the part of common courtesy for publications issued by any branch of the business to devote their energies to promoting the general welfare rather than to incite the illwill of one group toward another," Hyning's protest says. "Certainly the organization which I have the honor to represent has no quarrel with Allied or any other organization engaged in popularizing and building up the great industry in which we are all vitally and equally interested. We are doing our best to build up our own organization, of course, but we are not devoting a dollar of our money or a minute of our time to tearing down Allied or any other organization. In the course of the discussion which resulted in a determination to reduce our dues, the Allied was not mentioned, nor so far as I know, so much as thought of. We were considering our problems, not yours, and we reduced our dues for the very simple reason that we believed the welfare of our Association and thereby the general good of the picture industry would be advanced by such action.

### Financing Own Business

"As to the manner in which our Association is financed, I do not know that that is anybody's business but our own—but there is no secret about it. We are financed in large measure by the Affiliated Theatres, even as are several of your units, a fact which we are glad to have known for the reason that it is an evidence of the importance the heads of the great theatre chains attach to our Association, and at the same time assures our Association the stability which only an ample and certain income could give it. But the contribution which comes to us from this source does not carry with it any domination of our board or any authority or power to dictate to that board, or to any individual member of our association. Proof of that is found in the fact that the president of the association is a small town independent."

# Iowa Allied Unit Meets to Battle On Protection

Omaha — Opposition to protection and zoning is the reported object of a meeting of Allied Theatre Owners of Iowa to be held this week at Onawa, Ia. A meeting was held last week at Cherokee, Ia.

Local film circles anticipate no excitement over the anti-zoning plans. Meanwhile, there is speculation as to when Allied States Association will go through with its plan to establish a unit here. The Allied organizers were expected to be on hand during the recent convention of the M. P. T. O. A. of Nebraska and Western Iowa, but changed tactics and did not show up.

M. A. Lightman, president of the M. P. T. O. A., came to the convention to help hold members of the existing unit in line, in the event Allied's organizers were on hand.

## *Lust New President Of D. C. Exhibitors*

Washington—Sidney Lust, film exchange and theatre owner here, has succeeded A. Julian Brylawski as president of the M. P. T. O. of Nebraska and Western Iowa, post Brylawski has held for eight years.

Election of the new president of the organization took place at a recent meeting when Brylawski announced that he felt he had held the office long enough and that the time had come for him to step down and let another run the organization. Other officers of the association will be elected at the next meeting to be held soon.

## *Ohio M. P. T. O. Meet to Fight Adverse Attack*

Columbus—The tenth annual convention of the M. P. T. O. of Ohio will be held here at the Deshler-Wallick Hotel on Nov. 18 and 19. Subjects of vital interest to be discussed, according to notices sent out by Business Manager P. J. Wood, include zoning and protection, score charges, and adverse legislation which threatens to put over an amusement tax.

## *Open St. Louis Office Elliott Takes Charge*

St. Louis—Allied States Association has opened quarters here to handle the business of the recently formed local unit. Arthur Elliott, formerly RKO exchange manager at Detroit, will be business manager of the new Allied unit, which is rapidly rounding out details of its organization.

### *Constructive*

**Detroit — Credit H. M. Richey and the Michigan exhibitor unit with a constructive step to relieve the present unemployment crisis here. Members of the organization are donating ten per cent of receipts one night per week for use by the municipal government in alleviating distress.**

### *A Sticker*

**Cleveland—Double featuring, which proved the monkey wrench in the machinery of the Chicago protection meetings, may be the stumbling block in the local zoning conferences.**

**Independent theatre owners have asked for a 43-day protection limit on double feature pictures. Affiliated theatre owners presented a 105 day protection plan. Discussion brought about a compromise, with affiliated theatre owners agreeing to 64 days protection of double feature pictures, and independent theatre owners asking for 57 days protection.**

# Cleveland Makes Third Attempt to Solve Protection

Cleveland—"On again, off again" pretty well sums up the history to date of the proposed zoning schedules for this territory. For the third time exhibitors and distributors are at work trying to untie the protection knot.

The first plan accepted by the exhibitor members of the zoning committee was rejected by the local distributor members. The second plan, which was accepted by both the exhibitor and distributor members, was disregarded by the Hays office because affiliated theatre owners were not represented on the committee. Conferring on the new plan are Martin P. Smith, chairman of the unaffiliated exhibitors committee; P. J. Wood, secretary of the committee, all the members of the Cleveland Film Board of Trade, and, representing the affiliated theatres, W. J. Finney and Fred Desberg, representing Loew's; J. E. Firnkoess, representing RKO; S. Dannenberg, of Buffalo, representing Publix, and Phil Gleichman and Earl Bell, representing Warners. No action was taken at this meeting on any of the affiliated demands in situations in which they are interested.

Before the meeting started, Martin Smith asked that a definite method of procedure be defined in writing so that any plan, now evolved, shall not suffer a like fate as the two preceding plans.

It was definitely stated by Al Mertz, chairman, that the plan must be submitted to the sales managers of each distributing company for approval and ratification before it may become effective.

# 2 Managers Taken for Ride; Lose $724

Omaha—Two suburban theatre managers here were taken for a ride and robbed of their combined receipts of $724 by a lone bandit as they were on their way to a bank at midnight. Ray H. Mason, Tivoli, lost $347 and K. L. Peter, of the Roseland, surrendered $377. The houses are located in the same block. The thief escaped after taking the showmen for a wild ride in the country.

# 'Childlike Cuss Words' Censored, Carroll Moans

Boston—Earl Carroll, stage producer, paid a visit to Boston and before departing paid his respects to the Boston censorship rules in no uncertain terms.

He asserted Boston is subjecting its theatrical shows to a group of people who seldom attend a performance and yet it can see no harm in the system.

"I am perplexed by a system of censorship which allows one theatre to do and say things which are prevented in another. It is inconsistency which is not for the best interests of the theatres.

"My opinion is that censorship in Boston is not sincere, because the city censor plays to the churches and not to the theatre-going public. Nothing against good taste should ever be shown in a theatre.

"I cannot understand the city's attitude when the censor forces chorus girls to wear stockings during their dancing, with natural damage to the dancing, when he allows them to go stockingless on the streets.

"Child-like cuss words are stricken out of some shows, yet much more profane words are allowed to go in others. Such censorship as Boston practices, with entire responsibility resting on one man, is hurting the entire theatrical business."

## *Disagree on 'Common Law' Rights; Draw for Answer*

Hollywood—Rights to "Common Law" were bought by Charles R. Rogers in a unique manner. He owned the dialogue, play and television rights, but couldn't make it as M-G-M owned the silent rights. Slips were put into a hat and in the draw Rogers won, paying the price agreed upon by both parties previous to the draw. He will start production soon for RKO.

## *Warners Planning New House at Washington*

Washington—A new Avenue Grand theatre is to be built on the site of 654-656 Pennsylvania Ave., directly across the street from the present theatre of that name in the Warner chain by that organization to seat 2,500 persons. It will be an atmospheric house and cost about $500,000.

## *Opens Royal Theatre*

Salem—C. V. Rakestraw, who owns two local houses, has leased the Royal, closed since last January, and is now operating it with sound programs.

### *Britain's Best*

**London—Alfred Hitchcock, director of "Murder," has been awarded the *Film Weekly* certificate for the best production of the current season.**

**A review of "Murder," current at the George M. Cohan, New York, appears on page 53.**

# RKO-B. & K. in Advertising War On Chicago Front

Chicago—Climaxing the most recent of a series of tilts between the respective advertising departments of RKO and Balaban & Katz, revolving about the merits of the stage shows presented in the theatres of both circuits, was a blatant message in the Chicago Tribune authored by RKO which, in addition to implying that B. & K. was misleading the public in its advertisements of stage presentations, also described the Publix stage shows as "obsolete" forms of amusement.

The present altercation began with the withdrawal of vaudeville from the RKO State-Lake two weeks ago. B. & K. seized upon it as an opportunity to flaunt its stage presentations at the Chicago, Oriental and outlying de luxe houses. Accordingly, trailers were run in all theatres calling attention to the Publix stage shows and the personal appearances of popular picture stars at the B. & K. houses. Suspension signs advertising "huge Publix stage shows" were appended to marquees of the circuit's Loop theatres. The trailers and occasional newspaper copy proclaimed that "nowhere else can you see the movie personages and lavish stage productions" offered by Publix.

### Ads as Ammunition

RKO, just inaugurating a 12 weeks' booking of big name acts at the Palace, countered with display space in the dailies setting forth the Palace policy and its 12 weeks' bookings. At that time. Jack Hess, western advertising director for RKO, informed Motion Picture News that the counter advertising would continue until the trailers were discontinued at the B. & K. houses and the marquee signs came down. The climax of the tilt came with a message in the Tribune.

"Don't be misled," the advertisement warned in bold-face. "The RKO Palace Theatre is the only Loop theatre with RKO vaudeville. Certain Loop theatrical interests," the ad continued, "have caused a message to be placed upon the screens of their theatres worded in such a manner as to lead the public to believe they are playing RKO vaudeville and that no other Loop theatre is presenting flesh and blood entertainment. This is untrue. Hundreds of thousands of Chicagoans know that the Palace theatre is bringing week after week mighty stars in person who are unobtainable by others." The ad proceeds to name prominent acts booked for the Palace, and continues: "These celebrities appear in a full act; not in 'presentations' with 'boop-a-doop' girls, the same old scenery and a master of ceremonies. This obsolete form of amusement is rapidly disappearing from Chicago; having been eliminated from the North Side months ago, and from the West Side two days ago."

The latter refers to B. & K.'s withdrawal of stage presentations from its Granada theatre, de luxe North Side house, last summer, and from the Marbro, de luxe West Side spot, last week. The reference to the public being led to believe that theatres other than the Palace were playing RKO vaude is believed to refer to the Chicago theatre's stage show of a week ago, which was titled "Varieties," seeming to imply a vaudeville presentation. This bill and the presence of professional ball players at the Oriental led a local picture critic to surmise in print that B. & K. houses were going vaudeville.

No other foundation for the RKO statement appears to exist.

Meanwhile the circuits foot the bills and the newspapers, trailer and sign makers sit back and smile.

## *"Chi's" Gats Bark*

**DON'T BE MISLED — THE R-K-O PALACE THEATRE IS THE ONLY LOOP THEATRE WITH R-K-O VAUDEVILLE**

**Certain loop theatrical interests have caused a message to be placed upon the screens of their theatres worded in such a manner as to lead the public to believe they are playing R-K-O vaudeville and that no other loop theatre is presenting flesh and blood entertainment.**

***THIS IS UNTRUE.*** **Hundreds of thousands of Chicagoans know that the Palace theatre is bringing week after week mighty stars in person who are unobtainable by others. THE FOUR MARX BROTHERS, GUS VAN (OF VAN AND SCHENCK), JACK PEARL, TOM PATRICOLA, MORAN AND MACK, and the WEAVER BROTHERS AND ELVIRY are among those who will appear in the near future. These celebrities appear in a FULL ACT; not in "presentations" with "boop-a-doop" girls, the same old scenery, and a master of ceremonies. This obsolete form of amusement is rapidly disappearing from Chicago, having been eliminated from the North Side months ago, and from the West Side two days ago.**

**THE PALACE THEATRE THIS WEEK HAS THE FINEST STAGE ENTERTAINMENT THAT R-K-O OR ANYBODY ELSE EVER BROUGHT TO THE PUBLIC. IT IS HEREBY GUARANTEED AS SUCH BY R-K-O, THE LARGEST THEATRICAL ORGANIZATION IN THE WORLD, WITH REPRESENTATION FROM COAST TO COAST.**

**DON'T MISS THE PALACE SHOW THIS WEEK!**

***Chicago—Via the advertising columns of the Chicago newspapers, RKO and B. & K. are taking regular socks at each other. Reading the above ad will explain B. & K.'s latest peeve.***

## *Niemeyer Quits After Brief Oklahoma Stay*

Oklahoma—Harry Niemeyer, who recently came here from St. Louis to handle publicity for the local Warner chain, has resigned to become publicity director of the Orpheum, St. Louis. He is succeeded here by Todd Ferguson.

## *"Mike" Joins "U"*

Cleveland—"Mike" Simon, former local Paramount branch manager, has joined the Universal sales force as special representative with headquarters here.

# Stage Shows in Portland, Seattle To Be Dropped

Portland—Stage shows at the Paramount theatre are being discontinued Friday both in Portland and Seattle, following the engagement of Horace Heidt and his Californians. For the present stage bands will be continued, supplementing the talker programs.

Stage shows will be continued at San Francisco and Los Angeles. Increase in business at the Paramount here and in Seattle has not justified the expense of bringing these shows to the Pacific Northwest, it is said.

Report that Fanchon & Marco units would soon be a thing of the past at the Fox Broadway was set at rest by Floyd Maxwell, division manager of Fox West Coast Theatres for Oregon. It was admitted that some basis had existed for the rumor, due to discussions with unions serving the theatre, but everything has now been settled satisfactorily and the stage shows will be continued, with a program calling for even bigger and better units. This also aims to set at rest the other report that the Fox West Coast might take over Paramount Publix houses on the Pacific Coast.

Phil Lampkin, master of ceremonies at the Portland Paramount, is being continued with his band for six weeks. Stage hands at the house have received six weeks' notice.

## *Acrobat Seriously Hurt In Mishap at Seattle*

Seattle—Attempting to complete a difficult part of the routine in the acrobatic act of "The Banta Trio" at the local Paramount, Philip Banta, key man of the act, missed his footing on his partner's shoulders and fell to the stage, fracturing a bone. Quick action on the part of Milt Franklyn, master of ceremonies, and the stage crew resulted in a continuance of the show without knowledge on the part of the capacity audience that Banta had been seriously injured.

Banta was rushed to the Swedish Hospital by his brother, Benny, and his wife, Esther, the other members of the act. He is showing progress at the present time, it is announced, and as soon as possible will be moved to Los Angeles, where the family make their home. The act, a part of the "Take It Easy" revue on Publix time, was omitted from appearances during the remainder of the engagement.

## *Second Portland House Victim of Stench Bomb*

Portland—For the second time in a week a Portland theatre was the victim of "stink bombs" with the Fox Broadway object of vandals. Some 200 persons left the show (with refunds at 60 cents per), though the major portion of the audience remained, due to the large air space and ventilating system in the theatre. A similar outrage was perpetrated at the Capitol earlier in the week.

# • Stop Us If We're Wrong •

SONO ART has booked "The Big Fight" into the entire Publix circuit in Pennsylvania. . . . Colin Clive, who appeared in Tiffany's "Journey's End," is in New York. . . . Sidney Skolsky says there is only one thing about Gary Cooper that he likes and that is Lupe Velez. . . . Three thugs slugged Manager MacZipperman of the Fifth Avenue Playhouse, New York, and got away with $500.

* * *

*Bebe Daniels has reported to the Los Angeles police that she has received letters from a youth demanding money. . . . But Bebe's been in worse scrapes than that in pictures, so she isn't worrying. . . . Clara Joel is suing a taxicab company for $100,000, charging that her beauty was marred and her histrionic ability impaired when a taxi smashed into an elevated railroad pillar in New York. . . . She is the wife of William Boyd (screen).*

* * *

**Pathe has signed Johnny Farrell, former golf champion, to make a series of golf shorts. . . . Paramount theatre executives report that their patrons like lobby sideshows, so the policy will be continued. . . . Incidentally, the Paramount will celebrate its fourth anniversary Nov. 7-14, with "Laughter" as the feature. . . . Warner publicity hounds report that while "she is enjoying her annual vacation, Evelyn Knapp is spending one hour a day at the University of California at Los Angeles, where she is taking a comprehensive course in French."**

* * *

A paragraph of cinema chatter lifted from Louis Sobol's colyum: "The only thing keeping the Jack (Ina Claire) Gilberts together is the warning from the cinemamoguls that they must. . . . Although 'Farewell to Arms' was a stage flop, the flicker rights have netted Ernest Hemingway 35 grand, about $32,000 more than was bid for the film rights to the book. . . . 'War Nurse' was taken from a yarn originally authored by Rebecca West, who asked that her name be withdrawn when it was rewritten for the flickers, foolish lass."

* * *

**Marian Nixon tea-ed the press the other day at the Savoy Plaza . . . Whendidyougetinandhowlongwillyoustayandwhy? asked an Empeenewshound . . . "Arrived a week ago, will stay another week, but there's no answer to the third," she replied, quick as that.....Gene Ochs is now manager of the Heights Theatre, Cleveland, succeeding Lee Berger, transferred to the Jewel.**

* * *

*John Hamrick, veteran Far Northwest showman, is in New York on a special mission . . . He was the first showman of the Pacific Northwest to go for sound . . . Another visitor to the Big Town is L. K. Brin, Milwaukee independent, who has been making opposition step in the Beer City.*

## One in a Million

**Marc Connelly, of whose "The Green Pastures" you may have heard, is cleaning up in a big way and was therefore not at all tempted by a six-figure offer from Gene Markey to hurry to Hollywood, says Heatley in the *N. Y. Journal*. Marc's reply, sent collect, read:**

**"Sorry. Not interested. Success has gone to my head."**



*"Nothing doing! We can do better with the Paramount-Mayer-Goldwyn people." — The New Yarker.*

TWO robbers held up the manager of Mary Pickford's minnie golf course and got $75. . . . Does that, or doesn't it, prove that there's dough in immature golf now? . . . The Uptown Theatre in Kansas City played "Wild Company" as "Modern Madness." . . . The manager said the change was made "for box-office reasons." . . . "Wild Company" probably wasn't wild enough.

* * *

*The Warner publicity office informs us that "visitors to the office of Sanford Greenburger sometimes find him conversing in Hungarian with playwrights and agents." . . . Hell, that's nothing . . . We've even heard English spoken in some offices in New York . . . Pathe has effected a national tie-up on Jo-Cur for "Her Man." . . . It's a cosmetic and, as we get it, each girl gives the sample to her man. . . . Or maybe that isn't the idea at all.*

* * *

**The government wants $3,080 from Madge Bellamy and $202.62 from Ford Sterling and has filed income tax liens against them. . . . Some day a player will pay too much and, brother, THAT will be news. . . . George Bernard Shaw appears again in Fox Movietone News and tells the world how good he is. . . . Just as if he were a Hollywoodian. . . .**

* * *

*M. B. Horowitz, G.-M. of the Washington circuit in Cleveland, broke a bone in his elbow while playing handball . . . Hans Junkermann, German screen comedian, has arrived from the Fatherland to play in the German version of Universal's "The Boudoir Diplomat." . . Paula Gould, the Publicist, tells us that she's moved to "larger quarters" at 729 Seventh Ave. . . . Welcome, Paula.*

* * *

Lyndon Young, of the Kunsky-Publix Detroit organization, walks up to the altar Saturday with Harriet Cran, former pianist in Ned Wayburn's Chicago studio . . .The real inside dope on scenario writing was imparted to the AMPAS Thursday by Albert Howson, of Warners, and there'll be no lack of stories (good or bad) from now on . . . Eddie Cantor has changed his mind again and will return to the legit.

* * *

**Universal New York employes are all set for the boatride . . . Said ride being a trip to Havana, starting in the grand ballroom of the Hotel Astor and winding up in the wee hours in the same local . . . The imitation trip is the Universal Club's annual get-together and if past events are any criterion, it should be a wow.**

"THERE might be more enthusiasm," observes the *Okmulgee (Okla.) Times*, over the report Mayor Walker is to head the movie industry if it were known for certain he would write the gags." . . . Fred (Universal) McConnell still believes a birthday is something to celebrate.

* * *

*Wallace Smith, scenarist, and Mrs. Smith are en route to Spain. . . . Now that "Way for a Sailor" is completed, John Gilbert is growing a moustache again. . . . Pathe has built a swell bungalow dressing room for Ann Harding, finished in green and old gold. . . . Melville Brown, who directed Amos 'n' Andy in "Check and Double Check," has been assigned to direct Evelyn Brent in "White Shoulders." . . . From black to white.*

* * *

**'Tis said that Cecil B. De Mille glories in his membership in the Holland Club, consisting of Americans of Dutch and Flemish ancestry. . . . The first De Mille, then spelled De Milt, was a sheriff of Ghent. . . . Contracts have been closed whereby the Fox New York circuit will show all of the Pathe 1930-31 features in 25 or more houses. . . .**

* * *

Joseph Jackson, Warner scenarist, is in New York after a vacation in Yurrop. . . . That was some party the boys threw for Phil Meyer, who resigned as Tiffany's New York chief to join Columbia. . . . Wonder if the Film Center is shy any doors?

* * *

*It must have been like old times when Al Steffes and Fred Strief got together in Cincinnati. . . . Fred, who has made a great record as an exchangeman, is business manager of the new Allied unit at Cincy. . . . Charley Burr has completed two of his series of Sport-Logs, which depict a sport star instructing a screen star in the fine points of the sport. . . . Mickie Walker dons the gloves with Ben Lyon in the first of the series.*

* * *

**H. M. Wilcox, operating manager of Electrical Research Products, is on an inspection trip to W. E. theatres in Southeastern states. . . . Another reason for the success of Amos 'n' Andy is their modesty. . . . They didn't make the mistake of going on the stage at the Chicago opening, preferring to let the screen represent them.**

## Fish Story

**Hollywood—Mack Sennett, the comedy king, has issued emphatic orders to his secretary to discontinue the practice of telling visitors "Mr. Sennett is out to lunch" when he isn't.**

**Sennett is an inveterate fisherman. On a recent trip down the Pacific coast, he was accompanied by Don Lee, millionaire automobile dealer. The two anglers had a great run of luck, but at noon it looked as if every last undersea denizen had gone back to bed.**

**"The fish seem to have stopped biting, Don," remarked Sennett dejectedly.**

**"Yes," replied Lee disgustedly, "I suppose they're out to lunch with most of the Hollywood producers."**

# $50 License Fee On Pee Wees At Harrisburg

Harrisburg, Pa.—Annual license fee of $50 on indoor and outdoor miniature golf courses has been levied by the city council. Four courses which have been operating on Sundays in defiance of the "blue" laws, have discontinued Sunday operation at the request of the mayor.

## *First Simple Simon to Be Made by Blumenstock*

Mort Blumenstock has been signed to direct Louis Simon in the first series of two-reel comedies to be produced by Simple Simon Comedies, states Mack Stark, general manager.

Blumenstock left Paramount recently after two years at the eastern studio, during which time he directed 40 shorts, starring Eddie Cantor, Irene Bordoni, Lulu McConnell, Tom Howard, Smith and Dale and others. He introduced the current Broadway star, Ethel Merman, to the screen in a short for which he provided both the story and the settings. He is credited by the Paramount studio with the direction of "The Return of Sherlock Holmes" and the co-direction of the last Jeanne Eagles picture, "Jealousy."

In directing Louis Simon, Blumenstock will be assisted by his brother, Sid, who was associated with him in this capacity at the Paramount studio.

## *Telegraph Company to Handle B'way Tickets*

Tickets for reserved seat houses on Broadway are to be handled by the Postal Telegraph Co. on a flat surcharge of 50 cents. The company will take and fill orders and deliver the tickets to the box-office for the 50-cent fee. The move followed a jam between the League of New York Theatres, formed to eliminate ticket speculation, and 16 broker members, who resigned in a body when their demand for a 75-cent surcharge privilege was refused.

## *Better Product Hurts Wilmington Pee Wees*

Wilmington, Del.—John P. McLaughlin, service manager of Wilmington theatres, says miniature golf courses are not hampering the attendance of the Queen, although officials find that a slight drop in attendance is being shown in the other houses.

McLaughlin said that since Aug. 29 attendance at the Queen has shown an increase and attributes the increase to better product.

## *Cracksmen Fail to Open Winthrop Theatre Safe*

Winthrop, Mass.—Robbery of the safe of the Winthrop theatre was foiled when burglars were apparently frightened away. Charles Clark, assistant manager, found the dial of the safe hammered off when he opened the theatre, but the door had not been opened.

## *Stars in New Series*



*Ken Maynard, who recently signed to make a series of six talker westerns for Tiffany, the first of which will be "The Midnight Stage."*

# Commercial Body Intervenes When Strike Threatens

Hoquiam, Wash.—Faced with a decrease in entertainment facilities, the Hoquiam Chamber of Commerce has made a strong effort to prevent closing of the Seventh Street as a result of a controversy between the Fox West Coast management and the operators' union.

The projectionists insist that two men must be maintained in the projection booth, while Cecil Gwinn, manager of Fox theatres in the Grays Harbor district, maintains that only one operator is necessary to satisfactory and safe projection of sound pictures.

The Fox organization operates more than 50 theatres in Washington, using only one projectionist in each booth.

## *Woodlaw Sues for Writ Against Operators*

Portland—Suit has been brought by Woodlaw Investment Co., operators of the Circle, asking a permanent injunction restraining the operators' union from picketing the theatre. A temporary injunction against the picketing was granted by Judge Tucker. Since that time the union has given up its request for two operators in the booths of second-run theatres, but is asking that the one man be paid $90 a week for six hours instead of $70, the present scale.

## *Guilty in Bombing*

San Francisco—Found guilty of placing a fuse bomb in a San Jose theatre, Jack Sutton, San Francisco picture operator, will soon learn what his punishment is to be. Sutton waived jury trial when arraigned before Judge Percy O'Connor.

# RKO Freak Off To Smash Start In Detroit Run

Detroit—Huge business done by Amos 'n' Andy's picture, "Check and Double Check," at the RKO Downtown will send the Radio freak attraction into a second week and probably a third, despite the fact that theatre business here has been marked terrible for some months.

Fifi Dorsay is showing heavy drawing power at the Fox coming through on a second week. "Hell's Angels" is taking the air at the Shubert, but its exit is due to previous bookings. The picture has exceeded the guarantee of $12,000 each week of the four it has played the house.

Fifi Dorsay proved a top-side attraction last week with capacity audiences crowding the Fox theatre at every performance. It was estimated that 1,400 people passed through the doors each hour during the week. The second anniversary show, and "Scotland Yard" with Edmund Lowe, helped to hang up a $40,000 gross.

Ideal theatre weather, with two "snappy" days to drive the customers inside, did not help local attendance much, due more or less to a poor assortment of screen and stage entertainment. Norma Talmadge's "DuBarry," thrown into the United Artists house the first of the week, flopped feebly, with Winnie Lightner's "Life of the Party" gradually fading away.

Estimated takings:

**"SCOTLAND YARD" (Fox)**
FOX—(5,500) 15c-25c-50c, 7 days. **Other attractions:** F. & M. "Country Club" Idea, Fifi Dorsay, news, comedy. **Gross:** $37,000.

**"HELL'S ANGELS" (Howard Hughes)**
SHUBERT DETROIT—(1,757) 50c-75c-$1-$1.50, 7 days, fourth week. **Other attractions:** none. **Gross:** $12,000.

**"MATRIMONIAL BED" (Para.)**
FISHER—(2,800) 35c-40c-75c, 7 days. **Other attractions:** News, Publix unit, comedy. **Gross:** $15,000.

**"EAST IS WEST" (Col.)**
RKO DOWNTOWN—(2,950), 25c-50c, 7 days. **Other attractions:** Football short, news, cartoon comedy. **Gross:** $14,000.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
MADISON—(1,976) 35c-50c-75c, 7 days, second week. **Other attractions:** News, novelty, comedy. **Gross:** $11,000.

**"BILLY THE KID" (M-G-M)**
PARAMOUNT—(3,448) 35c-50c-75c, 7 days, first week. **Other attractions:** News, Charlotte Greenwood comedy. **Gross:** $13,000.

**"HER WEDDING NIGHT" (Para.)**
MICHIGAN—(4,100) 35c-50c-75c, 7 days. **Other attractions:** "Toot Sweet" Publix unit, Mitzi Green, news, comedy. **Gross:** $20,000.

**"LIFE OF THE PARTY" (Para.)**
STATE—(3,000) 35c-50c-75c, 7 days, second week. **Other attractions:** Clara Bow short, comedy, news, **Gross:** $7,500.

**"DUBARRY, WOMAN OF PASSION" (U.A.)**
UNITED ARTISTS—(2,070) 35c-50c-75c, five days, first week. **Other attractions:** Grantland Rice sportlight, comedy, news, novelty. **Gross:** $7,000.

**"ANYBODY'S WOMAN" (Para.)**
RIVIERA—(2,800) 15c-25c-50c, 7 days, second run. **Other attractions:** Clark & McCullough, travelogue, comedy. **Gross:** $10,000.

**"DOUGH BOYS" (U.A.)**
HOLLYWOOD—(3,436) 10c-25c-50c, 4 days, second run. **Other attractions:** Stage show, comedy. **Gross:** $6,500.

**"THE SQUEALER" (Col.)**
HOLLYWOOD—(3,436) 10c-25c-50c, 3 days, second run. **Other attractions:** Stage show, sound newsreel, comedy. **Gross:** $5,700.

## *Dallas Firm Expands*

Dallas—Oak Lawn Amusement Co., operating the Oak Lawn, a neighborhood house, is planning a $50,000 house, seating 1,000, at Wycliffe and Oak Lawn Aves. Both houses are to be operated by the company. They will be about one mile apart on the same thoroughfare.

# Broadway Gives Wide Screen Go-By, Grosses Say

Wide screen doesn't mean much to Broadway fans, it is indicated by the reception given Realife and Grandeur at the Capitol and Roxy. Realife grabbed only slightly more than $76,000 when presented at the Capitol with "Billy, the Kid," while Grandeur at the Roxy this week, with "The Big Trail" the attraction, showed no evidence of soaring toward a record, despite a big splurge in advertising.

The Capitol business is only slightly better than average, and the Roxy in the first five days of the week was regarded as satisfactory, but not big, in view of the special equipment needed to project Grandeur.

"War Nurse," new run film at the Astor doesn't look like it will stay for long.

Attention was directed this week to "Murder," British picture, at the Cohan. The picture is showing box-office strength and the notices have been good.

Estimated takings:

**"WAR NURSE" (M-G-M)**
ASTOR—(1,120) 50c-75c-$1-$1.50-$2, 3 days. **Other attractions:** "Flip, the Frog" (M-G-M). "Dogway Melody" (M-G-M). **Gross:** $11,000. Picture rapped and start not so hot.

**"BILLY, THE KID" (M-G-M)**
CAPITOL—(4,700) 35c-50c-75c-$1.50, 7 days. **Other attractions:** News, Capitol presentation. **Gross:** $76,262. Only slightly above average; customers seemingly indifferent to wide films.

**"ABRAHAM LINCOLN" (U.A.)**
CENTRAL—(1,490) $1-$2, 7 days, 9th week. **Other attractions:** "Dollar Dizzy" (M-G-M), "The Zampa." **Gross:** $16,085. Only slight drop over last week but run near end.

**"LOOSE ENDS" (B. I. P.)**
GEO. M. COHAN—(1,500) 35c-50c-75c, 7 days. **Other attractions:** "Leather Pushers" (Univ.). **Gross:** Around $5,000. Good second week for British film.

**"HELL'S ANGELS" (U. A.)**
(Playing simultaneously at the Criterion and Gaiety)
CRITERION—(850) $1-$2-$2.50, 7 days, 10th week. **Other attractions:** None. **Gross:** $15,980. It won't be long now.

**EMBASSY—ALL NEWSREEL**
EMBASSY—(598) 25, 7 days. Straight newsreel. **Gross:** $9,616. This house usually holds to around this figure.

**"HELL'S ANGELS" (U.A.)**
(Playing simultaneously at the Criterion and Gaiety)
GAIETY—(808) $1-$1.50-$2-$2.50, 7 days, 10th week. **Other attractions:** None. **Gross:** $12,750. Just fair. Due to fold soon.

**"HALF SHOT AT SUNRISE" (RKO)**
GLOBE—(1,050) 35c-50c-75c, 7 days, second week. **Other attractions:** "Hidden Ball" (Pathe), "Monkey Melodies" (Columbia), "Voice of Hollywood" (Tiffany), news. **Gross:** $16,800. Big drop over opening week, but not bad, considering.

**"OUTWARD BOUND" (Warners)**
HOLLYWOOD—(1,600), 50c-75c-$1-$1.50, 5th week. **Other attractions:** "Looney Tunes," "Helen Broderick," "Martinelli" (all Vitaphone). **Gross:** $17,939. Showing strength at this figure.

**"SANTE FE TRAIL" (Para.)**
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** "Fit to Be Tied" (Para.), news. **Gross:** $85,400. Fine business. Nancy Carroll and Rudy Vallee helped.

**"WHAT A WIDOW" (U.A.)**
RIALTO—(1,904), 65c-85c, 3rd week. **Other attractions:** "You're in the Army Now" (Para.), "Grand Uproar" (Para.). **Gross:** $24,600. Away off and due to fold.

**"WHOOPEE" (U.A.)**
RIVOLI—(2,103) 35c-65c-85c, 7 days, 3rd week. **Other attractions:** "Red Green and Yellow" (Para.), "Swing, You Sinners" (Para.). **Gross:** $28,400. Way down and going out.

**"SCOTLAND YARD" (Fox)**
ROXY—(6,200) 50c-75c-$1, 7 days. **Other attractions:** Stage show and news. **Gross:** Above $97,000. Picture showed surprising strength.

**"MAYBE IT'S LOVE" (F. N.)**
STRAND—(3,000), 35c-50c-65c-85c, 7 days. **Other attractions:** Audio Review (Pathe), "Five Minutes from the Station" (Vitaphone). **Gross:** $29,261. Just fair.

**"OLD ENGLISH" (Warners)**
WARNERS—(1,490) $1-$1.50, 7 days, 9th week. **Other attractions:** "The Legacy," "Believe It or Not" (Vitaphone). **Gross:** $11,481. Should be out at this figure.

**"OFFICE WIFE" (Warners)**
WINTER GARDEN—(1,493) 35c-50c-$1, 4th week. **Other attractions:** Eddie Foy, Mark Hellinger, Walter Winchell" (all Vitaphone), news. **Gross:** $27,394. Holding up well.

## *Smart Comedy*

**Frederick Lonsdale's dialogue, as usual and, in this case, smarter than smart, reinforced by a fine English cast of four, of which Tom Walls is the ringleader, makes "On Approval" a really amusing situation comedy.**

**Walls isn't known in this country. That's a pity. After taking a peek at this English-made production from the studios of British and Dominion Pictures, it becomes easy to understand why the man is so popular in London. He has a suavity, an air of good breeding and a flair of comedy that are pleasurable to watch.**

**"On Approval" will appeal plentifully to those who like sophistication in their motion pictures. For big town showings, it's particularly there—provided some American distributor has the good sense to take it on.**

**KANN**

# Clara-$18,000, Gloria-$11,200, In Des Moines

Des Moines—Gloria Swanson and Clara Bow staged a bit of competition running next door to one another at the Paramount and the DesMoines. Each ran the week and the Paramount grossed almost twice the Des Moines intake. A considerable difference in overhead and in average gross at the two theatres makes a difference in the rating, but the 120% at the Paramount shows that Clara Bow is running very well. The story of "Her Wedding Night" is light, but it had plenty of laughs and proved to be a very good audience picture. Support was good. And a very good stage show with five acts of vaudeville.

Gloria Swanson in "What a Widow" rated 130%, with a gross of $11,120. Gloria has a strong personal following. Helen Twelvetrees made the individual success at the Orpheum. This little star is coming rapidly to the front and with good support in "Her Man" she scored 150%. Showing for four days this gave the picture a gross of $6,000, very good for the last half of the week. The first half with "Outside the Law" ran to average business with $5,000. At the Strand "Down to Hell," advertised as showing the star of "All Quiet," rated 160%. The gross was $2,200 and shows business at the Strand as very good. The last half with "Scotland Yard" with Edmund Lowe and Joan Bennett scored 140%, very nice indeed for the last half of the week.

Estimated takings:

**"HER WEDDING NIGHT" (Para.)**
PARAMOUNT—(1,700), 25c-35c-60c, 7 days. **Other attractions:** News, stage hand with five acts of vaude. **Gross:** $18,000. **Rating:** 120%.

**"WHAT A WIDOW" (Para.)**
DES MOINES—(1,600) 25c-35c-60c, 7 days. **Other attractions:** News, "Camera Thrill" (Para. scenic), "The Fatal Card" (Para. comedy). **Gross:** $11,200. **Rating:** 130%.

**"OUTSIDE THE LAW" (U.)**
ORPHEUM—(2,000) 25c-50c, 3 days. **Other attractions:** News, vaude. **Gross:** $5,000. **Rating:** 100%.

**"HER MAN" (Pathe)**
ORPHEUM—(2,000) 25c-50c, 4 days. **Other attractions:** News, vaude. **Gross:** $6,000. **Rating:** 150%.

**"DOWN TO HELL" (Warners)**
STRAND—(1,100) 20c-30c, 4 days. **Other attractions:** News, "Introducing Mrs. Gibbs" (Para.), "A Sailor's Luck" (Para. comedy). **Gross:** $2,200. **Rating:** 160%.

**"SCOTLAND YARD" (Fox)**
STRAND—(1,100) 20c-30c, 3 days. **Other attractions:** News, "Marry Or Else" (Para. comedy), Para. Pictorial. **Rating:** 140%.

# Amos 'n' Andy A Sensation for Portland House

Portland—With an auspicious preview, clever exploitation and double-spread newspaper advertising, Amos 'n' Andy's "Check and Double Check" swept away all existing box-office records at the RKO Orpheum, with four acts of vaudeville.

Horace Heidt's Californians were the high spots at the Portland Paramount, grabbing second position, and augmented excellent screen fare headed by Ann Harding in "Girl of the Golden West." Night football took some of the grosses.

Estimated takings:

**"CHECK AND DOUBLE CHECK" (RKO)**
RKO ORPHEUM—(1,700). 25c-35c-60c, 7 days. **Other attractions:** Jack Osterman plus four acts vaudeville, news. **Gross:** $19,000. **Rating:** 200%.

**"GIRL OF GOLDEN WEST" (F. N.)**
PORTLAND PARAMOUNT—(3,068), 25c-35c-50c, 7 days. **Other attractions:** Horace Heidt's Californians, "Skyscraper" (Paramount comedy), news. **Gross:** $14,700. **Rating:** 145%.

**"SCOTLAND YARD" (Fox)**
FOX BROADWAY—(1,912), 25c-35c-60c, 7 days. **Other attractions:** Local scenic, Oliver Wallace, new organist, Fanchon & Marco's stage frolic, "Rhythm-a-tic"; news. **Gross:** $14,000. **Rating:** 135%.

**"UP THE RIVER" (Fox)**
FOX UNITED ARTISTS—(945), 25c-60c, 7 days. **Other attractions:** News, Universal comedy. **Gross:** $13,200. **Rating:** 120%.

**"LIFE OF THE PARTY" (Warners)**
HAMRICK'S MUSIC BOX—(1,835), 25c-40c, 7 days. **Other attractions:** News, Scotch Taffy, College Capers (Vitaphone comedies). **Gross:** $10,000. **Rating:** 105%.

**"THE SANTA FE TRAIL" (Paramount)**
RIALTO—(1,498), 25c-35c-50c, 7 days. **Other attractions:** News, "Sailor Love," "Marry or Else" (Paramount comedies). **Gross:** $9,800. **Rating:** 100%.

## *Sheehan Heads Mayfair Club*

Hollywood—Winfield R. Sheehan, Fox vice president and general manager, is new president of the Mayfair Club, social organization. Other officers are: Conrad Nagel, vice president; Irving Thalberg, secretary; M. C. Levee, Treasurer; Margaret Ettinger, assistant secretary, and Jack L. Warner, Fred Niblo, B. P. Schulberg and Sid Grauman, directors, in addition to the officers.

## *Changes Talker Equipment*

Tampa—The Seminole, neighborhood house, operated by Publix, is the latest house here to throw out the old sound equipment and install new. The change over was made in such a way that the house had to close but one day for the final hook-up. C. D. Cooley, an old timer in show business here, has been managing the house for the last year.

## *Start Sick Fund*

Cleveland—Al Mertz, RKO branch manager and president of the Cleveland Film Board of Trade, and I. J. Schmertz, Fox branch manager, have been named a committee of two to arrange for an entertainment, proceeds of which will go to a sick relief fund for local members of the industry.

## *Schram Leases Bijou*

New Philadelphia—Fred Schram has leased the Bijou theatre, closed for several months, and has appointed A. B. Abel as house manager.

# Coast Hypnotized By Amos 'n' Andy To $31,000 Tune

Los Angeles—It was all Amos 'n' Andy in town this week, their "Check and Double Check," hooked to the sensational national campaign on the picture, running away from all competition to grab $31,000 at the Orpheum. This is a rating of 190% and an all-time record for the theatre.

Up went the Orpheum grosses over last week-end, with other downtown houses taking it on the chin, while the crowds flocked to the Orpheum. The house got $12,500 over the week-end, sensational any way you look at it, particularly when "A Lady Surrenders" did only $10,500 the preceding week.

Meanwhile, the Carthay Circle spurted upward with "Just Imagine," backed by a heavy exploitation plug. "The Big Trail" slipped at the Chinese and strong advertising is being resorted to in an effort to maintain grosses. Pop price houses on the boulevard sagged, the Egyptian getting the best rating.

Estimated takings:

### *Los Angeles*

**"JUST IMAGINE" (Fox)**
FOX CARTHAY CIRCLE—(1,650), 75c-$1.50, 3rd week, 7 days, twice daily. **Other attractions:** Abe Lyman and band, news. **Gross:** $22,175. **Rating:** 175%.

**"UP THE RIVER" (Fox)**
FOX CRITERION—(1,652) 35c-65c, 2nd week, 7 days. **Other attractions:** "Mickey Mouse" cartoon, news. **Gross:** $11,500. **Rating:** 115%.

**"LOVE IN THE ROUGH" (M-G-M)**
LOEW'S STATE—(2,418) 35c-65c, 7 days. **Other attractions:** F. & M. "Way Back When" Idea, news. **Gross:** $27,500. **Rating:** 105%.

**"LAUGHTER" (Para.)**
PARAMOUNT—(3,596), 35c-65c, 7 days. **Other attractions:** "High Speed" revue, Rubinoff, news. **Gross:** $24,500. **Rating:** 98%.

**"ONE NIGHT AT SUSIE'S" (F.N.)**
WARNERS DOWNTOWN—(2,400) 35c-65c, 7 days. **Other attractions:** Vitaphone varieties, news. **Gross:** $12,000. **Rating:** 80%.

**"WHOOPEE" (U.A.)**
UNITED ARTISTS—(2,100) 35c-65c, 7 days, 3rd week. **Other attractions:** News, organ concert. **Gross:** $15,500. **Rating:** 114%.

**"BROTHERS" (Col.)**
RKO—(2,700) 35c-65c, 7 days. **Other attractions:** News, vaudeville. **Gross:** $11,500. **Rating:** 72%.

**"CHECK AND DOUBLE CHECK" (RKO)**
ORPHEUM—(2,750) 35c-65c, 7 days. **Other attractions:** News, Knute Rockne short. **Gross:** $31,000. **Rating:** 190%.

**"ESPRILLADOS" (M-G-M)**
CALIFORNIA INTERNATIONAL—(2,000) 25c-50c, 7 days. **Other attractions:** Spanish comedy, news. **Gross:** $7,000.

### *Hollywood*

**"THE BIG TRAIL" (Fox)**
GRAUMAN'S CHINESE — (2,030), 75c-$1.50, 4th week, 7 days, twice daily. **Other attractions:** Stage revue, news. **Gross:** $20,200. **Rating:** 128%.

**"MONTE CARLO" (Para.)**
GRAUMAN'S EGYPTIAN—(1,800) 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $7,500. **Rating:** 100%.

**"MAYBE IT'S LOVE" (Warners)**
WARNERS HOLLYWOOD—(3,000) 35c-65c, 7 days. **Other attractions:** Vitaphone varieties, news. **Gross:** $13,500. **Rating:** 96%.

**"THE BIG FIGHT" (Cruze)**
PANTAGES' HOLLYWOOD—(3,000) 40c-65c, 7 days. **Other attractions:** U. S. Indian Reservation band, news. **Gross:** $12,000. **Rating:** 76%.

## *Return Runs for "Whoopee"*

Cleveland—"Whoopee" is now playing a round of return engagements in first-run theatres in this district, according to Charles Kranz, United Artists branch manager. Loew's Valentine, Toledo, will play a return booking of one week, starting Nov. 1. The first run of "Whoopee" was a one-week engagement at the Valentine, starting Sept. 27.

## *Deep Stuff*

**Having seen his "Escape" filmed, John Galsworthy has given his consent to the screening of two of his best plays, "Justice" and "Loyalties."**

**Preparing for the screen these three high class dramas should help to raise the standard of cinema plays. The pictures adapted from the better stage plays are the salvation of the talkies. In fact, the only good talkies I have seen thus far this season were "Holiday" and "Let Us Be Gay." The worst talkie I have seen was a Western picture, which had what was evidently an original scenario. I cannot recall either the title of the picture or the leading player. Yes, it was as bad as that.**

**Thus, instead of the talkies killing the legitimate theatre, the latter is saving the talkies.**

**—*N. Y. Sun.***

# "Half Shot" Pulls In Snowbound Putters for 125%

Omaha—Though the first frost and snowfall folded up all miniature golf courses for the week, it did not have the expected favorable reaction on all downtown box-office grosses. "Half Shot at Sunrise" at the Orpheum got most of the idle putters along with $20,000 for a 125% week.

"Heads Up" at the World hit 95% for $10,450, but Buddy Rogers should have done better. At the Paramount, "Girl of the Golden West" failed to equal Ann Harding's previous grosses with $7,650 (90%).

"The Santa Fe Trail," first half at the State, pulled $2,475, which is 110% rating. Last half, "Men of the North," dropped to 90%, bringing $2,250. Weather was somewhat wintry all week.

Estimated takings:

**"HALF SHOT AT SUNRISE" (Radio)**
ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Four vaude acts, RKO comedy, Sportlight, news and Rockne sbort. **Gross:** $20,000. **Rating:** 125%.

**"HEADS UP" (Paramount)**
WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Five Publix acts, Billy Meyers & band, news. **Gross:** $10,450. **Rating:** 95%.

**"GIRL OF THE GOLDEN WEST" (First National)**
PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** "Parley Vous" (Universal comedy), "While the Captain Waits" (Paramount comedy), organ solo and news. **Gross:** $7,650. **Rating:** 90%.

**"THE SANTA FE TRAIL" (Paramount)**
STATE—(1,200), 25c-40c, 3 days. **Other attractions:** "The Fatal Card" (Paramount comedy), "Won By a Neck" (Educational comedy), news. **Gross:** $2,475. **Rating:** 110%.

**"MEN OF THE NORTH" (M-G-M)**
STATE—(1,200), 25c-40c, 4 days. **Other attractions:** "Strike Up the Band" (Paramount song cartoon), "Carnival Revue" (Pathe), news. **Gross:** $2,250. **Rating:** 90%.

## *Salesman Now Exhibitor*

Milwaukee—Jack A. Kraker, formerly salesman for Paramount, has taken over the Greenfield theatre, local south side neighborhood house which figured in bombings earlier in the year, from Columbia Enterprises. The name of the theatre has been changed to the Pastime.

# "Office Wife" at $27,200 Leader At Minneapolis

Minneapolis—Strong attractions enabled local theatres to make the grade, in the face of current conditions, although there was nothing unusual about takings. "The Office Wife" grossed $27,200 for 80% and the city's leader at the Minnesota.

A strange factor enters into the situation in considering hard times and box-office take. The Minnesota, Orpheum and Century find their clientele still holding jobs and able to pay the relatively modest prices asked. A look at the matinee business, however, reveals a noticeable percentage of the temporarily or permanently unemployed using the theatres as a sedative against their troubles and worries or possibly as the best available shelter with assurance of keeping out of trouble.

Minneapolis business reacts more slowly than that of most other cities to unsettled or depressing conditions. The town doesn't go on spending sprees, nor does it squeeze the dimes till they pop when things go badly. This accounts for the fact that many individuals and some good-sized families who can't be quite sure of the winter's coal bill are still to be found going to theatres.

Another theatre was added to the first run string during the week with the reopening of the Seventh Street, formerly the home of the Orpheum circuit for extended runs of certain types of feature pictures. The opener is "Africa Speaks" from the Columbia list.

Estimated takings:

**"THE OFFICE WIFE" (Warners)**
MINNESOTA—(4,025) 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Stage show, news. **Gross:** $27,200. **Rating:** 85%.

**"EAST IS WEST" (Univ.)**
RKO ORPHEUM—(2,900) 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Four acts vaude. **Gross:** $20,300. **Rating:** 70%.

**"WHAT A WIDOW" (U. A.)**
CENTURY—(1,640) 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $8,000. **Rating:** 80%.

**"EYES OF THE WORLD" (U. A.)**
STATE—(2,300) 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Comedy, screen novelties, news. **Gross:** $6,500. **Rating:** 65%.

**"ROAD TO PARADISE" (F. N.)**
LYRIC—(1,238) 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Comedy, news. **Gross:** $2,000. **Rating:** 70%.

**"THE FURIES" (F. N.)**
ASTER—(812) 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,500. **Rating:** 65%.

**"AFRICA SPEAKS" (Col.)**
SEVENTH STREET—(1,300) 25c-35c-50c, 7 days, 6 shows daily daily. **Other attractions:** News. **Gross:** $1,200. **Rating:** 45%.

## *Vilma and Rod Draw*

Wilmington—The appearance of Rod LaRocque and Vilma Blanky in "Cherries Are Ripe," legitimate, at the Playhouse here during October showed the local appeal film stars have on the stage. Houses were good during the run.

## *Coppock Managing Tour*

Rochester, N. Y.—E. S. C. Coppock, acting manager and publicity director of the Eastman theatre and for three years associated with Publix, resigned last week to become manager of a Coast-to-Coast demonstration of bantam cars.

# $17,000 Gives Montreal Lead To "Spoilers"

Montreal—Picture business suffered a lapse of enthusiasm following Famous Players' Prosperity campaign. Canada's metropolis was not hit by the blizzard which caused havoc in upper New York state, but yet there was not much flocking to picture houses, although the Capitol made it 100 per cent with "The Spoilers" with a stage show, receipts being $17,000. This was down $1,500 from the previous week. "Old English" was worth $15,000, or 95 per cent to the Palace. After four weeks of "Whoopee" at the Princess, "Inside the Lines" looked strange there and receipts dropped to $9,000, registering 85 per cent. "Whoopee" was going so strong it should have been held over for a fifth week.

Estimated takings:

**"THE SPOILERS" (Paramount)**
CAPITOL—(2,670), 25c-85c, 7 days. **Other attractions:** News, Jack Arthur stage show, Paramount cartoon. **Gross:** $17,000. **Rating:** 100%.

**"THE SANTA FE TRAIL" (Paramount)**
LOEW'S—(2,982), 25c-99c, 7 days. **Other attractions:** Five vandeville acts, Our Gang in "Helping Grandma" (M-G-M comedy), news, orchestra. **Gross:** $14,000. **Rating:** 90%.

**"OLD ENGLISH" (Warners)**
PALACE—(2,600), 25c-99c, 7 days. **Other attractions:** Organ solo by N. H. Payne, news, Paramount cartoon, Vitaphone Variety. **Gross:** $15,000. **Rating:** 95%.

**"INSIDE THE LINES" (RKO)**
PRINCESS—(2,272), 25c-75c, 7 days. **Other attractions:** "Honolulu Wiles" (Columbia cartoon), "Blimp Mystery" (Tiffany comedy), news, Universal Topics. **Gross:** $9,000. **Rating:** 85%.

**"MANSLAUGHTER" (Paramount)**
IMPERIAL—(1,914), 15c-40c, 3 days. **Other attractions:** Eddie Cantor in "Insurance" Paramount comedy), "The Introduction of Mrs. Gibbs" (Paramount comedy), news. **Gross:** $3,450. **Rating:** 90%.

**"SOUP TO NUTS" (Fox)**
IMPERIAL—(1,914), 15c-40c, 4 days. **Other attractions:** W. C. Fields in "Golf Specialist" (RKO comedy), news. **Gross:** $3,100. **Rating:** 85%.

**"LAWFUL LARCENY" (RKO)**
STRAND—(750), 15c-50c, 7 days. **Other attractions:** Added feature, "Sons of the Saddle" (Universal), news. **Gross:** $3,600. **Rating:** 80%.

**"ANNE AGAINST THE WORLD" (Silent)**
ROXY—(550), 25c-75c, 7 days. **Other attractions:** French news weekly, Educational Terry-Toon reel, "Voice of Hollywood" (Tiffany). **Gross:** $2,000. **Rating:** 80%.

## *Tampa License Fight May Be Statewide*

Tampa—B. E. Gore, owner of the Garden theatre, is putting up a hot fight against the city theatre license here. Gore says the annual tax of $200 for theatres, irrespective of size or location, is discriminating and unconstitutional. The Garden is a small neighborhood house. The city won the first round, but Gore is taking the case to the Supreme Court. If Gore wins at this final court he will probably go after the state and county license which nicks the theatres' bank roll to the tune of 300 smackers annually in cities of this size.

## *Resumes Summer Schedule*

Cleveland—Because business in his neighborhood has dropped off within the past two months, Harry Horwitz is running his New Broadway and Olympia theatres on summer schedule of three shows a week.

## *Cameo Goes First Run*

Cleveland—Loew's Cameo is again trying out a first-run policy.

## *The Breaks*

**Hollywood—William Keighley has been a stage actor for more than 17 years and never once appeared in a feature picture until this week. He has written stories for the screen and stage and played in many Broadway successes but not until he came West a few months ago to work on a film story did he find pictures attractive.**

**Universal hired Keighley to help direct some of the dialogue sequences in "Resurrection," which Edwin Carewe is making with Lupe Velez and John Boles starred. In explaining the delivery of lines to some of the principals Carewe decided to test Keighley for a role and as a result he was signed for the acting end, too. The Broadway player is now planning to make more talkers as he has "succumbed" to the lure of "Chattering Tintypes."**

# "Journey's End" Only One Hitting Par in Ottawa

Ottawa—Most of the theatres here had an off week, the principal exception being "Journey's End" at the Centre theatre, which started off with a big midnight show and wound up with $3,200 for 100 per cent at 50c top. "Old English" at the Regent was close to par through the support of Arliss fans, while "The Sea God" at the Imperial got the word-of-mouth boost and rang up $2,900 for 95 per cent. "Rain or Shine" was fair at Keith's, registering 90 per cent, but the week's worst was "Heads Up," which flopped to 80 per cent with $2,700 for three days at Keith's (last half).

Estimated takings:

**"JOURNEY'S END" (Tiffany)**
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Mickey Mouse cartoon. **Gross:** $3,200. **Rating:** 100%.

**"OLD ENGLISH" (Warners)**
REGENT—(1,225), 25c-75c, 6 days. **Other attractions:** News, "Barnacle Bill, the Sailor" (Paramount cartoon), "The Golf Specialist" (RKO comedy), orchestra. **Gross:** $5,100. **Rating:** 98%.

**"THE SEA GOD" (Paramount)**
IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** News, Lloyd Hamilton in "Won by a Neck" (Educational), Silly Symphony (Columbia). **Gross:** $2,900. **Rating:** 95%.

**"RAIN OR SHINE" (Columbia)**
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** News, "Grandma's Girl" (Educational comedy). **Gross:** $3,800. **Rating:** 90%.

**"HEADS UP" (Paramount)**
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** News, "Hot Air Merchant" (Paramount comedy), Krazy Kat "Midnight in a Toy Shop" (Columbia). **Gross:** $2,700. **Rating:** 80%.

**"THE BAD ONE" (United Artists)**
AVALON—(990), 25c-35c, 3 days. **Other attractions:** News, "Hello, Television" (Educational comedy), "Irish Fantasy" (Tiffany musical). **Gross:** $1,100. **Rating:** 95%.

**"TOP SPEED" (First National)**
AVALON—(990), 25c-35c, 3 days. **Other attractions:** News, Our Gang in "Bear Hunting," "Kiddies Revue" (M-G-M musical). **Gross:** $1,250. **Rating:** 95%.

## *Ash in Cleveland*

Cleveland—Paul Ash, it is announced, will come to Loew's State theatre in November for an extended engagement.

## *"U" Exchange Moves*

Cleveland—Universal has moved into its new exchange building at Payne Ave. and East 24th St. Bernard Rose is branch manager.

# "What a Widow" 17 Grand Is Top Dough at Toronto

Toronto—Business at Toronto during the week caused few raves, although "What a Widow" was outstanding at Loew's under the new all-screen policy, where it gathered in $17,000, equalling 100 per cent. This was the only feature to hit the perfect mark for the week. The Imperial was off $2,500 with "Scarlet Pages" at $17,500, as compared with the previous week, when Lillian Roth was on the stage doing five shows daily. "Moby Dick" brought steady trade to the Tivoli and the ticket vendors registered $12,000 for 90 per cent. Shea's Hippodrome had a fair week with "The Big Fight" and the only vaudeville in town, taking in $14,000, this being 90 per cent. Toronto got the first real taste of wintry weather and this did not help matters.

Estimated takings:

**"WHAT A WIDOW" (United Artists)**
LOEW'S—(2,200), 25c-75c, 6 days. **Other attractions:** "The Clock Shop" (M-G-M Technicolor), news. **Gross:** $17,000. **Rating** :100%.

**"SCARLET PAGES" (First National)**
IMPERIAL—(3,600), 25c-75c, 6 days. **Other attractions:** News, Jack Arthur stage show. **Gross:** $17,500. **Rating:** 95%.

**"MOBY DICK" (Warners)**
TIVOLI—(1,600), 35c-75c, 6 days. **Other attractions:** "Average Husbands" (Educational comedy), "I'm a Wild Woman" (Paramount), "Hamberger and His Horse Radish" (Columbia), news, Tivoli Talking Reporter. **Gross:** $12,000. **Rating:** 90%.

**"THE BIG FIGHT" (Sono Art)**
SHEA'S HIPPODROME—(2,600), 30c-75c, 6 days. **Other attractions:** Five vaudeville acts, news, Andy Clyde comedy (Educational). **Gross:** $14,000. **Rating:** 90%.

**"DAWN PATROL" (First National)**
UPTOWN—(3,000), 15c-50c, 3 days. **Other attractions:** Andy Clyde in "Vacation Loves" (Educational), news, Krazy Kat cartoon (Columbia). **Gross:** $5,100. **Rating:** 88%.

## *Says Fox Franchise with RKO in South Runs to '31*

Fox product will play over the Hoblitzelle chain, now controlled by the RKO Southern Corporation, until Aug. 31, 1931. According to James R. Grainger, the current franchise did not expire this year, as reported last week in Motion Picture News.

The 1930 expiration date appeared in connection with Fox plans to build in the Southwest as a result of the reported breaking down of negotiations with RKO for the 1930-1931 product.

## *Building New Theatre*

Postiville, Ia.—This town is to have a new theatre with the erection of the new Isis, which will be opened in December. The theatre is being built for S. E. Palmer, director of the Postiville, which will be closed when the new house opens. The Isis will be a 500-seat house. Palmer has purchased about $4,500 worth of new equipment.

## *Para. Gets Sayre House*

Waverly, N. Y.—Paramount Publix has taken over the Sayre at Sayre from the Comerford circuit. This gives the firm control of the larger theatres of Waverly, Towanda and Sayre. Edward Cangly will be retained as manager of the Sayre house.

# "Scotland Yard" 'Liliom' Chicago Red Ink Spots

Chicago—Two flops and a new leaseholder came into the Loop. The flops were "Liliom" at the Roosevelt and "Scotland Yard" at the Oriental, former getting only $15,600 (78%) at the run house and was replaced at the end of its first week by "Old English." Oriental, after one good week, went back to the red line with a $30,200 gross (72%).

Palace, in the midst of a "big name" stage list, chalked up its third successive good week, getting $23,280 (97%) with Irene Bordoni headlining and "Brothers" on the screen. Other good figures were registered at the Woods with $17,000 (150%) from "East Is West," playing to adults only. The picture moved to the Palace for a second Loop week, and "Half Shot at Sunrise" moved over from the State-Lake after two swell weeks to occupy the Woods during its last two days under RKO management. Jones, Linick & Schaefer took over the lease from the Shuberts and opened Monday with "Swing High." State-Lake did $38,160 (90%) for the second week with "Half Shot." "Check and Double Check" replaced on Saturday and did a tremendous week-end business.

"Playboy of Paris" earned the Chicago $43,680 (91%); McVickers got $25,200 (90%) in "Madam Satan's" second week. The picture sticks till the end of its third week, with "The Big Trail" set to follow it in mid-week. "Whoopee" fell more than six grand in its third week at the United Artists with a take of $17,160 (78%), and "Du Barry, Woman of Passion" replaced. Castle collected $4,800 (146%) on "Extravagance."

Estimated takings:

**"EXTRAVAGANCE" (Tiffany)**
CASTLE—(300), 60c, first 10 days. **Other attractions:** News. Picture playing to adults only. Good for another week. **Gross:** $7,900. **Rating:** 192% (10-day basis).

**"PLAYBOY OF PARIS" (Paramount)**
CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, news, comedy, novelty short. **Gross:** $43,680. **Rating:** 91%.

**"MADAM SATAN" (M-G-M)**
McVICKERS—(2,284), 35c-85c, 2nd week. **Other attractions:** News, Screen Song (Paramount). Picture playing to adults only. "Big Trail" replaces in mid-week after three weeks for "Satan." **Gross:** $25,200. **Rating:** 90%.

**LAST OF THE DUANES" (Fox)**
(2nd time in Loop)
MONROE—(962), 25c-40c, 7 days. **Other attractions:** Thirty minutes of news, comedy. **Gross:** $3,990. **Rating:** 68%.

**"SCOTLAND YARD" (Fox)**
ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, news, cartoon. One of the house's familiar red weeks once more. B. & K. considering renaming this spot the "Maison Rouge." **Gross:** $30,200. **Rating:** 72%.

**"ANIMAL CRACKERS" (Paramount)**
(2nd time in Loop)
ORPHEUM—(700), 35c-50c, 7 days. House reopened as an "intimate" theatre with swell chairs and modernistic decorations. Nice business for the house. **Gross:** $6,300. **Rating:** 90%.

**"BROTHERS" (Columbia)**
PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** Four acts RKO vaude headed by Irene Bordoni; news; "Society Goes Spaghetti" (Radio). **Gross:** $23,280. **Rating:** 97%.

**"ABRAHAM LINCOLN" (U. A.)**
PUNCH & JUDY—(390)), 75c-$2, fifth week. **Other attractions:** Chimp comedy (Tiffany). Picture leaves in mid-week for a total of six weeks. **Gross:** $8,100. **Rating:** 99%.

**"LILIOM" (Fox)**
ROOSEVELT—(1,591), 35c-85c, one week. **Other attractions:** News, "Ole Man Whoopee" (Paramount), "Go to Blazes" (Univ.). Poorest week in some time for this run house. Critics didn't like it, but called it "art," and the handful of customers who paid to see it came out wondering what it was all about. Replaced after one week by "Old English" (W.B.). **Gross:** $15,600. **Rating:** 78%.

**"HALF SHOT AT SUNRISE" (Radio)**
STATE-LAKE—(2,776), 35c-75c, 2nd and final week. **Other attractions:** News, Terrytoon. Second good week for this former vaude-film spot as a straight picture house. "Half Shot" moved to Woods for final two days of that house under RKO management. "Check and Double Check" (Radio) replaced and opened to tremendous business. **Gross:** $38,160. **Rating:** 90%.

**"WHOOPEE" (U. A.)**
UNITED ARTISTS—(1,700), 35c-85c, 3d and final week. **Other attractions:** News, travelogue. Fell off more than six grand from second week's gross. "Du Barry" (U. A.) replaced and opened to good trade. **Gross:** $17,160. **Rating:** 78%.

**"EAST IS WEST" (Universal)**
WOODS—(1,166), 35c-75c, one week. **Other attractions:** News, cartoon. Picture playing to adults only. Moved to Palace for a second Loop week. "Half Shot at Sunrise" (Radio) came in here for Saturday and Sunday after two big weeks at State-Lake. Jones, Linick & Schaefer succeed RKO as lessees of this house, and opened "Swing High" (Pathe) Monday. **Gross** ("East Is West) $17,000. **Rating:** 150%. **Gross:** (2 days—"Half Shot" )$4,950. **Rating:** 103%. W. R. Graham continues as manager of Woods for J. L. & S.

## *Capitulates*

**Montreal—Charlie Lalumiere, one of the oldest exhibitors in Canada, has fallen to the lure of the talkies at last although he had publicly sworn to stick to silent through thick and thin. Which is another way of saying that the Roxy, last of the silent main stem houses of Montreal, has been rejuvenated with a talking system, a Phonofilm set having been installed.**

**But just for spite, Lalumiere presented a silent feature, "Anne Against the World," with non-synchronous accompaniment during the week, this being the Canadian premiere.**

# 'Big House' Pace Swift; $22,500 in 2nd Cleve. Stanza

Cleveland—"The Big House" was the outstanding box-office attraction of the week, playing a second week at Loew's Stillman to $22,500. The picture is benefited in this entire state by the wire publicity gained when the censor board refused to pass it. Newspapers, in retaliation, printed the story of "The Big House" in tabloid form, and aroused unusual interest in the production. It is being held a third week.

The rest of the first-runs did average business, but the suburban theatres report a consistent decline in box-office receipts regardless of attraction.

Estimated takings:

**"THE BIG HOUSE" (M-G-M)**
STILLMAN—(1,900), 40c-75c, 7 days, 2nd week. **Other attractions:** "Bigger and Better" (M-G-M), "Swing, You Sinners" (Paramount Talkertoon), news. **Gross:** $22,500. **Rating:** 150%.

**UP THE RIVER" (Fox)**
ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Who Killed Rover" (M-G-M), "The Cactus Kid" (Columbia), news. **Gross:** $14,500. **Rating:** 80%.

**"SCOTLAND YARD" (Fox)**
STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Helping Grandma" (M-G-M), "Don't Give Up" (Educational comedy), "Let's Go to the Zoo (Fischer), "Melody Maidens" on the stage, news. **Gross:** $20,000. **Rating:** 100%.

**"THE LADY SURRENDERS" (Universal)**
RKO PALACE—((3,600), 25c-75c, 7 days. **Other attractions:** news, 5 acts vaudeville, headed by Ruth Etting. **Gross:** $25,000. **Rating:** 100%.

**"EAST IS WEST" (Universal)**
RKO HIPPODROME—(4,500), 25c-75c, 7 days. **Other attractions:** "His Error" (Educational comedy), "The Last Yard" (Knute Rockne), nsws. **Gross:** $16,500. **Rating:** 82%.

# Ohio Censors Help "Big House;" Gets $23,900 in Cincy

Cincinnati—"It's an ill wind, etc," was never more vividly exemplified than in the case of "The Big House," which this week broke all attendance and intake records at the Lyric, dating back some sixteen years. This record is more than ordinarily significant from the fact the previous managements usually advanced admission prices for a picture with special box-office value. No increase in the scale was made in this case. From a box-office angle the censors "builded better than they knew" when they withheld the picture from showing in Ohio for past five months, thereby unconsciously creating state-wide advertising which, for result, exceeds anything of a similar nature in the past several years. Not only did the crowds storm the Lyric box-office, but double rows of standees extended two blocks down the street the greater part of the week. Translated into exhibitor language, this means a gross of $23,900, or a rating of an even 200%.

Business generally was good at all houses, the aggregate gross reaching around $92,000, in itself a record, indicating pretty conclusively that the first-runs are not suffering from competition to any appreciable extent.

Estimated takings:

**"HEADS UP" (Paramount)**
RKO ALBEE—(3,300), 35c-50c-65c-75c, 7 days. **Other attractions:** Vaudeville, "The Knockout" (Universal comedy), "Booze Hangs High" (Vitaphone cartoon), "Play Boy" (Vitaphone), "Cobb Goes Fishing" (Pathe), news. **Gross:** $25,780. **Rating:** 117%.

**"THE BIG HOUSE" (M-G-M)**
RKO LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** "Fried Chicken" (Educaitonal cartoon), news. **Gross:** $23,900. **Rating:** 200%.

**"LAUGHTER" (Paramount)**
RKO PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** "From Grenada to Toledo" (Fitzpatrick Traveltalk), "Tobey the Fiddler" (RKO cartoon), news. **Gross:** $17,100. **Rating:** 122%.

**"GIRL OF THE GOLDEN WEST" (First National)**
RKO CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** "Parlez-vous" (Universal comedy), news. **Gross:** $14,200. **Rating:** 109%.

**"ANYBODY'S WOMAN" (Paramount)**
RKO STRAND—(1,350), 25c-40c, 7 days. **Other attractions:** "Arctic Antics" (Columbia cartoon), "Flying Feet" (Pathe, Rocnke series), news. **Gross:** $5,900. **Rating:** 170%. Second run for the picture at this house.

**"CONCENTRATION KID" (Universal)**
RKO FAMILY—(1,140), 20c-25c-35c, 4 days. **Other attractions:** "Neat and Tidy" (Pathe comedy), "Hot and Bothered" (Columbia), news. **Gross:** $2,778. **Rating:** 142%.

**"RECAPTURED LOVE" (Warners)**
RKO FAMILY—(1,140), 20c-25c-35c, 3 days. **Other attractions:** "Slick As Ever (Vitaphone comedy) news. **Gross:** $1,497. **Rating:** 142%.

## *Revival as Double Feature at Montreal*

Montreal—To keep up with rival theatres in the matter of morning shows starting at 10:30 or 11 A. M., Manager J. C. Adams of Loew's has adopted a policy of presenting a "revival" as an extra feature each week for the one performance starting at 11:15 A. M. The revived feature for the week of Oct. 12 was "The Return of Dr. Fu Manchu." The admission price to 12:30 is 25 cents and morning patrons see a show lasting from 11:15 A. M. to 3:15 P. M., all different, if they want to—and may stick the four hours. The regular feature for the week was "Forward March," starring Buster Keaton, and there were also five acts of vaudeville.

# "Whoopee" Big Smash in Dual Balto. 2nd Run

Baltimore—With ideal weather prevailing for picture going, averages for the week were a little off at the majority of first-run houses.

"Top Speed" pulled in about 90 per cent at Loew's Century with the gross figured at about $14,800. Audiences liked Joe E. Brown's humor immensely, but the story was considered somewhat weak. It is expected that the grosses will jump to high averages again after Nov. 3, when stage attractions will be put on with the regular talking picture program now that the differences with the musicians' union have been ironed out and the orchestra will go back into the pit with George Wild again conducting.

While a gross estimated at about $12,600 was taken in at Loew's Stanley with "Billy, the Kid," this represented but 72 per cent of the normal 100 per cent and it is considered because people do not care for westerns as feature film fare in the big house, no matter how well directed and acted. For the neighborhood houses on Saturdays for the kids—yes.

"Whoopee," with Eddie Cantor, went over big in two houses simultaneously even though it had been shown to a huge week at Loew's Stanley previously. At Loew's Parkway it grossed $5,200, or 139 per cent, while at Loew's Valencia downtown the gross was estimated at $3,900, or 111 per cent. Showing again that the public will go to see a fine picture that they like.

"Renegades" proved a fine pulling picture at the New, doing an estimated 95 per cent business, the gross being figured at $9,500. Nothing but good comments on this by all who saw it.

"Moby Dick" went into its popular-priced engagement at Warners' Metropolitan with a bang, going through the week with a gross figured at $5,400, representing 90 per cent. This after two weeks downtown at $1 top, nights.

Estimated takings:

**"TOP SPEED" (F. N.)**

LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** News, "Nature's Freaks" (Columbia), "The Apache Kid" (Columbia), Our Gang in "Helping Grandma" (M-G-M). **Gross:** $14,800. **Rating:** 90%.

**"BILLY, THE KID" (M-G-M)**

LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** News, Burton Holmes' "Old Man River" (M-G-M traveltalk), "Main Stein Song" (Paramount song reel). **Gross:** $12,600. **Rating:** 72%.

**"WHOOPEE" (U. A.)**

**(Shown simultaneously with Parkway uptown after one week at Loew's Stanley)**

LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Other attractions:** News, "Zampa" (U. A. featurette), "The Imperial City" (FitzPatrick travelogue). **Gross:** $3,900. **Rating:** 111%.

**"WHOOPEE" (U. A.)**

**(Sbown simultaneously with the Valencia downtown after one week at the Stanley)**

LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** News, "The Temple of Love" (Fitz-Patrick travelogue), Flip the Frog in "Flying Fists" (M-G-M cartoon). **Gross:** $5,200. **Rating:** 139%.

**"MOBY DICK" (W. B.)**

WARNERS' METROPOLITAN—(1,300), 15c-50c, 6 days, starting Saturday. **Other attractions:** News, "College Capers" and "Many Happy Returns" (Vitaphone Varieties). **Gross:** $5,400. **Rating:** 90%.

**"THE PAY OFF" (Radio)**

KEITH'S—(2,500), 25c-50c, 3½ days. **Other attractions:** News, Krazy Kat cartoon "Midnight" (Van Beuren), Art Frank in "Old Man Whoopee" (Paramount act). **Gross:** $2,100. **Rating:** 45%.

**RENEGADES" (Fox)**

NEW—(1,600), 25c-50c, 6 days. **Other attractions:** News, "Don't Give Up" (Educational comedy). **Gross:** $9,500. **Rating:** 95%.

**"ABRAHAM LINCOLN" (U. A.)**

AUDITORIUM—(1,600), 50c-$1.50, with two reserved seat shows daily for 6 days. **Other attractions:** News, "My Gal Sal" (Paramount screen song), "Meet the Boy Friend" (Paramount comedy). **Gross:** $3,200. **Rating:** 40%.

**"THE ROYAL BOX" (W. B.) (In German)**

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "The Glow Worm" (Paramount novelty in German), "Creative Hands" (German). **Gross:** $850. **Rating:** 85%.

**"THE LOVE TRADER" (Tiffany)**

PALACE—(2,046), 25c-60c, 6 days. **Other attractions:** Mickey McGuire in "Mickey's Mix-up" (RKO comedy), "The Freshman's Goat" (Educational comedy). **Gross:** $6,300. **Rating:** 70%.

**"NIGHT WORK" (Pathe)**

RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** Charlotte Greenwood in "Love Your Neighbor" (Educational comedy), Mickey Mouse in "The Gorilla Mystery" (Columbia cartoon), news. **Gross:** $5,000. **Rating:** 62½.

**"PARDON MY GUN" (Pathe)**

HIPPODROME—(2,250), 20c-60c, 6 days, starting Saturday. **Other attractions:** Harvey Players, news, "The Indians Are Coming" (Universal serial). **Gross:** $8,500. **Rating:** 85%.

### *Balk Walkathon*

**San Francisco—There will be no "walkathon" contests in Oakland. Permit to hold a contest similar to that completed in San Francisco last month was revoked by the Oakland city council when members of the Oakland Theater Managers' Club objected on grounds that it was "cruel and revolting."**

**The contest was scheduled to be held under auspices of the East Oakland unit of the United Veterans of the Republic.**

# "Wedding Night's" $14,000 Is Best Providence Bet

Providence—Business took somewhat of a lacing with political rallies, pro fights and wrestling, not to mention pony golf tournaments, eating into the profits of exhibitors. "Her Wedding Night," with $14,000, led the town, the only picture to go over 100%.

Loew's State had a fair week with "Du-Barry, Woman of Passion," garnering $16,-500. The gay Chevalier pulled $12,000 for the Paramount in "Playboy of Paris," which is not to be sneezed at in these times. The Majestic with "The Sea Wolf" was a trifle off at $11,500.

"Her Man," the RKO Albee attraction, established a week-end record, but petered off during the week, cleaning up a nice $14,000, however. "Brothers," at the RKO Victory, couldn't seem to get under way, but hit around $8,000, which is around normal for this house.

Estimated takings:

**"PLAYBOY OF PARIS" (Par.)**

PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** Organlogue, "Marry or Else," news. **Gross:** $12,000. **Rating:** 90%.

**"DU BARRY, WOMAN OF PASSION" (UA)**

LOEW'S STATE (3,800), 10c-50c, 7 days. **Other attractions:** Charley Chase in "Dollar Dizzy;" organlogue, news. **Gross:** $16,500. **Rating:** 85%.

**"BROTHERS" (Col)**

RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** Pathe Audio Review, "Kangaroo Steak" (cartoon Comedy), "Si, Si Senor," news. **Gross:** $8,000. **Rating:** 85%.

**"HER WEDDING NIGHT (Par.)**

RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** "Love Your Neighbors," comedy; "Touch down." Knute Rockne's football short, news. **Gross:** $14,000. **Rating:** 105%.

**"THE SEA WOLF" (Fox)**

MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "His Error," comedy; Vitaphone's "Alpine Echoes;" news. **Gross:** $11,500. **Rating:** 85%.

# "Scarlet Pages" and Ruggles Get $45,000 in Boston

Boston—With "Hell's Angels" grossing $10,000 for the eighth week and continuing for another, United Artists have launched a second road show in Boston, "Abraham Lincoln," at the Majestic, which grossed $7,500 for 125 per cent for its first week and looks good for several weeks more. These two films, with "What a Widow" doing 115 per cent at Loew's Orpheum and "Du Barry, Woman of Passion," at Loew's State for a rating of 125 per cent, United Artists did approximately 50 per cent of the business of Boston during the week.

"Scarlet Pages" at the Metropolitan, coupled with the personal appearance of Charles Ruggles, grossed $45,000 for 140 per cent, hitting the highest spot of any show in town for the week. "East Is West" at Keith Memorial grossed $25,000 for 115 per cent, while "Leathernecking" at the other Keith house grossed $24,000 for a rating of 125 per cent. "Moby Dick" at the Olympia was good for 110 per cent.

The week's business dropped a bit from the preceding week, but exhibitors were satisfied with results.

Estimated takings:

**"SCARLET PAGES" (First National)**

METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Charles Ruggles in person, Publix revue, news. **Gross:** $45,000. **Rating:** 140%.

**"EAST IS WEST" (Universal)**

KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Sportlight, news. **Gross:** $25,000. **Rating:** 115%.

**"LEATHERNECKING" (RKO)**

KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Ken Murray in person, vaudeville, comedy, news. **Gross:** $24,000. **Rating:** 125%.

**"DU BARRY, WOMAN OF PASSION" (United Artists)**

LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, news. **Gross:** $24,000. **Rating:** 125%.

**"WHAT A WIDOW" (United Artists)**

LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $23,000. **Rating:** 115%.

**"HELL'S ANGELS" (United Artists)**

TREMONT—(1,800), 50c-$2, 6 days. **Other attractions:** None. **Gross:** $10,000. **Rating:** 90%. (Eighth week.)

**"THE SPOILERS" (Paramount)**

SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, news. **Gross:** $1,000. **Rating:** 115%.

**"MOBY DICK" (Warners)**

OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, news. **Gross:** $16,000. **Rating:** 110%.

**"ABRAHAM LINCOLN" (United Artists)**

MAJESTIC—(1,800), 50c-$1.50, 7 days. **Other attractions:** None. **Gross:** $7,500. **Rating:** 125%.

## *Manager and Staff Indicted Under Blue Law*

Cincinnati—William E. Burton, manager of the Bexley, New Philadelphia, O., and six of his employees have just been indicted by the grand jury for participation in Sunday theatre operation last May. Forney E. Bowers, manager of the New Philadelphia theatre, arrested for Sunday violation last April 27, escaped indictment because Mayor W. F. Hurst's transcript erred in saying Sunday, April 28.

## *Vote on Sundays*

Rutherford, N. J.—The people of this town will have an opportunity next month to vote on Sunday showings. There has been a difference of opinion in the council on the question, and it was decided to let the voters solve the problem.

### *Eddie for George*

**Hollywood — Eddie Cantor, Broadwayite who makes pictures once in a while, is on the coast to play a two-weeks' engagement—gratis—at Geo. Olsen's night club. Close friendship between the pair is the reason. Of late the club has been hit hard due to constant raids by prohibition agents.**

# "Whoopee" Clicks 200% in Third Week at Philly

Philadelphia—The big noise in theatre circles was the $23,000 piled up by "The Doorway to Hell" at the Stanley, for a 130 percentage. Moved down to the Karlton for a third week in the downtown section, "Whoopee" crashed through for $10,000, a percentage of 200 and the biggest gross for this comparatively small house in the last three years.

"Whoopee" had done two good weeks at the Boyd and was strong enough for a third, but was chased out by the necessity of giving a date to "Old English." This Arliss picture was a comparative flop, grossing $17,000, or under average, and was yanked out to make room for "Check and Double Check," which started off like a big hit. Other good business included $19,000 for "Anybody's Woman" at Keith's.

The Mastbaum went considerably under average for the third straight week, the combined pull of "Love in the Rough" and Moran and Mack on the stage bringing in $38,000, about $2,000 under average. Figure is big jump, however, over the $35,000 of the previous two weeks.

Friday marked the return of the musicians to the Mastbaum, Fox and Earle, with the Duncan Sisters featured at the first named; the Roxy Gang and Chorus at the second and a Jay Mills stage revue at the third. Good houses greeted the returning stage programs.

Estimated takings:

**"LOVE IN THE ROUGH" (M-G-M)**
MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Moran and Mack on stage, Vitaphone Variety, news. **Gross:** $38,000. **Rating:** 95%.

**"UP THE RIVER" (Fox)**
FOX—(3,000), 35c-50c-75c, 6 days. **Other attractions:** Oswald cartoon (Univ.), "Asia" (FitzPatrick), news. **Gross:** $26,000. **Rating:** 95%.

**"ANYBODY'S WOMAN" (Para.)**
KEITH'S (1,800) 35c-50c-75c, 6 days. **Other attractions:** "Accidents Will Happen" (Para. comedy), "Her Future" (Para. musical), news. **Gross:** $19,000. **Rating:** 125%.

**"OLD ENGLISH" (Warner's)**
BOYD - (2,400), 35c-50c-75c, 6 days. **Other attractions:** "Don't Give Up" (Vitaphone comedy), cartoon, news. **Gross:** $17,000. **Rating:** 95%.

**"ABRAHAM LINCOLN" (U.A.)**
ALDINE—(1,500), 50c to $1.50, 6 days. **Other attractions:** "Zampa" (U.A. musical short), Terry-toon cartoon, news. **Gross:** $12,000. **Rating:** 80%.

**"OUTSIDE THE LAW" (Universal)**
EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** "His Public" (Vita. Variety), "Divorced Sweethearts" Pathe comedy, news. **Gross:** $18,000. **Rating:** 100%.

**"DOORWAY TO HELL' (Warner's)**
STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** "The Last Yard" (Rockne Pathe), "Won by a Neck" (Lloyd Hamilton), news. **Gross:** $23,000. **Rating:** 130%.

**"SCARLET PAGES" (F. N.)**
STANTON—(1,700), 25c-65c, 6 days. **Other attractions:** Vitaphone Variety, news. **Gross:** $9,000. **Rating:** 90%.

**"WHOOPEE" (U. A.)**
KARLTON—(1,000) 40c-50c. **Other attractions:** Educational comedy, news. **Gross:** $10,000. **Rating:** 200%.

**"THE SEA GOD" (Para.)**
ARCADIA—(600) 50c. **Other attractions:** Pathe comedy, news. **Gross:** $4,500. **Rating:** 90%.

# Realife "Billy" Opening in K. C. Gets Only 115%

Kansas City—Realife at the Midland, heralded with an extensive advertising campaign, was unable to get Kansas City excited. After a strong opening, patronage took a tumble, although cold weather and the first snow of the year may have had something to do with the comparatively slim gross. "Billy, the Kid," the M-G-M Realife attraction, gave the house $16,675, or a rating of 115 per cent.

Top honors for the week go to the Uptown, a suburban first-run house, and the Pantages, each chalking up a rating of 140 per cent on its respective offerings. "The Bad Man" gave the Pan $14,000, while "Modern Madness" brought $8,500 to the Uptown. "Modern Madness" in reality is "Wild Company," the picture being given another title by the theatre for "box-office reasons," according to the management.

"Old English" was a good draw for the Royal, which did 130 per cent, or $5,850. The Newman had an average week with "Her Wedding Night," which gave the house $12,500, or a 100 per cent rating. The Mainstreet didn't do so well with "East Is West," taking in $13,500, or a rating of 90 per cent.

Estimated takings:

**"BILLY, THE KID" (M-G-M)**
LOEW'S MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Burton Holmes traveltalk, news. **Gross:** $16,675. **Rating:** 115%.

**"EAST IS WEST" (Universal)**
MAINSTREET (3,067), 35c-60c, 7 days. **Other attractions:** Rockne Football short, Sportlight, vaude. **Gross:** $13,500. **Rating:** 90%.

**"OLD ENGLISH" (Warners)**
ROYAL—(900), 25c-60c, 7 days. **Other attractions:** "Marry or Else" (Paramount comedy), "Chop Suey" (cartoon), news. **Gross:** $5,850. **Rating:** 130%.

**"WILD COMPANY" (Fox)**
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** "One Nutty Night" (Pathe comedy), Mickey Mouse cartoon, news. **Gross:** $8,500. **Rating:** 140%.

**"THE BAD MAN" (First National)**
PANTAGES—(2,190), 25c-50c, 7 days. **Other attractions:** Cartoon, news, F. & M. "Gems and Jams" Idea. **Gross:** $14,000. **Rating:** 140%.

**"HER WEDDING NIGHT" (Paramount)**
NEWMAN—(2,000), 35c-60c, 7 days. **Other attractions:** "You're in the Army Now" (comedy), "Camera Trails," news. **Gross:** $12,500. **Rating:** 100%.

## *Claudette Colbert Hurries Home and Breaks a Law*

Boston—The haste of Claudette Colbert and her husband, Norman Foster, to reach New York when arriving at this port caused them to fail to remain aboard the motorship Chinese Prince, on their return from a three-months' tour of Europe, until immigration authorities had passed them. They had departed when the immigration officers looked for them. Evasion of immigration officers carries with it a penalty of $1,000 each. Officials of the steamship company notified their New York offices to get in touch with the motion picture actress and her husband, to report to the New York immigration officials to comply with regulations.

### *Puny Pills Persist*

**Providence — Theatre men who hoped that the first flurry of snow would remove whatever menace exists in the miniature golf courses find that they will have to contend with the craze all winter. More and more of the demi-tasse links are being installed in buildings here each week.**

# Heavy Stage Plug Shoves 'Liliom' to Front at Seattle

Seattle—Fox's Fifth Avenue, celebrating its fourth birthday, took high honors among first runs. It was not so much the feature "Liliom" as it was the public weddings on the stage each night, plus an elaborate stage revue, that brought the gross to about $14,500 (115%) for the run. Second in the running came the Seattle Paramount with Ann Harding featured strongly as "The Girl of the Golden West." Despite this star's growing popularity, the picture didn't go so well with local fans, and reached only about $13,000 for the week (95%).

Other attractions did average business only. Highest in the second division came "Old English" at Hamrick's Music Box, where a gross of around $8,000 was quite acceptable (125%) but lower than expected in comparison with the "Disraeli" record that was set there a few months ago. "Madam Satan" in its second week at the Fox took about $9,250 for a rating of 90%. "Du Barry, Woman of Passion" at the Blue Mouse was good for about $7,000 (110%) and "Three French Girls" in an extended run at the Coliseum wound up with about $2,950. (95%).

Estimated takings:

**"DU BARRY, WOMAN OF PASSION" (U.A.)**
BLUE MOUSE—(950), 25c-35c-50c-75c, 7 days. **Other attractions:** Vitaphone Varieties, Sportlight, news. **Gross:** $7,000. **Rating:** 110%.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
COLISEUM—(1,850), 25c-35c-50c, 7 days. (extended run from Fifth Avenue). **Other attractions:** Mickey Mouse cartoon (Columbia), news. **Gross:** $2,950. **Rating:** 95%.

**"MADAM SATAN" (M-G-M)**
FOX—(2,450), 25c-35c-50c-60c-75c, 7 days, (second week). **Other attractions:** Pathe comedy, news, band. **Gross:** $9,250. **Rating:** 90%.

**"LILIOM" (Fox)**
FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Fashion reel (S.R.), news, Fanchon & Marco's "Modes" idea, weddings on stage nightly. **Gross:** $14,500. **Rating:** 115%.

**"OLD ENGLISH" (Warners)**
MUSIC BOX—(950), 25c-35c-50c-75c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $8,000. **Rating:** 125%.

**"GIRL OF GOLDEN WEST" (F. N.)**
PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** "At Home" (Paramount comedy), news, Publix stage revue. **Gross:** $13,000. **Rating:** 95%.

## *Co-op. Concerts Staged By Unemployed Musicians*

Montreal—Unemployed musicians have organized the Montreal Concert Symphony Orchestra and are presenting Sunday afternoon concerts in the Orpheum on a co-operative basis. There are 75 men in the orchestra. These concerts are in direct competition with the theatres where many of them formerly were employed.

# New Equipment Unknown in East

Washington—Turkey is far behind modernization in many respects, including its very limited theatre market, where modern equipment is practically totally unknown due to low earning capacity of inhabitants which keeps spending power at such low ebb exhibitors are unable to amass sufficient funds for the purchase of new machinery.

The newest installment in the U. S. government's survey of equipment conditions abroad, which appears weekly in Motion Picture News, covers the situation in Turkey and other countries. Full text follows:

As yet Turkey is a relatively small market for the sale of projectors and projection equipment, owing to the very small number of theatres in the country. It is estimated that the total number does not exceed 100, of which 25 are located in Istanbul. In that city there are five large theatres having a seating capacity of 800 to 1,200 each. All other theatres are much smaller in size, having a seating capacity of only 200 to 600. With the exception of the leading theatres in Istanbul, Smyrna, and Angora, all the other establishments are poorly and primitively equipped, their owners having a very little operating capital and being obliged to use cheap equipment and films. In view of the low purchasing power of the great majority of the population in the interior, no modern or large theatres can be established and operate successfully throughout the greater part of the country. The majority of the owners of theatres throughout Turkey operate on a very small scale, and, in addition, practically all of them are more or less uninformed concerning modern motion-picture developments and improved equipment.

### Condition Improvement Needed

Increased sales of equipment, as well as the increase in the number of theatres, are largely dependent upon an improvement of social, educational, and economic conditions. Although it can not be denied that the present government has put into application in the course of the past few years a number of laws and regulations tending to promote the cultural and social standards of the population, it will undoubtedly require considerable time for this movement to yield the desired results.

*Projectors.*—Prior to the war, projectors were supplied largely by French and to a certain extent by German manufacturers. Among the French product, Pathé equipment was introduced at the time when the first local theatres were established and enjoyed a marked preference on the market. During the war, when it was impossible to obtain other than German and Austrian equipment, the Pathé lost its former share of the business in projectors to German firms. Immediately after the war the Pathé and Gaumont companies resumed their projector sales; later, however, after the treaty of Lausanne, German trade with Turkey was reestablished. At the present time about 50 per cent of the projectors imported are of German make, Goerz, Ernemann, and A. G. French projectors are mainly Gaumont machines. Pathé product having lost in the course of the past few years their former popularity. It is generally stated that German projectors are acquiring increasing popularity, and their sales are gradually increasing.

### Prices Vary According to Buyer

The selling price quoted in Turkey to purchasers of projectors varies according to importance of individual buyers as well as according to payment terms. Of the four types of German Ernemann projectors supplied, the Imperator No. 1 and Imperator No. 2 are the principal individual large types, being quoted at about $375 and $565, respectively, including the cost of complete equipment. The Ernemann Kinox projector is retailed at $56 to $70. The Ernemann president, a small theatrical type, is also sold occasionally.

The prices quoted for other German makes are more or less in line with those quoted on Ernemann product. The French Gaumont projectors are stated to be sold at a slightly lower price.

### German Devices Favored

In a general way, German photographic apparatus has always had the reputation in Turkey of being the best, most precise, and most attractive, and to represent the latest achievements in technical perfection. Moreover, theatre owners consider them simpler to operate and that they run smoother and generally present a number of other advantages.

American projectors are practically unknown on the market. It is reported that just after the war some four or five American projectors were imported, but it has not been possible to learn by whom they are being used at present, and what the reaction of their owners is with regard to their operation. One of the above American projectors is stated to have been sold at auction in the Turkish customhouse for $150.

### Believe U. S. Apparatus Too High

The consensus is that American projectors are too expensive for the market and, in addition, too complicated for the average operator in this country. Cheapness of price, solidity of construction, and simplicity of operation are the dominating factors in the sale of projectors in Turkey. It is believed by local dealers and theatre owners that American manufacturers of projectors would probably not be in a position to supply cheap and simple product similar to German projectors, and that in view of the few projector sales at the present time, American manufacturers would probably show little or no interest in entering the Turkish field. Furthermore, it is not believed that they would be disposed to make liberal arrangements with either an exclusive sales agent or an individual dealer.

In the event American manufacturers are interested in the Turkish market, and are able to furnish projectors and equipment competitive in price with German products, they should furnish a supply of adequate descriptive and illustrative literature, price lists covering the projectors and spare parts and equipment, and an outline of the most favorable agency, sales, and credit terms which they will allow.

### Tough to Break In

In view of the fact that the total annual sale of projectors at present are only about 10 to 15 units, and that these sales are entirely of the German and French machines, it would be difficult to induce local agents or dealers to invest in American projectors which are unknown locally and which are considered to be expensive. However, if an expert, aggressive, reliable and financially responsible agent or dealer were offered favorable consignment on credit terms, appropriate advertising allowances, and cooperative assistance by American manufacturers until American projectors become known and appreciated, it might be possible to arouse a certain interest in American product, especially in theatrical types. Practically all theatres in Turkey own and operate a single projector. There are four or five theatres which have two projectors. By far the greater proportion of the projectors used in the larger Istanbul theatres, as well as in the better establishments in the interior, are of the latest models. Late models are also used to a certain extent in second and third-class theatres. A certain amount of second-hand equipment, which has been acquired from the larger local theatres and repaired, may be found in a number of small theatres, both in Istanbul and in a number of towns in the interior.

*Generators.*—With the exception of Istanbul, which has the largest electric light and power plant in the country, only four or five other cities in the country have electric-generating plants. Theatres in towns where there is no electric plant have individual motor and dynamo installations for the production of their electric and lighting requirements.

### Power Problems

The larger theatres in Istanbul and those towns which have central electric light and power plants convert the alternating current to direct current by means of generator sets, which are supplied largely by the Allgemeine Elektrizitaets-Gesellschaft, the Siemens-Schukert Werke, and to a lesser extent by the Ganz company. The small and poor theatres operate to a great extent with the alternating city current, using cheap transformers merely to reduce the voltage to their own requirements. This procedure is due to the low purchasing power of owners of small theatres, who can not afford generator sets for conversion of alternating into direct current. The result is, of course, bad projection.

The German generator sets are supplied from consignment stocks of the local branches of the German companies, which extend liberal credit and also sell their equipment to local theatre owners on installment plans. The German product enjoys great popularity and are given ready preference. They are generally considered to be of satisfactory quality, of solid construction, and cheap in price. Considering these factors, as well as the fact that they are obtainable at favorable payment terms from local stocks, and that, on the other hand, American generator sets are practically unknown and believed to be too expensive for local requirements, interested parties expressed the opinion that it would be extremely difficult to develop any worthwhile business in American generator sets. At any rate, it would be difficult to induce local dealers in electrical appliances to invest in American generators on a direct purchasing basis. In the event of low prices and liberal credit terms, local agents might possibly evince an interest in American generator sets, but even under such conditions only very small business in the sets may be expected.

*Arc Lamps and Screens.*—It is estimated that about 75 per cent of all theatres in Turkey use mirror-reflector arc lamps. By far the greatest majority, probably 90 per cent, use white linen screens, the other establishments projecting their pictures on the stage wall.

### Visual Education Nil

*Visual education.*—All matters pertaining to public education are governed by the Ministry of Public Instruction in Angora, which is represented in the various Provinces by directors of public instruction attached to provincial governments.

The use of motion pitures and other mediums of visual education in the various educational institutions of Turkey is extremely uncommon. The equipment of the majority of Turkish schools is rather primitive, while advanced and modern methods of instruction are almost entirely lacking. Motion pictures, however, are occasionally projected in the colleges and university at Istanbul, but even in those institutions there is no regular or systematic program of visual education.

(Continued on page 46)

### *New Acoustic Plaster*

**Winnipeg—The neighborhoods here have been given a mineral acoustic treatment, using material called zonolite plaster. Developed by Canadian gypsum interests, it is not yet on the market generally. Zonolite is a mineral of the mica family.**

# Lack of Culture Halts Progress

# U. S. Projectors Not Employed in French Morocco

(*Continued from preceding page*)

Four makes of projectors are employed by cinema owners in French Morocco. They are, in order of importance, Gaumont, Ernemann, Pathé, and Aubert. The following sales prices are quoted at Casablanca for those machines equipped with double projectors and complete: Gaumont, $470; Ernemann, $860; Pathé and Aubert, $310.

In spite of its high price, the Ernemann projector is greatly liked. That make and the Gaumont are easily the favorites, on account of the ease with which they can be taken apart and put together. Those projectors give a clear picture and are equipped with double projection heads and one lantern for the two projectors, the change of projectors being regulated automatically.

The French Moroccan market is a small one, there being only 40 theatres in all, and of these six are controlled by the firm of Xiberras, of Algiers, which purchases all its equipment direct from the manufacturers. The cinema owners, therefore, are in the habit of buying direct in France or Germany, and there does not exist in French Morocco any dealers specializing in motion-picture equipment.

Nearly all cinemas are equipped with an extra projector in case of accidents. As a general rule, the equipment is old, dated on the average about four years back. Cinemas are popular but are run on cheap lines, the seating accommodations and material comfort being poor on account of the lack of competition. No American projectors are at present in use in French Morocco.

*Generators.*—The Thungar (French) transformer is the most popular. It is equipped with two mercury lamps and is sold fully equipped for $70. The lamps last about 1,000 hours, and cost $10 each. No high-itensity and mirror arc lamps are used.

*Screens.*—The screens consist merely of a whitewashed cloth, or, in the cheaper cinemas, the whitewashed wall is deemed sufficient.

*Visual Education.*—All schools in French Morocco come under the Direction General de l'Instruction Publique at Rabat. The question of visual education has been discussed, but so far nothing has been done in any of the schools, which are all public and run by the Protectorate authorities. Should any steps be taken in that direction, it is practically certain that only French equipment would be purchased.

*Projectors.*—In the Tangier consular district, comprising the International and Spanish Zones of Morocco, there are 8 or 10 theatres, four of which are situated in Tangier. The projecting machines used are Gaumont, Ernemann, and one American machine. Foreign projectors are available at Casablanca (French zone) and in Spain at Seville, Madrid, and Barcelona. American projectors, of which there are only two in the district, were imported direct from the United States through an American citizen. It is reported that the price paid at the time (a few years ago) was $1,175 each. No American projectors are on sale in Morocco.

The two foreign makes in use are said to be giving satisfaction, their simplicity of mechanism making them popular in a country where Moors are used as operators. The Ernemann projector, in spite of its higher cost, is found in half the theatres of the district.

In the French zone, projectors are equipped with double posts and one lantern for the two projectors, the change from the one machine to the other being operated automatically. In Tangier and the Spanish zone, the single-post type is used exclusively, requiring a short interval between parts. On one occasion only double posts were imported into Ceuta for the running of an American film, owing to the length of that production.

### *"George 'n' Albert"*

**Shaw and Einstein are to appear on the radio the same night. At last a little competition for "Amos 'n' Andy"!—*N. Y. Sun.***

It is not believed that there are any local dealers who would be interested in handling projectors. The market is small, and with stocks in Casblanca and Spain, the local demand is fully and speedily satisfied. Cinema owners are in the habit of writing to those sources, or even direct to manufacturers.

Nearly all cinemas are equipped with an extra projector in case of emergency. As a rule, projectors are old, but it is understood that this situation is rapidly bettering itself, foreign companies, like Gaumont, taking back old projectors and supplying new ones for a reasonable cash difference.

Generaly speaking, the equipment of cinemas in Morocco is lacking in comfort and luxury, based on American standards. This is due in part to the fact that they cater principally to Moors with a low purchasing power, which element is by far the most important commercially. In Tangier two of the houses, operated in conjunction with casinos, are run more to attract patrons to the main establishments than to make a direct profit.

The two American projectors employed in Tangier are said to be the best in the city. They have two inconveniences, however: they are relatively costly, and in case of a breakdown requiring a change of parts it is necessary to write to the United States.

*Generators.*—Transformers are not required in the international zone, where there is a direct current of 110 volts. No high-intensity and mirror arc lamps are used.

*Screens.*—Screens always consist of a whitewashed cloth.

*Visual Education.*—Schools in the international and Spanish zones have done nothing on the question of visual education. In Tangier the chief school is under the Direction General de l'Instruction Publique at Rabat, and, were steps taken to develop that form of education, French equipment would undoubtedly be purchased.

# Liberia Offers Small Market

The market in Liberia for projectors and other equipment is very small. There are no sales agents for equipment, and the possibilities for the sale of such equipment are at present very remote. There are five projectors in the entire country, four of which are American made (one a portable projector) and the fifth French made. Except for the portable projector, used by an American company upon its plantations, they are old models. White cloth sheets are used for screens.

There are no real theatres, but a theatre to seat about 300 was recently constructed by a Liberian association in Monrovia. Indifferent motion pictures are occasionally shown in the public halls of the larger towns.

Apparently the difficulty in Liberia with the business is the comparatively small number of people to patronize shows. No census has ever been taken of the population of Liberia, but it is estimated to consist of 1,200,000 uncivilized natives in the interior, 50,000 slightly civilized natives forming the fringe of the civilized coastal settlements, 12,000 civilized negroes, principally Americo-Liberians or their descendants, and 500 whites.

Except in Monrovia and the rubber plantations, there is no electricity in the country.

During the past three years, there have been only two exhibitions for educational purposes.

# Camera Market Shifts Rapidly In South Africa

*Projectors.*—Nearly all the theatres in the larger towns of South Africa are equipped with two projectors. The greatest number of theatres, however, are in small communities where only one projector suffices. The equipment in the larger towns is quite modern but the great majority of projectors located in small theatres are very old. The amount of business done does not warrant the installation of new machines as long as the old ones will continue to function. Practically all of the newer types of projectors in use give good service.

*Generators.*—There is a small demand for generator sets. Most of the sets in use are of American make.

*Arc Lamps and Screens.*—The great majority of theatres in South Africa use mirror-reflector arc lamps. The high-intensity arc is not favored on account of the high cost of running.

Screens in use in South Africa are usually of linen with a coating of paint or other reflecting substance. In a large number of small theatres the picture is projected simply upon the white plaster wall of the building.

*Visual Education.*—Visual education has not yet taken hold in South Africa in the public schools, but there is a steady increase in the use of both cameras and projectors for amateur and business purposes. A number of business men in Johannesburg use projectors in their offices to demonstrate manufacturing processes and products and are finding this method of greatest benefit to their sales.

In the last two or three years there has been a decided shifting in the camera market of South Africa. Until 1926 practically all cameras and supplies imported were solely for still pictures. Several sporadic attempts had been made to introduce various kinds of motion-picture or semi-motion-picture cameras, but the first popular appeal to the amateur public came late in 1925. For a long time this was confined entirely to the larger cities, and it has only been within the past six months or a year that any particular interest has been shown in the country districts. At the present time, though, merchants are receiving fairly substantial orders in the country districts of the Transvaal and the Orange Free State, as well as from Rhodesia. Sales have been most erratic. At times for two or three months large purchases have been made, only to be followed by an abrupt slump in the market. There has apparently been no cause for any changes, which have been purely sopradic and not seasonal in any respect.

*Cameras.*—At the present time there are four American outfits in the market. There are also two German machines already well entrenched in the market. Pathé has maintained a high selling average, holding over 60 per cent of the total sales.

It is estimated that by 1929 the Pathé increased its sales from six to eight times over the 1925 sales. American machines have also made very substantial increases, but not in the same proportion, due almost entirely to price considerations. The lowest-priced American camera on the market sells for £17 ($83). A very popular American product sells for approximately £31 ($151). The Zeiss sells for £20 ($97) with a 3.5 lens.

*Projectors.*—Projectors sell in approximately the same ratio as cameras. The only important projector at present on the market, aside from the American products, is the Pathé, which retails at £8 ($42). American projectors retail from £20 ($97) with resistance up to £85 ($414). A very popular standard American machine retails at £22 ($107).

(*Continued on next page*)

# Egyptians Want U. S. Equipment; High Price Bar

(Continued from preceding page)

*Projectors.*—Three makes of projectors are used extensively in Egypt today, the Krupp-Ernemann, the Gaumont, and the Pathé. Up until a few years ago the French makes entirely dominated the market, but lately the Ernemann projector has been increasing in popularity, gradually replacing the old French models which pass out of use. At present it is estimated that 60 per cent of the total number of projectors employed are Gaumont, 30 per cent Ernemann, and 10 per cent Pathé.

The local selling prices of the French projectors range from $200 to $400, whereas those of the German maker run from $500 to $600.

The French projectors secured the domination of the market because they were the first to be introduced, were actively represented, and enjoyed the reputation of being easy to operate. Their prices were also most attractive. Furthermore, the local representatives were well stocked with spare parts and replacement equipment. Despite its somewhat higher price, however, the German make has come into rapid prominence, especially among the larger and better theatres. The Gaumont projectors have the reputation of requiring spare parts after about a year, whereas the Ernemann is considered stronger, seldom requiring replacement parts, and being steadier in operation at high speed.

General commission merchants importing also for their own account would probably be willing to handle such American projectors and equipment as would compete with the Ernemann in price, quality, and payment terms. The local agent for Ernemann is understood to receive most of his goods on consignment. Gaumont has its own branch in Alexandria, and Pathé offers payment facilities (90 days) to its agent.

An American make and the Pathé home projectors are now on sale in Egypt. It is felt that other makes would have considerable difficulty in securing a foothold, as those two have special organizations and offer facilities with which few dealers would care to endeavor to compete in so small a potential market. On the whole, the demand for the theatrical types is also a small one. In the Port Said district there are no equipment dealers, and sufficient business could not be done to make an agency profitable.

Only the very best theatres in Cairo and Alexandria have more than one projector, and the maximum is two. About 20 per cent of the total are, however, fitted with double connected projectors, mostly of the Gaumont type. The four houses in Port Said carry only one projector each, but keep a spare in readiness for emergency use.

In Port Said all the projectors are now of the latest models, whereas in Ismailia and Suez they are mostly of the old types. In Cairo, Alexandria, and elsewhere the majority (around 70 per cent) of the projectors in use are still of the old French types, as above mentioned. These are gradually being replaced by the latest Ernemann types.

No American projectors are used in the theatres in Egypt at present. It is understood that immediately after the war a few American projectors were imported from France, but that the importer was unable to dispose of them, as he had no stock of spare parts. Although local dealers are prepared to believe that American projectors are superior to the makes already on sale, they feel that it would be very difficult to introduce them successfully if the prices and terms were not competitive with the Ernemann.

*Generators.*—Very few generator sets are used in Egypt to convert alternating to direct current. Most of those in use are old and of German make. Owing to cheaper initial cost, cinema owners employ transformers and rectifiers instead of generator sets in general. The French Delmo and Astra transformers and the Thompson-Houston Tunger rectifier are most popular. They sell at $170, $225, and $150, respectively. No American generator sets have ever been introduced. Although the market is not very large, it is believed that if the initial cost of the sets were not too high it would be possible to find some demand for them, as the transformers and rectifiers now in use are not found entirely satisfactory, wearing out rapidly.

*Arc Lamps and Screens.*—Local theatres employ, in general, mirror-reflector arc lamps up to 50 amperes. The screens used are all of white canvas or plaster, locally made.

*Visual Education.*—All matters pertaining to education are controlled by the ministry of education, which can purchase such educational film as it wishes. The censorship of ordinary films is under the supervision of the Ministry of Interior.

Visual education was started about a year ago in the government secondary schools by the ministry of education, and has produced very favorable results. It is to be recalled, of course, that the percentage of literacy in Egypt is not over seven per cent and that in the outlying districts visual education is unknown.

# Canary Islands Market Limited

The demand for amateur cameras and projectors is small in the Canary Islands, principally because the purchasing power of the people is small. There is a market available, however, and the possibilities of some sales to tourists passing through the islands.

The chief imports of cameras and projectors are from France and Germany, in the order named. Local preference for both projectors and cameras has been for the French products. The low selling price and the advertising carried on have accomplished this.

The purchasing power of the people of the Canary Islands, comparatively, is far less than in the United States, and the standard of living is generally much lower. This results in fewer purchases of such articles as cameras and projectors, and what purchases are made are considered from the price standpoint more than from a quality one.

The Pathé baby projector is found in general sale in the West Canary Island market, and also the Guyer (German) projector. Cameras of both makes are not common.

There is more interest in projectors for use in the homes, and the fact that the Pathé films can be purchased retail for four pesetas for those in French and eight pesetas for those in Spanish influences their sale. An undeveloped film for the Pathé camera costs 7.50 pesetas ($1.25) for three rolls of 10 meters each.

The great majority of projectors are of the hand-operated type. The local electric service is of 110-volt direct current in the capital, with 110 volts, alternating, in some of the interior towns.

The Pathé baby projectors are found in a number of the retail stores, such as those that sell photograph supplies, musical instruments, optical goods, and even textiles. They are purchased direct from France, the Pathé people refusing to appoint a representative in the island. The Guyer is represented by one of the photography supply stores. A great deal of advertising in the local papers and in window displays is carried on by the stores carrying the French products.

It is felt that a strong advertising campaign might prove of value in placing movie cameras and projectors on the market.

The Pathé Company is giving the local dealers 60 days, and the same is true of the German company. Local dealers, in turn, sell to the public on the installment plan. It is felt that the above terms would have to be met to be able to compete.

# U. S. Portables Used by Missions In East Africa

There are only about seven theatres in British East Africa, of which five are in Kenya Colony and Protectorate (three in Nairobi and two in Mombasa), one in Zanzibar, and one in Dar-es-Salaam, Tanganyika territory. A theatre formerly existed in Kampala, Uganda, but this was destroyed by fire not long ago and has not been reopened. The owners of the Alexandra, Nairobi, the Royal Cinema, Zanzibar, and one of the Mombasa theatres have erected a new cinema in Dar-es-Salaam, and there is also a project, not yet under way, for the erection of a new theatre in Nairobi.

*Projectors*—The Theatre Royal, Nairobi, has recently purchased two new Kalee double-lamp houses, mirror-arc projectors, costing £200 apiece in England. That theatre is believed to be the only one in British East Africa having more than one projector. The Lyric, Nairobi, has a Gaumont projector which has been in use for about 10 years.

Some time ago, while holding an exhibition for a small audience of Indians, this result of which the regular programs at the theatre had to be suspended for a week while the projector was being repaired. All the other theatres in British East Africa use Pathé projectors, and practically all of them are old machines. There are also about 15 American portable projectors used by the Church of England and Italian Roman Catholic missionary societies in British East Africa to attract natives to their meetings.

The manager of the Theatre Royal is interested in considering an American machine if the price is right, and, as most of the other projectors in use are old ones, consideration would undoubtedly be given by other theatres to the purchase of American projectors, either now or in the not too far distant future, if their advantage over machines now in use is clearly demonstrated and the price satisfactory.

There are no dealers in British East Africa handling projectors or other equipment of theatrical type. Material of that sort is ordered directly by the owners or managers of the theatres, and the demand is not sufficient to interest dealers.

*Generators.*—Alternating current is in use in the district. The sale of American generator sets to convert alternating current to direct current would again depend on price and advantages to be gained therefrom.

*Arc Lamps and Screens.*—High-intensity and reflector arc lamps are in general use in local theatres. The Theatre Royal, Nairobi, has a Bulman fabric screen, but the screens in general use are canvas screens of local manufacture.

*Visual Education.*—The director of education is in charge of matters pertaining to education in each of the British East African colonies and protectorates. As yet, however, practically nothing has been done in the way of education by motion pictures, although, as already indicated, they are used by some of the missions, which also conduct schools, to attract the natives. A well-known American explorer and photographer files one copy of all his films with the Kenya Government as a record, but those films have not been shown to any extent. Local dealers who have agencies for amateur picture cameras have held local small exhibitions of pictures taken with those cameras in order to interest the purchasing public, and some of the exhibitions have been held for school children.

# They say Quaint



GOD knows there is no reason to scorn the new owners of Hollywood for their dull performances and their stupid rules. When our highest political office is surrounded by secret commissions and a suave public relations counsel group, when everything from the oil industry, with its Petroleum Institute, to independent grocers, have some organized medicine show to make the public aware of anything but the simplest facts of life, there is no reason why film producers shouldn't give their support to the great pastime of keeping the consumer happy and ignorant. But I happen to believe that the movie is a major art form. There is ample proof that Hollywood does afford able men and women, and it is irksome to realize they haven't a fighting chance to work. Before their work gets through the mill it gets smeared somewhere. Propaganda, rules of any kind arbitrarily enforced, are anathema to genuine art.

If movie patrons overnight became as tolerant as Jefferson, if the women's club-houses became groves of Daphne and the censors died of apoplexy, it still would be difficult in present circumstances for one writer and one director and a group of actors to get their work through the factory without a gadget hooked on or a spoke taken out by their owners. It seems to be an immutable law of art that form, ecstacy and dignity grow in inverse proportion to the number of patrons sheltered under one banner. A public utility director is very likely to be an art patron and the chances are that his preferred stock will go to some huge mausoleum of art at his death. He himself is not responsible for the absurd announcements his companies send to the public, the eulogies on how science is making our land a paradise of comfort—he doesn't sign his name, it's "the company." One pants presser is always susceptible to pressure. Once in a while one of his directors might break through. But fifty owners, far away banking control, offer a machine barrier that quenches all fire to some extent before it is properly kindled. The best of our future film productions are likely to have at least one banal episode. But it is no peculiar fault of Hollywood. It happens to be the result of the very framework of finance as it is built today. Our national crest has come to be a slightly tarnished eagle over a share of preferred stock.—*Lorentz in Cinema.*

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**On June 15, Jocelyn Lee, the movie actress, and Luther Reed, the director, were married in Agua Caliente.**

**About a week ago Jocelyn Lee filed an answer and cross-complaint for divorce. She asked custody of their two children.**

**Well—that's Hollywood! Or one of those things that happen once in a lifetime.—*N. Y. News.***

* * *

While making a picture a director was annoyed by one of the male leads. This actor, a former chorus boy, would end every one of his scenes with a hand-on-the-hip movement.

The director couldn't make him do otherwise and not wishing his picture to be spoiled he ran to the office of the general manager.

"I'm sorry," replied the director, "but you'll have to get rid of that pansy. Else I can't go on with the picture."

"Don't worry," replied the manager, "everything will be all right. You return to the lot and that will be taken care of."

The director, highly pleased, slowly walked to the set. On the way he met a fellow director who called him aside.

"Say," he said, "I've just come from the general manager's office. Do you know what he called me for? He asked me what a pansy was!"—*Skolsky in N. Y. News.*

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*It is interesting to learn that American producers are making talkies in foreign languages. They may eventually be persuaded to do one in English.*—London Humorist.

## *Getting Personal*

**He's a famous star and is now married to a rich Park Avenue woman. His first marriage was also his first big love, and when it began everybody thought it would last forever. So did he. The first wife was a musical comedy favorite who was cute and sweet and should have stayed that way instead of trying to learn as much about Manhattan night life as she could.**

**Finally they drifted apart and were divorced. He took her second marriage very hard, but recovered as most men do and finally found a charming companionship in his present union. But there has always been a hangover feeling for the girl of his youth and he still worries about her.**

**What nobody except his business manager and a few intimate friends know is that the last time his ex-wife was in the Far East with an alleged wealthy, new husband, they went broke and in desperation they cabled to the movie star for help. He not only paid their bills, but helped them to get back here. The Englishman is working for a mediocre salary and the movie star is too much the thoroughbred ever to make him uncomfortable about his financial obligations. By this time the sweet little one has probably learned that she threw away the biggest thing in her life when she walked out on her actor husband.—*N. Y. Graphic.***

HOLLYWOOD, for all her bountiful gifts of fame and wealth, can be unnecessarily cruel, until, at times the unfortunate victim of her jibes and gossip seems pursued by a personal jinx that touches each climax of life.

It must seem that way to Lina Basquette.

Hollywood has never been kind to Lina, even in her influential days as the wife of Sam Warner. Even in the days when she was the potentially sensational candidate for the glory that Cecil de Mille can build. And certainly not now.—*Motion Picture Classic.*

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**Joseph Mankieweicz, who in leaner days used to write for the papers, has christened his new Hollywood mansion "Option Downs."—*Los Angeles Herald.***

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*Though I've known Jim Tully for a number of years, I learned only today that he has an 18-year-old son. The boy is working in the cutting room at Universal. Carl Laemmle, Jr., got him the job.*

*By the way, Tully predicts that Jack Gilbert's new picture, "Way For a Sailor," will be a big hit. The two erstwhile opponents are very thick now.*—Carroll in Los Angeles Herald.

THERE'S a domestic rift about to occur in the home of one of filmdom's most popular sheiks. His wife, who helped him climb from obscurity to a rich job, says she could manage the struggle, but she can't stand the heights. It seems that he's so handsome and so nice the Hollywood girls can't let him alone, and he forgets he is married and the father of two children. He is afflicted with what is known in California as wandering feet—has a habit of visiting actresses when he has left word at home that he is taking a singing lesson. In a way, it wasn't entirely his fault. He was married before he was through school, and has had to struggle all these years with no time for romance and no money for pleasure. It's hard on his wife.

He is quite keen on a well known blonde star with a director husband, and while she poses as one of the sweetest little ingenues in the business, she hasn't been unwilling to see the married boy friend quite frequently. His wife admits she can't stand much more and while all her friends are advising her to stick it out, she is inclined to ask for an open break, and that wouldn't be helpful to his career. If he should ever marry that blonde he'd be out of luck. Her type in dozen lots isn't worth his charming, intelligent wife.—*N. Y. Graphic*

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**Claud H. Thompson of the Kansas City Star doesn't believe the report of the recent theft of $200,000 in jewels from Mrs. Eddie Cantor. Because if it were true, Eddie would have written a book about it.—*N. Y. Post.***

* * *

John Gilbert has gone just a little hay-wire in refusing to see the press just at a time when he needs their good will as he never needed it before. He has not granted an interview, or posed for a set of new pictures since before his trip to Europe. It is all right for Greta Garbo to hide out in seclusion. But—

Anyway, so rabid is Jack on the subject of press men that he arrived, turned on his heel and walked out on a stag dinner party given by one of his most intimate friends, when he caught sight of a local newspaper man who was also a guest.

On the other hand, of course, what this forever-talking town takes for high-hat aversion may, on investigation, turn out to be an effort to bend backward and not solicit favorable notices on his "comeback."—*M. P. Classic.*

## *Rough Host*

**Hollywood—A prominent leading man invited some of the boys whose options had expired over to his Beverly Hills home for a party. Later in the evening or early in the morning the gang still remained around the little bar which adorned the room. Finally things got to such a state that the host had to use tear bombs to get the fellows out. What price courtesy?**

# that — Quips Lifted and Sifted



MR. HAYS must not be around the office much these days. For the second time in one week a satirical piece slipped under the wire. It is called, for no reason at all, "The Way of All Men." Sloppy direction lets it fall to pieces but it has, for a movie, a new basic idea. It is, simply, that men faced with one hour to live may rise to noble heights, but if released at the end of their sentence naturally will return to their easy cut-throating ways. Naturally the producers could not allow the hero to regain his senses after he has been cooped in a flooded saloon with his show-girl sweeties and leave her for the attractive, intelligent and young daughter of his employer. He rushes the girl to the city hall as soon as the doors open, but, despite the blunt writing and direction and the mediocre work of Douglas Fairbanks, Jr., you have an uneasy feeling after all the shouting is over that the author was taking a sideswipe at religion and that, in the movies, Mr. Hays, is heresy.—*Judge*

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*Mrs. Ernst Lubitsch took a poke at Ernst the other day by way of enlivening Hollywood, but we won't really know what her prospects are until she meets Jim Tully in at least a ten-round bout.*—N. Y. Post

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Douglas Fairbanks, Jr., is faced with the danger that threatens every movie actor in Hollywood who suddenly achieves prominence. "The Dawn Patrol" * * * saw young Doug leap to fame by a magnificent performance with which he completely stole the show from Richard Barthelmess and a fine cast, and as soon as the Warner Brothers realized that they had a new star on their hands they set about to stuff him into as many films as possible while the fickle public were all hopped up over the youngster.—*Evans in Life*

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**Discussing a certain Hollywood celebrity whose rapid rise has gone to her head rather conspicuously, Eddie Quillan said to his director, Russell Mack: "Yeah, she's so swell-headed she needs Grandeur film for her close-ups."—*Screenland***

## *Studio Secrets*

**The last scene of "The Royal Family" was about to be shot at the Paramount New York studio when the make-up woman, thinking that Ina Claire was finished with the tray, started to leave.**

**"Come back here with that tray," ordered Miss Claire. "I'm not finished yet."**

**"Oh, I'm so sorry," apologized the woman. "I thought you were through."**

**Whereupon the actress snapped: "You mustn't think; you're very, very apt to be wrong."**

## *A Pipe Dream?*

**There is the one that a returned song writer tells that happened in the lobby of Grauman's Chinese Theatre on the evening of one of those Hollywood super-openings.**

**A young lad, a celebrity seeker, approached movie stars with pen and book to collect their autographs. The first star the boy went up to was Will Rogers. While Mr. Rogers was signing his name, the kid, his eyes pooping, exclaimed: "Gee, it must be great to be a famous star like you. How do you feel?"**

**Rogers merely signed his name and smiled at the youngster. The question was too inane to warrant an answer.**

**The next star the kid approached was John Barrymore. While Mr. Barrymore was signing, the kid asked him the same foolish question. Barrymore also ignored it.**

**The third movie star the youngster went up to was Buddy Rogers. While Buddy was carefully scrawling his name into the book, the kid said: "Gee, it must be great to be a famous star like you. How do you feel?"**

**Rogers looked at the youngster, and with much sincerity, replied: "Sometimes I think it must be a dream."—*N. Y. News.***

THE biggest surprise to us in this talkie era is the way million-dollar productions have been living up to advance notices. "All Quiet on the Western Front" turned out to be, as advertised, uncompromising, unforgettable—on an epic scale. "The King of Jazz" was dazzling, even though it may have been short on spontaneity and humor. "Hell's Angels," the talkies' first great spectacle, looks like four million dollars. And now comes "Whoopee," which has real pace and constant humor, against a magnificent background—the first talkie musical comedy in which the producers have several things to show for their money.—*Motion Picture*

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*Greta Garbo, the aloof, who never goes ar is seen anywhere, was not so long ago one of the greatest hounds for "publeecitee" in Hollywood, even to the extent of appearing in track suit and boxing gloves.*—Modern Screen Magazine

* * *

**A certain movie star in Hollywood owns the controlling interest in one of our smartest dress-making establishments—but she insists on keeping her business venture a secret.**

**"Why not?" she shrugs. "My divorced husband's new sweethearts are my best customers. I can't take any chances with all that trade."—*Motion Picture Classic***

THE talkies and the stage are now so nearly alike in their requirements that actors and actresses move rapidly in both directions. Former screen favorites planning to act on the stage this fall are Mary Pickford, Colleen Moore, Lya de Putti, Vilma Banky and Rod La Rocque. As salaries in the talkies are so much higher, it is safe to assume that most of those returning to the legitimate drama have been obliged to take the step because of waning screen popularity. A few are foreign actors and actresses imported during the era of the silent pictures, and now suddenly obliged to try to cure themselves of their foreign accent.

Perhaps this emphasizes the element of truth in George Bernard Shaw's recent lament that "the poor old theatre is done for" and may survive only "as a place where people are taught to act." That the poor old theatre is completely done for we cannot believe; the reports of its death have been exaggerated too often. But it is at least clear by now that the threat of the talkies is both a real and a growing one. A year or more ago those critics who maintained that the talking pictures were even more puerile on the average than their silent predecessors could show a good deal of plausible evidence to support their contention, but since that time there has been remarkable improvement both in technical resources and in the use of those resources by directors. It is true that the stage still has advantages (that of the direct contact of the actor with his audience is one which the talkies will never capture), but the talkies, on their side, already have great technical superiorities over the stage. They have, to begin with, nearly every advantage the silent pictures had—of unlimited outdoor action, real galloping horses, speeding locomotives, automobiles, airplanes, ships, mob and battle scenes, natural scenery instantaneously shiftable, unusual "angles," enlargement and selection of physical detail—plus not only the voice and natural sounds as on the stage, but the free manipulation of sounds—to portray, for example, the mental state of a character. As the public can see the talkies for approximately one-fifth of what it pays for orchestra seats on Broadway, the future of the ordinary commercial theatre does not seem particularly bright.

Two factors, it is true, seriously limit the competition of the talkies with the stage, as they limited that of the silent screen. The first of these is the commercial need to reach the lowest common intellectual denominator of a great mass audience; the second is a drastic and stupid censorship. Yet the recent appearance of "All Quiet," "Journey's End," "The Love Parade," "The Man from Blankley's" and "Holiday" shows that it is possible for intelligent or sophisticated pictures to emerge even under these conditions. And the intellectual level of the average stage play, it should not be forgotten, is not distressingly high. If the legitimate stage is to survive (as we think it will), it will have to appeal to a more intelligent audience than the talkies and it will have to take much greater commercial risks. In brief, it will have to become "experimental," to bear much the same relation to the talkies as such an institution as the Theatre Guild was originally intended to bear to the ordinary commercial theatre on Broadway.—*The Nation.*

* * *

**As far as the great American public is concerned—and by that I mean taking into full consideration the small towns and suburbs, not merely the first runs in big cities—neither Greta Garbo or Clara Bow are entitled to leadership honors in the race for premiere feminine screen honors. It will surprise the film colony to know that this honor is now about equally divided between Norma Shearer and Janet Gaynor.—*Film Mercury, Hollywood.***

## Before the "Mike" In N. Y. Studios

ALF GOULDING, director at the Warner Flatbush studio, is responsible for the coinage of a new expression. When he wishes to instill more pep, vigor, etc., into the action he yells "Get the bubble," which may sound silly, but seems to get results. Thelma White, sister of Marjorie White, Fox star; Billy Wayne and John Patrick were the latest to "get the bubble" in a comedy "Last But Not Leased," written by Weare Holbrook.

* * *

*Listen my children and you shall hear of a songwriter who, with others, last year, went to the coast to write songs called themes, with salaries higher than in all their dreams, of hard times that came alas and alack, of most of those boys who had to come back, while this one writer, Herman Ruby by name, in his spare time learned the Vitaphone game, and now while his former co-songwriters feel so out-of-sorts. Herman is here, for Warners, writing shorts.*

* * *

Having directed Eric Dressler, Broadway stage star in two successful Vitaphones, Arthur Hurley was again selected to handle the now-extinct megaphone (extinct perhaps to all but Rudy Vallee) in a new short, written by Burnet Hershey under the genteel title of "The Lady Killer," the story dealing with the adventures of a ventriloquist and his dummy. Shirley Palmer and Thelma White supported Dressler.

* * *

*If you think that directing grand opera is a cinch, ask Roy Mack, who was assigned to direct a Vitaphone involving the "death scene" from "Romeo and Juliet," with Charles Hackett and Rosa Low singing the title roles. By a strange co-incidence the same scene was enacted with Ina Claire as Juliette in the recently-completed Paramount production, "The Royal Family."*

* * *

Sunday may mean golf, tennis, fishing, or church, according to the extent of one's religious fervor, but to most of the Paramount New York studio gang last Sunday meant what Monday, Tuesday, Wednesday, Thursday (we could easily have said "week," but this way helps complete a column faster especially when one has a theatre engagement), Friday and Saturday means to hoi polloi—Work. Every department was represented when the Clara Bow picture under Frank Tuttle's direction necessitated labor on the Sabbath due to the fact that there was no time to lose, the cast having to entrain for the coast. Others also had to be on hand for stills of Miriam Hopkins for exploitation and publicity on "Fast and Loose," Miss Hopkins, being forced, by circumstances, in the form of her new play, "The King's Automobile," which was scheduled for an out-of-town try-out, to "look at the birdie," "smile please" and other such repartee synonymous with the business of taking photos.

* * *

*An Easterner, brand new to pictures, approached his boss, who has fought and died for Paramount here and in Hollywood for untold years, with a sad and troubled mien. The Clara Bow unit had just arrived to take some exteriors. Where, asked the neophite, did those western barbarians get their uncouth ways? It seems that when Assistant Director George Yohalem wanted his camera and sound men to start he called "Sync 'em and turn 'em." At the New York studios assistant directors bellow a chaste "Switch." This effete East.*

PINCUS

# Public Apathy Dooming Talker Remake Policy

Hollywood—Talker remakes of silent versions will be hard to recognize hereafter if plans proposed by the various studios are carried out. The public apparently doesn't want the remakes of films they have seen before, so they are not going to the box-office. Thus the exhibitors and producers in checking over the receipts have decided to stop remaking the old favorites, or if they do it, will do so in such a manner that the public will not recall them.

Warners have made plans to drop all preparations for remakes at both First National and the Warner studio. Hereafter attention will be given to the new product and what has been made will rest as is.

## Cool Weather Putting End to Epidemic

Toronto—Cool weather is sending infantile paralysis epidemic in Central Ontario after two disconcerting months. No move was made in any city or town to close theatres nor to prohibit the admission of children to the theatres, although several schools were closed.

## Ties Up Music Stores

The Music Sales Corp., retail store unit of the music companies affiliated with Warner Bros., including Harms, DeSylva, Brown & Henderson, Remick, and Witmark, has completed negotiations to put the music departments of fifteen J. J. Newberry stores, located in West Coast cities, under its direction.

## Consolidated Buys Disc Firm

Consolidated Film Industries has acquired American Record Corp., manufacturer of Regal, Cameo and Perfect records, states President H. J. Yates. The acquisition was made through exchange of 120,000 shares of Consolidated common and outstanding common in addition to preferred of the record company.

## Victor Schertzinger in 3-Year Pact with Radio

Hollywood—With one more picture to make for Paramount, Victor Schertzinger has signed a three-year agreement with RKO.

### Singing in the Rain

**Hollywood — The first rain of the season will be remembered at RKO. The new pavement to the entrance of the lot sunk several feet and the street had to be filled in and paved. Improper filling of a drainage ditch under the street was the cause for the sinking when water soaked through and softened the dirt underneath.**

## High and Low On Music Row

ROBBINS MUSIC CORP. got quick action on "Go Home and Tell Your Mother," written by Dorothy Fields and Jimmy McHugh for the M-G-M production, "Love in the Rough," this number finding a place among the first five best sellers within two weeks after the release of the picture. "I'm Doin' That Thing," by the same writers, a dance number, should also show favorable results, although this type of song requires more time to assert itself. Meanwhile "Just a Little Closer," from M-G-M's "Remote Control," is another hit tune flying the Robbins banner.

* * *

*Ira Schuster, professional manager, and Bob Miller, band and orchestra manager for M. Witmark & Sons, Warner music subsidiary, have returned from a trip covering Pittsburgh, Cincinnati, Detroit and Chicago, and claim that "Kiss Waltz," "Nobody Cares If I'm Blue," "Laughing at Life" and "Dancing with Tears in My Eyes" are the favorites.*

* * *

With "So Beats My Heart for You," "Don't Tell Her What's Happened to Me," written by DeSylva, Brown & Henderson, and "Still I Love Her," a modern ballad written by Clarence Gaskill, all proving to possess sales potentialities, DeSylva, Brown & Henderson are starting to work on a hill-billy number which it accepted over a year ago from Elmer Colby, "The Churchbells Are Ringing for Mary," "Wedding Bells Are Ringing for Sally, but Not for Sally and Me" is being published by Phil Kornheiser.

* * *

*Billy Barry, last year unknown along tin-pan alley, is rapidly gaining a reputation as a writer. In the past three weeks Barry has placed four songs with several publishers, the numbers being "Bad Girl," with Harry Bloom, "Singing a Love Song That Nobody Hears," which shows every indication of being the successor to "Dancing with Tears in My Eyes," with Denton & Haskins Music Pub. Co., and "Gotta Go Build a Bungalow" and "Let's Pretend," both with Universal Music Co. Well, we always contended that there was room for good writers on the "street."*

* * *

Frank Goodman, president of Universal Music Co., claims that the score contained in Universal's "Resurrection" is the greatest since "Merry Widow." With music by Dimitri Tiomkin and lyrics by Bernie Grossman, the three main songs of the score are "Do You Remember?", "Gypsy Serenade" and "Where the Volga's Flowing." Meanwhile "I Wonder Where My Cinderella May Be" and "Can't We Be Sweethearts Again?" are the firm's two best moving numbers.

* * *

*Joe Keit, president of Remick, left on a tour of the firm's branch offices, the trip taking him as far as the West Coast. "If I Could Be with You" at present is included among the "money-makers," while "Maybe It's Love," from the Warner production of the same name, also may be a favorite.*

* * *

Harry Blair, head of the organ and slide department for Shapiro-Bernstein, told us that he has been working on two new tunes, "Shadows in the Moonlight" and "By All the Stars Above You," both being popular with organists. This firm's catalogue, one of its best in years, also includes "Lovin' You the Way I Do," "Moonlight on the Colorado," "Ro-Ro-Rollin' Along" and "Singin' Your Love Songs to Somebody Else."

THE SONG SLEUTH

# Opinions on Pictures

## Laughter

(*Paramount*)

***Intelligent and Pleasing***

(*Reviewed by Sherwin A. Kane*)

WHAT Pathe achieved with "Holiday," Paramount has duplicated with "Laughter." The two pictures, as entertainment material, have much in common. Both are charming and human stories, pleasantly told, acted with distinction, and possessing an intellectual, rather than a physical problem for a plot. Delightful humor is interspersed throughout, and if the fun of "Laughter" is not as sophisticated as that of "Holiday" it is just as human, and universally appealing therefore. The difference is merely the difference between Donald Ogden Stewart, dialoguist for "Laughter," and Philip Barry, author of "Holiday." Both pictures may be said to flatter the intelligence and taste of audiences without confounding them.

There is a sincerity about the performances given by Frederic March, Nancy Carroll and Frank Morgan in "Laughter" that covers up what would otherwise be obvious flaws in the story. Any one of these performances would distinguish another picture. They make of this one a different and refreshing production, set apart from the mine-run pictures of the day.

Nancy Carroll plays a former show girl who has forsaken old, carefree attachments and surroundings to become the wife of C. Mortimer Gibson, a wealthy and elderly widower, played by Frank Morgan. One year after her marriage three significant events occur almost simultaneously.

Ralph Le Saint, a young sculptor still in love with Peggy Gibson, the former show girl, plans a suicide in a mood of bitterness brought on by the treatment his wooing has received from the girl. A chance visit at his studio permits the girl to prevent the suicide and pacify her admirer. Then Paul Lockridge, a musician also in love with Peggy Gibson, returns from Paris, where he fled at the time of the girl's marriage to her financier husband. He resumes a charming and boyish courtship with her, basing his arguments on the obvious stuffiness of her new life and her need of laughter.

About this time Gibson's daughter, Marjorie, played by Diane Ellis, returns from schooling abroad. She is paired up with Le Saint, and both couples proceed to involve themselves in humorous escapades and scrapes that result in considerable embarrassment and trouble to old Gibson. In the course of one of these escapades, Lockridge (Frederic March) tells Peggy he is about to return to Paris. "Come with me," he urges. "You are not happy with your money and power. You are dying. And you are rich—dirty rich. You need laughter to make you clean."

Peggy refuses this invitation and returns to her home. That evening, during a party in the Gibson home, Peggy learns that Marjorie, Gibson's daughter, plans to elope with Le Saint. Aware that the sculptor does not love the girl, but wants her money to insure the leisure necessary to his art, Peggy intercepts the two at Le Saint's studio and exposes the sculptor to the girl. Dejected, he commits suicide, and Peggy, found in the apartment, is involved in the subsequent notoriety.

The emotional experience gives the girl a new spiritual honesty. She returns to Gibson, confesses her unhappiness and advises him she cannot go on as his wife; then joins Lockridge and laughter in Paris.

There is a deft touch to the action which glosses the heavy and the tragic sequences with an air of having been either so natural as to be inevitable, or else that what has happened does not matter anyhow, since the important things are yet to come. This same touch, in which the direction of H. D'Abbadie D'Arrast must have figured importantly, transforms almost the entire production into a highly convincing, sincere and human story. Its last impression is one of lightness and charm.

Its weaknesses are found in its infrequent lapses from credibility. For instance, Le Saint's suicidal bitterness, both at the beginning and end of the picture, is not convincing because it has not been justified by the weight of events leading up to it. People do commit suicide for the loss of love and the loss of money, but Mr. Anders' performance does nothing to help one understand why.

Again, Nancy Carroll, in suddenly announcing to Morgan her intention of leaving him for March, does not succeed in making the action a reasonable one. The spiritual experience she undergoes as a witness to Le Saint's suicide is not registered, and, consequently, her decision would have appeared just as credible before as after the tragedy. Likewise, her buxom, obvious prettiness is out of type with the intellectual companion and adored of artists.

But in the picture as a whole these faults are trivial, inconsequential. As an entertainment offering it succeeds unquestionably well. Highbrow audiences will approve of it without a doubt, and the incurable fans, though they may miss some of its finer nuances, will welcome it as something new and refreshing. It is an opportunity to draw customers from among the disdainful classes who regard the movies as "trash." It should get great word-of-mouth advertising everywhere and should do above-average business in the full week stand where it has a chance to benefit by this and build.

March walks away with the honors in this one. His ambitious young composer is an honest and accurate portrayal of a certain type of artistic temperament that is as diverting as it is refreshing. Frank Morgan turns in a fine performance as Gibson, the successful financier in love with a pretty girl whom he is utterly incapable of understanding, but whose devotion keeps him forever trying and forgiving. He wins a sympathy for the role that in less capable hands might have earned no more than derision. Nancy Carroll's performance is always adequate and occasionally distinguished. Glenn Anders, the young Theatre Guild player, has a difficult and unsympathetic role but handles it satisfactorily. Fine performances are registered in minor parts by Leonard Carey as a butler and Ollie Burgoyne, a maid. Direction is in tune throughout.

*A musical short and a cartoon will fit.*

Produced and distributed by Paramount. Directed by H. D'Abbadie D'Arrast. Story by him as well. Adapted and dialogue by Donald Ogden Stewart. Length, 8,893 feet. Running time, 99 minutes. Release date, Oct. 25, 1930.

THE CAST

| | |
|---|---|
| Peggy Gibson | Nancy Carroll |
| Paul Lockridge | Fredric March |
| C. Mortimer Gibson | Frank Morgan |
| Ralph Le Saint | Glenn Anders |
| Marjorie Gibson | Diane Ellis |
| Benham | Leonard Carey |
| Pearl | Ollie Burgoyne |

## One Night at Susie's

(*First National*)

***Well Acted Crook Stuff; Pleasing***

(*Reviewed by Jack Grant*)

WHERE the public has not tired of crook dramas, "One Night at Susie's" will please. It is neatly handled and played although its greatest shortcoming is that it wigwags every climax before achieving it.

Nominally the star of the production, Billie Dove plays what amounts to the third role in importance. She profits rather than loses by being cut in footage. Come to think of it, that perhaps was what has been wrong with many previous Dove vehicles—too many close-ups where the star had nothing to do but exhibit her features. This part gives her greater acting opportunities and she avails herself of them.

The story concerns the adopted son of Susie, friend of thieves and gangsters, who is raising the boy straight. The boy (Douglas Fairbanks, Jr.), falls in love with Billie, a member of the chorus in the show for which he is press agent.

Billie kills the rich angel of the show in protecting her honor and Fairbanks takes the rap. While in prison, he writes a play for her, insisting she sell it as of her authorship. She has difficulty in finding someone to produce the piece. When she sees how hard the boy is taking it, she becomes the mistress of a manager who offered those terms as part of the production contract.

Susie has little use for the girl thinking her merely out to get what she can from Fairbanks. Susie learns of the relationship with the manager on the eve of Fairbanks' release from prison. Confronting the girl with the information, the mother is made to understand it was all in the nature of a sacrifice to the boy's happiness. To keep Fairbanks from knowing, Susie helps her gangsters kill the crooked detective who is the only one who might tell. The flatfoot had it coming in any event. Pretty wild stuff.

Helen Ware plays Susie and completely dominates the picture. It is nicely modulated and quite enough in itself to lift the tone of the production. Fairbanks Jr., makes the boy thoroughly believeable and Tully Marshall is responsible for the comedy. James Crane's crooked detective is an out-of-the-ordinary portrayal worthy of attention.

*Will stand an all comedy support in shorts.*

Produced and distributed by First National. From the magazine story by Frederick Hazlitt Brennan. Directed by John Francis Dillon. Adaptation and dialogue by Forrest Halsey and Katherine Scola. Photographed by Ernest Haller. Running time 64 minutes. Length 5,760 feet. Release date October 19.

THE CAST

| | |
|---|---|
| Mary | Billie Dove |
| Nick | Douglas Fairbanks, Jr. |
| Susie | Helen Ware |
| Buckeye Bill | Tully Marshall |
| Houlihan | James Crane |
| Hayes | John Loder |
| Drake | Claude Fleming |

## Du Barry, Woman of Passion

(*United Artists*)

***Has Its Moments***

(*Reviewed by Sherwin A. Kane*)

"DU BARRY," as the story of a tempestuous and historically significant woman, has some power and some fine dramatic values. As a picture it is good entertainment and a box-office morsel, if your gang still likes Norma Talmadge, but it lacks that final distinction necessary to set it apart from other pictures of its kind. Like a sales manager's business graph, tracing the rise and fall of sales over some such erratic period as now upon us, it has its moments of excellence, its even, unwavering norms and its depressions. Also, it is in costume which may hurt.

The heights, such as they are, are attained by the ability of Norma Talmadge in some sequences, and by flashes of brilliant direction. Its relapses are contributed to by Miss Talmadge's limitations in other sequences in which she appears to be clearly out of step with the Du Barry role; by the ordinary performances of other principals, and by that gross tinsel touch which pictures habitually are giving to their picturizations of royalty—particularly historic royalty. These latter are as glamourously artificial and unconvincing as any that have ever been given to the democracies of the theatre.

Miss Talmadge's is a difficult role, and with it goes the burden of the picture. In the highly emotional, life-loving and fiery midinette who was plucked from a modiste's shop and set down

# Opinions on Pictures

in the boudoir of the King of France is a gamut of emotions and spiritual adventures which, to be played perfectly, defy imitation or substitution. It is in the sequences demanding spiritual values and understandings that the star is taxed. At such times the Talmadge artistry wears to the thinness of finesse and the star emerges as a motion picture fairy princess.

The same may be said of the supporting principals. Conrad Nagel, as Cosse de Brissac of the King's Guard, for whose love Du Barry is never quite capable of renouncing court luxuries and attentions, is a legendary lover of magnificent restraint and foolhardy vengeance, appearing and disappearing throughout the story's course in the manner of a cuckoo bird released at regular intervals from some historic timepiece.

And William Farnum, returning to pictures in this after an interval of years, makes of his Louis XV something more of the modern Broadway sugar daddy than a weak and selfish monarch whose extravagances precipitated an epochal revolution.

The story is that of the love of a maid for luxuries and the tragedies which result from their attainment. A milliner's errand girl strikes the fancy of her king and is established at court. There she soon tires of her costly playthings and considers again the young guardsman whom she deserted at luxury's call. The man is sentenced to prison and eventual death by the jealous king but revolutionists, already organized, recognize the condemned man's hatred of the king and give him his freedom for a pledge to kill the monarch.

In attempting to fulfill the pledge, the young nobleman, now a revolutionist leader, invades the royal palace and, wounded there, takes refuge in Du Barry's chambers. She hides him in her bed, where he is later discovered and surrendered by his own father, the Duc de Brissac. Condemned to death, young de Brissac is given a chance for his life by the king, who, to save himself from the embarrassment resulting from the discovery of his lowly rival in the bed of his favorite, promises to spare de Brissac if Du Barry will denounce him publicly as an unwelcome annoyer.

To save him she agrees, but in the middle of her denunciation breaks down and falls into the arms of her lover in the presence of the court. The execution is ordered, but Du Barry throws open the palace gates to the howling mob of revolutionists, who save her lover. Later, with the revolution accomplished, Du Barry is sentenced to die as a royalist by the citizens' tribunal. De Brissac, unable to gain her pardon, renounces the revolutionary cause and is sentenced to die with her.

The picture is well made and its story well told, but disappoints only through its own pretensions. Undoubtedly it will do the normal business wherever it is spotted. In substantiation of this it may be said that occasional of its sequences are as intimate and revealing as a peep through a boudoir keyhole. In addition, it has its title and the Talmadge name. The star's performance is somewhat spotty, alternately ordinary and excellent. On the whole, she fails to win for her character the sympathy it deserves.

In her performance one sees more of the unthinking woman, a slave to her own whims and emotions, than one does a tragically innocent girl of great passions. One does not sense the Du Barry qualities of spiritual martyrdom. There is only the disillusioned and thwarted woman. And cameramen need to be reminded that profile views of Miss Talmadge are unkind to her.

*A good comedy and a newsreel will balance a program.*

Produced by Art Cinema Corp. Distributed by United Artists. Directed by Sam Taylor. Adapted from the David Belasco play by Sam Taylor. Edited by Allen McNeal. Photographed by Oliver Marsh. Length, 8,110 feet. Running time, 90 minutes. Release date, Oct. 11.

THE CAST

| | |
|---|---|
| Madam Du Barry | Norma Talmadge |
| Louis XV | William Farnum |
| Cosse de Brissac | Conrad Nagel |
| Duc de Brissac | Hobart Bosworth |
| Jean Du Barry | Ullrich Haupt |
| La Gourdan | Allison Skipworth |
| Denys | E. Alyn Warren |
| Renal | Edgar Norton |
| Maupeou | Edwin Maxwell |
| d'Aiguillon | Henry Kolker |

## The Sin Ship

*(R-K-O)*

***Not See Worthy***

*(Reviewed by Jack Grant)*

FEW men are capable of directing and playing the principal role in the same picture and Louis Wolheim is no exception. "The Sin Ship" is his first venture in acting-directing and it emerges just another film.

Wolheim's direction is uninspired. He has shown nothing unusual in either story-telling technique or camera perspectives. Rather has he been content merely to photograph the action allowing the characters to move in and out of camera range as they might on a stage. Panorama and traveling shots are noticeably minimized.

All of the faults of "The Sin Ship" as entertainment are not to be attributed to direction alone, however. The story, too, is largely to blame. Wolheim is introduced as the captain of a trading ship which has just docked. The sailors, bound for shore leave, seek the amusements that all footloose sailors are supposed to seek.

Wolheim, headed for the nearest bar, catches sight of Mary Astor standing on the dock with a minister. Her beauty, or something, strikes him so forcibly as to make it impossible for him to think of anything else. Waterfront women become distasteful and unable to stand them any longer, he moves to a table by himself.

There the minister finds him and, explaining that he and his wife have missed their boat, asks Wolheim if they may sail with him. Wolheim is so overjoyed he cancels shore leave to start immediately. Once aboard his own ship, his yen for the reverend's wife is even more acute. Under the pretense of offering her a cup of tea, he traps her in his cabin, and loses no time in locking the door.

Pulling the heavy stuff on her, Wolheim is repulsed—by words. Mary Astor tells him he is a beast and both he and his ship are unclean. She effectively sells him the idea and he surrenders the key without laying a hand on the girl. The following day there is much business of cleaning up ship supervised by Wolheim in white ducks.

From this point, the plot becomes just another regeneration theme. The parson and his wife turn out to be a couple of crooks evading the police and the ministerial garb a masquerade to escape. When Wolheim learns he has been tricked, his belief in cleanliness and godliness receives a jolt. But his pure love triumphs and, when the crook is killed trying to make a getaway, Wolheim offers the girl marriage and the right to walk his ship's deck for the rest of her life.

Difficult as it is to conceive a love affair between Wolheim and Mary Astor, it is even harder to reconcile the story's absurd major premise. Say that a rough sailor such as Wolheim portrays might fall for a beautiful woman merely upon passing her on a wharf. She is obviously out of his class, but let that go, too. Then he discovers her to be the wife of a minister. Would his yen for her in the face of the gap between them be so overpowering as to cause him to go on the make at the first opportunity? The situation raised a titter from the preview audience. Its very abruptness makes it funny. Aside from that, church circles might easily take offense at the posture of a crook in ministerial garb.

Wolheim is still a great actor despite his shortcomings as a director. But he should shy clear of romantic roles. Miss Astor gains in authority with every new talking assignment. In this she nearly succeeds in rising above her material. Ian Keith plays the pseudo parson for all that is in it. And there is a peach of a comedy portrayal contributed by Hugh Herbert. Withal, this is just another movie.

*You'll need strong support in shorts if you must play it.*

Produced and distributed by R-K-O. Directed by Louis Wolheim. Original story by Keene Thompson and Agnes Brand Leahy. Dialogue by Hugh Herbert. Photographed by Nick Musuraca. Length, running time and release date not set by distributor.

THE CAST

| | |
|---|---|
| Capt. McVeigh | Louis Wolheim |
| Kitty | Mary Astor |
| Marsden | Ivan Keith |
| Charlie | Hugh Herbert |
| Detective | Russell Power |
| Dave | Alan Roscoe |

## "Brothers"

*(Columbia)*

***Improving a Stage Play***

*(Reviewed by Sherwin A. Kane)*

NICELY balanced direction and an excellent supporting cast share honors with Bert Lytell in making "Brothers" an interesting and exceptionally well made picture. Lytell handles a dual role which demands the portrayal of two opposite characters like the veteran he is, and with some fine character performances by others of the cast the story comes off vastly better than its somewhat dismal nucleus would promise.

Orphaned twin brothers are adopted in infancy, one by a washerwoman, the other by a wealthy attorney. They grow to manhood with only the doctor who presided over the orphanage aware of their relationship, and following the careers of both as an interesting experiment in the relative powers of heredity and environment. Eddie Connolly, adopted by the washerwoman, and Bob Naughton, the adopted child of wealth, are both played by Lytell. Eddie grows up to become the piano player in the back room of Oily Joe's saloon. Bob is a brilliant attorney, heir to his foster parent's practice, but addicted to drink. He is engaged to marry Norma Moore, daughter of the orphanage supervisor, but is also involved in an affair with the wife of a criminal whom he had defended. In an altercation over the woman Bob kills her husband in the latter's room above Oily Joe's. He is observed leaving the place by Oily Joe, who recognizes him, and by Lorenzo, another roomer at the place, who mistakes him for Eddie Connolly. Eddie is arrested and charged with the murder.

At this juncture, Dr. Moore reveals Eddie's identity to his brother, the real murderer, who consents to defend Eddie in court. Conviction appears certain after Lorenzo's testimony, when Naughton upsets the witness's identification of Eddie by posing himself as the prisoner and is wrongly identified by the witness as the accused. Connolly is freed; but Oily Joe begins a systematic blackmailing of Naughton thereafter. The strain on both his finances and nerves brings him finally to the breaking point, assisted by drink. He is sent to a sanitarium secretly, and Dr. Moore prevails upon Connolly to take his brother's place in the Naughton home, after revealing to him the relationship between the two.

Connolly makes a better son to the Naughtons, and a better fiance to Norma than his brother, and when the latter dies in the sani-

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tarium, the way is cleared for him to make both roles permanent ones. Which he does, with only a minor alteration in the latter one. He marries Norma.

Much of the sordidness which was present in the stage play has been eliminated for the purposes of the picture; and, though it may have been prompted only as a concession to the censors, it has had a happy result. It has succeeded in making the story a little more pleasant and somewhat more credible. It has contributed audience appeal which the stage play, however successful, did not possess.

Numerous comedy touches have also been introduced and do much to lighten the story. Maurice Black, as Lorenzo, and Rita Carlyle, as Mag, the inebriate, and frequenter of Oily Joe's, are particularly deserving of mention. Dorothy Sebastian, as Norma, is at all times a charming actress and likeable character. Frank McCormack as Oily Joe does a convincing bit of characterization. Lytell in both roles is everything the picture demands.

"Brothers" is the equal of any current program material, and should do the normal business in the one-week stands and, later, in the split-week houses.

*A musical short and a newsreel will round out a nice program.*

Produced and distributed by Columbia. Directed by Walter Lang. From the stage play of the same name by Herbert Ashton, Jr. Adaptation and continuity by John Thomas Neville and Charles R. Condon. Dialogue by Sidney Lazarus. Photographed by Ira Morgan. Length, 6,843 feet. Running time, 76 minutes. Release date, Oct. 25, 1930.

THE CAST

| | |
|---|---|
| Bob Naughton | Bert Lytell |
| Eddie Connolly | Bert Lytell |
| Norma | Dorothy Sebastian |
| Dr. Moore | William Morris |
| Prosecuting Attorney | Richard Tucker |
| Lorenzo | Maurice Black |
| Oily Joe | Frank McCormack |
| Mrs. Naughton | Claire McDowell |
| Mr. Naughton | Howard Hickman |
| Tony | Francis MacDonald |
| Mag | Rita Carlyle |
| Maud | Jessie Arnold |

## The Concentratin' Kid

(*Universal*)

***Pretty Weak***

(*Reviewed by Charles F. Hynes*)

HOOT GIBSON gives a good performance in this western, but he is handicapped plenty by a weak plot. The story is so thin, it probably will be kidded. However, for juvenile and rabid western fans it will get by all right, although it won't stand any real promises.

In this Hoot is a cowboy with a strong yen for a radio crooner whom he has never seen. He wagers a radio set that he will win her as his bride and is kidded plenty by the rest of the outfit. It's a cinch that the two are to be brought together, so the girl comes to the town as member of a theatrical troupe. When Hoot rescues her from the unwelcome advances of the villain, she falls for him, but after he proposes she gives him the air because of the wager. She feels that Hoot has gone to all the trouble of wooing her just to win the radio. There is a rustling plot thrown in, with Hoot routing the band single handedly and rescuing the girl, whom the villain had abducted.

Kathryn Crawford, playing opposite Hoot, is an attractive heroine who can act and sing. James Mason is fair as the heavy, and the rest of the cast is okay. Robert E. Homans gets some laughs as the crusty showman.

*Another feature or strong shorts with this.*

Produced by Hoot Gibson. Distributed by Universal. Directed by Arthur Rosson. Story by Harold Tarshis and Charles Saxton. Scenario and dialogue by Harold Tarshis. Edited by Gilmore Waler. Photographed by Harry Neuman. Length, 5,148 feet. Running time, 57 mins. Release date, Oct. 26.

THE CAST

| | |
|---|---|
| Concentratin' Kid | Hoot Gibson |
| Betty Lou Vaughn | Kathryn Crawford |
| Moss Blaine | Duke R. Lee |
| Campbell | James Mason |
| C. C. Stile | Robert E. Homans |

## Murder

(*British International*)

***Good Attraction***

(*Reviewed by Charles F. Hynes*)

PROBABLY the best of the pictures recently produced in Great Britain, this boasts a strong story, capably acted by a fine cast. Top honors go to Herbert Marshall, a good looking and capable hero, who solves the murder mystery.

The picture has the fault common to many British films of too much dialogue and lack of action, but good direction surmounts this obstacle and the suspense is sustained throughout.

An actress is murdered in a theatre after a quarrel with a girl in the cast, who is found unconscious beside the corpse. The girl is sentenced to hang but on the jury is a noted playwright-producer who, after the trial, becomes convinced of the girl's innocence. He traps the murderer through the ingenious method of casting the suspected man in a dramatization of the murder case.

The climax carries a good punch, with the murderer going through his trapeze routine at the circus, placing a noose around his neck and jumping to his death when he realizes he is caught.

There are no names of American prominence in the cast, but Marshall should be played up, as he is a good potential bet. This looks like a good offering for the weekly changes, as well as subsequents. The title should give it draw. It's recorded by RCA Photophone.

*Musicals and comedy needed.*

Produced and distributed by British International Pictures. Directed by Alfred Hitchcock. From the play, "Enter Sir John," by Clemence Dane. Scenario by Alma Reville. Edited by Rene Harrison and Emile De Ruelle. Photographed by J. J. Fox. Length, 8,200 feet. Running time, 91 mins. Release date, Oct. 24.

THE CAST

| | |
|---|---|
| Sir John | Herbert Marshall |
| Diana Baring | Norah Baring |
| Doucie Markham | Phyllis Konstam |
| Ted Markham | Edward Chapman |
| Gordon Druce | Miles Mander |
| Handel Fane | Esme Percy |
| Ion Steward | Donald Calthrop |
| Prosecuting Counsel | Esme V. Chaplin |
| Defending Counsel | Amy Brandon Thomas |
| Judge | Joynson Powell |
| Miss Mitcham | Marie Wright |
| Bennett | S. J. Warmington |
| Mrs. Didsome | Hannah Jones |

## Fair Warning

(*Fox*)

***Just Another Western***

(*Reviewed by Don Ashbaugh*)

"FAIR WARNING," the latest of the string of George O'Brien Fox westerns, should have much the same audience appeal as other recent releases in which this star is featured. Good split-week billings with heavy draw from the juvenile element.

O'Brien, strong man idol of small boys, cavorts through this one in his best western manner. He captures a wild horse, shoots three of the villain's cronies and finally wins the heroine without joining those punctured by flying lead. The picture has all of the elements of the good old pre-talker westerns, plus the various noises which go with rough riding on wild horses and gallops down hills.

Louise Huntington makes her talker debut in this production. She shows a nice control of dramatic and emotional ability and displays promise. A winning personality is coupled with beauty and charm to make her seem quite worth while for the fighting O'Brien does to win her.

The villain of the piece is nicely handled by that old trouper, Mitchell Harris. George Brent, who began his stage career with a company in Dublin, is the villain who regrets his evil life, splits with the gang, rescues the damsel and is shot at the finish.

The story was written for O'Brien by Max Brand. It offers nothing particularly unusual in plot. O'Brien is the foster son of an old fellow who has a daughter. These two are in love. Harris hates young O'Brien because the youngster shoots better. The two men fight, Harris pops George on the head with a chair.

During the remainder of the picture O'Brien is attempting to gain revenge for this blow.

Alfred L. Werker, who has directed many westerns, has done an able job in this one, while the photography by Ross Fisher is beautiful. He has achieved some great shots of the high Sierras.

A trained horse and an educated dog do some clever stunts, including the rescuing of O'Brien from a burning building.

*Needs dramatic shorts and lively comedy for support.*

Produced and distributed by Fox. Directed by Alfred Werker. Story by Max Brand. Adaptation and dialogue by Ernest L. Pascal. Photographed by Ross Fisher. Length, not set. Release date, Jan. 18.

THE CAST

| | |
|---|---|
| Whistlin' Dan Barry | George O'Brien |
| Kate Cumberland | Louise Huntington |
| Jim Silent | Mitchell Harris |
| Lee Haines | George Brent |
| Purvis | Nat Pendleton |
| Kilduff | John Sheehan |
| Morgan | Erwin Connelly |
| Tex Calder | Willard Robertson |
| Mr. Cumberland | Alphonz Ethier |
| Jordan | Ernest Adams |

## The Lady Who Dared

(*First National*)

***Average Dove***

(*Reviewed by Bill Crouch*)

JUST another picture is about the only classification you can give this talker, which will need all the help the Billie Dove name can give, to put it over. The story is filled with many incongruities and moves slowly. No one in the cast has a great deal to do, although all perform rather capably. The picture lacks punch —decidedly.

Will fit okay on double bills and is all right for the split-week spots, but requires plenty of help if booked for week runs. The Dove name is about the only exploitation plug unless set in where Conway Tearle has a following.

This story concerns the wife of the American vice-consul in a South American country. She falls in love with Tearle, an alleged explorer who is really in league with smugglers. Tearle is forced to aid Cosmo Kyrle Bellew and his wife, Judith Vosselli, frame Billie Dove, so they may be able to use her in preventing Sidney Blackmer, the consul, from inspecting their belongings for diamonds.

Billie is caught in Tearle's room, where she has gone to visit him, but his cleverness prevents the agents from searching the room. She is thus saved from disgrace as Blackmer is one of the searchers. It all ends well when Tearle is cleared and the real smugglers are caught. Tearle goes away and Billie and Blackmer are left for the clinch.

Tearle gives the best performance of the cast, while Miss Dove is attractive and does her best with a simple role. The many queer twists of the story spoil its effect and it fails to develop any amount of suspense or interest.

*Use musical and strong comedy support with this.*

Produced and distributed by First National. Directed by William Beaudine. Based on "The Devil's Playground," by Kenneth J. Saunders. Screen version and dialogue by Forrest Halsey and Kathryn Scola. Photographed by Tony Gaudio. Edited by Hugh Bennett. Length, 5,076 feet. Running time, 56 mins. Release date not set.

THE CAST

| | |
|---|---|
| Margaret Townsend | Billie Dove |
| Chas. Townsend | Sidney Blackmer |
| Jack Norton | Conway Tearle |
| Julianne Boone-Fleming | Judith Vosselli |
| Seton Boone-Fleming | Cosmo Kyrle Bellew |
| Farrell | Lloyd Ingram |
| Butler | Ivan Simpson |

## Short Subjects

### The Dogway Melody

*(M-G-M)*

***Grand Comedy***

WITH that famous and early musical as its model, 'The Dogway Melody" turns out to be a swell take-off on "The Broadway Melody." Instead of humans, dogs of all kinds and descriptions are used and the result is a grand comedy. These subjects are shot silent, of course, with dialogue and effects added. The "Singin' in the Rain" number, played against a set almost identical with that of the original, actually uses Cliff Edwards' warbling. That's a laugh in itself and a howl for those who can spot it. For a "sister" trio—all composed of dogs, of course—the voices of the Bronx sisters, as per the original, are utilized. Clever, very much of a novelty and a grand comedy. Running time, 17 mins.

### Audio Review, No. 42

*(Pathe)*

***Fair***

A TOUR of the city of Marrakech, metropolis of Morocco, supplies the spectators with picturesque views and unusual settings. The next unit is a dog style show, demonstrating what the various breeds of smart dogs are wearing these days, some of the costumes costing $200. The final unit gives the low down on the fruit once known as the alligator pear, but which took on fancy prices when it was rechristened avocado. Running time, 9 minutes.

### Divorced Sweethearts

*(Sennett-Educational)*

***Will Get By***

THERE are some good laughs in this situation comedy, although Mack Sennett's tendency to get away from slapstick and toward situation comedy isn't going to help the box-office value of his offerings. Daphne Pollard gets over some laughs and does her usual holding-the-baby act, with the usual results. Unnecessary and becoming an unfunny joke. This has a fairly familiar plot, but it has action and laughs, thanks to Marjorie Beebe and Sennett's direction. Running time, 22 minutes.

### Secrets of Nature

*(British International)*

***Good***

ANY audience will appreciate this highly diverting study of the frog. It contains some excellent shots of the frog's evolution, from the egg and through the tadpole stage. The slow motion shots of the frog and toad eating are exceptionally good and carry a laugh. Running time, 12 minutes.

### A Hollywood Theme Song

*(Educational—Sennett)*

***A Long Howl***

HERE is a two-reeler that will provide more laughs per minute than any short seen in some time. William Beaudine has directed it in capable fashion, and it is one long howl from start to finish. Harry Gribbon, Patsy O'Leary and Yola D'Avril have the leading roles and give excellent performances. It's about a soldier from a hick town who sings a theme song whenever he ventures into battles. Many funny gags are interpolated and the comedy moves at a rapid pace. This will appeal to all types and rates a plugging. Running time, 20 minutes.

### Cuckoo Murder Case

*(M-G-M)*

***Okay***

FIFTEEN or more series of animated cartoons on the market at one time make the going tough for this type of short. That is, unless they're turned out with the cleverness of "Cuckoo Murder Case," one of the "Flip the Frog" subjects produced by Ub Iwerks. Here, the cartoonist takes the usual mystery slant but sends it over with loads to spare. The answer is in the treatment. Iwerks has Flip go through the most amazing contortions. This shows real thought. Running time, 7 mins.

### Seeing Things

*(Vitaphone Varieties No. 1081-82)*

***Feeble***

JUST the old haunted house yarn crossed by the inheritance gag. William Demarest falls heir to an estate provided he lives in a haunted house for a year to make good his claim. Otherwise the estate reverts to other relatives. Need you be told who plays ghost?

Not more than a mild giggle from the audience when caught. Maybe the kids will like it.

### Helping Grandma

*(Our Gang—M-G-M)*

***Lots of Laughs***

Hal Roach's Rascals can be depended upon for laughs and this two reeler is no exception. However, unlike most of the others feauring this troupe, it depends for comedy more upon situations than upon the wild antics of the youngsters. In this, they undertake to help grandma, who owns a small town store, which is sought at low price by a chain store rival. The kids mind the store, while grandma is out, and succeed in boosting up the price to a fine figure, outwitting a scheming miser in the process. The kids' antics in the store are filled with laughs. Running time, 21 minutes.

### Believe It or Not, No. 4

*(Vitaphone Varieties)*

***Weak***

THE fourth of the "Believe It Or Not" series lacks the novel continuity of its predecessors. Ripley is introduced as a passenger of an incoming ocean liner. Four ship reporters act as straight men for the strange things he is supposed to have seen abroad. Questions and answers comprise most of footage ending with the usual blackboard sketches. Ripley draws a Chinaman he saw who has two pupils in each eye. He also exhibits a few shots of walking fish from an amateur movie negative. The only other character who makes an appearance is a chap who can make himself seven inches taller at will. Much of the effectiveness of this is lost by not photographing a full length figure. Instead the frame cuts off just below the knee. Number four is a weak sister in the Ripley series compared to the others of its group.

### Not So Quiet on the Western Front

*(British International)*

***Poor***

ASIDE from one or two good specialty turns, this hasn't much to offer. Monty Banks directed and he certainly misses fire on the comedy slants. There are but few laughs, hardly enough to compensate for 25 minutes of running time. This shows a group of British soldiers in a French cafe. A snappy chorus adds to the occasion and there are a couple of fairly good song numbers. Hardly up to the general run of American two-reel comedies. Running time, 25 minutes.

### *Roosevelt's Compliment*

**"The cat's whiskers" is the way Governor Roosevelt described the fleet of sound trucks placed at his disposal in the current campaign by Sam Kaplan, president of M. P. Machine Operators' Local 306.**

# Operators Supply 8 Sound Trucks For Roosevelt

Eight trucks, equipped with sound projection apparatus, are being used in New York State in the interest of the Democratic campaign. These were built at the instigation of Sam Kaplan, president of M. P. Machine Operators Local 306, working in co-operation with officers of the union. Various equipments were tested before the trucks were equipped.

Kaplan met Governor Roosevelt at the Democratic convention at Syracuse and informed him that the union was placing the trucks at the disposal of the party. Since that time, the trucks have been working day and night, manned by specially-trained operators.

The trucks will be kept in commission after close of the campaign and be utilized for private showings.

## *Nan Cochrane Gets Leon Abrams "U" Post*

Hollywood—Leon Abrams, former story editor at Universal studios, has been supplanted by Nan Cochrane who previously was head reader at Universal. Just what Abrams plans to do has not been announced as yet.

## *DeMilles Coming East*

Hollywood—William deMille, who completed his directorial contract with M-G-M several months ago, but remained to make "Passion Flower" is en route to New York accompanied by Mrs. deMille (Clara Beranger).

The trip is a vacation and he does not contemplate engaging in any work while away. Miss Beranger however, will devote herself to the production of her play which is to be produced in New York this season.

## *Lab to Be Ready Nov. 15*

Hollywood—Multicolor is to have its new $1,000,000 laboratory completed by Nov. 15, according to Howard B. Lewis, manager. It will have a capacity of 3,000,000 feet of Multicolor film per week, he says. Two hundred men will be employed.

## *"Outward Bound" Moves*

With opening of "Kismet" at the Hollywood, New York, Warners have moved "Outward Bound" to the Warner, across the street. "Outward Bound" has run ten weeks at the Hollywood.

# Oldknow Speeds Fox West Coast Expansion Plan

Los Angeles—Fox West Coast Theatres is rounding out its expansion program, with construction at a new peak, indicating, the company says, the return of business to normalcy. Oscar Oldknow is in charge of the circuit.



Oscar Oldknow

The theatre and office building at Pomona is under way, as are the Bakersfield and Santa Barbara houses. The Fox, Anaheim and the Mission at Fullerton have let contracts for extensive remodeling. The nex Fox at Calexico was opened recently.

In Los Angeles, the Stadium is nearing completion and ground has been broken for the theatre at Westwood. Construction is under way on the Spokane, Phoenix and Billings theatres.

In the Middle West, a number of houses are to be opened soon. These include theatres at Hutchison and Salina in Kansas and at Joplin, Mo.

## Legit at Film Prices Offered at Frisco

San Francisco—Giving San Francisco a total of six downtown legitimate theatres, the Tivoli, Eddy Street near Mason, will be opened Friday, offering stage productions at "motion picture prices."

This was announced by Richard Marshal, who will operate the house jointly with Irving Ackerman, of the theatrical firm of Ackerman and Harris, owners of the Casino.

## Comerford First Run At Rochester Reopening

Rochester—Completely rebuilt after a $39,000 fire forced it to close last January, Comerford's Capitol, downtown house seating 1,200, reopens Saturday under management of Albert P. Kaufman and Milton Korock, assistant. The theatre was operated by Edward Fay of Providence at the time of the fire.

## Famous Division Post For Montreal Showman

Montreal—Harry S. Dahn, for six years manager of the Capitol here, has been appointed division manager of Famous Players Canadian Corp. L. I. Bearg, of Boston, recently was appointed supervisor of company theatres here.

## Dussler Now Exhibitor

Memphis, Mo.—W. H. Dussler of Atlantic, Ia., has bought the theatre here from W. A. Collins. Dussler has been interested in the mechanical end of the theatre business and this is his first investment as a theatre manager.

## With a Moral

**Hollywood—Not so very long ago one of the coast theatre chains invested in a few miniature golf courses for "experimental" purposes. Lately business has fallen off at one of these courses to such an extent it was dismantled and the material put up for sale.**

**In the same city a rival theatre operator was building a new theatre. Passing the golf course he saw a nice pile of bricks and asked the man standing around if they were for sale. The reply was in the affirmative and immediately the deal was closed and the bricks are now being used in the new theatre. A feature of the deal was that neither fellow knew the other was manager of a rival house.**

# Brookline to Vote On Sunday Shows

Brookline, Mass.—"Do you want moving picture theatres in Brookline?'

This is a question which will appear on the state election ballot in this town at the election Nov. 4. It will be the second time that the entire electorate of the town has been called upon to vote upon the question. In 1923 it was defeated 5,634 to 1,619.

The matter has also come up in town meetings on several occasions, each time being defeated but by a smaller margin.

This year nobody has any pecuniary interest in the matter, nobody is trying to get a theatre permit. It is merely to be an expression of opinion on the general question.

Brookline adjoins Boston and is within easy distance of all Boston theatres.

## RCA Files Counter Claim In De Forest Patent Suit

Wilmington—RCA Photophone has filed answer and counter claim in the suit brought against it by the General Talking Pictures and DeForest Phonofilm in the United States Court here, denying patent infringements.

The defendant company contends that the patents in question that involve improvements in recording and reproducing pulsations or variations in sound and other phenomena had not been issued to any one prior to patents granted John D. Myers in October, 1916, acquired by the defendant company.

The plaintiff set forth in the bill of complaint that they owned the patents and that they had been the victims of infringement.

## Multi-Linguals to Be Resumed by Roach

Hollywood—After dropping foreign versions for several months, Hal Roach has decided to make more of them, this time in French and Spanish only. Laurel and Hardy comedies will be in both tongues while the Charley Chase two-reelers will be produced in Spanish only.

## Howard with Sono Art

Cleveland—M. C. Howard has joined the local Sono Art-World Wide sales force.

# Open Door Policy For Songsters Is Witmark Policy

Open door policy for all song writers will characterize operation of Red Star Music Co., Fox subsidiary under the new regime headed by Jay Witmark who has succeeded Pat J. Flaherty as general manager. Flaherty resigned after a difference over the allotting to another company of publication of a number of songs in forthcoming Fox pictures contending that Red Star should have exclusive publication rights.



Jay Whitmark

Realignment of the catalogue and reorganization of Red Star already is under way by Witmark, who was one of the founders of M. Witmark & Sons, Warner subsidiary. Jack Richmond who for more than 15 years was associated with Leo Feist, Inc. has replaced Charles Harrison resigned. Other changes are contemplated.

At least 75 per cent of Red Star's catalogue will be popular songs, Witmark says.

## Hymer and Tracy to Be Permanent Team

Hollywood—Warren Hymer and Spencer Tracy have been designated as a permanent comedy team as a result of their performance in "Up The River." Until Tracy returns to Hollywood, following his Broadway and road engagements with "The Last Mile," Hymer will perform individually in Fox pictures. At present he and Marjorie White are enacting comedy roles in "Oh, for a Man!"

## "Judge" Saef to Wed

Boston—Announcement is made of the engagement of Jack "Judge" Saef of the executive staff of the Publix theatres here to Miss Ann Eisenberg of Mattapan. Miss Eisenberg is formerly of Cleveland. "Judge" Saef was associated with Harry Browning in theatre exploitation work.

## Badger's Next Set

Hollywood—"A Lady for Love" is another stage play to be made into a talker. The story is by Alan Brunner Schultze, Clarence Badger will direct for First National and Loretta Young will have the leading role.

## Farley Joins Independent

Omaha—Fred Farley, former assistant manager of the State (Publix), has resigned to become manager of the Muse here, one of the Popular Amusement Co. houses. Farley has been with Paramount-Publix for the past three years.

## $50 Tax Proposed

Sunbury, Pa.—Tax of $50 per year on miniature golf courses is provided in a bill introduced in the city council.

# Editor Lambasts Censors; Calls on Hays to Stop 'Em

Kansas City—Several weeks ago A. B. McDonald, foremost of the feature writers on the *Kansas City Star,* wrote an article dealing with the influence of motion pictures on modern youth. By quoting several judges and magistrates, McDonald indirectly laid the blame for much delinquency on the films, which aroused the ire of J. C. Moffitt, motion picture editor of the *Star.* Moffitt took it upon himself to answer the charges of McDonald in a series of articles under the title of "To See or Not to See," which were published for four consecutive Sundays and which created considerable interest in Kansas City and throughout the territory. The essence of the features centered on censorship and pointed out its influences pro and con.

In argument against the attack upon underworld pictures and their alleged effects on juvenile crime, Moffitt pointed out that some of the most notorious bandits of history were youths who flourished long before motion pictures were heard of, and that many of these culprits never had read a book or story which might have given any suggestion of a bandit profession.

The inconsistency and inadequacy of censorship as it stands today is the subject of many columns of Moffitt's discussion. Four examples illustrate his meaning. In Kansas, history in connection with Henry VIII had to be altered to conform with the censors' views of propriety. This happened with the picture "Deception," starring Emil Jannings. The censor board caused a subtitle to be inserted when the king was shown with Anne Boleyn on his lap, reading, "They Secretly Had Been Married." Since Henry was already married to some one else, the censorship board thus made the famous king a bigamist, and Kansas got its history diluted, but pure. Again, in the case of "Sonny," starring Richard Barthelmess, a harmless picture was panned insistently and had a great struggle with the censor board because, as it seems, it gave a suggestion that clubwomen were busybodies. On the other hand, in the case of the easily detected hoax, "Ingagi," an earnest effort was made in Kansas City to have a special screening of the picture for school children for its "instructive scientific features."

In Moffitt's words, "The most censorable picture that has appeared in Kansas City in the last five years was passed without a ripple of protest from official headquarters." Likewise in the case of "Montana Moon," where some justified censoring might have been done in connection with the scene in which Joan Crawford gets off a train, sees a cowpuncher and goes to bed with him, there was not a stir of protest from the board and the critic got himself called down for suggesting that the scene might not hold up as the Perfect Behavior for Decorous Young Ladies.

### Stupidity of Censors

Moffitt comments upon these examples as follows:

"These anecdotes, taken at random from the leaves of a critic's notebook, illustrate several important phases of censorship. The stupidity of the censors keeps the thoughtful theatregoer in constant fear of the institution they represent; the stupidity of the producers makes censorship an even more pressing menace.

"Censorship of the screen came into being at a time when many conscientious persons thought it necessary to protect their children from the violence and the sensuousness of the early nickelodeons. That child attendance of the movies should be regulated is a subject on which we offer no debate. We believe many fine books are unfit for child readers, that many works of art will not improve adolescent minds, and we hope, we piously hope, that a few pictures shall be made every now and then that are not designed exclusively for mentalities of ten years.

"Relationships between the child and the movies are adequately supervised in most cities by the better films committee of the parent-teacher association. This committee sees many films each week and each week prepares a list of films approved for children. Child attendance of questionable films does not always indicate that parents take advantage of this service, but is being performed faithfully and very well for those parents who consider the movies a problem. If other parents disregard the approved list it may be taken as an indication of the fact they are not as alarmed over Hollywood's plot to corrupt our babies as others might make out.

### Maternity a Qualification

"The astonishing thing about the work of this committee is that every week it issues a list of films 'approved for adults.' Just how maternity should indicate an ability to censor films for adults is hard to explain. How does the fact a woman who has had three children qualify her as a judge of entertainment for a Harvard graduate, a truck driver, or a newspaper reporter? What right has she to assume an air of superiority and decide that persons who are older (and younger) than she, and perhaps wiser, may look at and what they may not."

Moffitt points out that nine out of every ten persons who are asked about juvenile delinquency talk about parental neglect, bridge, golf, dancing, and the movies, and that the facts do not bear this out. He quotes Judge Ralph S. Latshaw of Kansas City as saying that he does not believe there is a larger percentage of boy criminals now than there ever was, and that the majority of our boy criminals are mentally and physically below normal to begin with. Moffitt draws this conclusion:

"The big point is this: Golf, dancing, bridge, religion, Billy Sunday, and the movies are made for normal people. All of these factors in modern life are keyed to the reactions of the normal. Civilization will retrograde if we key things to the subnormal. If we must make movies with no public in mind, save one that is criminal and mentally deficient, where will the movies be? The idea is too ridiculous to think of. It never would be thought of but for the American habit of thoughtlessly giving expert testimony on any subject whatever.

"The state of the motion picture would be improved greatly if Mr. Hays, instead of spending millions of dollars trying to curry the turnkeys, the deputy sheriffs, the judges, the reformers and all the other sacred cows, would hire a few good lawyers, whenever any of the aforementioned gentry brought serious charges against the screen, and would make him prove it. We have laws that cover drunken and careless driving. It is general careless talking that is running down the country's fourth largest industry."

## *Swank*

**Another blonde has come to the end of her contract in Hollywood without the producers evincing any particular interest in her cinema future. She is beautiful and how she knows it; can dance a little, sing a little, and got the wonderful breaks of being cast opposite very important stars and in the best directorial vehicles. All this, however, didn't help her to make any particular impression on the fans, and by this time next year, unless she's taken up by one of the smaller companies, she'll be one of the New Yorkers who'll be panning Hollywood. They always do that when they can't get a good job out there.**

**It's her own fault this time. After her first picture, she put on so much swank that wise ones even then said it was only a matter of time. The men stars in each production passed on word to their successors about her bad disposition and temperament. She was engaged to be married to some rich man who made the same fatal error of butting into his girl friend's career. He even visited the New York offices of the company which employed her and complained about the size type used on her name in the advertisements. She never stopped complaining, which is one of the reasons why, when her contract expires next month, the studio executives will have no regrets in bidding her a none-too-sad farewell.**

**—*N. Y. Graphic.***

## *Indoor Golf Socks Business at Albany*

Albany—Indoor miniature golf courses, many of which are constructed on an elaborate scale, are being opened in this city and seriously threaten the picture theatres in the way of patronage. During the past week two large indoor courses opened with several already in operation and a half dozen or more in sight.

Two of these have opened in a large downtown block formerly housing a printing concern and within a short block of two theatres. These are equipped with refreshment booths and other attractive features. One indoor course is advertising the attendance of two well known "pros." Up to a month or so ago, exhibitors in Albany were under the impression that there would be no competition from miniature golf during the late fall and winter season.


## CLASSIFIED ADS

### Ticket Machines

WILL PAY CASH for used Ticket Machines. Automatic "GOLD SEAL" or SIMPLEX MODELS PREFERRED. Forward information giving size of machine, serial number, motor current and condition. MIDWEST TICKET & SUPPLY COMPANY, Inc., 910 South Michigan Avenue, Chicago, Illinois.




# Wayne a 'Peach' To Hempel; Opera Waning, Says Diva

Chicago—"He's so big and handsome! I think he's a peach."

That was the verdict of Frieda Hempel, famous diva, on her arrival here from the Coast in the company of John Wayne, whose first feature role came with "The Big Trail." Madam Hempel's pleased ejaculations referred to Wayne, but, lest romance be suspected, her interest was only a maternal one. The discrepancy in ages, you know.

Madam Hempel was here for the Civic Opera opening, and soon undertakes a concert tour of Wisconsin cities.

"Opera," she said, "is definitely on the wane. Pictures are the only form of popular entertainment which can look forward to progress."

Wayne, a six-foot-three cowboy, in the approved high-heeled boots and sombrero, was something of a shock to State Street, which found the paradox of a he-man on a high heel hard to take. Wayne is here for personal appearances at McVickers, where "Big Trail" opened in mid-week.

# Unions Demand 3 Men in Booth For Spoor Device

Chicago—New labor difficulties are foreseen here with the introduction of Spoor-Berggren projection equipment at the RKO State-Lake. Claiming that the new equipment is highly complicated in operation and requires unusual attention, the operators' union, through Tom Maloy, business manager, is prepared to demand that three men be employed in the booth where the Spoor machines are used. Mort Singer, RKO executive here, has asked Jack Miller, president of the Chicago Exhibitors' Association, to confer with Maloy on the subject at once. RKO is prepared to use the Spoor equipment with the radio picture, "Danger Lights," which is set to follow "Check and Double Check" at the State-Lake.

## *Wabash Ave.—South*

CHICAGO.

COSTON office, now the Warner theatre department for this section, moves to the Warner Exchange building this week-end. This definite association with the Warner interests will mark the end of the Coston Booking Circuit, which has been on the decline since the affiliation was first made. Operation of Warner Theatres is to be the sole function of the office in the future, it is believed, with the bulk of the former Coston subscribers being inherited by Midwest Theatres.

* * *

*State-Lake reduced its weekly nut* $7,500 *when the can was tied to vaude. The same move doubled the house's gross for the first two weeks following the change, and this week ("Check and Double Check") the gross was tripled. For the three weeks' period the gross of the State-Lake exceeds that of the Chicago during the same period. The public may still want flesh, but it looks like it prefers to have it on the dinner table rather than the stage.*

* * *

Harry Lorch in town Saturday for a visit at the Universal office, now a part of Harry's new dominion as western division manager for Universal under his old pal, Phil Reisman. Lorch's headquarters will be at the U home office.

* * *

*McVickers closed all day Tuesday while the new wide screen and projection equipment was being installed. Re-opened in the evening for an invitation pre-view of "The Big Trail."*

* * *

W. A. Graham, assistant manager of the Woods under R-K-O, continues there as manager of the spot for Jones, Linick & Schaefer.

* * *

*B. & K., acting according to the home office formula, got excited over Paramount's "Laughter" and spent plenty of extra bucks on addition display space and trailers. The latter were supplied all the Publix Loop and outlying theatres a week in advance of the picture's opening at the Chicago.*

* * *

Educational took the third floor quarters in the Universal Exchange building vacated by M-G-M.

* * *

*Harry Graham, now special sales representative for Universal, made St. Louis his first stop under the new assignment.*

* * *

Midwest Theatres, Simansky & Miller and the Chicago Exhibitors Association swapped offices in the Standard Oil building this week. Midwest took Simansky & Millers, S. & M. took the exhibitors' space, and the exhibitors are now doing business in the former Midwest location. Everybody but the exhibitors needed more space. They had too much.

(*Continued on next page*)

# Balaban & Katz Slated to Win Wide Film Race

Chicago—It looks like RKO is being beaten to the draw by Publix-B. & K. on that wide-screen angle. With McVickers opening Tuesday night after a day's work putting in the equipment, the Publix house has at least a three weeks' advantage—and possibly longer—over RKO.

The Radio production, "Danger Lights," filmed on Spoor-Berggren 70 mm. film, and slated some time ago to go into the State-Lake with the already installed Spoor projection equipment, was held back on two different occasions by RKO. With the Amos and Andy picture now in the State-Lake, and good, conservatively, for three more weeks, "Danger Lights" is put well in the background by the B. & K. coup. The Spoor equipment may not be ready for use by that time even, it was learned this week, with the tentative spotting of Pathe's "Her Man" to follow "Check and Double Check" at the State-Lake.

The explanation appears to be that technical adjustments of the Spoor equipment remain to be made, and these will require some time to complete. RKO technicians and executives, it is now learned, at successive screenings of "Danger Lights" at the State-Lake left the theatre dissatisfied, not so much with the results achieved by the Spoor equipment as by its mechanical performance. Adjustments to conform with their ideas are now being made at the Spoor laboratories, and it is difficult to determine how much time these will require.

B. & K. is reported also to be readying the Chicago for installation of the wide screen equipment. All of which, having been done on the quiet, hit Chicago as a surprise. It was generally believed here that RKO would be first in the Loop with the wide screen, with time to spare.

## *Goetz, Dezel On Own*

Chicago—Leon Goetz and Albert Dezel are in New York producing a new drama to be released under the title of "Over the Great Divide," from the original story, "Exodus," purchased recently by Goetz. Ben Lyon and Marie Prevost will be starred in a popular cast which also includes Russell Simpson. Talking and sound sequences will be recorded on Western Electric. The working title of the production, which will be distributed by Road-Show Pictures of Chicago (Goetz), is "All Faces West."

# Showmen Ignore Dialogue Cuts By Chi Censors

Chicago—New trouble between the Chicago board of censors and local distributors is brewing here over dialogue which has been ordered out by the board but which exhibitors, with increasing frequency, are failing to eliminate at showings.

Legally the censors here have no authority to order deletions of dialogue or to censor it in any way, as the audible lines are given the same legal status as spoken lines on the stage, and no ordinance exists for the censoring of these. Distributors, however, have not made an issue of the matter, taking the attitude that if they did protest the censoring of dialogue it would be a simple matter for the censor board to get the required ordinance placed in the books. With this authority behind them, distributors believe, orders for dialogue cuts would soon become a far more serious problem than it is at present.

### Use Fader on Cuts

Under the present system, when the censors ask a dialogue deletion the distributors send a registered letter to the exhibitor playing the picture advising him of the disapproved dialogue, and asking him to comply. The letter relieves the exchange of responsibility for what happens thereafter. Exhibs who comply with the censors' demands use the "fader" at the objectionable points, so that, while the picture continues, the spoken lines are made inaudible. Some exhibs also "varnish over" the sound track at the objectionable points, but inaccuracies in computing their position on the film, and comparable difficulties encountered with discs, result in slips which the censors are beginning to regard as deliberate. Many exhibs, too, ignore the exchange's instructions entirely.

Complaints against exhibs who are playing pictures without the necessary permits are also increasing and result in plenty of aggravation over at the police building.

# Universal May Get New Building

Chicago—Tentative plans for the completion of the Film Exchange building at Thirteenth St. and Wabash Ave. now indicate that the owners of the Universal Exchange building may take over the construction and operation of the proposed new building in the near future. This is indicated in a lease recently signed by the Universal exchange here, which stipulates that Universal will retain its present quarters until completion of the new exchange building, at which time it will move to the Thirteenth St. location. The lease implies that completion of the new exchange building is to be undertaken by the owners of the present Universal exchange building.

## *Wabash Ave.—South*

(Continued from page 57)

*Joe Fisher, associated for a time with the Essaness advertising department, is now editing a South Side community rag—a weekly.*

* * *

Tom North is vacationing after completing an assignment as short subject salesman for Pathe.

* * *

*B. & K.'s Berwyn was knocked over for $222 on a busy Sunday night with* 1,200 people *watching a performance within twenty feet of the cashier's cage.*

* * *

M. Van Praag, general sales manager of Advance Trailer, in town for the past week.

* * *

*Lee Verschuur doing a snappy Chi page for "En-Ess-Ess," National Screen's monthly house publication.*

* * *

It was the *Chi Daily News* which promoted all those trailers asking the public to help out the unemployed with a snack of work.

* * *

*Ludwig Sussman is giving one-third of this week's gross at his Adelphi to relief work among the unemployed of the millionaire Rogers Park district. No foolin'.*

* * *

Ted Levy, Filmack salesman, to New York for work and play.

* * *

*Jonas Perlberg, formerly of the Englewood —and you name the rest—dickering with a circuit for a managership.*

* * *

Max Grulke, manager of the Castle, up home in Wisconsin shooting ducks last week. The game wardens let him get back with more than his quota but it didn't do Max any good—they were all taken away from him by pals when he got to Chicago. Max ate in a Thompson's the night after.

* * *

*Amos 'n' Andy at the first show at the State-Lake Saturday morning.*

* * *

Bennie Eisenberg and Ted Meyers, Universal city salesmen, given a country route last week.

* * *

*De Forest moved to* 1155 *South Wabash last week.*

* * *

Where was Frank Young at 8:30 P.M. on the night of October 24th, and why is Bill Brumberg so interested in the story?

KANE.

# Chi Being Shot Up Some More

Chicago—The townspeople are getting a few of their infrequent glimpses of pictures in the factory stage this week. Sidney Lanfield, Fox director, arrived early in the week with cameramen and technicians to shoot exteriors for "Three Girls Lost," authored in three weeks by the youthful Bob Andrews of the Chi *Daily News*, in which paper the story ran serially. Shortly after, George Hill, M-G-M director, arrived to spot locales for a picture which will go into work here in the near future. Hill refused to disclose any information concerning the production other than that the scenario was by Frances Marion, his wife.

# Stars Palling on Chi Reporters; Want Leg Poses

Chicago—"Movie folks," observed a reporter at the La Salle Street station the other day, "are altogether too numerous around here. They get in your hair." He glanced a little dejectedly at an assignment slip bearing an even dozen picture names. "If I was a guy without no imagination," he remarked, "the sheet wouldn't get a story out of the batch of them. Hey, Harry," he yelled at a photographer who was preparing to shoot a smiling actress posed on the steps of a Pullman coach, "lay off that. If she won't climb up on a baggage truck and cross her legs she can wait till the fan mags come around for her picture."

Among the transient luminaries this week were John Wayne of Fox's "Big Trail" cast, here for an opening day appearance at the Roosevelt; Alexander Gray and Bernice Claire, former musical comedy folks, now of the films and here for a week at the Palace; Irene Bordoni, just completing a week at the same theatre; Stanley Smith, former juvenile support for Nancy Carroll, here to do a week's turn at the Oriental.

Hollywood-bound was a group of foreign stars who will make German and French versions of "The Boudoir Diplomat" for Universal. They are Olga Tschechova, Tala Birrell, Ivan Petrovich, Andre Nicolle and Marcel de Garcin, and Mr. and Mrs. Johannes Riemann.

Adolph Zukor was here to attend the seventh conference of Major Industries at the University of Chicago in mid-week, and Harry M. Warner also spent a few days in Chicago en route from the Coast to New York.

# Maurice Hi-Hat Sighs Irene, But Buddy Says Nay

Chicago—France is accusing Maurice Chevalier of having donned the Hollywood high-hat, and is now declaring that one hundred million Americans can't be right about him, so Ashton Stevens, drama critic of the *Herald-Examiner*, quotes Irene Bordoni as tattling. Bordoni, Stevens says, now refers to Chevalier as her "one-time" favorite gamin.

In the same breath the critic hastens to add a defense of the Frenchman contributed by his pal, Ben Bernie, orchestra pet of the Byfield's democratic dance room—the College Inn at the Hotel Sherman.

"Bernie," relates Stevens, "recently gave Chevalier a 'bon voyage' night in Hollywood with a $10 cover charge and half a thousand applicants turned away. More than $6,000 was turned over to Chevalier after ful deductions for expense, breakage, and interest on the bonds."

"But the high-hatter," Bernie's story goes, "wouldn't take a cent for himself."

# THE SHOWMAN

## SECTION OF MOTION PICTURE NEWS

NOVEMBER 1, 1930

## PRESENTING

### THE TRUTH OF MOORISH ARCHITECTURE

In which Theodore Komisarjevsky, former director Moscow Art Theatre, traces the history of "Moorish" and "Spanish" motifs.

### OUSTING THE GARISH ORIENTAL

All semblance of Chinese gods are gone, in favor of warmth, intimacy and comfort at newly rebuilt Downton, in Detroit.

### EAST INDIA MOVES TO CALIFORNIA

Acoustical plaster and subdued lighting are combined to assure the best in acoustics with maximum beauty

### THE UNUSUAL IN THEATRE LIGHTING

Effective displays of decorative schemes in the field of theatre illumination for fronts, showing the trend here and abroad.

## ALSO

Intimate angles on "This Man, the Architect." . . . Problems in sound, in question-and-answer form. . . . Acquainting the manager with intricacies of engraving. . . . The fundamentals for successful personnel, as gleaned from the firing line at Balaban & Katz headquarters. . . . Added revenue by means of vending machines in theatres. . . . Training managers by correspondence. . . . Suggested shows for kiddies. . . . John Rider's 23rd lesson in the Projectionists' Round Table series. . . . "Chick" Lewis interviews A. H. Schwartz. . . . Elmer Behrns joins J. Harry Toler in a discussion on architecture. . . . Exhibitor members of the "Managers' Round Table" discuss theatre equipment.

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The Embellishments of Moorish Motif Add Beauty of Tone to the Interior of the Granada, Walthamstow, England

# Errors and Blunders

## IN WHICH AN AUTHORITY TRACES THE HISTORY OF MOORISH AND SPANISH ARCHITECTURE

By THEODORE KOMISARJEVSKY
*Formerly Director, Moscow Art Theatre*

I HAVE decorated the interior of the Granada Theatre, Walthamstow, England, in Moorish style, or, as the man in the street calls it, "Spanish" style. That "Moorish" style of which so many restaurants, Turkish baths, casinos, etc., are nefarious examples, is no more Moorish than the so-called Spanish style.

The style of architecture and decoration of the Alhambra Palace at the Spanish town of Granada was imported into Spain by the Moors or Arabs who conquered the country and who, in mentality and religion, had nothing in common with the original Spanish inhabitants. About 1,200 years ago the Moors, Musselmans of the North African desert, overran a good part of the World, reaching the Indies in the East, West Africa in the West and in Southeastern Europe, stopping at the Gates of Vienna. They established themselves particularly firmly in Spain, which has never since been so prosperous, happy and well governed as it was under the Moorish invaders. Wherever the Moors came they brought with them a culture dating from the ancient Persian Kings, a literature and an art which was specially rich in the sphere of architecture.

The monuments of architecture which were left by the Arabs in Spain after their expulsion are what are known today as examples of the "Moorish" style.

Probably on account of its picturesque qualities, its whimsicality and multi-colored character it was so much favored in the nineteenth century for restaurants, night haunts, etc. We can call to mind places the world over known as the "Alhambra," "Mauritania," etc., which, however, do no justice to the originals. Those responsible for the exterior and interior of those places of amusement usually tried the "Moorish experiment" by merely imitating or copying the genuine article. Apart from the fact, if I may venture to say so, that they were not people of any great taste or discernment, it is not possible to reproduce faithfully Moorish decoration without using the same materials as the Moors, who worked, one might say, like jewellers on a large scale when embellishing their Mosques and Palaces.

### Paint and Plaster Unused

Paint they used but seldom, and of plaster they knew nothing, but stones of various kinds and colors, marbles, carved woods, and a variety of metals were the materials utilized by a people who were not only architects in the matter of building, but sculptors, carvers and metalsmiths as well. They did not add color by daubing or painting the walls, but by glazed tiles and a clever combination of different materials. They relied, for the full effects of their work to be manifest, on light and shade, on sun and moonlight.

But that sunlight was of the South and that moon of the Arabian Nights! So the effects achieved by the Moors in their buildings in the Iberian Peninsula cannot be reproduced without the Southern heavens even if the same materials were to be used. Thus, the Moors, relying on the assistance of Nature, left wide openings in the walls to admit light, and even small rooms, usually plain in decoration, had fantastically shaped grilles over numerous windows whereby the sun rays and moonbeams might make decorative shadows on the walls!

Copying the Spanish buildings of the Arabs in order to give an impression of Moorish architecture is out of the question, in a northern country. Firstly, because the materials used in the original would be prohibitive for any commercial undertaking and, secondly, because even by faithfully substituting paint and plaster for those materials the resulting impression would be one of cheapness and disharmony. Beside this, there is another consideration and probably the most important, *i. e.*, the proportions of modern buildings and the arrangement of the rooms are directly antagonistic to the Moorish plans of construction. In order to convince oneself of this fact, it is quite sufficient to look at the Court of the Lions of the Alhambra Palace at Granada and to compare it with the entrance hall of any of the modern palatial luxury hotels. No less convincing would it be to compare a modern kitchen fitted with electric cooking apparatus, American sinks, refrigerators, patent dish-washing machines, etc., with the beautiful, simple

(*Continued on page* 98)



Bringing the Atmosphere of Moorish Spain to the Walls of a Modern Theatre in England—the Granada at Walthamstow



Small Sculptural Pieces In Panels Predominate Interior of RKO'S Downtown

# Dethroning the Orient and Its Idols

## CHARM AND WARMTH SUCCEED THE GROTESQUE AND CONVEY A TRUE SPIRIT OF CHEERY, HOME-LIKE ATMOSPHERE

DETROIT—Taking its place among the de luxe houses of Detroit, the new and transformed R-K-O occupies a unique place among playhouses of the automobile city. For charm and intimacy, for warmth of coloring and decorative effects as well as comfort, the Downtown has already won the plaudits of picturegoers. Through almost complete remodeling of the interior, John Eberson, architect, has attained that effect so earnestly striven for, of a theater that, immediately upon entering, gives the impression of cheery, homelike atmosphere.

This intimacy has not been sacrificed to ornate splendor although the house has achieved the effect of massive gorgeousness in its every detail.

The Downtown was formerly known as the Oriental. It is located on West Adams at Grand Circus Park, the hub of Detroit's business and night life. The Oriental, true to its name, was garish in its decorative schemes with a riotous blend of colors as the motif of wall and ceiling decorations and ugly Chinese idols in various niches and recesses along walls and corridors.

Now this is completely changed. Artistic in the extreme, every detail of decoration has been carefully blended so that the entire interior is as cheerful as a living room in the finest home.

As one enters the main door they find a large lobby, the high ceiling giving an impression of baronial vastness. In fact one could well imagine that they were in the reception hall of a medievial king. Costly paintings line the outer wall, all the work of a famous Detroit artist. These paintings lighted with soft amber tints are found along the grand staircases on each side of the lobby and the mezzanine as well.

Where formerly the many, blinking Chinese idols overlooked in grotesque fashion the lobby and foyer, there are

now replicas of the most famous sculptural pieces in the world of art.

On the walls are light fixtures that probably have no counterpart in any theater. These rise from an illuminated base and then are carried by velvet upright to an artistically shaped spread of 20 amber lights set between artistic brass supports. Topping this is a horseshoe of a dozen or more small ball-shaped lights, old rose in color and giving an effect that is most unique. Two large chandeliers of amber art glass with crystal hangings and surmounted by rows of small decorative lamps throw a soft amber glow that is both restful and affords plenty of light without glare.

The foyer has been treated in similar fashion but here the use of numerous wall brackets has added to the brilliance of illumination. In the center of the foyer a huge crystal chandelier surrounded by art glass of varied colors gives an impression of solidity and ornate dignity. All the colorings, the hangings, the tapestried walls, the carpets have been carefully designed so as to perfectly match the splendor of Italian rose-colored marble used for the base and columns that are found in the lobby, the main foyer and the mezzanine.

Another touch of comfort is found in the profusion of luxurious divans, arm chairs, and period furniture that has been placed in all vantage points in foyers and lobbies. This idea has been carried out to the main lobby where people can relax while waiting for seats.

Carpets throughout are all specially



An Intimate View of One Corner of "Mez" Foyer In RKO House



Making Effective Use of Ornaments and Objects D'Art

woven and match perfectly with the decorative scheme. Especially eye compelling is the huge seamless carpet in the lobby, deep red in color with black figure and black border which carries into the stair coverings of plain rich red and black. The lobby and stairs were formerly bare and the contrast of the new covering is especially noticeable.

Entering the theatre through oddly shaped Oriental doors, hand carved and of artistic design, one finds an auditorium that is a delight. The new chairs of red velour back and wine colored leather seats are both inviting and extremely comfortable. The soft rays of amber and blue lights set in recessed panels illumin-

(*Continued on page* 110)




The Fox at Visalia, Calif., Designed by Balch & Stanbery, Los Angeles. Huge Thermometer Above Marquee Sells the Cooling Plant.

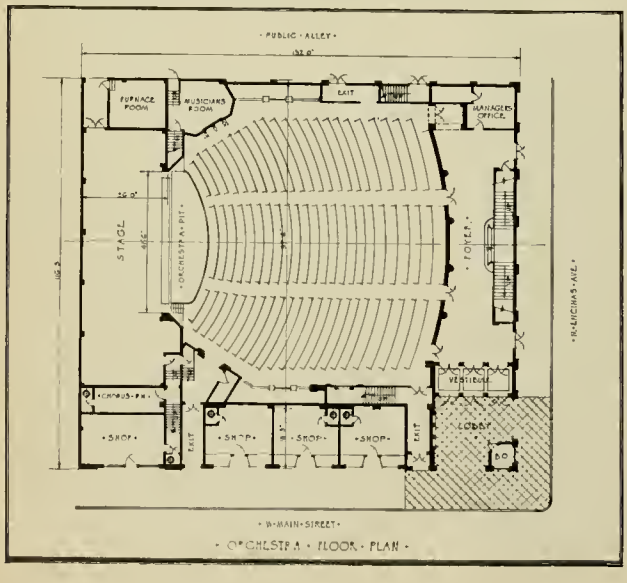
# East India Moves to California

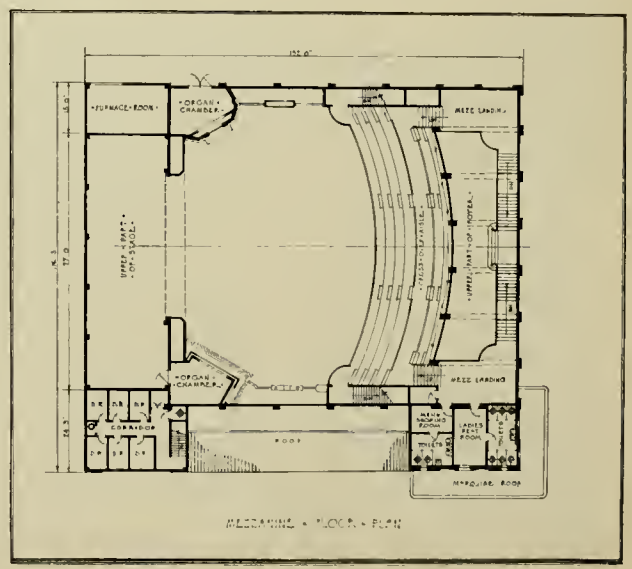
## ORIENTAL MOTIF ENHANCED BY SUBDUED LIGHTING IN AUDITORIUM AND SPANISH ARCHITECTURE HIGHLIGHTS OF FOX THEATRE AT VISALIA

VISALIA, Cal. — Acoustical plaster and subdued lighting are combined to assure the best in acoustics with maximum beauty in the new Fox here, recently completed. The house is economically built, but without sacrifice of any features of beauty, comfort or practical sound and film projection. The unusual prominence of the box-office also is a feature of this new house.

The entire ceiling and side walls of the auditorium are treated with acoustical plaster. The material is artistic and decorative as well as fireproof.

Subdued lighting removes the effect of the rough plaster finish, giving it a smooth appearance, which greatly enhances the beauty and effectiveness of the East India motif of this atmospheric theatre. All lighting is concealed in the side walls, so that no shadows are cast upon the ceiling,



which gives patrons the illusion of the outdoors. Doors are provided at the ends of the aisles, to prevent any noise from the foyer from interfering with the presentation.

The organ is concealed in shrines on either side of the proscenium opening, with the grille opening taken care of in novel manner, as the photograph below shows. The proscenium arch ties in with the general effect of the ornamentation, carrying out the style of the old temples found in the Far East.

An innovation is introduced in the treatment of the box office, which serves as the base for the tower, which is visible for miles in all directions. Thus, the cashier's window commands the most important position in the lobby, ticket sales being handled from both streets of the intersection. A large clock serves as a magnet in attracting attention, with the name Fox below it on either side.

Spanish architecture is used for the exterior, the exterior walls being of reinforced concrete. This harmonizes with the architecture predominant in the town. The roof is supported by steel trusses with a steel deck and composition roof covering more than one-half inch of insulation.

This Spanish motif is carried into the lobby but in the foyer the design changes to East Indian, which gives a massive effect. On one side of the foyer stairs ascend in both directions to the small mezzanine landing which serves the balcony. On the other side is the entrance to the main floor of the auditorium. At the end opposite the entrance is located the manager's office.

The architect here has developed an ingenious arrangement to conceal the safe, thus minimizing robbery hazard. A special closet arrangement hides the safe from view. (Complete blue-print description of this unique safe layout appeared in the last Showman, Oct. 4.)

The ceiling of the foyer is supported by large beams, which contribute to the effect of massiveness, with the highly colorful decorations and design of the carpet creating a feeling of warmth and luxury.

One side of the mezzanine landing in the foyer is provided with rest rooms and cosmetic room, artistically decorated. The cosmetic room is modern in treatment.

Visalia is a city of about 10,000 inhabitants. The theatre was constructed at an estimated cost of $134,163.

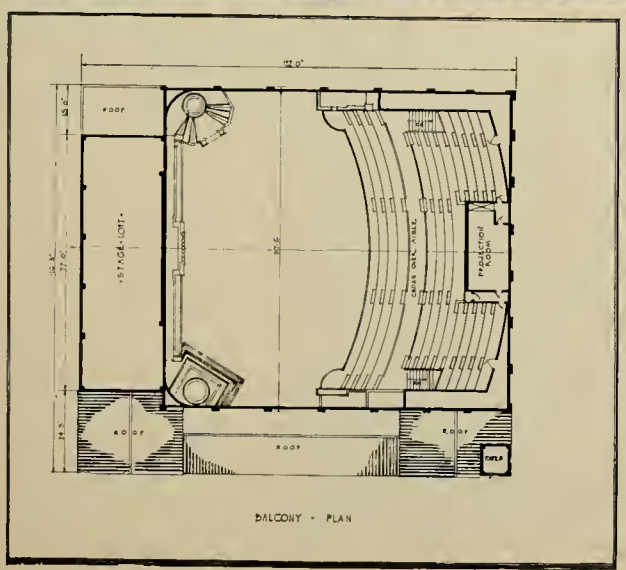
The new Visalia Fox theatre was designed by Balch & Stanbery, Los Angeles architects. Adoption of a Spanish design for the exterior is in line with the policy of Fox West Coast Theatres, in making theatre designs conform to the architectural scheme of the community, wherever such course is feasible.



Left—Spanish in design and deliberately so in order to make the Visalia conform with the architecture of the community.

Below — Avoiding the danger of overdressing, this view of the attractive lobby gives a splendid idea of the good taste used in decoration.








Richly colored carpeting, in perfect harmony with surrounding tapestry and objets d'art, combine to make the interior of this Fox house one of beauty.




Striking Display at the Paramount, Lynn.

# Lighting the Way to Profits







Lighting the Way to "The Heart of the World," Times Square, New York, Where More Than Thirty Film and Legitimate Theatres, All Within the Radius of a Few Short Blocks, Nightly Wage a Battle with Mazdas to "Pull" the Thousands of Broadway Pleasure-Seekers to Their Windows.




The Display at RKO'S Downtown, Detroit, Is a Sure-Fire Eye-Arrester.

From Gay Paree Comes This Unique and Elaborate Theatre Front. At each side of the Entrance to the Olympia, Large Uprights Are Used to Spell the Name in Red and Blue Claude Neon Tubing. Curling Flames Wave Upward and Out Under the Canopy

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President

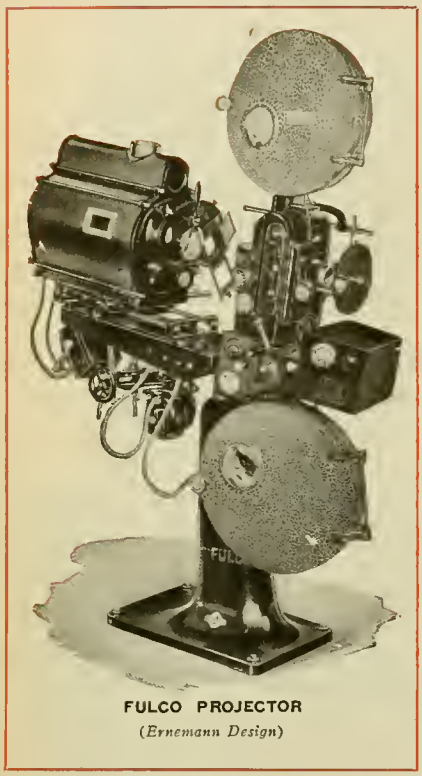
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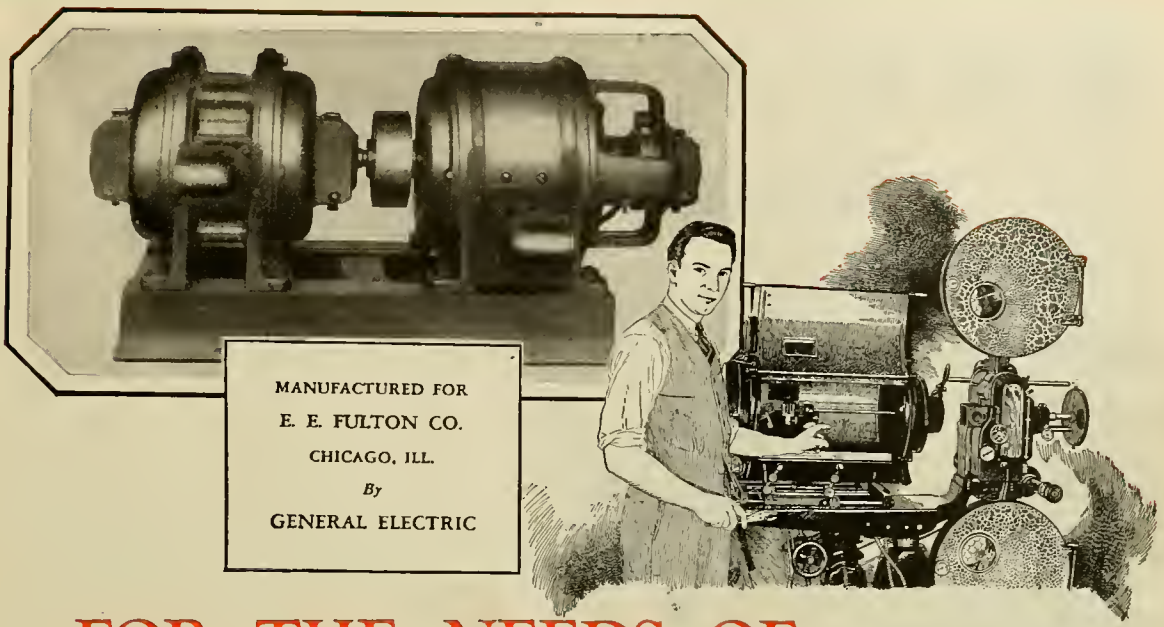
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GENERAL ELECTRIC

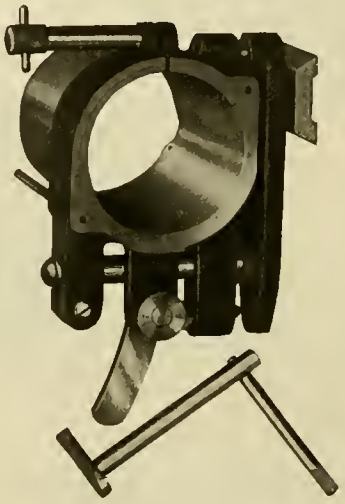
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WORLDS BEST THEATRE EQUIPMENT

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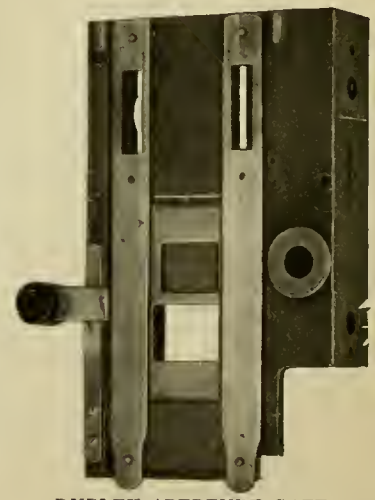
CENTERING LENS HOLDER

The Centering Lens Mount for Simplex, here illustrated, is endorsed by projectionists everywhere as the simplest, most accurate and efficient device for effecting instantaneous lateral adjustment of lens when changing from regular to sound track film and vice versa. Can be placed in machine in a few minutes without cutting or machining. Holds lens rigid and vibrationless.

*Price each complete as shown:*
$25.00

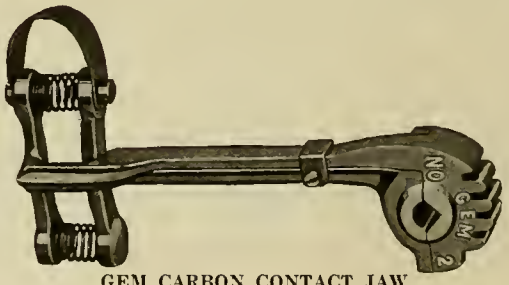
The Duplex Aperture Gate for Simplex carries a vertically shifting plate having both the regular aperture opening and also one for movietone. The sound on film aperture may be either proportional or one which simply masks off the sound track, as you prefer.

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DUPLEX APERTURE GATE

The Gem Carbon Jaw is designed expressly for use with the Peerless High Amperage Reflector arc lamp. Made of a special heat resisting alloy which will outlast any material now in use for this purpose. It is composed of but two castings. Type of construction insures carbon being held parallel and positive crater is always precisely at focal point. Because of lasting qualities it is by far the most economical carbon jaw to use.




GEM CARBON CONTACT JAW

*Price each:*
$12.00

FULCO

E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT



PUNCH AND JUDY THEATRE, CHICAGO
Eugene Fuhrer, *Architect* · Nicholas Remisoff, *Artist Consultant*
Acoustically correct seats by
American Seating Company
*Comfortable to the body and all the senses*
American Seating Company
*Makers of Fine Seating for Churches, Schools and Theatres*
*General Offices:* 14 E. Jackson Boulevard, Chicago, Ill.
BRANCHES IN ALL PRINCIPAL CITIES

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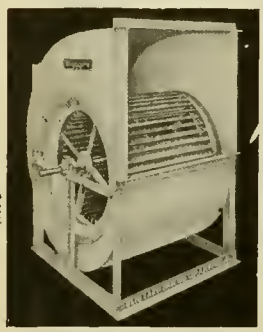
WORLDS BEST THEATRE EQUIPMENT

# Fuel At Half Price!

IF THE PRICE of coal were cut 25% to 50% how much would it save you this winter?

If we could save you practically the same amount, would it be worth a postage stamp and a few minutes of your time to write us?

Hundreds of theatre owners are slashing their overhead cost every winter, by distributing heat the Blizzard Way.



When writing for information give layout of your theatre with dimensions. It obligates you in no way.

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Auditec fulfills so completely every need for acoustical correction making your auditorium clear toned and at the same time being capable of such decoration as to leave your house equally or more beautiful than before. Acoustical correction has a direct result on box office profits and you owe it to your own desire for a greater business to have your house analyzed for acoustics. Auditec is low in cost, high in results.

*Made in Six Beautiful Colors and Special Designs*

Get in touch with your own **E. E. Fulton Company** office and have them supply you with a questionnaire. No obligation is involved as this engineering service has been arranged for you through the **E. E. Fulton Company** firm. You will be surprised at this new and better manner of acoustical correction.

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AUDITEC

WM. SLATER JR. CHICAGO

*Symbol of Safety*

Select your carpets from the stocks of the world's largest manufacturers

Slater standards demand the highest efficiency in the intallation of the products we represent

Insist on Slater installations for complete satisfaction and safety

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CHICAGO

CARPETS - LINOLEUM - RUBBER - TILE

# Modernize With ELECTRICAL DISPLAYS Of New Design

A new front will stimulate ticket sales, and add to the attractions of your theatre as a neighborhood institution.

For economical short cuts to a new dressing to the exterior of your theatre nothing offers such effectiveness as electrical signs styled along modern lines of design and showmanship.

Electrical signs attract transient as well as community patrons and make your program known to the largest number of potential ticket buyers.

**Consult a Fulton Representative**

FULCO

E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

STRONG

# AUTOMATIC REFLECTOR ARC LAMPS

*Silently, Automatically, Producing-Crisp, White Light*

*For Sale By Independent Supply Dealers*

The Strong Electric Corporation

2501 Lagrange St., Toledo, Ohio

ILEX

## PERFECT PROJECTION

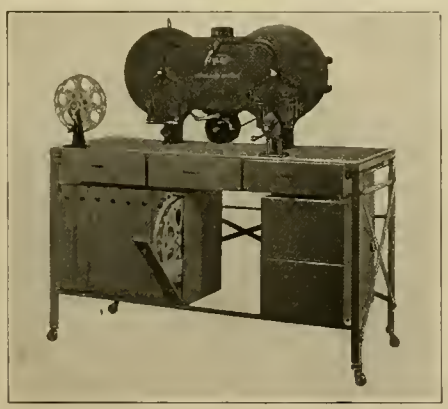
The ILEX F:2.5 Dual Focus Projection Lens is adapted for use with either sound-on-film or sound-on-disc. The same size screen covering is maintained by a shift of the lever. Maximum sharpness, flatness of field, brilliant illumination, coal blacks, snow whites — all remain in either position. This lens is an absolute necessity for sound - equipped theatres. Insist upon ILEX and be patron-insured.



ILEX OPTICAL CO.
ROCHESTER NEW YORK

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## AUTOMATIC ENCLOSED REWIND

Comprises a well designed cast aluminum frame into which are built all the accurately built elements that make



this the easiest and quietest running rewind on the market. Complies with the strictest regulations.

If you show talking pictures, you of course want your projection room free from noise making apparatus. THE FULCO IS A NOISELESS REWIND.

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Orchestra Equipment Company
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## Orchestra Equipment



MUSIC STANDS
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ORGAN LIFTS
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ALL DESIGNS AND FINISHES

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E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

# CREATORS AND DESIGNERS OF DISTINCTIVE INTERIORS

A good show is always better when seen amid charming surroundings, produced by harmonious color combinations, designs and effects.

Any theatre can achieve a pleasing, inviting atmosphere through an original decorative scheme of modern design and color.

We are prepared to offer and to execute, inexpensive decorative schemes of pronounced individuality.

Fulton Company branches at Chicago, New York, Boston, Philadelphia, Atlanta, St. Louis, Indianapolis, Milwaukee, San Francisco, and Los Angeles, will gladly give you complete information on the subject of theatre decoration.

J. A. Torstenson & Co.
Chicago Illinois

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E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

# "This Man, the Architect" — His Code of Ethics and Modus Operandi

*An Intimate Close Up of the Building Tailor in Which Many Old Beliefs Involving His Connection With Drafts, Plans and Specifications Are Permanently Thrown Into the Discard*

THE question, "Shall I employ an architect?" is easily answered if the man about to build will ask himself, instead, "Do I want a stock house (or church or store or what not) or do I want something designed for me personally—something that meets the special needs of my family (or congregation or business) and affords a proper setting for it? In a word, do I want that which is fitted particularly to me, to my needs and my ideals?"

If the former alternative will satisfy you, do not bother with an architect. If you do want a building tailor-made to the measure of your particular needs and desires, the architect's function is the only known means of getting it.

One of the most prevalent misconceptions regarding the architect is that he is a maker of plans. Those who visualize the architect in this light also believe that, once having secured a "set of plans," they are fully equipped to carry the building project to a successful conclusion. Nothing could be much further from the truth. The making of plans is often the smallest and most insignificant part of the architect's work. It is the part that he can and does relegate to his draftsmen, since his other activities are of so much greater importance. The older and more experienced of the architects will tell you that the further they advance in their profession the less do they become dependent upon plans.

## *The Insignificance of "Plans"*

To conceive of the architect as a mere producer of plans is like regarding a physician as a mere producer of prescriptions, or a lawyer as a mere compiler of briefs. "Plans," by which we mean drawings, specifications, memoranda, are but partial means to an end; they are mere fragmentary records of instruction to others regarding what the architect wants done. If you have ever had the opportunity to see a building erected by a builder who was guided solely by a set of plans, and then to see what the architect himself produced from that same set of plans before they were stolen for misuse, the real futility of plans alone would be quite apparent to you. Building merely from a "set of plans" is a great deal like picking up a doctor's prescription on the street and trying it out to see what it will do to you.

Architecture is properly numbered among the learned professions. The qualifications of one who practices it are perhaps more diverse than those required in any other professional activity. He must have a background of general culture and the liberal arts, an instinctive feeling for design, a highly developed technical skill in construction, a broad familiarity with materials that range from the delicacy of fine fabrics to the rugged strength of stone, steel and concrete, and, in addition to all this, he must be a business man familiar with the varied contractual and legal relationships occurring in the complex business of building. He must know intimately the intricacies of structure, strength and durabilities of materials, sanitation, plumbing, hydraulics, heating, ventilation, acoustics, electricity, and many other minor branches of science and engineering. It is obvious that such an equipment is not to be had excepting through a long and arduous period of study and training. Most of the states now recognize this fact—and the rest are rapidly falling into line—in requiring that one who calls himself an architect shall be registered or licensed by the state after satisfying a properly qualified board of examiners that his qualifications are really adequate. In some states it is again the law for a man even to call himself an architect without such registration, and many cities protect the public by requiring in that any building put up within its boundaries shall be designed and supervised by one so registered or licensed.

### *What Is the Architect?*

THIS close-up of the architect was conceived and published by Charles Scribner's Sons for the following reason:

"The architect, like the doctor and the lawyer, has a code of ethics which prevents his telling the public what he is and does. We think the public is entitled to know, so, as interested bystanders, we are setting forth herein some of the facts."

THE SHOWMAN, believing the information to be of interest to exhibitors and all those interested in the advancement of the theatre, therefore publishes the text in full, with permission of the authors.

## *What the Architect Is Not*

The architect, of course, is not a building contractor. He does not buy materials, he does not guarantee costs, nor has he any financial interest in the building operation or in the materials that go into it. He is your professional adviser and advocate, paid by you and looking out for your interests in an operation that is far more technical and complex than the average case in court. And yet, with all this, the position he occupies is a curiously judicial one, as between you, the client, and your building contractor. The courts recognize him as a sort of umpire: in questions at issue between owner and builder he is the judge as to what is fair to both.

The relationship of a man and his architect is similar to that between a man and his physician. You retain the practitioner of your choice, telling him as much as possible of your aims, needs, mode of life (or business), and seek his diagnosis.

It will be well to realize the fact that you can tell him how large a building and what quality you want, allowing him to ascertain what it will cost; or else you can bind him as to quality and cost, allowing him to tell you how much building you can secure for that amount; or, again, you can bind him as to size and cost, in which case he will tell you what quality is obtainable. Manifestly it is not possible for you to specify all three of these governing factors—size, quality and cost—since any two of them will necessarily determine the third.

## *Selecting the Right Man*

Select an architect as you would select a physician or a lawyer. In this age of specialization many architects, though not all, confine themselves rather closely to certain kinds of work. A man whose practice consists for the most part of banks, for example, may not be the one you would select to do a country house. Many architects refuse to do country house work, either large or small. Others whose practice consists mainly of ecclesiastical work may decline a commission to design a hospital, just as a throat specialist would send you elsewhere for an appendix operation. If the project is a large and complicated one, it will probably be well to choose an architect familiar with that particular kind of work. If, on the other hand, the project is small, you will probably secure much more personal attention by engaging one of the younger men who still has his reputation to make.

There are advantages, of course, in the services of a nationally known established practitioner. There are other advantages in the services of the younger man whose reputation is as yet unmade.

One of the worst ways of selecting an architect is by inviting several to present sketches. The one who happens to be the best salesman, or who appears with the prettiest pictures (which he may have had someone else prepare) may win the commission. The better architects will not descend to such a way of getting business, just as the better lawyers or physicians will not compete for a case on the basis of tentative briefs or competitive prescriptions.

## *Competitions*

In some instances, where public work seems to require the final choice of an architect in a manner free from any suggestion of personal preference, competitions are held, but these will be entered by reputable practitioners only when conducted under approved methods of procedure, and usually when each competitor is paid for the study and work that these preliminary drawings necessitate. Details of such competition

(*Continued on page* 113)

# 3 in a row

## Publix installs more than 1/4 of a million H.W chairs



H-W PUBLIX DE LUXE THEATRE CHAIR

THE PUBLIX THEATRE CORPORATION has awarded its 3rd successive contract for theatre seats to the Heywood-Wakefield Company! In the past 3 years, this world-famous organization of showmen has installed more than one-quarter of a million H-W chairs in their houses throughout the United States. It is a distinct pleasure to receive the third straight contract from Publix not alone because of the large amount of business involved but because of the definite stamp of approval given to Heywood-Wakefield chairs by Publix officials and by the Publix Engineering and Maintenance Staffs.

During the recent years in which we have been working with Publix, many changes have occurred in theatre seating designs. Sound pictures, for instance, created a demand for new acoustical properties in theatre chairs. Guided by and cooperating with Publix engineers and technicians, Heywood-Wakefield has developed theatre chairs which accurately and perfectly meet sound requirements—chairs which are so modern, so luxuriously comfortable that Publix patrons everywhere have gone out of their way to praise the excellence of the seating accommodations provided for them.

# Heywood-Wakefield

BALTIMORE, MD. BOSTON, MASS. BUFFALO, N. Y. PITTSBURGH, PA. OKLAHOMA CITY, OKLA. LOS ANGELES, CALIF.

# From Publix




## award H.W 3rd successive seating contract



H-W PUBLIX SUPER DE LUXE CHAIR

In Hundreds of Publix Theatres located from Coast to Coast, you'll find Heywood-Wakefield chairs wearing well, pleasing patrons, doing their share to pay box office dividends. For such qualities as these, Publix has again specified H-W chairs and for these very same reasons, you owe it to yourself to investigate this world's largest selling line of theatre seats. Before seating a new house or reseating an old one, ask your nearest Heywood-Wakefield sales office for definite, helpful information on theatre seating and its influence on box office receipts.

# Theatre Seating

NEW YORK, N. Y. PHILADELPHIA, PA. CHICAGO, ILL. PORTLAND, OREGON SAN FRANCISCO, CALIF. SEATTLE, WASH.

# Personnel In Some Ways Seen As More Important Than Attraction

*"Cabinet Rule" Produces Best Results for Balaban & Katz—Executive Office Maintains Close Contact with House Managers in Co-ordinating Efforts*

CHICAGO.—Administration of the Publix-Balaban & Katz circuit is based not on the authority of one man or office but on the co-ordinated workings of many. The organization contains no office corresponding to that of a general manager. Its various operating departments are closely linked together; the heads of these departments working as a committee of the whole, combine to create the administrative authority commonly endowed with a general manager. Thus there is no "line and staff" organization but, rather, a committee proposition composed of the man in charge of stage shows, he who heads the booking department, the chief of personnel, the director of publicity and advertising—all separate and distinctly operated departments but co-ordinated for the purpose of working out details of administration in each and evolving a harmoniously working whole.

The benefits of this administrative policy are to be found in the opportunity it provides a greater number of minds to work in individual ways toward a common objective—the success of the theatre enterprise. It provides department heads with greater range and freedom in the administration of their own departments, while at the same time, the familiarity with the workings of allied departments which it affords them avoids the danger of bureaucratic tendencies. It teaches that no single department is more or less important to the whole than another.

This committee rule likewise contributes significantly to the successful operation of the individual theatre and the circuit as a whole. It does this not only through the efficient administration of single departments but directly—by virtue of the close co-ordination of all department heads, who contribute their knowledge, experience and departmental resources to other departments.

## *How Personnel Department Works*

This is best illustrated in the functioning of the department of personnel which, in a sense, is perhaps the closest link between the executive offices and the theatres. This organization has from its inception stressed the importance of the right type of man for its theatre staff. From house manager on down the men are picked with exactitude and with certain requirements in mind. It is these house men who, after all, contact the public and from whom the public's opinions of the organization are formed. The company's goodwill is in their hands to a certain important extent. The gruff, hardboiled, old-time manager, with a derby hat and an offensive cigar is outmoded by the neat, affable, polite manager who has the comfort of his patrons and their entertainment always in mind. The large size of most of the theatres presents him, in addition, with a multitude of other problems and considerations, all of which are of vital importance inasmuch as the prosperity of every house is founded on its "return" patronage. In this respect, there is not one product, but 52 to sell patrons annually. No house problem is ever permanently disposed of. It is present from week to week and if mishandled once, means not the loss of one sale so much as the loss of many. A patron disappointed in a program will return hopefully to view the new one, but a disgruntled patron may never come back. In this respect the personnel of a house is more important, even, than the picture showing.

### *"Publix Service"*

BALABAN & KATZ is generally credited with introducing new standards of courtesy, comfort and convenience in picture theatres. The standards are exemplified in "Publix Service," put into effect by Sam Katz.

Here is an outline of the B. & K.'s views toward personnel, the carrying out of which has been a big factor in the circuit's success.

## *Some Requisites*

The new house manager begins where the old left off. The sole stock in trade of the old manager was "showmanship sense." That is still a requisite, but the new man must have, in addition, greater education—or its mind-broadening equivalent. He must be a shrewd and efficient business man who knows costs in their relation to income, he must be a diplomat, capable of handling people, he must be thoughtful and observing, as such things as audience reaction to a certain type of film are significant and valuable knowledge for the executive office.

Different neighborhoods react differently to certain types of pictures. These sectional variations in taste, obviously vital to the health of the box office, must be watched for closely. One neighborhood will never tire of comedies, another of mysteries, and so on. These preferences must be known and catered to, and anything counter to them avoided as far as possible. The manager must be relied upon for that information. To assist him, ushers in all houses are supplied with "comment cards" on the opening day of each week. Copies of these cards are sent to the house managers' department, to the booking, publicity and production departments. They not only aid in determining neighborhood preferences, but show how exploitation should be handled in that and subsequent neighborhoods.

Sometimes, if adverse comments are weighty enough, they result in the withdrawal of a picture or act. Occasionally, these "comment cards" are a guide to run pictures and the circuit is prepared by them in advance to make their arrangements accordingly when, perhaps, prior to a picture's opening, its chances of being a "hit" were hardly considered. Comments, in addition, are a guide to whether or not they are to receive the benefits of that most valuable advertising medium—word-of-mouth advertising.

Obviously, a house manager is an important cog in the organization. He must be trained and selected with care. The Publix managers' training school has furnished some creditable managerial talent.

However, survey of our present personnel shows that 26 managers or assistants came up from the ranks, having started as ushers, five began as doormen and nine as "specials" (those having had some sort of allied experience and 12 weeks of training).

There are executive positions waiting for managers who prove themselves too valuable to be kept in charge of a house. Such inducements tend to supply with unusual calibre even in the ushers' ranks, and in addition they keep alive ambition in the managers themselves. Managers are aided and encouraged in other ways as well.

Weekly managers' meetings are held with the chief of personnel, at which every one of them has a full opportunity to express himself, to solicit and receive the advice and aid of other managers in the solution of his individual theatre's problems. It is the executive committee of the organization over again in miniature, with a union of interests for the solution of common problems.

## *Publicity Men Kept in Field*

Publicity men are kept continually in the field, visiting theatres, conferring with neighborhood managers. They are thus familiarized with local situations and know what type of exploitation is most effective for certain pictures when they come to certain neighborhoods.

Further encouragement is offered house managers by the posting of cash awards for production and improvement. Quarterly business drives are engaged in, during which a $300 prize is offered the house manager showing the greatest profit at its conclusion, and a similar prize is offered the house showing the greatest improvement during the period of the drive.

Thus, it may be seen that the efficiency of the managerial machine, vital in itself, is dependent upon the harmonious functioning of the executive committee of department heads. The department of personnel, for instance, does not insist that a manager and his staff concern themselves solely with proper deportment in their relations with the public. He sees to it that they furnish vital information and aid to all other departments wherever possible. In return, this and other information and resources are employed by the various departments to contribute to the successful functioning not only of their own departments but of others and the theatres as well.




# This MODIFIER is instantly adjusted to any screening surface

NOW you can remove the temporory, stationary, makeshift modifiers fram the screen and definitely solve all screen modifying problems by installing the Vallen Automotic Screen Modifier, which is oll the proscenium equipment needed to show Widescope, Magnascope, Grondeur or any size film.

The Vallen Autamatic Screen Modifier is a complete unit with metal screen frame, modifying travel control, modifying curtains and push button aperated electrical driving equipment, extremely flexible in installation and aperation. Can be installed for use with small size screens or mammoth screens; ar readily changed when the small screen is replaced. It requires no additional space beyond the present screen frome. In fact, provision is made for lacing the screen to the metal frame of the modifier.

The modifying curtoins are instontly contracted or expanded to exactly conform with the screening surface of the film, simply by pushing an electric cantrol button. These contral buttons can be located at the most canvenient positions in the theatre; on the stage or in the projectian room. The modifying curtains are always taut, without unsightly folds and assure a straight picture line on oll sides.

The Vallen Screen Modifier is efficient, practical and a necessory proscenium unit. It has been demonstrated to owners of many of the country's leading theatres who hove acclaimed it a necessity and backed their approval with purchases.

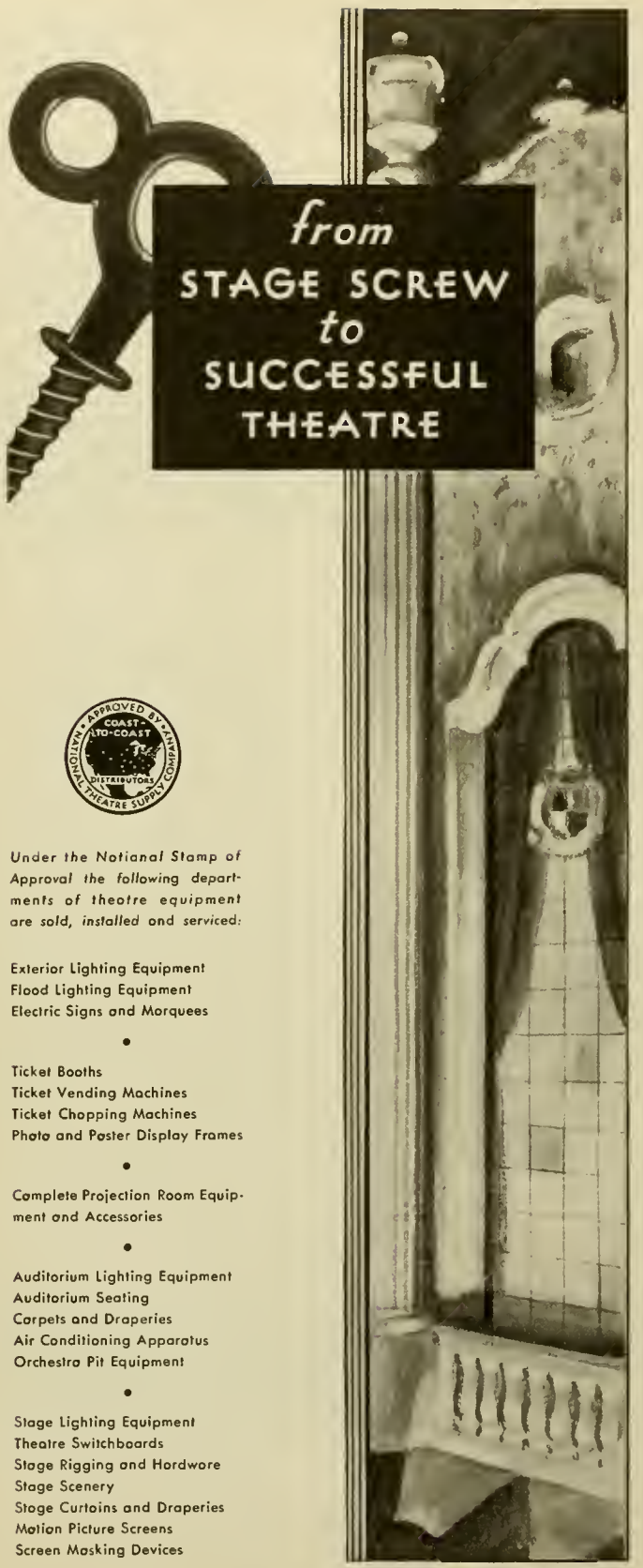
A complete description af the Vallen Automatic Screen Modifier and other Vallen designed and proved equipment will be mailed upan request.

VALLEN
AUTOMATIC
SCREEN
MODIFIER

For Fifteen Years Builders of Theatrical Equipment

VALLEN ELECTRICAL COMPANY, Inc., AKRON, OHIO






It's quite a jump from a stage screw to a successful theatre. But the major elements that build the foundation for theatre success are all included in the National Line of equipment and accessories. If you want a marquee or an electric sign your nearest National Branch will have it for you. Need Projection machines, a generator or lighting equipment? That's there for you, too. So are your ventilating fans, opera chairs, stage rigging, screen, carpets, draperies. They have all won their place in the National Line through selective tests for quality in materials and workmanship and for profit-producing practicability. When you want a battery or a bill poster's brush, your nearest National Branch will get them to you quickly and economically. If you need rush repair work, a National Emergency Man will help you keep the show going. And when you buy complete equipment for a new theatre you can get it from National—all on a one-source plan. From stage screw to successful theatre—the whole range of service is there. "One Source—One Quality—One Guarantee."

¶ *"De Luxe Your Theatre and Make It Pay"* is the suggestive title of our new Fall Catalog. It's full of timely tips. Write or ask for a copy.

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY · COAST-TO-COAST DISTRIBUTORS

*Under the National Stamp of Approval the following departments of theatre equipment are sold, installed and serviced:*

Exterior Lighting Equipment
Flood Lighting Equipment
Electric Signs and Marquees

•

Ticket Booths
Ticket Vending Machines
Ticket Chopping Machines
Photo and Poster Display Frames

•

Complete Projection Room Equipment and Accessories

•

Auditorium Lighting Equipment
Auditorium Seating
Carpets and Draperies
Air Conditioning Apparatus
Orchestra Pit Equipment

•

Stage Lighting Equipment
Theatre Switchboards
Stage Rigging and Hardware
Stage Scenery
Stage Curtains and Draperies
Motion Picture Screens
Screen Masking Devices

**NATIONAL THEATRE SUPPLY COMPANY**
*Branches in all Principal Cities*

# Half Tone or Line Engraving? And How To Determine Which To Use

*Each Has a Particular Function Which the Manager Should Know—*
*Publix Experts Explain How to Select*

"THE right picture is worth 10,000 words" is a phrase that has been used more often in the motion picture field than in any other. No wonder. Illiterates, foreigners, and children have been able to read from pictures the stories and messages that could not have been brought to them any other way. Their money has helped make the industry what it is today, and their constant attendance is ample proof that the picture language is a universal language.

Pictures have been used to sell photoplays since the early days when lurid and blood-thirsty posters served to draw patrons into the nickelodeons. Many felt that the pictures were not used wisely then—many feel that they are not being used wisely today. One of the reasons for this is the lack of knowledge among exhibitors of picture-printing technique. Pictures are made in many ways, they are reproduced in many ways. In the following discussion, we will treat of those things the theatre manager should know about the printing of illustrations, and touch on the various kinds of illustrations with which he will come in contact.

### *Different Media*

All of us have used rubber nameplate stamps. The letters that print stand out in relief from the surrounding rubber. It is the raised surface that prints.

If we had a picture of wood or metal that stood out in relief from the surrounding solid, we could print from it. But our commercial artists do not work on wood blocks as a rule, nor do they spend precious time making etchings on metal. They draw on paper and it is our problem to convert the rendering into a relief plate. What complicates the matter still more is the fact that artists use various media in which to express themselves. Let us consider some of those first.

We wish our artist to reproduce the head of an actress. He may use pen and ink and give us a likeness in which all the blacks are of equal intensity and all the whites are the color of the paper. He may use crayon on rough paper and his drawing will seem to be made up of lots of fine lines. Or he may use charcoal and have a softness and gradation of tones that is very pleasing.

On the other hand, if he is skillful in the use of paints and colors he may paint the head. Oil paints will give one result. Wash drawings (a mixture of paints and water in contradistinction to body pigments) will give another. If he is a photographic artist he may decide to use the camera.

For all these types of pictures there are only two general forms of engraving. For some a line engraving would be best, for others a halftone.

What is a line cut? (Engravings ready for printing are spoken of as cuts.)

It is an engraving in which all the solid elements of the picture are reproduced on a zinc plate as solid elements in relief. It is done in the following way:

A photographic negative of the picture is made by the engraver and put on the metal. This is covered with a chemical that resists acid. The plate is then put into an acid bath and all unprotected parts are etched or eaten away, leaving a reversed outline of the original in relief. The plate is next mounted on a wooden block that is type high (so that the printing surface is of the same height as the printing surface of the type) and it is ready for the press.

### *Involved Process*

In actual practice, there are many steps to the making of an engraving, but this brief description is more than sufficient for our purposes.

A halftone presents a problem that is slightly different. Examine a photograph carefully. You will notice high lights and

(*Continued on page* 103)

### *Half Tone or Line?*

EVEN though it is not as rich in detail as a fine screen reproduction, a coarse screen is best for newspaper cuts, it is pointed out by "Publix Opinion," in which was published the accompanying article. An engraving with too many dots, it is pointed out, will smudge on news stock.

The accompanying article stresses the difference between line engravings and half tones, and gives the theatre manager valuable pointers as to which to use to guarantee the best results.

## *Buying Printing and How to Do It*

WITH the trend of showmanship toward a better type of advertising, it seems strange that more of those entrusted with this phase of work have not given it more study.

By study we mean basically the mechanical phases of this profession. We wonder just how many men know what a pica is . . . that there are six picas to the inch . . . that there are 72 points to the inch and consequently 12 points to the pica.

When dealing with points you will have discovered that this relates mostly to type size. When you talk of space in width and heights in the printing parlance you refer to it in picas.

A pica rule is perhaps the easiest thing in the world to obtain. You are dealing with engravers and printers who usually have a supply of them on hand with their ads on them. Get one, if it is merely for your education. take this pica rule and analyze a good looking ad with it. Determine the indentions by picas . . . measure the step ins by the pica system . . . familiarize yourself with the terms of the printing trade.

This is suggested to you as a first step. You will find in studying along this direction you will become interested in type and the different faces. Cheltenham and Caslon are the two most commonly used in newspapers. Study the value of bold face . . . the value of italics . . . and don't think when you use bold face type you must use the biggest type the space will permit . . . that you must throw it up into the largest point and that you must use all caps.

You cannot be taught this business of lay-outs, type values and type sizes excepting through study on your part.

The suggestions of study given you here will lead you to ask your printer or newspaper man questions. Don't be afraid to ask . . . you'll learn more by being a human question mark.

You are buying a lot of type . . . a lot of white paper . . . and a lot of black ink . . . learn how to use them . . . to use them intelligently and effectively.—*From "Now."*

# A Thoroughly Comprehensive Line of Finest Theatre Seating!

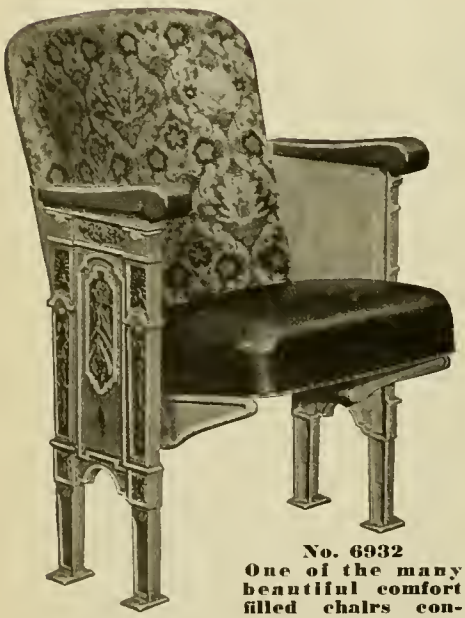


No. 6862
A luxurious chair obtainable in a variety of fine coverings.

**In which you will find exactly what you want — Solid comfort — Many beautiful designs and an almost unlimited variety of fine coverings with which to achieve strikingly individual effects — plus several mechanical superiorities that assure unusually quiet, trouble-free operation and exceptional durability.**

**The expert services of our planning department and that of our distributors, the National Theatre Supply Company, are free, at your command in any seating or reseating problem. The guarantees of both institutions assure complete satisfaction for every installation.**

***Send for this valuable free book, "Modern Theatre Seating."***



No. 6932
One of the many beautiful comfort filled chairs contained in the STEEL line.

No. 6902
One of the less expensive, though exceedingly comfortable and attractive numbers.



APPROVED BY NATIONAL THEATRE SUPPLY COMPANY
COAST-TO-COAST DISTRIBUTORS
DESIGNING AND PLANNING SERVICE

## STEEL FURNITURE CO.
## GRAND RAPIDS, MICHIGAN

# "Go Slow, Take It Easy and Don't Rush," Is A. H. Schwartz's Advice

*Eastern Chain Executive Uses the Unusual Method of Body-Building to Mould a Successfully Strong Organization and Gives the Lowdown in Ten Short Paragraphs*

By "CHICK" LEWIS

*Chairman, "Managers' Round Table Club" of* Motion Picture News

HOW a theatre executive, famous for his ability to accomplish great things, keeps himself in fit condition, both physically and mentally, should be of interest to every man in this industry.

Frequently referred to as the most powerful independent in the east, A. H. Schwartz stands head and shoulders above the other, so-called, independents operating various sized chains in the vicinity of New York.

From a start, dating back many years ago, when building a theatre was a real pioneering venture, Schwartz invoked a rule which, today, represents an outstanding feat in any business. *"Go Slow, Take It Easy and Don't Rush"* is what he both practiced and preached, not to himself alone, but to every one connected with his organization.

Still a young man (he is in his early forties), Schwartz has constructed an organization of such strength, built on such a sensible and financial foundation, that opposition, business depression, or anything else coming under the heading of adverse conditions, can not budge him or his various enterprises a fraction of an inch.

### *Old Stuff in Schwartz's Outfit*

The many things which the big chains of today boast about, whenever they start some reform, have been in vogue for over ten years in the Schwartz outfit. Days off regularly each week for the managers. Vacations every summer. Home office co-operation. These and numerous other details have been part of his method of doing things and encouraging his many employees to give their best.

But, according to A. H. Schwartz, if you want to make a success of what you are doing, and then have the health to enjoy that success, you must adhere to certain rules in your method of living, tempered only by conditions and circumstances. By which we want to convey that, while many of the ideals he has lived up to so religiously may be impossible to others, you can still follow the fundamental rules with whatever slight alterations necessary to fit your individual requirements.

*A. H. Schwartz*



"Chick" Lewis herewith reveals the little-known factors responsible for the success of A. H. Schwartz in the latter's operation of one of the biggest independent theatre circuits in the East. Basing his intimate knowledge of the chain executive on a former close association as "right-hand man," Lewis tells the details of an unusual modus operandi in the theatre field.

A. H. Schwartz' ten rules for success and health—for without health your chances for success are almost nil—are based on good common sense. Read them over carefully and see if you don't agree that we can all benefit by what he has to say.

### *Ten "Golden" Rules to Success*

1—**Exercise.** A healthy body means a keen and active mind. Getting out into the woods as often as circumstances permit, spend an hour chopping wood. Don't allow your body to accumulate unnecessary fat and your muscles to get stale.

2—**Rise Early.** Lying in bed late mornings will leave a tired body the balance of the day. Try getting to bed at a reasonable hour each night and rise early, but be sure of at least eight hours of sleep. If you get the right amount of exercise each day you will encounter no difficulty falling into a deep, healthy sleep.

3—**Walking.** This is the cheapest form of exercise and is available to all. Indulge this habit for all it is worth. If you must get to a point within a mile or two, walk—don't hop a taxi or trolley car. And, above all, get a brisk 15-minute walk in before retiring.

4—**No Coffee.** Avoid this particular beverage at all times, and even pass up tea if you can. Cultivate the habit of drinking milk.

5—**Watch Your Diet.** Sensible eating, like sensible living, constitutes one of the most important rules for health. Indulging yourself with too much meat, an excess of canned foods, and packing away big, heavy meals whenever the clock tells you it is eating time, will positively ruin your body. Proper eating should not call for meat more than three times a week. Fried food should also be passed up in all its forms. Well cooked, or broiled, foods are the healthiest at all times. And *never* eat unless you are hungry.

6—**Relaxation.** (This rule is perhaps the most difficult of all to follow. Mr. Schwartz himself realized it, so while digesting his views on this subject, remember, you can get your share of relaxation if you will but take the trouble of figuring out the ways and means best suited to your employment and working time.) Try to arrange your affairs so that you can take, at least, three days a month away from all business. But make sure that whatever time you take away should be used for mental relaxation. Forget all business. Don't dissipate or spend your holiday, or brief vacation, staying out late nights and drinking a lot of rotten whiskey. If your mind and your body are to benefit by these short periods of rest, they must be spent in a healthy and sensible manner.

7—**Don't Dissipate.** After a hard day's work, don't expect your body to be

(*Continued on page* 104)

# Carrier

## a new nation-wide air-conditioning

### • HOW THE NEW THEATRE DIVISION WAS FORMED •

ON October 8, the new Carrier Corporation was established. It consists of the Carrier Engineering Corporation, makers of Manufactured Weather, the Brunswick-Kroeschell Company, and the York Heating and Ventilating Company (Philadelphia).

As a result of this merger, the engineers who had been specializing in air-conditioning of theatres in the Carrier Engineering Corporation and the Brunswick-Kroeschell Company were grouped in a new unit, the Theatre Division of the Carrier Engineering Corporation. In this new Theatre Division are combined the two decades of experience in theatre air-conditioning of the two leaders in this field. Between them they can offer to every theatre any type of air-conditioning equipment on an unbiased basis of most economical performance in the theatre, whether it seats 500 or 5,000.



A. C. BUENSOD, formerly specializing in Manufactured Weather for theatres, now joint head of the Theatre Division of Carrier Engineering Corporation.



R. A. KROESCHELL, formerly in charge of all theatre air-conditioning for Brunswick-Kroeschell, now joint head of the new Carrier Theatre Division.

*Manufactured*

*makes "Every day*

# Announces

## service to theatre owners

• WHAT IT MEANS TO YOUR THEATRE •

TEN years ago, theatre air-conditioning was just beginning. Today its influence on box-office receipts is fully recognized. Customers *do* come back to a comfortable theatre.

The only question is, "How much will it cost?"

That's where the new Theatre Division of the Carrier Engineering Corporation comes into the picture. And comes in strong.

Here you will find the practical money-saving discoveries and developments of the two decade-old leaders in successful theatre air-conditioning.

In the Theatre Division itself, there will be new economies in research work, in installation, in offering a 24-hour-a-day maintenance service in principal cities. The merged service and expediting departments will be on the spot almost as quickly as your own maintenance men. There will be new improvements in theatre air-conditioning similar in importance to the elimination of the slightest disturbing noise from the apparatus when sound houses came in.

Find out what air-conditioning can do for your theatre or theatre chain—what it has already done in hundreds of successful houses. Get in touch today with the Theatre Division, Carrier Engineering Corporation, Paramount Building, New York. Carrier Engineering Corporation: Newark, New York, Philadelphia, Boston, Chicago, Cleveland, Washington, Detroit, Dallas, Los Angeles.

*Weather a good day"*

*A few of our outstanding customers*

PARAMOUNT-PUBLIX CORPORATION

RADIO-KEITH-ORPHEUM CORPORATION

FOX WEST COAST THEATRES, INC.

FOX THEATRES CORPORATION

LOEW'S, INC. WARNER BROTHERS, INC.

# Can the Old Theatre Be Modernized Successfully?

*Further Discussion of a Timely Subject with Supporting Facts in Substantiation by An Authority*

By J. HARRY TOLER

*In Collaboration with ELMER F. BEHRENS, Theatre Architect, Chicago*

LOOKING back over a span of only a few years, one may notice a gradual but decided change in the style of theatres. Theatre styles change, perhaps not so rapidly as that of personal habits, clothing, automobiles and radios, but there has been and probably always will be a constant transfiguration in the architecture, practical arrangement and operative practices of the theatre.

The theatre owner who persistently ignores these cyclic style changes and passively avoids modernity in the appearance and operation of his house is certainly not giving his business the consideration to which it is entitled. The corner grocery, the neighborhood drug store, the self-satisfied business man in practically every form of trade, who allowed his business to become out of style and out of step with progress was suddenly faced with mail order competition and later the chain store. They came as a natural consequence, because there was an unrequited demand for better service and the refinements of a present generation which the neglectful tradesman could not, or would not, recognize.



*The remodeled Park Theatre at Chicago Avenue and Washington Boulevard, in Chicago, is an outstanding example of an attractive recreation of an old style theatre front at nominal expense. Executed by Mr. Behrens.*

The progressive theatre owner, however, naturally more alert than the average business man, and with more of the sportive element in his makeup, saw what was coming and with whatever available means he had at hand, wagered that he could meet and satisfy the public demand for the new styles and modes in moving picture entertainment. These progressives need have no fear as to future trade demands. They know how to meet such situations when they arise. To many others, however, the problem remains untackled and unsolved.

## *A Need for Careful Planning*

How may the present theatre owner, with limited means, go about fixing up his theatre? No cut-and-dried plan of procedure is available and if obtainable would not apply economically. Every project must be treated individually because no two such problems are identical and local conditions vary. Let us assume a case that will probably fit the average condition: An exhibitor is operating a theatre which he built and opened back in 1925 and which has until the last few years been a rather consistent money maker, notwithstanding the fact (and he admits it) that just about everything imaginable is wrong with his house as compared to present standards; bad sight lines, poor projection, terrible acoustics, drabby stage settings, uncomfortable seating facilities, and worse than all, an antiquated front. His business has been gradually slipping away during the last few years, and the steady depression has almost depleted his surplus. He owns the building and the leasehold on the site, which is still in the circle of patronage, but his house is unattractive, dull and consequently not inviting to the modern age of theatre-goers.

He has often considered tearing down the old structure and promoting a new theatre. But he has found that consideration beyond his means and the required amount of capital difficult to raise, and if it were possible to finance the project with outside capital, it would, perhaps, mean loss of controlling interest in his business. He must do something for self

## *Elmer Behrns Joins The Toler Discussions*

IN a preceding article, certain views were expressed on what, if anything, was wrong with the motion picture show business from the mechanical angle. But they were personal opinions and, after all, a diversity of ideas is always more to be relied on than merely one individual's convictions. Consequently, to add more thunder to the argument for better equipment and more modern houses in which to show pictures, Elmer F. Behrns, a Chicago theatre architect, was prevailed on to assist.

### *The Basis of Authority*

Mr. Behrns is a busy man. That alone explains one plausible reason why he was selected to collaborate with the writer in this series of articles on Equipment and Its Relation to the Successful Operation of the Theatre. An architect who has successfully engineered the construction and reconstruction of so many theatres of all classes certainly is qualified to lend authority to the discussion, not merely from the standpoint of architecture, but from other angles as well.

A more widely or nationally known designer of theatres might possibly have been selected. That is usually done when an article on theatre architecture and construction is to be composed. But world-wide reputation and eminence was not essentially a requirement in this instance. Our collaborator was selected because of his familiarity with the problems of the rank and file of theatre owners; not the leaders, but the progressive runners-up in the industry.

### *Elaborating the Series*

Elmer Behrns is not yet a celebrity, but he is building an enviable reputation among theatre owners of the Middle West. He has been steadily adding to that reputation during the past 12 years of intensive work and research among that class of theatre owners who are progressive and ambitious and have been willing to provide adequately, and withal economically, those things which have subsequently brought them success. Mr. Behrns will furnish facts and figures on which this instalment and others to follow will be based.

In this installment of the series, which appears regularly each month in THE SHOWMAN, there is a continuance of that timely discussion: modernizing the old theatre successfully.

J. H. TOLER

protection. New construction is at present out of the question, but a most satisfactory alternative is found in remodeling which will enable him to correct the inherent faults of the old house, fix it up generally and place it back on a profitable basis.

### *Any Change Stimulates Business*

A foundation, four good walls, a roof, a good sized stage and reasonably good floors afford a good basis to work from. Through consultation with an experienced architect he can quite readily budget the expense of reconstruction to include an eye-catching, attractive front and a modernized interior that will fairly re-convert the natives and bring them back to the box-office in droves. The human element grows tired of seeing the same sights continuously, week in and week out. A frequent change in decoration and color effects, arrangement and general atmosphere always has an alluring effect on public sentiment. Remodeling to some extent should therefore be a regular seasonal practice among theatre owners, particularly those who are located in smaller towns or communities contiguous to the metropolitan centers.

Lighting, color, and the modernistic trend toward novelty effects should predominate in the re-decoration of the theatre, exterior and interior. The theatre to be remodeled is usually susceptible to such treatment if the architect selected is one who knows his business.

Can most old theatres be successfully remodeled? Generally, yes; and we shall in the course of this series of articles offer actual examples of completed remodeling assignments, with illustrations—before and after—for comparison, with certain cost data to show that most old theatres can be successfully renovated, modernized architecturally and re-equipped at astonishingly low cost as compared to new construction.



*The remodeled interior of the Park Theatre, now a popular neighborhood house in Chicago, illustrates the possibilities existent in most theatres on which time has made its mark.*

To the lay mind it is sometimes difficult to visualize the transformation of a ramshackle old theatre into a modern structure, and the question naturally arises: Will it look like a patched up job when it's finished? An architect who specializes in theatre work can quite easily and satisfactorily answer that question on paper. He knows theatre construction, and can usually pilot the job through to completion most economically.

### *Shaving Too Close Is Not Economy*

It is unfortunate that in too many cases a theatre architect is not consulted in the remodeling of structures in smaller towns. And, too, many times, where such consultations are made the recommendations of the architect are disregarded, and final results are disappointing. Every remodeling job should be predesigned and carried through to completion in the same careful manner as a new project. The designer's budget should be spared as much "shaving down" as possible, because a preconceived plan for a well-balanced finished product can be seriously thrown out of balance by the omission of even minor details "to save expenses."

An example of this kind is brought to mind by a recent occurrence. The original design for a revamped theatre in the vicinity of Chicago was carefully worked out to preserve the sight lines and make every seat in the remodeled house one from which the patron could view the screen without discomforture. That part of the proposal calling for the removal of certain obstacles and the re-arrangement of seating was forced to yield to false economy and two of the most grievous faults of the old house were left uncorrected to "save expenses" and while the theatre front and foyer were admirably treated and the auditorium corrected acoustically, the final result was somewhat of a "bust." The designer knew that an attractive stage setting was needed to sell the projected picture to the audience, so he presented an attractive design as a part of his budget; but that too was "kicked out" as a sacrifice to economy and the architect's appeal to reason was of no avail. It is an unfortunate break of the business that such as that happens too frequently.

### *Design in Next Discussion*

Seating capacity is always an important consideration in the process of remodeling. Unfortunately too many other equally important factors have in the past been sacrificed to greater capacity and crampiness, eyestrain and other physical discomfortures have been the portion of the patron. Remodeling, when properly designed and engineered can be relied upon to correct the inherent faults of the old house and many times an increase in seats may be realized without sacrificing comfort or convenience—two all-important considerations in the theatre's appeal for public favor.

Theatre front and entrance design, exterior decoration and other eye-catching refinements adaptable to practically every type of old theatre construction will be outlined in an article to follow in an early issue of the SHOWMAN. Arrangements are being made to reproduce actual photographs and other interesting statistical data and facts in support of the argument that it pays to change the atmosphere as well as the picture, and that a remodeled theatre can generally be relied on to effect an increase in box-office revenue.

### *Elmer F. Behrens*



*Well-known Chicago theatre architect who, with this issue of THE SHOWMAN, joins J. Harry Toler in explaining the fundamentals of architecture*

# Stronger Protection for Inventors By Keeping Patent Applications Pending

*Quicker Disposition of Inventor's Rights When Patent Is in the Application Stage, Which Enables Purchasers to More Readily Effect Changes and Corrections*

By RAY BELMONT WHITMAN
*Motion Picture Patents Authority*

WHILE, of course, circumstances alter cases, it is usually wise not to allow a patent application to issue into a patent immediately, but rather to keep it pending as long as possible, and until the time that the patent is really needed, according to Ray Belmont Whitman, noted authority on patents, who continues in this article a discussion on involved patent problems, which appears regularly every month in THE SHOWMAN.

Of course, in following out this plan, it is suggested that the inventor bear in mind the fact that he has no right to sue for infringement until after the patent has issued, and he cannot collect profits and damages for any infringement before the date of issue of the patent.

The common practice of many large corporations, as well as of experienced and successful inventors, is to prepare and file the patent application as soon as possible after the inventor's conception of the idea, and then to quite vigorously "prosecute" the case, through the prompt filing of amendments in answer to each office action, until an appreciable amount of the total protection in claims belonging to the inventor has been granted by the Examiner. Thereafter, on receipt of each Patent Office action, nearly all of the six months, now allowed by law, is permitted to elapse before an amendment answering the action is filed. In this and other ways, the case may be delayed and the application held pending in the Patent Office for a number of years; but after a total of some three years, the office may request a prompt conclusion to the prosecution so as to get the patent issued.

## *The Forfeit a Renewal Factor*

Another and additional means of delaying the issue of the patent is to prosecute the case to an allowed condition and then not to pay the final fee of $20 within the six months permitted. The case then becomes forfeited, but can be renewed within one year from the end of this time. Thus it may be again prevented from issuing for an appreciably longer interval.

As long as the application is pending, it is held *in secrecy* in the files of the Patent Office, and the inventor is in position to watch the activities of his competitors and issue it only when he needs it to protect his rights. By means of this strategy, the seventeen-year term of the patent monopoly is arranged to begin more nearly on the date that the patent is really needed. Once issued, it can only be extended beyond that term by an Act of Congress; but such extension has never yet been granted on any mechanical patent. However, as a partial substitute, the inventor may sometimes keep his protection alive by filing other patents from time to time on improvements of the original invention.

Still another advantage of delaying the issue of a patent is that it often enables the inventor to better dispose of his rights by sale or license, since most large corporations or other purchasers have been taught by their attorneys to give preference to the purchase of patent rights as yet in the application stage. For it enables these attorneys to correct or augment the work of the inventor by revision or by adding new claims during the original prosecution. Otherwise, if this is not done, the purchaser must either be content with the protection of the original patent, or else try to broaden it by filing an application for "reissue."

### *Patent Problems*

RAY BELMONT WHITMAN'S department on patents, which appears every month in THE SHOWMAN, embraces a discussion of highly important problems involving that field, a question and answer service for readers, and a resume of current patent activities as gleaned directly from the office of the patent authorities at Washington.

The question and answer column imposes no obligation on the reader. All queries on the subjects of patents, trademarks, designs and copyrights fall within the scope of this service. If a personal answer is desired, a stamped envelope should be enclosed with the question. If not, the answer will appear in this department in the first available issue after receipt.

Write on one side of the paper only, giving full name, address and business affiliation. Only initials will be published if so requested. All inquiries should be addressed to Patent Editor, MOTION PICTURE NEWS.

## *Question and Answer Service*

This department places at the disposal of inventors a question and answer service conducted by Whitman, who will reply to any

(*Continued on page* 90)

THE New Patents Department, conducted by Ray Belmont Whitman, not only embraces patents on motion picture equipment of all types, but also includes material on trade-marks and designs, reports of which are obtained regularly from the Patent Office at Washington.

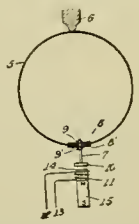
Copies of any of the patents cited below may be obtained by sending 15 cents (15c) to the Patent Editor of this publication for each copy desired.

The current group of new devices for which patents have been granted follows:

1,773,974. FILM. Carleton Ellis, Montclair, N. J. Filed Sept. 23, 1926. Serial No. 137,380. 16 Claims. (Cl. 91—68.)

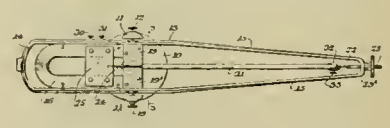
1. A stratified film, a stratum of which contains pigment and another stratum devoid of pigment and substantially transparent which comprises nitrocellulose and a synthetic resin compatible therewith.

1,776,223. ACOUSTIC DEVICE. John V. L. Hogan, Forest Hills, N. Y., assignor to Radio Inventions, Inc., a Corporation of New York. Filed Jan. 30, 1926. Serial No. 85,069. 8 Claims. (Cl. 181-31.)



1. An acoustic device comprising a substantially spherical non-metallic wall of paper-like material, the polar dimension of which is adapted to increase and decrease simultaneously with equatorial contraction and expansion in combination with a support at one point of said wall and an electromagnetic system comprising a movable element connected mechanically to another point of said wall in combination with a support for said device at one pole thereof and vibrating means connected to the opposite pole.

1,776,045. ELECTRICAL RECORDER REPRODUCER. Harrison W. Rogers, New York, N. Y. Filed Mar. 10, 1927. Serial No. 174,182. Renewed Mar. 4, 1930. 4 Claims. (Cl. 179—100.41.)



1. An electric recorder-reproducer, including a swinging support, a magnet carried thereby, a rod, a stylus carried thereby, spring supports for the rod and for connecting the rod to the frame and permitting the rod limited oscillatory movement, and an armature provided with coils carried by the rod, said armature being disposed between the poles of the magnet.

1,776,148. TELEVISION APPARATUS. Paul Loveridge Clark, Brooklyn, N. Y. Filed May 29, 1928. Serial No. 281,567. 15 Claims. (Cl. 178—6.)

1. In a signalling system, the method of operation, which consists in producing at a high rate of speed

(*Continued on page* 90)

THE *ONE*

LAMP HAVING A LIGHT PRODUCING RESERVE CAPABLE OF DELIVERING *ANY* REQUIRED SCREEN BRILLIANCE

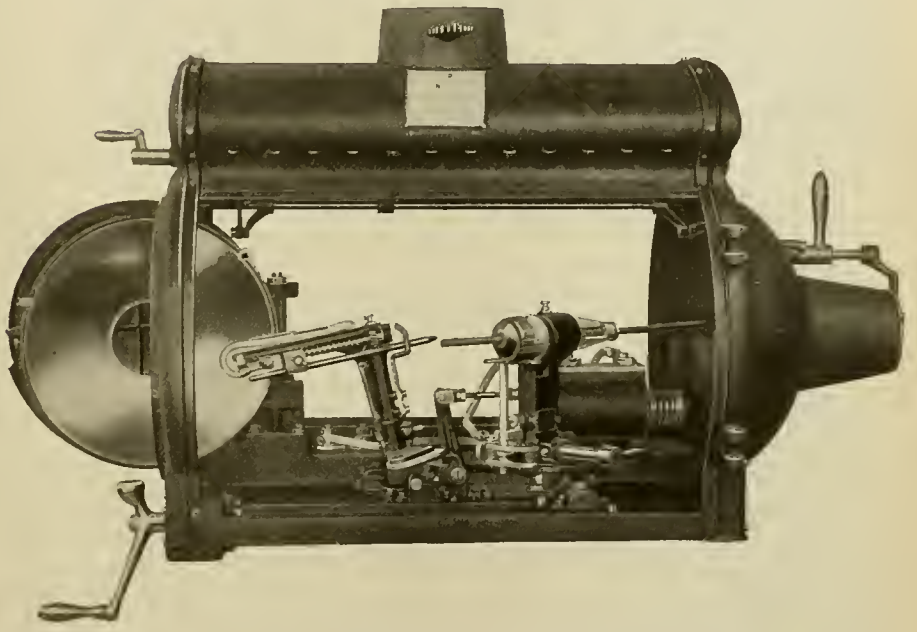
THE

# Peerless

"The Super Reflector Arc Lamp"

*AUTOMATIC*

## HIGH INTENSITY REFLECTOR ARC LAMP



**USED BY THE MAJORITY OF THE NATION'S GREATEST THEATRES**

TO obtain that "Snap" and "Pep" so necessary to a perfectly projected "Sound," "Silent" or a "Magnafilm" picture, it is absolutely necessary to deliver to the screen the utmost in "LPA" (Light Per Ampere).

From an economy standpoint the utmost in "LPA" is also vital.

Peerless High Intensity Reflector Arc Lamps are a necessity for the perfect projection of Sound Pictures. Its distinctive features are many, their ability to deliver uncomplainingly is an inbuilt quality.

Correct engineering principles and precision standards employed in their manufacture have personified in the name "PEERLESS" unapproachable leadership in its field.

The first cost of Peerless High Intensity Reflector Arc Lamps is no more than what can be paid for less and as for maintenance expense?—far less than any.

**"LIGHT PUTS LIFE IN YOUR PICTURE"**

MANUFACTURED BY

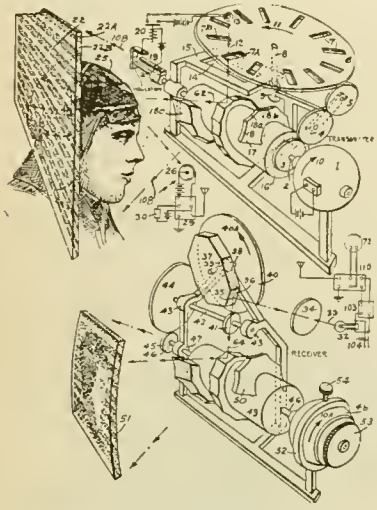
## J. E. McAULEY MFG. CO.

552-554 W. Adams Street Chicago, Ill.

# Acoustic, Other Devices Listed

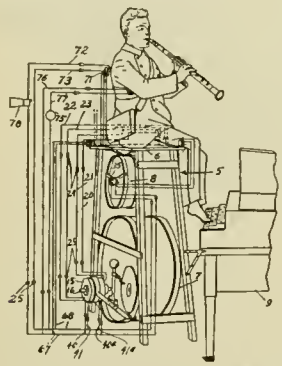
(Continued from page 88)

a great plurality of successive signals of non-uniform duration, and transmitting the signals of relatively



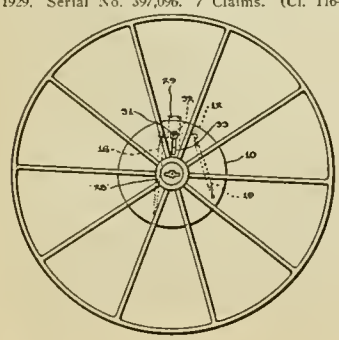
long duration each in a period of time less than the period required to produce an audible sound.

1,774,744. ONE-MAN ORCHESTRA. Paul T. F. Cenci, Los Angeles, Calif. Filed May 9, 1929. Serial No. 361,659. 3 Claims. (Cl. 84—170.)



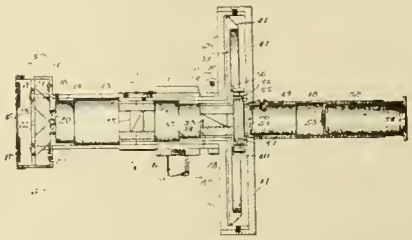
3. In an apparatus of the class described, a support for a musician's body comprising a seat proper, having an edge portion positioned to permit the limbs of the musician to extend thereover, a switch having an operating arm which upstands from said seat proper adjacent said edge portion thereof in position to be engaged laterally by the limbs of the musician when seated upon said seat proper to close said switch, and a musical instrument the operation of which is controlled by the opening and closing of said switch.

1,774,298. AUTOMATIC FADE SIGNAL FOR MOTION-PICTURE REELS. James H. Stanfield, Kaufman, Tex., assignor of one-fourth to Albert H. Walker, one-fourth to O. A. Coleman, and one-fourth to T. A. Coleman, Kaufman, Tex. Filed Oct. 3, 1929. Serial No. 397,096. 7 Claims. (Cl. 116—67.)



1. In combination with a motion picture reel having a hollow core, an audible signal mounted in said core, means for effecting a continuous sounding of the signal, a spring actuated slide comprised in said sounding means, and a tongue for insertion between adjacent convolutions of film, said tongue having a hinge connection with said slide.

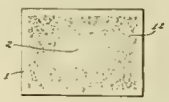
1,773,436. POLARIZATION PHOTOMETER. Wilbur B. Rayton and Henry F. Kurtz, Rochester, N. Y., assignors to Bausch & Lomb Optical Co., Rochester, N. Y., a Corporation of New York. Filed Oct. 23, 1926. Serial No. 143,554. 7 Claims. (Cl. 88—23.)



1. A polarization photometer comprising a polarizing element, an analyzing element and co-operating beam separating and lens elements, the said separating and lens elements being arranged at the side of said analyzing element which is farther from said polarizing element, means for effecting relative adjustment between said polarizing and analyzing elements, said means being provided with scale means for indicating said adjustment directly in terms of light transmission.

PATENTS

1,773,335. IMAGE MODIFIERS. Adelbert Ames, Jr., and Charles A. Proctor, Hanover, N. H. Filed June 21, 1922. Serial No. 569,992. 4 Claims. (Cl. 05—81.)



1. An image modifier screen having a central clear spot not adapted to irregularly refract incident light, and a surrounding region containing refractive surfaces irregularly oriented in all directions, the said screen having an increasing refractive effect toward the margin of the screen.

# Flame-Proofing Wood Bests Metal in Test

A FLAME-PROOFING WOOD which held back smoke and flame six times as long as did a metal-covered door carrying the label of the Fire Underwriters' Ass'n at a test conducted by Columbia University, is a development of Henry Klein and Company of Elmhurst, L. I.

The immunity of the wood to the ravages of fire is brought about by impregnating lumber under high pressure with a secret chemical preparation. When attacked by fire, it is said this chemical throws off a gas which kills fire on the same principal as a fire extinguisher.

In each row of cells of the wood are deposited minute chemical crystals. As one row of cells comes in contact with the flame it offers temporary resistance to the fire and is in turn supported by the millions of rows of cells behind it.

The test was conducted for Klein. The metal-covered and the wooden doors were set in the sides of a large furnace, the flames sweeping their interior faces.

The metal-covered door quickly became untouchably hot, passing 120 degrees in about three minutes, and in fifteen minutes passing 660 degrees. The wood door's exterior reached 100 degrees after thirty minutes and at the end of forty-five minutes was still under 150 degrees. It did not go over 200 degrees at any time.

In the metal-covered door, after ten minutes smoke poured through the joints in heavy clouds and flames appeared. The wooden door held back both smoke and flames for a full hour until it was less than one-eighth of an inch thick.

# Whitman Gives Patent Dope

(Continued from page 88)

and all queries involving patents, trademarks, designs, etc.

The current group of questions and their answers, in detail, follow:

Q.—A neighbor has offered to back me to finance patenting and marketing my invention providing I include his name as co-inventor. Is it all right to do this?—Allan Dagnan, Albany, N. Y.

A.—No. If your neighbor is not in truth a co-inventor and an unfriendly party learns of the arrangement, the patent can be declared invalid. You can doubtless satisfy your neighbor by giving him a 50% interest in the proceeds made out of the invention. (Be on your guard not to assign outright any portion of your title to your patent.)

Q.—My employer insists I must assign my patent to him on the ground that it was developed on his time and the patent filed at his expense. The patent has since proven of great value and I wonder if the law requires me to do this?—M. Granville, Harrisburgh, Pa.

A.—No. The employer may only obtain from you a shop right or license to use the invention, unless there has been previous specific understandings.

Q.—Please advise if there is any way to protect my invention from some one getting ahead of me to the Patent Office while I am still experimenting on it. I am told by a local attorney about a paper called a Caveat which can be prepared and signed, and which is much less expensive than filing an extra patent application.—J. Davidson, New York City, N. Y.

## The Caveat Law

A.—There is no way now to prevent some one getting ahead of you to the Patent Office with an application for a patent on an invention without filing your application first. The law of Caveat was repealed July 1, 1910. It provided for an inventor giving notice to the Patent Office of incomplete inventions by a signed paper called a Caveat, which explained the purpose of the invention or discovery and its distinguishing characteristics and asked protection of the inventor's rights until he should have matured his invention. It was required to be filed in the confidential archives of the office and to be kept in secrecy and it had to be renewed from year to year to keep it enforced. The person filing it was entitled to be notified of any application for a patent made during the lifetime of the Caveat, which application, if granted, would interfere with the invention claimed therein, and was entitled to priority by reason thereof.

The next best thing to do, in the absence of your ability to file the application as soon as possible, is to prepare a description and sketch of your invention known as an "Evidence of Conception" and sign and date it before a notary and retain such papers in the event of an interference proceeding later. This might prove priority of conception and entitle you to the patent over a claimant.



*Lobby of the Tower Theater of the Fox chain, Milwaukee, Wisconsin. It is among the finest neighborhood theaters in the country. C-H Dimmers are used.*

# Giving Dimmers Their Proper Place In the Picture



*C-H "Simplicity" Dimmer Plates are supplied by leading switchboard manufacturers with the board they install. Fig. 1 shows the front of a typical board. Fig. 2 the rear view showing C-H Dimmer plates and Fig. 3 a single plate. Dimmer plates are the heart of any lighting control board. Make sure the C-H trademark is on your plates for long life, smooth lighting control and low maintenance.*

DIMMER plates—hidden as they are behind the switchboard—too often fail to receive the proper amount of attention when lighting equipment is selected. The board which throws lights into full brilliance for a burst of color must also be able to wipe them quickly, smoothly into "black out." This is the test of the dimmer plates behind the switchboard.

Cutler-Hammer "Simplicity" Dimmers were providing *flickerless* light control in leading show houses over a quarter of a century ago. Their superior construction, their freedom from burnouts and other dimmer faults have made C-H Dimmers the choice of theater owners ever since. Constant improvement in C-H dimmer design has kept pace with modern electrical requirements. Today the mark of Cutler-Hammer on the dimmer plates behind the switchboard assures careful showmen that their lighting control is correct as well as modern.

Long experience in theatrical lighting problems, improved dimmer plate design and construction—these are the advantages which Cutler-Hammer offers you when you specify C-H Dimmers. They can be had on any board you install . . . and be enlarged with the growth of your requirements.

Your architect or electrician can tell you more about C-H "Simplicity" Dimmers. Ask for the C-H Booklet "Illumination Control for Modern Theaters." It shows many typical C-H Dimmer installations in leading theaters throughout the country.




CUTLER-HAMMER, Inc.
*Pioneer Manufacturers of Electric Control Apparatus*
1319 St. Paul Avenue
MILWAUKEE WISCONSIN

# CUTLER HAMMER

*Perfect Illumination Control for the Modern Theater*

(A-307)

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208 W. Monroe Street Chicago, Ill.

# Problems of Sound in The Projection Booth

***Thoroughly covering that all-important topic: sound projection by means of an easily understood self-quiz for theatre managers, compiled by the Sound and Projection Department of Paramount-Publix Corp., Harry Rubin, managing director.***

**Q.** If, with a universal base there was no sound on disc, one machine okay, other machine and both movietones okay, and charging reproducer did not help, where might the trouble be and what could you do to keep the show running?

**A.** Look for loose connection on 700-A apparatus unit or dirty connections on the film disc switch and disconnect 7-inch equalizer.

**Q.** If, with two units, one unit blows out, and sound from the other is not enough to fill the house—what adjustments would you make to obtain additional volume?

**A.** Raise the horn setting on the horn control panel to zero for the remaining unit to restore unity impedance until defective unit is replaced. More volume could be obtained by running fader at higher point.

**Q.** Suppose volume on Red movietone had been slowly getting bad, and then suddenly went very low and noisy, where might the trouble be and what could you to do to keep the show running?

**A.** Change P. E. cell and change tubes in film amplifier. Change "B" batteries or a poor exciting lamp.

**Q.** Sound seems distorted. Sustained notes irregular. What is the trouble and where would you look for it? On disc? On film? What could you do to repair it?

**A.** Flutter. On disc—rubber connector holding rings loose or Bristo set screws holding connecting shaft loose. On film—take-up out of adjustment. Take-up chain too loose, or leather disc on take-up worn. Loose tension holding film to sprocket or guide rollers, or defective projector fly-wheel. Accumulated dirt on face of sprocket in sound gate.

### *Avoiding a Jam*

WHAT would you do if sound stopped suddenly on your disc sound machine while the other remained okay? Or if your motor went badly off the proper speed?

Would either of these emergency situations jeopardize business, or have you a sufficient knowledge of the minor mechanics of sound apparatus to safely bridge the "jam" until arrival of a repairman?

Every theatre owner and operator in the country should be fitted with a "surface" knowledge of projection apparatus to assure continuance of programs when trouble arises. A close study of the accompanying article will give to exhibitors the fundamentals necessary.

**Q.** Light of exciting lamp as seen on paper when used for focusing, is yellow all over, focus apparently correct. Changing exciting lamp doesn't help. What is the trouble?

**A.** Dirt or oil on optical assembly.

**Q.** If while playing, disc sound stopped suddenly on one machine, while the other machine remained okay, what could you do to keep the show running?

**A.** Look for a loose connection in 29-A connecting block or at Fader and change reproducer. After show it will be well to replace reproducer and test to see whether same is O. K.

**Q.** If there was a bad hum in the movietone on one machine only and you could not hear in your monitor—what might the trouble be and how could you eliminate it while the other machine was running?

**A.** The only noise that cannot be heard in the monitor as well as in the stage horns is pick-up of the noise made by the projector. This is a mechanical pick-up which can usually be eliminated by clearing the movietone amplifier where it is touching some portion of the casing. Check to see there is no bind in floating shaft.

**Q.** If your 42-A amplifier read 60 and one 43-A read 120 and the other 43-A read 100, would you suspect any trouble, and, if so, what would you do to prevent interruption to the show?

**A.** Replace 211-E vacuum tube in 43-A amplifier that had reading of 100. Test is made by removing one tube at a time and noting meter reading.

**Q.** If your motor went badly off the proper speed, how would you remedy the trouble?

**A.** Replace V-3 or V-4 with 205-D vacuum tube in control cabinet.

**Q.** If your 702 type fader went bad on both sides, at all settings and every key position, and you could not repair it or get a new one immediately, what could you do quickly to keep the show running?

**A.** Use a double-pole double-throw switch for the fader connecting the fader output to the blades of the switch and connecting a pair of head phones in series with switch blade as a compensating resistance. The output from each projector is connected to opposite ends of switch.

**Q.** If sound stopped suddenly on movietone, meter on movietone amplifier read zero, what would you do to keep show running?

**A.** Replace 239-A tubes in 49-A movietone amplifier or fuse on charging panel. Check for loose connection in F battery line.

### *Schooling the Manager*

USED extensively by one of the biggest theatre chains in the country, the accompanying questions and answers on sound projection offer to every exhibitor an easy route to a thorough knowledge of every-day problems concerning successful operation of talking devices.

Minor breakdowns or slight interference in the mechanics of reproducing need not command the services of outside sound engineers if exhibitors thoroughly acquaint themselves with the material presented herewith. It is suggested that the chart be constantly kept in the projection room so that ready reference may be made to it as occasion arises.

**Q.** If 43-A amplifier meter needle dropped to zero and smoke issued from amplifier, what would you do to keep show running? A.—With only one 43-A in system? B.—With two 43-A system?

**A.** Strap output of 43-A on input of 43-A. Raise fader to 15 and gain control on 43-A amplifier to 23.

**Q.** If needle was constantly skipping the groove, what would you do to keep the show running?

**A.** Start reel again with new needle and record on another projector and check level of reproducer arm and turntable before starting another reel on projector causing the trouble.

**Q.** If a noise like a motorboat exhaust developed in movietone, how might you get it out while the show was running?

**A.** Turn set-screw and upper guide roller first one way and then the other until sound is eliminated as this is caused in most cases by either frame lines or sprocket holes running where sound track should be.

**Q.** If sound stopped suddenly and both meters on the 41-A amplifier read zero, what would you do to keep the show running?

**A.** Replace three new tubes in 41 amplifier. If this does not correct above condition, replace film supply fuse with six-ampere fuse. This is located in the charging panel.

**Q.** Suppose a crackling noise heard on both film and disc in one machine, but not heard at all on the other machine, what could you do to clear it while the show was running?

**A.** Throw fader key to cut out fader, and clean fader.

## *Leather Seats, Minus Wood, To Deaden Sound*

Spokane, Wash.—J. Knox Strachan, manager of the RKO Orpheum, states the house will be entirely remodeled and renovated. The house will be reseated with a new type of leather seats, especially built without wood to clarify sound projection. Heywood-Wakefield are designing the seats for all RKO houses.

New Simplex projection machines are to be installed, with high intensity lamp houses and a larger screen, which will insure greatly improved visibility and sound. The new marquee recently put in place is to have a change of lighting effects. The work will in no way interfere with operation.

# Suggested Programs for Saturday Kiddie Shows

***The month of November offers an unusually large number of opportunities for successfully staging Saturday morning matinees for youngsters. Real showmen who take full advantage of National Book Week, Armistice Day, the celebration of Lincoln's famous Gettysburg speech of 1863, Thanksgiving Day, and a dozen other important events, will undoubtedly find immediate reaction at the box-office window. Suggested programs for Nov. 15 and 22 appear below:***

## *Sat., Nov. 15—Suggestion No. 1*

**MARTINMAS (Nov. 11)**

Feast of Saint Martin, patron saint of the husbandmen (the end of the harvest) and beggars (he divided his cloak with one).

Many seasonal and weather traditions have grown around this date; "If Saint Martin's Day be bright and sunshiny, there will be a cold winter or if the trees and vines still retain their foliage, the same will follow. But if there be frost before Martinmas, the winter will be mild. . . . An old proverb warns people against using up more than half of their provisions before Candlemas (February 2nd), Martinmas being considered the beginning of winter and Candlemas about the middle of it. The French say, 'A la Saint-Martin l'hiver en chemin.'"

**INDIAN SUMMER (Nov. 11)**

Called Saint Martin's summer in England and France. "That mellow time in November which follows the first or even the second cold snap or period. The return of summer for a season characterized by a hazy atmosphere and a mellow air and coloring."

A legend tells that after Saint Martin had divided his cloak with a beggar on a wintry day in November, on account of his kind deed summer came back again. The origin of the term, "Indian Summer," is given in "New International Encyclopaedia Americana" and "Monthly Bulletin" Carnegie Library of Pittsburgh October 1920, p-359-60.

Poems: "Saint Martin's Summer" by Whittier. "Indian Summer" by Emily Dickinson, J. R. Lowell, Father Tabb and Henry Van Dyke.

(a) Guests of honor:
1. Officers of Garden Club.
2. Representatives of School Garden Club.

(b) Story teller from the library or school to use the above material in a story with juvenile appeal.

(c) Teacher of music from public school to present autumn songs by group of children.

(d) Encourage children to attend matinee in paper costumes representing autumn; prizes for best costume might be copy of poems suggested in above outline.

(e) Get photograph of children in costume for local newspaper.

**PICTURE:**
1. "The Magic Garden," R.K.O., 7 rls.

**SHORTS:**
1. "Blossoms" (autumn) 1930 Pathe Review No. 20, 1 rl.
2. "Hills of Home" (Indian summer—cowboy ballad) 1930 Pathe Review No. 5, 1 rl.
3. "Hay and Sunshine" (Connecticut farmers) 1930 Pathe Review No. 14, 1 rl.
4. "In the Good Old Summer Time" (screen song) Paramount, 1 rl.
5. "In the Shade of the Old Apple Tree," Para., 1 rl.
6. "The Year" (four seasons) Pathe, 1 rl.
7. "County Fair" (cartoon) Univ.
8. "Busy Bee" 1930 Pathe Review No. 21.
9. "Poppies." 1930 Pathe Review.

* * *

## *Sat., Nov. 15—Suggestion No. 2*

**ROBERT LOUIS STEVENSON, BIRTHDAY, NOV. 13, 1850-1894**

Scotch poet, essayist and novelist.

(a) Guests of honor: Members of Writers Club.

(b) Story teller from library to tell of the life of Robert Louis Stevenson.

(c) A group of school children, under the direction of their teacher, to recite some of Stevenson's poems or sing some of his that have been set to music.

(d) Display in book store window of Stevenson's poems with card announcing Junior Matinee.

**SHORTS:**
1. "Wee Bit o' Scotch," Pathe, 1 rl.
2. "Book Lovers," Paramount, 1 rl.

* * *

## *Sat., Nov. 15—Suggestion No. 3*

**NATIONAL BOOK WEEK**

Starts November 16th and continues one week.

(a) Guests of honor:
1. Librarians.
2. Local Writers Club.
3. Representatives from local book stores.
4. Representatives of Book Study Clubs.

(b) Arrange with local book store for display of books having been filmed and late books interesting to children, with card calling attention to celebration of Book Week at Junior Matinee.

(c) Cooperate with school and city librarians for display of table of books used in pictures. Examples: "With Byrd at the South Pole," "Huckleberry Finn," "Robinhood," etc.

(d) Librarian to tell children of formation of reading societies, building of libraries and meaning of National Book Week.

(e) Invite teachers to present skit by children in costume, representing book characters, for example, Ugly Duckling, Black Beauty, etc., presented through the pages of large book.

(f) Dancing teacher to present number, using children in costume of book characters. "Three Bears" would be delightful.

**PICTURES (Book Films):**
1. "Robinhood," (Fairbanks), U. A., 11 rls.
2. "Oliver Twist" (J. Coogan), All Star, 8 rls.
3. "Abraham Lincoln," First Natl.
4. "Pollyanna" (M. Pickford), U. A., 6 rls.
5. "Mysterious Island," M.G.M., 9 rls.
6. "Light of Western Stars," Para.
7. "Seven Keys to Baldpate," R.K.O., 7 rls.

**SHORT:**
1. "Book Lovers," Paramount, 1 rl.

* * *

## *Sat., Nov. 15—Suggestion No. 4*

**PIKE'S PEAK DISCOVERED BY LIEUTENANT PIKE, NOV. 15, 1806:**

(a) Guests of honor: Officers of Hikers Clubs and Geographical Society.

(b) Representative of Geographical So-

(*Continued on page* 105)

### *A Box-Office Bromo*

Theatre owners in widely scattered sectors have found gold in the good will of children. The word-of-mouth publicity plugs for pictures of their liking have on more than one occasion brought added dollars to the box office window.

Youngsters, too, usually lend themselves to exploitation stunts for pictures which depend on intimate community tieups for a successful run, and, recognizing this important asset, hundreds of theatre owners stage special Saturday morning matinees for kiddies.

These shows, in many localities, have become an institution and the good will which they create for the show-house has proven of priceless value. Women's clubs and parent-teachers' associations give considerable thought to these programs, and, therefore, it is of high importance that intelligence be used in the selection of suitable material.

Ryllis Hemington, Fox West Coast public relations director, with the aid of various women's club authorities, herewith offers another in the series of "Suggested Shows for Kiddies," which appears regularly in Motion Picture News. Exhibitors are urged to study them carefully and adapt the suggested showmanship ideas to their Saturday programs.

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(To say nothing of the in-betweens.)

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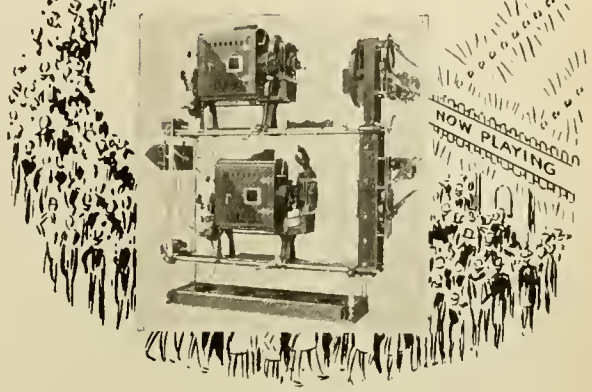
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**Brenkert Light Projection Co.**

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*DETROIT, MICHIGAN*

# Lobby Vending Machine Source of Big Revenue for Chicago Houses

*All Types of Windy City Theatres Cashing in on Lobby Vendors—Usual Tie-up Is Lease of Machines with Commission on Sales—$40,000 Annual B. & K. Net*

CHICAGO—Theatres here—from the least pretentious neighborhood houses to the proudest Loop palaces—are cashing in on unused lobby space with the installation of vending machines. The practice was originally confined to only a few neighborhood spots, but reports of the not insignificant revenue to be derived from the machines spread rapidly, with the result that, today, there are approximately 100 theatres in the city with one or more vending machines placed in lobbies, smoking lounges or rest rooms. The monthly income from them is variously estimated at from $40,000 to $60,000.

One year ago there were less than 35 machines in use in Chicago theatres. Their acceptance as a theatre fixture rapidly followed their installation in Publix-Balaban & Katz Loop and outlying de luxe houses. Other circuits and houses quickly followed suit, with the number of machines in theatres having been more than doubled during the past six months.

The revenue to be derived from hitherto unused theatre space has been the primary factor in the growth in popularity of the vending machines here. Publix has estimated that installation of the machines in its houses nationally will net the circuit $500,000 annually. This figure was based on surveys conducted in representative theatres throughout the country in which the machines were given their initial tryout by the circuit. It was shown in these houses that an average of one out of every 15 patrons spends seven cents in the machines. In addition, little or no objection to the machines was found in either their appearance or the amount of space which they occupied.

As many as five machines are now in use in a single Publix-B. & K. house here. Applying Publix's own earning estimates to the number of machines in use, it is apparent that the circuit can net a minimum of $40,000 annually from the vending machines in use in its theatres here.

### *Some Monthly Profits*

Additional earning possibilities in neighborhood theatres of various classifications are afforded by the following report on machine earnings in use in the houses. The Metropole, a 300-seat house, one of the first in the city to install a machine, nets between $50 and $75 per month on one machine; the Halsted (700 seats), $150-$200 per month on three machines; Milford (1,200 seats), $125 per month on one machine; Haymarket (1,400 seats), $100 to $125 per month; Lexington (450), $40 to $50 monthly; New Wonderland (400), $75 to $100; Avalon (600), nets $40 to $50; Gem (400), nets $60, and Casino (600), $50.

There are about 75 additional small, neighborhood theatres whose average revenue from one machine is $50 per month.

The machines are built in various models with selection afforded for almost any type of theatre. Those in use in the de luxe houses here are built, ordinarily, according to the circuits' specifications. Most of them are elaborate in metal and glass trimmings, and having illuminated colored tops or bases. The neighborhood house type in popular use is smaller in proportions and uses a single white light to illuminate the merchandise partitions of the machine.

Lobby corners appear to be the most popular locations for the machines in all houses. They utilize odd space without contributing unsightliness to their surroundings. They must be prominently placed at locations adjacent to the greatest prospective patronage in order to obtain the maximum revenue, but they need not be obstructions in even the smallest lobbies or public rooms. A conspicuous design or unusual lighting effect will give them prominence even in out of the way corners. In the de luxe houses, they are frequently placed in lounging and smoking rooms as well as on main floor lobbies. The larger Loop houses have also placed them on mezzanine and balcony approaches and on converging staircase landings.

The majority of the machines merchandise confectionery exclusively. They offer a variety of candies and nuts at prices ranging from five to 25 cents. Revolving containers display as many as 12 varieties of confections in as many sections of the machine.

Most of the machines in use here are leased from the manufacturer on the basis of commission on actual sales. The manufacturer also services the machine and supplies the stock. Machines, too, may be bought outright, with the entire revenue thereby going to the owner. This is the policy on which the Publix houses here operate the machines.

## *Film Entertainment Via Radio, Is Plan*

Formation of an American company to handle the Fultograph, portable device used for radio broadcasting of photographs, is declared under way by Capt. Otho Fulton, inventor of the instrument. The captain now is in New York demonstrating the device. He is showing the reception of radio pictures on a motion picture screen, in what is declared to presage development of radio picture transmission as entertainment.

In Europe, the Fultograph is being used by Scotland Yard to transmit photographs of fingerprints for identification, weather maps from Berlin to airplanes of the German lines and photographs to home receiving sets.

### *Gas for Cooling*

Ideal Electric, of Mansfield, Ohio, has developed a line of gas compressors for cooling and ventilating theatres. The company, also manufactures power apparatus for direct and "a.c." current.

### *Grain Elimination on Wide Film Aim of Stern Device*

Ernest Stern, motion picture engineer, this week gave a demonstration of a printing process whereby granulation of standard film is reduced to a minimum when projected on a Magnascope screen. His invention, he asserts, practically eliminates the grain on the negative, will be of particular value in the using of close-ups via Magnascope.




*Black and gold placque which RCA Photophone is sending exhibitors in Spanish-speaking countries for display above box-offices or in theatre lobbies. The top line, translated, means "Sound Satisfaction"; the bottom line, "In This Theatre."*

## *Home-Made Idea to Air the B. O. Works*

Baltimore—What is claimed as a new idea in box office ventilation has been incorporated in the box-office of the Bridge, residential house recently opened by R. B. Werkmeister and Frederick Auman on the site of the old house of the same name and that of the Edmondson next door.

The roof of the box office is arranged on hinges so that it can be lifted and propped up in the summer and this causes fresh air to rush continually through it.

Its location is directly on the corner with doors on either side and with the lobby back of it. During winter the trap door can be lowered and locked down, and the door can be closed thus making it warm inside for the ticket seller.

### *New Changeover on Market*

Chicago—Golde Manufacturing Co. is introducing a new changeover device, called the "Manumatic," which, it is claimed, simplifies work in the projection booth.

DA-LITE

# Da-Tone Sound Screens
# ARE YOU EASILY SOLD?

When a salesman tells you his merchandise must be better than others because it costs more, he thinks you are a poor fish waiting to grab his hook—

When he knocks on a product he does not sell, he usually has the proverbial ax to grind. The wide-awake buyer will call his bluff and ask for a competitive demonstration. The Da-Lite Screen Company, after specializing in the manufacture of Motion Picture Screens for twenty years, makes no claims we cannot sustain, and we claim the following for our product—

(a) Superior reflection
(b) Lowest price consistent with quality
(c) Endorsed and used by every large circuit in the United States and Canada
(d) The only acoustically perfect sound bead screen on the market
(e) There are more Da-Lite Sound Screens in use today, than all other makes combined

## THE DA-LITE SCREEN COMPANY

**2723 North Crawford Avenue** **Chicago, Illinois**

Racon Horns and Units are covered by U. S. Patents Nos.
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No. 5325

The New Racon Horn No. 5325 is the latest development of the Racon family—especially appealing where there is very little space between screen and wall. Air Column slightly less than 10 ft. Depth 30 inches. Bell 30 x 40 inches. Weight 30 pounds.

*Theatres DEMAND RACON Speakers*
*.... their popularity is nation-wide*

# RACON

## *Products for Perfect Reception*

**The No. 5325 (illustrated) amplifies as perfectly as the parent horn, No. 4320, on both speech and music.**

**You'll also find the same full, rich tones of musical reproduction and the same clearness and distinctness of speech that is only possible with RACON Horns and Units.**

**Patented non-vibratory, non-porous material and construction, plus light weight, which make for perfect results and maximum convenience.**

**These outstanding features of RACON products have made imitation and competition impossible.**

*Improve your Sound Equipment with RACON Speakers and Watch Results!*



NEW! PORTABLE HORN

Air column length—slightly less than 7 feet. Oval bell 27" x 35", depth 28".
Can be separated in two halves for portability. Excellent for music as well as speech.

THE NEW UNIT FOR PUBLIC ADDRESS PURPOSES IS THE BABY ELECTRO - DYNAMIC HORN UNIT WHICH WILL TAKE 12 WATTS UNDISTORTED INPUT WITHOUT RATTLING.

*OUR LATEST CATALOG IS YOURS UPON THE ASKING*

RACON ELECTRIC CO. INC.

*Specialists in Acoustic Chambers*

**Factories: 18 to 24 Washington Place, New York**

SLOUGH, BUCKS, ENGLAND and 3 MUTUAL ST., TORONTO, CANADA

# Televisors for Theatre First?

USE of television will first be practical only from the standpoint of the theatre, with home television at least four or five years distant, in the opinion of J. E. Ferguson, secretary of the American Radio and Television Corp. He believes theatre television will make its commercial bow in about two years.

The chief value of television, so far as the theatre is concerned, "will lie in the possibility of sitting in a playhouse in New York and hearing and seeing the World's Series played in Chicago."

"In the case of television for the theatres," he says, "it is our belief it will come into general use about two years hence, but even then it will resemble largely the old-fashioned flickering film of 25 years ago."

The recent Schenectady theatre demonstration, where televised pictures were shown on a screen six by seven feet, is being interpreted by many that home television is at hand. This, in the opinion of radio dealers, is wrong, according to Ferguson.

The present-day television set, relatively speaking, is a rather crude piece of apparatus and resembles somewhat the old fashioned crystal detector wireless set of primitive radio days, except that it is many times larger. Nor has the broadcasting of television signals been perfected. Until that occurs, practical home television receivers cannot be made.

It is possible to do a great many things in television from the standpoint of the engineer who has every facility at his command and laboratories in which to work, but the building of a practical image receiver for the home is something else again.

The present-day experimental models of television receivers show the image or the artist on a relatively small screen, approximately three inches by three inches and then only in silhouette, so that the artist must of necessity stand with his or her profile to the transmitting apparatus in order to present on the receiving screen a rather poor likeness of themselves.

### *De Forest's View*

TELEVISION brought into the home by wire and paid for at a specified rate per month is visualized by Dr. Lee De Forest as a development of the future. Thus, the listener-in, or looker-in, will phone the telephone or electric light company and ask for a connection with the network carrying the city and program desired.

Performances on six foot screens he believes, will be offered and the pictures shown in colors. Producers of televised entertainment will receive a percentage of the amount paid for the service by subscribers.

The veteran inventor, on January I, will transfer his activities to the Coast for research and experiment on television and sound reproducing equipment.

# Errors, Blunders In Architecture

(*Continued from page 60*)

and spacious tiled kitchen with its colored pottery in the house of the Spanish painter el Greco at Toledo.

Even the streets and public places which form the environment of modern edifices have nothing in common with the surroundings of Spanish buildings.

Bearing the foregoing in mind, I have not attempted to copy any particular Moorish building when decorating the Granada Theatre, Walthamstow. Besides I have been reminded daily by a score of the most modern of engineers, electricians and numerous technical experts, of the absolute necessity for the most up-to-date ventilation, sanitation, fire exits, etc. They informed me that "special noiseless fans, pumps and motors mounted on vibration absorbers and housed in chambers insulated with sound-absorbing material were being designed for the purpose of ventilation on a lavish scale." *Six million cubic feet of fresh air were to be admitted every hour,* or, they explained to me, as I listened in respectful silence, "one-and-a-half-hundred weight per person!" Nay, I was told more, that this fresh air was first going to be "tempered, then drawn through a finely atomized water spray similar to a mountain mist which coats all particles of dirt with moisture and then separates them with the air stream by means of special moisture-eliminating plates at the rate of 2,000 cubic feet of air per person per hour!"

I have endeavored to give an impression of old Moorish architecture under modern conditions and surroundings. From my knowledge of the art of the Moors I have evolved in my modern imagination a *new* Alhambra for the auditorium and foyer ceiling, *not* true in detail to that of Granada, but which seems to me to give at least an impression of the decorative art of the Conquerors of Spain. For the large entrance hall foyer I chose decorations in the seventeenth century Spanish Baroque style inspired by the work of the architects Juan de Toledo, Juan de Herrera and Mora, who, under Philip II, built the royal palace of Aranjuez.

I am fully aware that learned specialists in matters architectural may no doubt claim to find in "my Alhambra" traces of the palace at Cordoba or even greater "inaccuracies" and "blunders," but I can assure these gentlemen that what they are pointing out I am already only too well aware of.

These "errors" have therefore been committed with the sole intention of creating the atmosphere of Moorish Spain in the up-to-date Granada Theatre auditorium, not in a vain effort to reproduce mediaeval Spanish architecture for a museum, but for the interior of a twentieth century theatre structure.


## Is Your Theatre Up To Date and Ready for the Future?

Modern Motion Pictures need, for their most successful presentation, a screen of various picture sizes, automatically adjustable by the operator, to effectively portray the outstanding scenes of the picture. This new type of screen control is an absolute necessity for the showing of Magnascope, Grandeur, Spoor and Real-Life films, and will play an even more important role in the film developments of the future.

The PETER CLARK AUTOMATIC SCREEN ADJUSTOR fulfills all the demands of the present Motion Picture and has anticipated the needs of the future.

With over 200 successful installations to their credit, Peter Clark, Inc., are prepared to serve any theatre owner or manager who sees the trend of the times and desires to install a screen that will not only serve for the projection of any of the enlarged picture systems, but will also lend itself to almost instantaneous reduction to standard size pictures projected from 35 mm. film.

*"Stage Equipment with a Reputation"*

**PETER CLARK, INC.**

**Stage Equipment Specialists for Over 25 Years**

**544 West 30th St. New York City**

# Training of Theatre Managers By Correspondence Under New System

*Home Study Course Contains Wide Variety of Subjects for Student-Managers Covering Many Phases of Operation—More Than 300 Enrolled*

By D. M. BALTIMORE

*Founder and Director, Moving Picture Theatre Managers' Institute*

FIVE years ago if it were said that men in the business could be trained in the modern theatre business methods through home-study methods, while employed at the theatre, it would have been called theory. Today, however, the theatre field has hundreds of men who have been so trained.

This method of theatre instruction is a development of an idea suggested by the industry's need for manpower, which resulted in the Moving Picture Theatre Managers' Institute. The Institute, originally a resident school for managers in New York City, is now located at Elmira, N. Y. It was soon found that resident school training was too expensive for the theatre employee who could not give up the many months of time required for such training. To overcome the limitations of a resident school, the lectures and data were prepared for home-study training, with the result that 36 text-books on all phases of the theatre business form the foundation for the Institute's medium of training.

### 73 Colleges Use Home Study

Before preparing the text material for the course, an investigation of home-study training was made. It was found that 73 colleges and universities in the United States were successfully using the home-study methods in teaching hundreds of college subjects. The methods as used in these schools were adapted to the Institute's training. The curriculum as well as the text-books of the Institute's course were presented to the New York State's department of education for approval, which was granted.

The home-study method of instruction differs from the class-room in one major respect. In the class-room the student hears the instructor lecture the instructions and makes notes accordingly, whereas in the home-study method the student reads from the printed word the lecture or instruction. The home-study method often is the only method in which many subjects can be learned. English composition, for instance, cannot be taught in any other way than by home-study methods.

### Wide Range of Students

Through a system of examinations, the student is regularly checked as to his progress. For example, the student must prepare advertising campaigns on current subjects, just as if he were preparing them for his theatre. These campaigns are prepared as to copy, layout, and size for certain specified cities, and are sent to the Institute for constructive criticism. If satisfactory, the student is so informed, and if not, he is shown where he is at fault and why and how to correct his deficiencies. In such cases he must prepare a new campaign and continues until he is proficient.

The institute reports that it has now enrolled more than 300 students, residing in most of the states and connected with all the major chains and many of the smaller chains, as well as students in Canada and other countries.

The scope and magnitude of the course can be readily realized from the curriculum of the course which is as follows:

THEATRE MANAGEMENT
1 Economic Structure—History
2 Theatre Organization
3 Production
4 Distribution
5 Theatre Service—Part 1
6 Theatre Service—Part 2
7 Program Development and Arrangement
8 Theatre Accounting

THEATRE ADVERTISING
1 Theatre Advertising Principles and Psychology
2 Type and Type Measurements
3 Illustrations and Cuts
4 Advertising Layout Mechanics
5 Effective Advertising Copy—Part 1
6 Effective Advertising Copy—Part 2
7 Newspaper Display Advertising—Part 1
8 Newspaper Display Advertising—Part 2
9 Newspaper Display Advertising—Part 3
10 Newspaper Display Advertising—Part 4
11 Program Copy and Layout
12 Lobby Display Design—Part 1
13 Lobby Display Design—Part 2
14 Modern Theatre—Exploitation

THEATRE TECHNICS
1 Theatre Design
2 Theatre Regulation
3 Projection Room Design and Layouts
4 Stage Design and Layouts
5 Theatre Lighting—Part 1
6 Theatre Lighting—Part 2
7 Theatre Ventilation

PROJECTION FOR MANAGERS
1 Projection Principles
2 Projector Mechanisms
3 Theatre Electricity
4 Projector Lenses
5 Projector Arc Lamps
6 Arc Lamp Current Control
7 Sound Pictures

## National Screen Splits Ohio in Two

Cleveland.—National Screen Service has divided Ohio into two districts instead of handling it as one. Evan G. Roberts, who handled the entire territory with headquarters in Cleveland, is now covering the southern part of Ohio, Kentucky, West Virginia.

Arthur Ehrlich, at one time local M-G-M branch manager, is Northern Ohio representative with headquarters in Cleveland.

### After Auto Trade

Toledo—Manager Jack O'Connell of the Vita-Temple is stimulating hot weather attendance at his house by the offer of free parking to his patrons. Through a tie-up with the Richardson garage, which is in the same block as the theatre, the customers' claim checks are stamped "paid" at the box-office when seats are purchased.

## Tulsa Ritz Installs Huge Electric Sign

Tulsa, Okla.—The Ritz here has installed a new electric sign. More than 3,000 lamps are used. Four and one-half foot letters spell Ritz in the display, which weighs three and one-half tons, is 52 feet long and 11 feet wide. Twelve miles of wire connections were used to connect the lamps and switchboard. There are 52 individual contacts working a flasher and steady light system. The sign is bordered with Neon tubes.

### New Fox Slogan

"THE Last Word" has been selected as slogan of all Fox theatres. Its adoption will mean scrapping of existing trademarks.

## Warner Theatre Heads Switched

Milwaukee—Lineup of theatre managers on the Warner Wisconsin circuit has been revamped following resignation of Owen McKivett as manager of the circuit's Venetian, Racine.

He is replaced in that city by F. M. Westphal, formerly manager of the circuit's Kenosha theatre. Westphal in turn is succeeded by Harold Janecky, formerly manager of Warner Bros. Appleton theatre. Lon Ramsdell, a newcomer, succeeds Janecky at Appleton.

In Milwaukee the managers have been reassigned in several instances, Jack Pfeiffer, formerly of the Lake, has succeeded Robert Gross at the Riviera, while Gross has been transferred to the Lake, succeeding Lucien Hull.

# Retaining Individuality In Transformed Theatres

## A UNIQUE AND STRIKING FEATURE OF THIS UNIT IS A DOUBLE MARQUEE




RKO's Twin Theatres, Separate Edifices With Double Marquee

TOLEDO — Twin theatres completely transformed, eminently comfortable and sumptuously decorated, were presented to this city's amusement seekers with the completion of RKO's $350,000 remodeling program on the Rivoli and Palace.

Featuring the finished project is a huge double marquee extending completely across the facades of the two theatres, which are adjoining structures in the heart of Toledo's theatrical district.

Although the twin theatres are coupled as an RKO unit, they retain their separate identities as to box offices, lobbies and interior decoration schemes. Extensive alterations in both houses have made them, to all intents and purposes, entirely new edifices. The Rivoli, which seats 2,800, has a vaudeville and picture policy; the Palace, with a capacity of 1,200, plays films only.

An innovation in carpeting is one of the first improvements to be noticed on entering the Rivoli lobby. This distinctly novel idea in floor covering for the marble lobby and its two staircases is credited to W. A. Hartman, art director for John Eberson, architect who handled the remodeling. Hartman originated a rubber carpeting with a net, or mesh, of hexagonal design. The mesh not only adds greatly to the attractiveness of the carpet but also increases its resilience.

### Polychrome Treatment in Lobby

A polychrome treatment of Italian style was used in the lobby decorations. The ceiling, formerly of plain plaster, now is of antique walnut paneling. Bas relief placques mounted on a Venetian red background adorn the side walls. This frieze represents the triumphal entry of Alexander into Babylon and is a copy of that executed in 1812 for one of the apartments of the Palace of the Quirinal in Rome. The beauty of the work may be measured by the fact that another reproduction of it, in marble, is among the prized pieces in the Museum of Copenhagen in Denmark.

### Creating Warm Hospitality Spirit

In the foyer, which is reached through curtained glass doors, occasional pieces of furniture in walnut and subdued gold, together with soft carpeting in a red, taupe and black design, and artistically placed lamps create an atmosphere of warm hospitality. Home-like appeal and comfort, rather than staggering magnificence, predominate in the appointments of both theatres and the color schemes are in harmony with that laudable aim. Elaborate use has been made of fabric in decorating the side walls, a damask of henna shade being employed in the paneling of the Rivoli. Ornamental bracket busts of famous figures in history, art and science stud the walls. The double series of upper boxes which formerly jutted into the auditorium have been removed to make way for a gigantic, cleverly illuminated niche on either side of the house. In one of these is a seven-foot copy of the Apollo Belvedere, in the other a similarly imposing replica of the classic Diana. Solid walls have supplanted the rest of the old box-seat sections, the result being a singularly impressive effect, its charm heightened by the simplicity of the whole decorative scheme and a sharp contrast to old motifs.

Off the Rivoli mezzanine, occupying



Hugh Arches Supplant Rows of Boxes Which Jutted Over Orchestra

space formerly taken up by offices, is the women's lounge, with windows overlooking the street. A modernistic motif prevails here, cerise, green, apricot, silver and black being prominent in the color combinations. An elaborately equipped cosmetic rooms, with specially designed mirror tables, adjourns the lounge.

Also readily accessible from the mezzanine are the men's lounge, with inviting, richly upholstered chairs and divans, and the offices of the two theatres' executives.

Above, at the top of the spacious balcony is the new and commodious projection booth, boasting the very latest in equipment and safety devices.

Even greater architectural ingenuinty was required in transforming the Palace into a modern cinema house, as the theater had undergone several prior remodel-



Upper Tiers of Boxes Here Were Converted Into Arched Balconies



Commodious Projection Room Is One of Many of the Rivoli's Features

ing programs in the course of its checkered career as a burlesque emporium, stock company theater and flicker palace. An ornate series of upper and lower boxes had been partially removed during earlier alterations, leaving the upper rows of them, although they were neither useful nor ornamental. This problem was met by building sturdy arches in beneath the remaining boxes and uniting them into an arched balcony.

Damask paneling also adorns the side walls of the Palace and the same material conceals the unused orchestra pit. The fabric color scheme is grav and gold, while the same tones are repeated in the painting and other decorations of the house. The general scheme is French in flavor, as contrasted with the Italianate characteristics of the Rivoli's interior.

In both theatres the extensive use of fabric wall coverings has been found to make a tremendous improvement in the acoustics, the sound reproduction being flawless in both instances.

Both houses now are operated by RKO under management of Howard Feigley, who held a similar post when the Sourbier interests owned the properties.



The Women's Lounge Is Done In A Popular Modernistic Scheme

# Personality Is Showman's Key

By S. L. ROTHAFEL

Successful showmanship is in no small measure a matter of personality. Give thought to your appearance, your clothes, your manners and your speech. Maintain the respect of your staff without losing a touch of kinship with them. As you are so your theatre will be. Become a good mixer. I have always placed great value on my associations outside of my theatre. Join clubs, join trade associations, mix with business men, establish contacts with public characters.

Forget tradition; don't overlook the value of novelty. Don't be afraid to make mistakes. I have found that impulse is a great asset; first thoughts are generally best thoughts. If you have been born with the instinct of a showman you are fortunate. There is no way that this instinct can be taught. Avoid bad taste. Good taste is never wrong, never out of place, never a detriment to yourself or your house.

Be modest personally and be modest about your house and its attractions. In your advertising it is better to understate than to overstate. People will learn to have confidence in you and having that confidence will value your sincerity. When they know you are sincere they will take everything you say for granted. This will save you the trouble of shouting from the housetops.

A good showman should be in position to allow his staff to run his theatre without a hitch during his absence. Be sure you place enough responsibility on your subordinates. Insist on responsibility from them. On my staff there are always many men who have grown up with the theatre and they are the greatest asset I have. I have always made it my maxim that responsibility makes men.

You ask me how to be sure of giving successful shows. I will first ask you to remember that you cannot give the public what it wants for the good reason that neither the public nor you know what it wants. All you can do is to build as good as you know how, taking nothing for granted. It is necessary to please yourself.

In every audience, in every gathering of men, there is a potential leader. In every one of your audiences there is some one who knows all you know; if not technically, at least with regard to what makes enjoyable entertainment. When you are building a show, keep this mythical leader in mind; build your show to please one man. The rest will follow like sheep. Don't worry about shooting over the heads of your public. It takes more than genius to know the level of the public head. If you don't try to please a mythical leader in your audience you will find the odds against you. Mathematically these odds are the seating capacity of your house against yourself.

Be humble. You are not as great as your audience. Humility is the basis of greatness. Humility and the courage to take a chance are tremendous assets.

The good will of your public is of untold value. It will carry you over the weeks when your show isn't right. I have always noted that two or three weeks with good shows can give me at least another week of good business even though the quality of my show may let down.

SAMUELS

THE SILVER SERVICE LINE . . .

STABILARC
MOTOR GENERATOR

autodrape
CURTAIN MACHINE

SILENT STEEL
CURTAIN TRACKS

AUTOMASK
SCREEN REGULATOR

EASILY DISTINGUISHED
FROM ALL OTHERS
*by the*
SILVER FINISH and
SUPERIOR PERFORMANCE

AUTOMATIC DEVICES COMPANY
739 HAMILTON STREET
ALLENTOWN, PENNA.

## New Eyemo Camera Is Placed on Market

Chicago — Bell & Howell have made available a new Eyemo camera, which uses standard-size film. The new device embodies major features of the Filmo 70-D camera, having seven film speeds (4, 6, 8, 12, 16, 24 and 32), a built-in turret head accommodating three lenses, a variable area viewfinder and a relative exposure indicator.

In addition to these features, the new Eyemo has an integral crank which permits hand cranking when desired—for instance, when an exceptionally long scene is encountered which runs beyond the spring capacity of the camera, or when single frame exposures are to be taken. For hand cranking, the speed indicator may be set at the speed desired. The governor then acts as a brake and makes it impossible to turn faster than the previously established speed.

The new Eyemo can be held in the hand or used on a light portable tripod, such as the new B. & H. all-metal tripod. The Eyemo is designed especially for use of newsreel cameramen.

## General Register Starts Operations in Midwest

Chicago—Launching sales activities in the Midwest through a newly established branch office at 1018 S. Wabash Ave., Charles Clark, district manager, is lining up his staff here for General Register Corp. of New York. Complete service staff, warehouse and sales unit are included in the new local department, which will cover the Midwest zone.

# Engraving Dope For Managers

(*Continued from page* 81)

shadows in it. You will notice that some spots are completely black, while others are gray. The lighter gray parts are the half tones.

Now we know that all ink prints a surface with the same intensity. How are we going to get the halftones on paper, then, if we can do nothing to change our methods of printing?

Let us consider a photograph first. Why do we have tones on an ordinary snapshot?

Light sensitive silver salts are used as a basis for photography. These salts are fine grains or particles. When many of them appear close together, the eye, unable to distinguish between them, sees a solid mass of color. When these grains are more widely separated the tone appears lighter. It is thus an optical illusion with many fine dots appearing like solids that causes us to see lighter and darker colors in a photograph.

## *Optical Illusion*

Now let us consider certain kinds of drawings and paintings in which we find tones. How are they obtained?

Ink and paint consist of many fine particles of ground pigment mixed with a "binder" which holds them together. Like the photographic salts, these grains are too fine to be seen with the naked eye, but when many of them appear on paper, the effect is that of a solid mass. When diluted with water, the particles spread out so that the paper shows through and gives the effect of gray.

Obviously, if we could apply the same principle of optical illusion to engravings, we would be able to reproduce tones. It is just this which has been done.

The halftone plate consists of dots which are mechanically made substitutes for the grains in the tones of the original. These dots are produced by photographing the original through a fine mesh or grating called a halftone screen. As in the line process, the photograph is transferred to the metal, the acid resisting cover is placed over it, and it is then put into its acid bath. The metal surrounding the dots is then etched away so that the dots stand out from the plate in relief. When printed, these dots cause the same optical illusion that the grains of salt or the particles of pigment did.

## *Look for Dots*

The explanation just given is not an attempt to reproduce in detail the manufacturing technique of the halftone. But if you will pick up a newspaper and examine some of the reproductions of photographs you will be able to see the dots if you use a reading glass, or if you carefully scrutinize the picture with the naked eye. It is enough for our purpose just at present to remember the difference between a line cut and a halftone.

All printing is done on paper. Papers vary from the coarse, crude news print to the smooth-coated surface of "The Ladies' Home Journal" or "The Saturday Evening Post." How will the dots of the halftone reproduce on different kinds of paper?

The printing we know is done by the dots. On smooth paper the very fine dots should leave an impression that is clear because all parts of the paper come in contact with the dots. Newspaper stock, however, does not present an even surface to the printing plate. Some of the dots will not print unless the paper is forced into the plate. And in that case, if there are too many dots to the square inch, some of the ink which is in the space between the dots will be printed and the result will be a smudgy reproduction. Obviously, if we had fewer dots, and larger ones, the increased space between dots would prevent the ink from smudging. Thus, we need plates with different number of dots for different kinds of paper. How do engravers meet this requirement?

## *Size of Screens*

Screens produce dots because of the criss-crossing lines that form the mesh through which the original is photographed. The number of lines vary from 55 lines to the inch to 400 lines to the inch in the following division: 55, 65, 85, 100, 110, 120, 133, 150, 175, 200, 300, and 400. The number of dots produced by the crossing lines is the square of the number of lines to the inch. In other words, a 100 line screen produces 10,000 dots to the inch. No wonder they can not be seen by the naked eye!

The screens producing the least number of dots are the best for the coarsest paper. Newspaper halftones should be engraved through screens containing from 110 to 133. Screens above 133 are used for special kinds of printing requiring unusually accurate reproduction.

Why must the advertiser know all this? Because in ordering an engraving it is necessary to specify the screen in which it is to be made if it is a halftone. All publications list their screen requirements on their advertising rate cards, but a theatre manager making up special heralds, a theatre program, etc., will have to find out just what paper he is going to use before he has any engravings made. The engraver will tell him the necessary screen if he is shown a sample of the paper.

In his daily routine, the theatre manager rarely orders engravings. Instead he uses "mats" and electros which he obtains from the exchange. How are these made and what is their nature?

Making a cut is an expensive process. In large advertising campaigns, or in a business like this in which the same ad may appear in hundreds of newspapers, the cost of engraving would run into thousands of dollars for one picture. In addition, the cuts are heavy and mailing costs would be great. For these reasons, mats are used.

A matrix or mat is made of a paper substance which is extremely strong and tough. The original engraving is pressed into this under great pressure and the result is a mould of the original in the paper composition. This is light and flexible and lends itself to easy handling.

In the newspaper office, the mat is put into a casting machine and molten lead is poured over it. The lead hardens in the mould, forming a reproduction of the original engraving, which is suitable for printing. The reproduction is called a stereotype or a "stereo." Practically all newspaper plants are equipped for casting stereos.

## *Altering Mats*

The theatre manager must rely to a great extent on the mats sent him from the exchanges because he does not as a rule employ an artist nor would he care to go to the expense of making original engravings. Fortunately, however, mats can be altered very easily to suit individual requirements. The moulds can not be changed, but it is very easy to cut away part of the mat, leaving only the portions desired. Cutting should be done at the newspaper office, where a jigsaw will be used, giving a product of greater accuracy and neatness.

In preparing his layout, the theatre advertiser should clip the picture he desires from the press book, alter it by cutting with a pair of shears, and paste on the layout. He should then send the mat with the layout and instruct the compositor to change the mat according to the picture on the layout.

An electrotype or "electro" is a metal duplicate of the original which is used just as the original would be. Like a mat, it is made when many copies of the original are desired, but it gives a more faithful reproduction than a stereo. It is more expensive than a mat.

## *About Ben Day*

The Ben Day process, named after the printer Benjamin Day, is a mechanical device for making dot and stipple patterns. The process finds constant application in all kinds of printing.

Sometimes a black mass would appear too heavy in an ordinary line engraving. It is very simple for the engraver to substitute some Ben Day pattern for the solid black so that the reproduction appears an even gray often much more pleasing than the original.

Ben Day designs are also used to fill in certain areas which to an artist would present a difficult problem.

Sometimes type must be set into an engraving. To do that, the engraving is cut or mortised, leaving an open space of the appropriate shape. The type slugs are set into this and printed as part of the plate.

## *New Effects Manual*

DETROIT.—A variety of new lighting effects for screen, stage and proscenium lighting recently developed in connection with the Brenkert F7 Master Brenograph are described in detail in a projectionist's operating manual issued this week by the Brenkert Light Projection Co., of Detroit.

In addition to a complete study of the apparatus the operating manual illustrates lighting designs for special presentations by the use of slides and slide effects, both positive and negative, stationary and mobile.

# How to Decide Which to Use

# "Go Slow, and Don't Rush"

(*Continued from page* 83)

ready for another hard day by spending the night raising hell. Spend more time with your family, cultivate some of their pleasures. Out of the seven nights in a week, five should be spent in a healthy, restful manner. "Stepping out" more than two nights a week, even for friendly visits with others, is as much as your body can safely stand. Aside from actual sleep, restful evenings are your best bet. Pass up some of those so-called parties.

8—**Don't Bite Off Too Much.** Avoid taking on too much of anything at one time. If you assume the right amount of work, you are more certain of seeing that amount through to a successful conclusion than if you attempt to do too much. Biting off more than you can chew is bad for the health and for the undertaking. It's a handicap that is rarely overcome.

9—**Good Company.** Cultivate good company and friends. Especially those who can provide you with many opportunities to laugh. If you travel with the right kind of people you will be travelling on the right road to health and success. When away from business—forget business. Your after-business friends and company should, preferably, be people disassociated from your own work.

10—**Take It Easy.** This last rule is perhaps the most important of all regardless of how seriously you may take the other nine. "Go Slow, Take It Easy and Don't Rush," we have already told you, constitutes one of the greatest rules in all walks of life. If you can train yourself to take things easy, to think over all matters carefully and sensibly before acting, to avoid those deals where you are asked to "rush," then you will be laying the foundation for a successful career and a healthy future.

### *Theme Perfumes*

HOLLYWOOD—and now theatre perfume to provide atmosphere for pictures. Odors cued to various types of pictures are to be manufactured and distributed by West Coast Perfume Co. The idea is not particularly a sequence odor, but rather a thematic perfume for the entire picture. The Fox at San Bernandino recently experimented with "Three French Girls." However, only a sequence experiment was conducted. The smell of stored clover was distributed through the ventilating system to enhance a scene showing the cast in a haymow set.

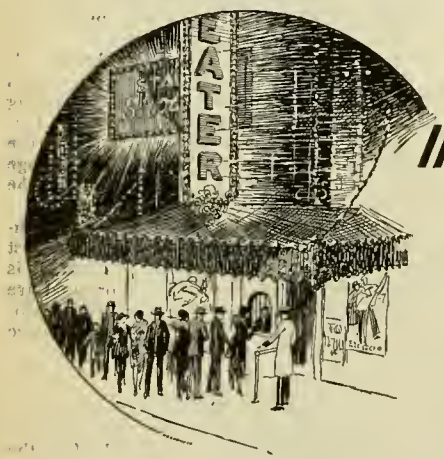
# Proper Degrees Of Illumination

Proper degrees of illumination for all sections of the theatre should be made the subject of studious consideration. This can be aided by borrowing a footcandle meter, simple instrument for measuring intensity of illumination, from any light or power company. These utilities will readily assist or instruct theatre managers in making tests of theatre illumination.

Managers should preserve an easy gradation of lighting intensity over the route the patron travels in finding a seat, avoiding abrupt changes. Considerable latitude is allowed, but a maximum at one point and a minimum at another are undesirable in the public portions of the house.

The figures given in the table below show proper readings for night illumination. Readings should be made at a height of 30 or 36 inches from the floor, and should be as follows:

**Marquee**—30 footcandles up.
**Outer Lobby**—20 to 30 fc.
**Inner Lobby**—5 to 10 fc.
**Foyer**—3 to 6 fc.
**Promenades, Ramps**—2 to 5 fc.
**Auditorium**—4 fc. in rear, 2 fc. in front.
**Lounges, Rest Rooms**—3 to 6 fc.
**Stairways**—2 to 4 fc.
**Elevators**—3 to 6 fc.
**Dressing Rooms**—5 to 10 fc.
**Booth**—5 to 10 fc.
**Engine Rooms**—5 to 10 fc.
**Sign Shop**—5 to 10 fc.
**Alleyways, Fire Escapes**—1 to 2 fc.


**Light is an Attraction *Inside the Theater also—***

People can be thrilled with light as well as attracted by light. Hundreds of successful showmen realize this and are using the FA Major System for stage and auditorium lighting control because it pays profits at the box office.

*You will do well to know about this flexible, practical, up-to-the-minute system; the pioneer; the leader. Send for details.*

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

*District Offices in all Principal Cities*



MAJOR FA SYSTEM TRADE MARK

# Suggested Shows For Kid Bills

(Continued from page 94)

ciety to tell the children of the life and adventures of Lieutenant Pike, emphasizing his discovery of Pike's Peak.

(c) Member of Chamber of Commerce to sketch Pike's Peak and describe ways of ascent from mere climbing—the cog-railroad—to the finished automobile road now in use. Mention the mining towns in this region and their products.

(d) Representative of the Green Cross Society to explain the vegetation on mountain sides, timber-line, rocky summit with its observatory, explaining range of mountains as watersheds.

(e) Invite primary teacher to display sand-table in theatre foyer, illustrating the Pike's Peak region—snow-topped peak, trees, camps, etc. —work to be done by the children. Award to class exhibiting sand-table.

**PICTURES:**

1. "Beyond the Sierras" (McCoy), M.G.M., 6 rls.
2. "Judgment of the Hills," R.K.O., 7 rls.
3. "Mountain Justice," Univ., 7 rls.
4. "Tracked in the Snow Country," Warner, 8 rls.
5. "Go West," M.G.M., 7 rls.
6. "Denver Dude" (H. Gibson), Univ., 6 rls.
7. "Sunset Pass" (Jack Holt), Para., 6 rls.
8. "Kit Carson" (Fred Thomson), Para., 7 rls.
9. "Lone Star Ranger," Fox, 6 rls.

**SHORTS:**

1. "Up and Up" (Mountain climbin England) 1930 Pathe Review No. 16, 1 rl.
2. "Glacier's Secret" (Vagabond) Pathe
3. "Bear Shooters" (Gang comedy) Pathe, 2 rls.
4. "Dude Ranching" (Sportlight), Pathe, 1 rl.
5. "Mountain Melodies" (Bruce scenic) Para.
6. "Travellin' Alone" (Singing scenic), Para., 1 rl.
7. "Cow Camp Ballads," Para., 1 rl.
8. "Round Up," 1929 Pathe Review No. 5, 1 rl.
9. "Riding the Sky Trail," 1929 Pathe Review No. 6.
10. "Very Sad" (Prairie-ranger songs) 1930 Pathe Review No. 27, 1 rl.
11. "Perpetual Newsreel" (Pike's Peak climb) 1930 Pathe Review No. 30, 1 rl.

* * *

## *Sat., Nov. 15—Suggestion No. 5*

**LINCOLN'S ADDRESS AT GETTYSBURG, NOV. 19, 1863.**

(a) Guests of honor: Civil War veterans.

(b) Display of flags. Salute to the flag and pledge of allegiance—Boy Scout color bearers.

(c) Local judge or Civil War veterans to tell children of the life of Lincoln, emphasizing the difficulties of his early life, his characteristics, his great love for humanity, the emancipation of slaves.

(d) Use slide on screen showing the "Gettysburg Address," history teacher to lead children in the reading of same.

(e) Attendance prize: Small book of life of Lincoln or the Gettysburg Address.

(f) School chorus to lead children in singing of Civil War songs: "Tenting Tonight on the Old Camp Ground," "Marching Through Georgia," or others.

**PICTURES:**

1. "America," United Artists, 11 rls.
2. "Abraham Lincoln," United Artists, 10 rls.
3. "Abraham Lincoln," First Natl., 8 rls. silent.
4. "The Bugle Call" (Civil War), M.G.M., 6 rls.
5. "Uncle Tom's Cabin," Univ., 12 rls.

**SHORTS:**

1. "Lincoln," Pathe, 1 rl.
2. "Ye Old Newsreel," 1930 Pathe Review No. 15.
3. "Two Americans," Para., 2 rls.
4. "The Trumpeter" (patriotic), Pathe, 1 rl.
5. "Marching On" (Lincoln), Fox.

* * *

## *Sat., Nov. 22—Suggestion No. 1*

**MAYFLOWER COMPACT SIGNED, NOV. 21, 1620.**

When the little band of Separatists (later called the Pilgrim Fathers) embarked from Plymouth, England, to found a colony in the new world (see Sept. 16) "the necessity of some mode of civil government was enjoined upon them in the farewell letter from their pastor. . . . On the very day when the Mayflower anchored in what is now Cape Cod Harbor, they wisely organized a government for their colony for they drew up and signed the famous paper known as the 'Mayflower Compact,' a short constitution providing a form of government 'in which they agreed to be governed by such rules and regulations as should be made by common consent for the good of all.' This compact has often been eulogized as the first written constitution in the world and as the forerunner of the Declaration of Independence."

This day is now frequently honored by the descendants of the Pilgrims since the date of their landing at Plymouth, December 21st, known as Forefathers Day, is so near the Christmas holidays that its observance is not always easily arranged.

The Tercentenary of the Pilgrims, 1620-1920, was celebrated throughout the United States, Canada and Great Britain, "commemorating all that the Pilgrims stood for, representing as they did not only the freedom to which this nation is dedicated, religious, political and personal, but also the pioneer spirit.

The celebrations began in England in May 1920; they were continued in Leyden in Holland and later in the United States. There was a second sailing of the Mayflower and a distinguished company embarked from England following the route of the Pilgrims to Leyden, from there to Provincetown, Mass., thence to Plymouth itself."

(a) Guests of honor:

1. Representatives from Society of New England Women.
2. Daughters of the American Revolution.
3. Daughters of the American Colonists.
4. Colonial Dames.

(b) Foyer display of a compact or constitution, identical or similar to the Mayflower Compact.

(c) Mayor or representative of the city government to incorporate in a brief talk the fundamentals of the Mayflower Compact, in a manner interesting to children.

(d) Display the American flag, giving a brief history of its changes.

(e) Exhibit pictures of the Pilgrims, the Mayflower, etc.

(f) Attendance Prize: Small book or picpicture of the Pilgrim Fathers.

(g) Doorman in costume of Pilgrim Father.

**PICTURES:**

1. "America," United Artists, 11
2. "Evangeline," Fox, 5 rls. rls.
3. "Evangeline," United Artists, 10 rls.
4. "We Americans," Univ., 8 rls.

**SHORTS:**

1. "Landing of the Pilgrims" (Chronicles of America Series), Pathe, 2 rls.
2. "Frontier Romance" (Colonists), M.G.M., 2 rls.
3. "The Little Indian Weaver," Pathe, 2 rls.

## *Boosting the Roxy*

ALL Fox houses four times yearly are to run a trailer boosting the Roxy under a plan adopted by Harry C. Arthur, general manager of the circuit. The Fox executive figures that calling attention to the Roxy affiliation builds prestige for other theatres of the chain.

The idea is easily adaptable to chain operators who figure they have an "ace" house suitable for the boost.

# Kiddie Programs Boost Business

## *Straits Settlements to Get Occidental Theatre*

Washington—Modern features of occidental theatres are to be brought to Bangkok in the Straits Settlements, according to advices to the M. P. Section of the Department of Commerce from Warren S. Lockwood and Donald W. Smith, assistant trade commissioners at Singapore.

The new theatre is to be completed in April, 1932, in time for the 150th anniversary of the capital's founding. It is being built at the request of the king and queen and the site has been visited and approved by their majesties. The house is to seat 2,000.

# Gov't Device to Study Acoustics

WASHINGTON — Accurate measurement of the intensity of noise is made possible by an instrument developed by the Sound Section, Bureau of Standards of the Department of Commerce, according to V. L. Chrisler, engineer. The apparatus is similar in appearance to the pick-up equipment of a broadcasting station and is compact and portable. Measurements are obtained quickly, it is stated.

Clothing worn by the audience is an important factor in reproduction, the audience absorbing more sound in winter than in summer, because people wear more and heavier clothing in winter, the department's tests show.

The Sound Section of the Bureau of Standards has for some time been carrying on experiments with sound reverberation and acoustical materials. These experiments have been conducted in a specially constructed building housing a large empty room having no sound absorption and no acoustical properties. A loud speaker is placed in the empty room and the length of time required for the sound to decay after the source has been shut off is measured.

These experiments are carried on in the empty room and then with various types of materials having acoustic properties placed in the room. In this way, practically every kind of acoustical material now made has been tested with the cooperation of the company manufacturing it. The effects and sound absorption qualities of the acoustical materials are measured and the Bureau of Standards advises the manufacturer on the improvement of his product.

### *Eye and Ear Tests*

The experiments are conducted both by ear and by visual indication. In the former method, the length of time required for the sound to spend itself is timed by individuals by ear. In the second method, which is thought to be more accurate, a microphone is placed in the room and the effects of the sound are transmitted by electric current through an amplifier and into a tube volt meter. This gives a visual indication of the time required for the sound to decay. Success has been obtained with both methods.



*An interesting instrument for accurately measuring intensity of noise has been developed by Bureau af Standards, Washington. The apparatus resembles the "pick up" equipment of a broadcasting station, and is easily portable. In operation a calibrated variable shunt is connected across the input to the set and by observing deflection of a meter, measurements are quickly and accurately obtaind. Dr. V. L. Chrisler, of the Bureau Staff, is shown operating the instrument.*

Among the more common substances from which acoustical materials are made are plaster and hair felt, sugar cane fiber, pumice and rock wool, the latter being the result of molten rock blown through exceedingly fine jets. Some of the materials were found to have higher coefficients of sound absorption than others. In general those of higher coefficients seem to be more costly.

While the use of sound-absorbing material has been most prominent in theatres and particularly the talking picture houses, their use in business buildings has progressed at a rapid rate during the past three or four years. It has been found that this material, which is most often placed in the ceiling, is very effective in softening and toning down such office noises as originate from typewriters, persons speaking and various business machines.

### *Difference in Reverberation*

Considerably more acoustical material is required in the talking picture houses than ordinary legitimate theatres, due to the fact that while the human voice is somewhat limited in volume, the loud speakers used in sound reproduction have virtually unlimited volume. Consequently, most talking picture houses have a reverberation period of about one-half the duration the ordinary theatre has.

In the theatres the acoustical material is commonly placed in the ceiling and side walls while curtains and drapes are also used. In many theatres, the soft seats and spring padding in the backs of the chairs serve to absorb much sound.

## *An Essential to Proper Presentation of Sound*

*REHEARSALS have become a necessity since the odvent of sound pictures. The projectionist needs rehearsals because his point of vantage usually does not enable him to determine the proper sound levels for the program, so that an observer in the auditorium is needed to gauge volume of the sound reproduced. The two co-operating is the most efficient system, each being provided with pad and pencil. This enables careful cueing and checking of the comparative volume throughout the program.*

*Maintenance of the sound at normal level is essential to the proper enjoyment of the program. In addition, too-loud or too-soft tonal reproduction produces fatigue. The change-over factor also is one which must be considered, and a rehearsal enables accurate cueing of them.*

*To obtain the desired effect, it is necessary to maintain the volume of sound at a normal level, which means the level of naturalness for all reproductions. Too often there is the jarring effect of a pistol shot, which is barely audible, while a girl's voice comes through with a boom. These conditions cause sharp criticism and prove a real handicap to the subject being presented.*

*Rehearse every show you put on. A provision in the new "standard" contract calls for delivery of films to exhibitors in time for rehearsal, so failure to rehearse only can be laid at the door of slip-shod operation. The careful presentation of sound programs demands that every show be rehearsed. You'll find the rehearsal a good bet from the standpoint of pleased patrons.*

THE

# Projectionists' Round Table

*By John F. Rider*

WE HAVE referred to the wattage rating of transformer secondary windings. These figures function as guides to indicate the maximum current output of each winding and serve to limit the character of the load which may be imposed upon the transformer. At the same time the sum total of the wattage ratings of the output windings serve to indicate the power input requirements of the transformer. For 100 per cent efficiency, the input power would be equal to the output power. Such efficiency cannot be obtained in practice and the input power must at all times be greater than the output power. The exact difference is a matter of design, but one must remember to allow a certain amount of tolerance because of the losses in the transformer. Thus a 15 per cent increase is sufficient to indicate the approximate power input to the transformer at full load.

This power rating serves a definite purpose. The voltage rating is a matter of turn ratio. The current rating is also a matter of turn ratio but each winding is alloted a certain amount of current output when the transformer is designed. Thus it is possible to have two transformers operating upon the same input voltage, with like number of output windings, with like output voltage



FIG. 78

ratings yet different power ratings. Hence, the selection of a transformer is based upon several considerations. Output voltage is not the only quantity. This value of voltage is determined by the input voltage and the turn ratio, hence, the input voltage is also an item of importance. Thus a transformer which is designed for operation upon a 220 volt line will not ordinarily be satisfactory for application upon a 110 volt line despite the fact that the output voltages of the 220 volt unit are exactly those required.

It is possible to use the 220 volt upon a 110 volt line if the power output is satisfactory, by arranging to increase the input voltage to the transformer to 220 volts. Another transformer designed for a 110 volt input and with sufficient power rating to provide the correct current to the 220 unit makes this possible. The connection of transformer No. 1 to transformer No. 2 is shown in figure 78. Now, the transformer connected to the 110 volt line must fulfill two requirements. First, its output voltage must be 220 volts, that required by the 220 volt unit. Second, its output power rating must be such as to provide the required voltage at the current necessary in the primary winding of the 220 volt unit when the full load is applied to the 220 volt transformer.

The selection of the 110 volt transformer is independent of the output voltage rating of the 220 volt unit. Whether the secondary circuit of the 220 volt transformer consists of one, two or three windings and whether these output voltage are a decimal of the in-

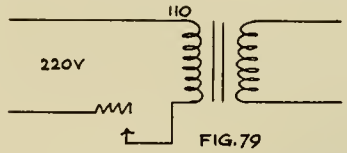


FIG. 79

put or a multiple of the input is of no consequence, just so long as the power output of T2 is enough to supply the needs of T1 when the latter is being subjected to the full load.

Suppose that we reverse the condition. T1 is designed for a 110 volt line and the system available is rated at 220 volts. Two means of employing T1 are possible. One method makes use of a resistance, variable so as to provide satisfactory control which is inserted in series with the 110 volt winding when it is connected to the 220 volt line and serves to produce the required voltage drop so that the voltage impressed across the primary of T1 is 110 volts. This is shown in figure 79. The variable resistance R must cause a voltage drop of 110 volts at the current necessary to provide full load across the secondary windings. Thus if the wattage rating of the output winding is 200 watts, it means that about 2 amperes flows in the primary winding at full load. Hence, the resistance R must drop 110 volts at 2 amperes. By making the resistor variable, adjustment is possible to suit various needs. By making the maximum resistance of R greater than that required at full load satisfactory adjustment is possible during less than full load operation.

An alternative system, resembling that illustrated in figure 78, is the use of a step down transformer between the line and the 110 volt unit. This is shown in figure 80. The transformer T2 now acts as a step-down transformer and feeds T1. Once again the power output rating of T2 must be sufficient to fill the needs of T1 at full load.

*Frequency Rating*

During all of this discussion we have omitted mention of frequency. For any one design of a transformer the selection of the number of turns necessary for the primary winding is based upon a formula such as that shown herewith. (This formula is used merely as an illustration of a point and subsequent mathematical treatment shall be omitted.)

$$Tp = \frac{Ep \times 10^8}{4.44 \times a \times B \times F}$$

where Tp is the primary turns

Ep is the primary voltage

a is the cross section area of the core in square inches

B is the flux density of the core per square inch of core cross section.

F is the frequency of the power supply

Assuming the selection of a core of certain dimensions and of certain quality of material which item encompasses the flux density, the number of turns used in the primary depends entirely on the voltage of the primary and the frequency of the power supply. With any one voltage input, we note that the number of turns in the primary varies inversely as the frequency. In other words a transformer designed for 60 cycles will have fewer turns in in primary winding than a transformer designed for 25 cycles. This condition naturally influences the number of turns used for the secondary winding or windings as the case may be to

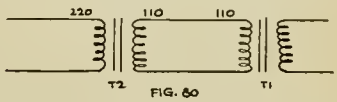


FIG. 80

produce a certain turn ratio and voltage output. Thus the frequency of the power supply bear a direct relation to the transformer used. As a matter of fact transformers bear definite frequency specifications. Customary practice is such that transformers are designed to cover a range of frequencies between 25 and 40 and between 50 and 60 cycles. According to the formula the number of primary turns required for a 25-40 cycle transformer exceeds that required for a 50-60 cycle unit, hence the 60 cycle transformer may be connected to the 25 cycle line without injury to the transformer. The reverse, however, is not true. A 50-60 cycle transformer when connected to a 25-40 cycle line will cause sufficient current to flow through the primary winding to injure that winding. Without entering upon a lengthy discussion concerning the reasons for this action, we can refer to the impedance of the primary winding at 60 cycles and the impedance of the same winding at 25 cycles. For example, with any one set of constants, the turns required at 60 cycles are 230 and for 25 cycles the turns required at 555. Recognizing the variation of inductance with varia-

(*Continued on page* 109)

***This is Lesson 23 in The Rider Series on Sound Projection***

# Plan Simplifies Stage Lighting

LIGHTING of all Publix units is now being planned in accordance with a standardized stage layout, the result of months of study of equipment installations in many theatre by Francis M. Falge, James Orr and William Enes of the Publix production department. The newly adopted standard layout becomes effective immediately.

Advantages of stage standardization are apparent, among them the saving of time in hanging and setting a show, ease of operation, and elimination of bad first performances. With unit lighting planned for a standard layout, data sheets are standardized and unit lighting may be easily reproduced in each theatre.

Footlight circuits selected are red, white and blue White is included for high intensities of light, particularly for line girls' numbers If amber is desired a dimmed red and white without blue is a satisfactory substitute. Footlights should be of 100-watt size, diffusing type, in a double row on not larger than 5 in. centers, with the upper row of reflectors parallel with the stage floor and the filaments slightly above it.

### *New Type Spotlights*

Borderlights are 200-watt chromium plated on 8 in. centers. The small size is seen as a big advantage, and desirable intensities are easily obtained in conjunction with accompanying equipment of the standard stage. Red, white and blue circuits are used in the first border, which should be as far downstage as possible and massed to light the apron but not the set. This border lights the line girls and the acting area. Other borders, at 5 ft. 6 in. intervals, are in red, green and blue. White is rarely used over a set, and may be obtained when necessry, since these three colors when mixed produce white. Green, too, is in frequent demand for unit lighting.

Spotlights are of the new type which were made up for the Metropolitan, Boston, and the Paramount, New Haven, where they have proved to be very successful. With exception of the balcony spots, all use 6 in. lenses of 10 to 12 in focal length. They have prefocussed base sockets and lamps, which automatically line the filaments up with the lenses. Mirrors have no focussing adjustments, because of the new base.

It is suggested that spotlights be hung on a piper with a small walk to get to them, or a catwalk be hung on another pipe and removed when the spotlights are adjusted, instead of the old ponderous steel bridge which handicapped direction of spots. Hung on yokes, adjustment of these spots is simple.

HUB

The Electrical Center for all Theatres

Hub Electric Company offers a service which is everything that the name implies—the center for all theatre electrical equipment and installation.

No theatre is too large or too small for the Hub organization. Our many years of experience and wide background of theatre work enable us to offer a service which stands supreme in the motion picture theatre field.

Many of the results of our extensive experience are gathered together in a new and comprehensive catalogue which we have just published. This book is of priceless value to every theatre executive. A copy will be cheerfully sent FREE on request.

HUB ELECTRIC COMPANY

Sound Reproduction Equipment
Stage Switchboards
Footlights
Borderlights
Stage Pockets
Emergency and Exit Lighting Units

Complete Theatre Lighting Equipment

*Factory and General Offices*
2219-2225 West Grand Avenue
Chicago
Telephone Seeley 6440-1-2-3

*Branch Offices in New York, Toledo, Milwaukee, Minneapolis*

Cove Lighting
Exit Signs
Spotlights
Service Boards
Panelboards
Usher Signals
Directional Signs
Flood Lights
Mobile Flood Lighting Equipment

# 3- Way Amplifying At Amusement Park

Rye, N. Y.—Broadcasting of voice, photograph or radio reproduction to any of three different points is made possible by the sound amplifying equipment at Playland, designed and installed by Hays-Griffin, Inc., New York.

The casino is used in the summer time as a huge dancehall. The floor measures about 240 feet in length and 120 feet in width. Around three sides the loudspeakers are built into recesses in the walls and are hidden by means of a decorative screen, in keeping with the design of the interior. At the extreme end of the casino there are two Wright - DeCoster dynamic reproducers, mounted on 24 by 48-inch baffle boards. Along one side are four individual units mounted on baffle boards of the same size. At each of these speakers a volume control and field switch is provided, in order that any combination of speakers may be used as desired. This control of the speakers is also provided in the main control room.

The amplifying equipment in the control room was manufactured by the Samson Electric Co., Canton, Mass., and consists of two PAM amplifiers mounted on separate iron racks, together with the control apparatus. Three sources of input are provided —radio, phonograph and microphone. A Capehart automatic record changing phonograph is used, capable of playing a continuous program of 112 selections over a period of eight hours.

Microphone outlets are installed at various points for the purpose of picking up the orchestra music and amplifying it to the volume required in this enormous dancehall. In the winter time, when the casino is used for ice skating, a microphone is used to make announcements to the skaters.

Remote control of the apparatus is provided in a small room at one end of the casino in order that the operator may cut in a microphone to make an announcement or to enable him to reject a record or to cut the apparatus off entirely. The installation in the restaurant, although similar in many respects to that in the casino, is separate and distinct from the latter.

### *New Sign Letters*

A new indestructible sign letter of patented cast aluminum construction is being offered theatres through supply dealers and sign services concerns by Friedley-Vorhardt, of Chicago, manufacturers of marquee decorative material.

THE
# Projectionists' Round Table
*By John F. Rider*

(*Continued from page* 107)

tion of turns, more than doubling the turns increase the inductance by more than four times. With any one value of input voltage the current flow through the primary 60 cycles will be very much greater at 25 cycles and the usual result is burnout of the winding. Thus it is imperative to observe frequency stipulations.

It is possible to operate transformers in parallel too as to provide twice the normal output of either transformer or to combine the outputs of the two transformers. Such a combination is shown in figure 81A. Assuming two like transformers T1 and T2, their primaries are connected in parallel. Their secondary windings, assuming them to be alike may be connected in parallel as in figure 81A. The voltage output of S1 is equal to S2 and the two voltage sources are in tandem, hence the voltage output remains the same but the power rating of the combination is the sum of the power ratings of S1 and S2.

The series connection of the secondaries is shown in figure 81B. The primaries are connected in parallel and the secondaries in series. The voltage output of this combination now is the sum of the voltages from S1 and S2. The centre tap C need not be used unless it is necessary. This tap is common to both windings and is used when one

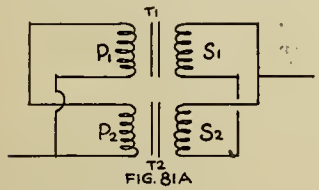


FIG. 81A

half of the total voltage is required. Such tandem operation is to be found in sound systems, located in the rectifier power supply system.

Additional data pertaining to power transformers shall be discussed when we consider the application of the power transformer.

The actual heart of all electrical systems is the measuring or indicating instrument. It is equally important in a perfect system and in a system which has failed. In the former it indicates the operating conditions, shows them to be normal and provides a means of noting any change which might prove detrimental to normal operation. In the defective system, it indicates the ailing part unless the major source of power has been interrupted, in which case the measuring instrument is used to locate the defective point. No doubt the readers of these lines are by this time familiar with the use of the meters upon the control panels as guides to determine whether or not the tubes in the amplifier are in perfect condition or if the voltage sources are performing in correct manner. No matter what its immediate application, the voltage and current indicating instruments find their application in every electrical system. In fact, the abundant use of meters or general metering is the only means of rapidly locating a fault in an electrical system. No matter how expert the individual who is

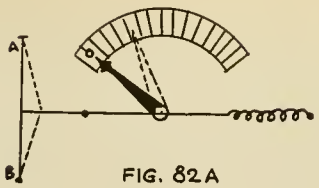


FIG. 82A

called upon to service a defective system, the time necessary to complete the repair would be appreciably reduced by abundant metering.

Generally speaking, there are two types of visual indicating instruments used in electrical circuits. Of course, there are various combinations of devices but substantially there are only two types of complete instruments completely self contained. One of these operates upon the action produced by heat generated in a conductor by passing current through that conductor. This type of meter is known as the "thermal" or hot wire type of instrument. The other type is known as the "magnetic" type of meter and depends upon the forces evoked by virtue of the magnetic fields created around the conductors which carry the current. Between these two types, the latter is far more popular in sound systems. However, a few words about the former will not be amiss.

If current is passed through a conductor heat is developed in that conductor. Just how much electrical energy is converted into heat and how readily one can detect that heat and its effects upon the conductor depends entirely upon the magnitude of the electrical current and the character of the conductor, such as its constituency, its cross section, etc. Certain conductors remain cool while carrying currents within certain limits and heat badly when the current is increased beyond these limits. Hence, physical contact with the conductor during the period that it carries the low value of current will not enable detection of current flow. On the other hand physical contact with the conductor during the time that it is carrying the high value of current will enable detection of the fact that current is flowing through the conductor by virtue of the heat generated. These simple statements should not lead one to believe that such manner of detecting electric current flow is quite satisfactory. In fact, it is just the contrary and apt to prove very devastating. Now, temperature has a definite effect upon the physical dimensions of metals, in fact, upon matter. Matter changes its state with different temperatures, thus solids, gases and liquids. Hence, when current is passed through a wire and sufficient heat is created in that wire, the metal will expand. The property of expansion and contraction is possessed by all metals no matter how small the variation in temperature. Naturally, the effect of expansion or contraction depends entirely upon how that metal is used. Its property of expansion is used in the "thermal" or "hotwire" type of meter, to actuate a pointer which moves across a graduated scale upon which have been marked the calibrations of the instrument representative of the current flowing through the wire.

Such a meter possesses advantages and disadvantages. Joule's law shows that the heat generated in a conductor is independent of the direction of current flow. Thus, this type of meter is equally suitable upon A.C. or D.C. circuits. Furthermore, it is practically independent of frequency, entirely so throughout the range of frequencies employed in sound systems but not completely so throughout the range of radio and ultra high frequencies. Hence, in sound systems, the meter may be used with equal facility upon 60,600 or 6,000 cycles.

Its disadvantage is that it is not very rapid in action. Since the heat generated does not reach its final value instantaneously, the movement of the meter pointer dependent upon the expansion of the current carrying conductor is quite sluggish in action.

The general structure of such a meter is shown in figure 82A. The solid line AB is the conductor in its normal position without any current flowing through its length. A junction at its midpoint is fastened to a thread which makes a spiral around the pointer support and then terminates in a spring. The normal tension of the wire is equal to the opposing tension of the spring and the meter point remains at the 0 position. When current is passed through the wire it expands and stretches into the shape illustrated by the dotted line. This allows the thread to be pulled by the spring and thus move the pointer into the new position indicating the current through AB.

Since the operation of the meter is dependent upon the heat generated in a conductor and this heat is proportional to the square of the current, the indications upon the meter are proportional to the square of the current through AB. Furthermore, the meter indicates effective values of A.C.

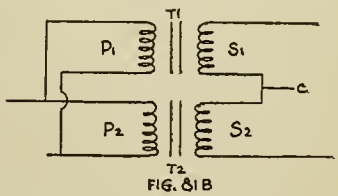


FIG. 81B

The second type of meter, employed in various combinations of measuring systems depends upon the magnetic effect of current flow. Just how this effect is employed depends entirely upon the meter. We know that like poles of a magnet will repel. Whether these magnets are of the permanent type or electromagnets is of no consequence. The fact remains that as long as the polarity of the poles is alike, the poles will exert a repelling action upon each other. If we arrange two pieces of soft iron which can be magnetized within a coil of wire as in figure 83A, and one piece of metal is fastened into place and the other is suspended from a string and both bars are adjacent to each other, they shall remain in that position as long as they are not magnetized. If we now pass current through the circuit, say direct current in one direction so that the top ends of the iron bars becomes the N pole, both bars will have N poles in the same position. The result will be a repelling action or force between the two iron bars, now electromagnets. Since one is fixed, the suspended magnet will move away from the fixed magnet as in figure 83B.

If we now interrupt the current the suspended bar will again assume its position of rest as in figure 83A. If we now reverse the current so that it enter at the bottom of the coil, the polarity of the coil is changed, but the polarity of the magnetized bars is also

changed and the bottom ends of both bars are now N poles and the top ends are S poles. Once again the force between the two pole ends is repelling and the bars assume the position shown in figure 83B.

Were it possible to interpret the separation between the two bars in current flowing through the coil, the arrangement would be the equivalent of a measuring instrument suitable for use upon D.C. circuits to indicate the current flowing in the circuit and therefore through the coil. Now, we found that the same repelling action is existant regardless of the direction of the current flow, hence the same deflection is possible with alternating current or direct current through the winding. If we arrange a certain amount of inertia for the suspended bar and apply an alternating current of such frequency that the suspended bar cannot return to its zero position when the current momentarily passes through the zero point, we have an A.C. meter with a constant separation between the bars and which will indicate the effective value of alternating current flowing through the coil. Such is the principle of the moving iron or moving

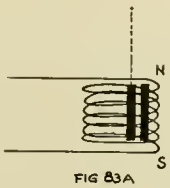


FIG 83A

vane type of A.C. and D.C. type of measuring instrument. In this type of meter, that is in the commercial form, the stationary electromagnet assumes a semi-circular shape. The same is true of the moving electromagnet or moving bar. The latter is suspended upon jewel bearings and so located that the repelling force existing between the two electromagnets within the meter forces the moving bar to pivot on its bearings in such manner as to describe a part of a circle. The meter pointer is attached to this bar and moves across the scale when the bars are magnetized by the current. An idea of the arrangement of these two electromagnets may be had from figure 84. SB is the stationary bar. MB is the moving bar, P is the pivot and N is the meter pointer. Springs and a van are employed to properly damp the motion of the moving elements so that they come to rest and do not oscillate when the meter is placed into operation.

In view of possible residual magnetism in the bars, it is customary to take to readings when the meter is applied to a D.C. circuit. One reading with the current flowing through one coil in one direction and the other reading with the meter connections reversed. The mean of these two readings is accepted as the correct D.C. quantity. As to A.C. measurements, one form of connection is sufficient.

There are many other items of importance connected with such meters. To measure the current in a circuit it is necessary to insert the measuring device in such fashion that the current flowing in the circuit also flows through the measuring device. This means a series connection of the current indicating instrument. Now, current flowing through the coil of this meter must find the least opposition to its flow in order

## The Newest Wrinkle

WESTERN Electric's salesmen in the sound equipment field will no longer confine their activities to theatres. Commencing this week, each man will call on radio broadcasting stations in his respective territory, handling a complete line of broadcasting accessories.

Narrowing down of the sound market is understood to have prompted this decision by the electric officials.

The company manufactures majority of equipment used in the field of ether waves.

that the measured current be the current in the circuit without the meter in the system. In other words, the effect of introducing the meter into the system should not alter the characteristics of the system. If the resistance of the coil is great, and this resistance is inserted in series with the system being measured, the additional resistance is apt to reduce the current in the circuit and the measured current would not be the actual current after the removal of the meter. Now, this is actually the case in all instances, but the general construction of a current meter intended for direct insertion into a circuit is such that its insertion will not materially influence the constants of that circuit and the reduction in current by increasing the resistance of the complete circuit is entirely negligible.

The resistance of the meter cannot be avoided, because no matter how low the resistance of the coil within the meter, there is at all times that much additional resistance in the complete circuit. However, the drop across this resistance is usually very

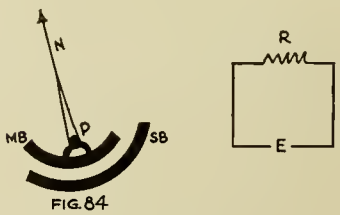


FIG. 84

small and entirely negligible. As a matter of fact, current meters are generally of very low resistance; the higher the range of the instrument, the lower is its internal resistance.

Returning to the basic structure of this meter, we note that the movement of the pivoted bar depends upon the forces evoked by the magnetizing current flowing through the coil. In order that the greatest action take place for the minimum amount of current, the resistance of this coil must be low. At the same time, we must always have a certain amount of current through the coil in order that the proper separation be created between the two bars because operation is dependent entirely upon the current through the coil for the magnetizing force.

Since deflection of the meter needle is caused by the forces evoked when current flows through the coil, this same meter may be employed to measure voltage. If we assume that the coil surrounding the moving and stationary elements has a resistance of 20 ohms and the current necessary to give full scale deflection is 10 milliamperes or .01 ampere, a voltage drop equal to .01 × 20 takes place across the meter coil. In other words a voltage drop of .2 volts takes place across the meter coil. If we illustrate the internal resistance of this meter is a resistance R in figure 85 and we apply a voltage E of .2 volt a current of .01 ampere will flow in the circuit and the meter will function as a current meter indicating full scale and as a voltmeter indicating a voltage of .2 volt.

If we so desire we can measure 100 volts with this meter. However, we note that the full scale deflection exists for a voltage of .2 volts and a current flow of .01 ampere. We cannot connect this meter as it is across a 100 volt line because the current flow through the meter would be 5 amperes, far in excess of that required for full scale de-

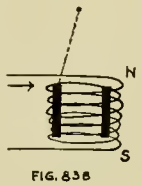


FIG. 83B

flection, which means that the meter would deflect off the scale and furthermore the meter would be ruined beyond repair because of the very high current. But if we arrange a means whereby the current flowing through the meter is limited to .01 ampere maximum and this value of current represents 100 volts, the full scale deflection upon the meter can be interpreted as being the equivalent of 100 volts.

## RKO Turns Theatre Into De Luxe House

(*Continued from page 63*)

ate four magnificent murals that, because of the artistry and their marvelous colorings, have created wide comment. In the auditorium are more works of sculptural art, these being much smaller than those in the lobbies and foyers. Overhead lights are utilized for effective lighting of these works. Back of the bas relief structure that extends from the floor to a point two-thirds of the way to the ceiling are more lights, red, blue and amber in color that heighten the effect of distance.

The ceiling is done in a special blend of blue that makes the illusion of an azure sky almost perfect. Tiny stars blink from this blue vault while scurrying clouds further the impression of a playhouse set amid the great our-of-doors.

## Donahue Succeeds Hansen at Buffalo

Cutler-Hammer, Inc., has switched B. L. Donahue from its Pittsburgh branch to Buffalo, where he will have charge of the company's branch office formerly managed by B. A. Hansen.

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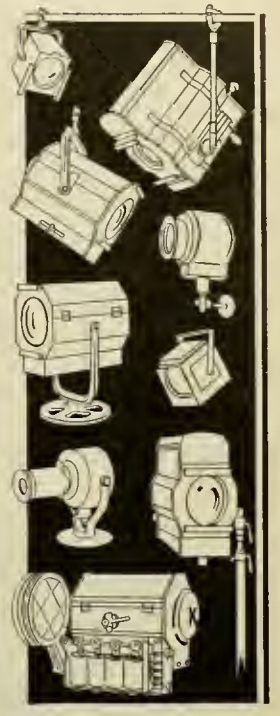


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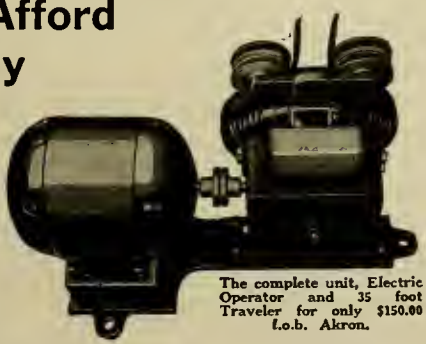
A varied and complete line of Kliegl spotlights; provides for your every need—incandescent types for lamps from 50 to 1,000 watts; arc types ranging from 25 to 200 amperes; all forms of mounting—suspension, bracket and pedestal—with or without color wheels or other accessories for color lighting. Small spotlights that fit in little places, as well as intermediate sizes and the high intensity units for long distance projection. They give a clear, evenly-illuminated spot or flood of light and are extremely flexible for directional movements; easy to adjust and focus; thoroughly ventilated and well-made in every respect. You get full value for every dollar invested in Kliegl spotlights and can rely upon them to give dependable service. Write for literature, prices, or any information you may desire concerning spotlights or other Kliegl lighting specialties.



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# *Forty Faults In Exhibition*

By MAURICE M. RUBENS
*Division Manager, Great States Theatres, Chicago*

1. Too many attractions billed in front of theatre at one time, dividing interest and causing confusion.

2. Not enough attention given to our most important selling medium—the attraction board or marquee. Copy not made up by manager, but left to some other attache; poor spelling and phrasing; copy without punch or selling value; letters not properly spaced or firmly joined, light leaking out.

3. Lights out in sign or marquee.

4. Front lights on too early or too late. Former means a waste of current, latter a loss of patrons. Should be checked by manager personally.

5. Front billing not changed until morning of show; change should be made immediately after closing performance.

6. Not opening box-office punctually; closing box-office before scheduled closing time.

7. No sign on box-office announcing time of opening and start of performance. Should be prominent announcement of this at all times during closed hours.

8. Cashiers carrying funds from the box-office, alone. This should be done by managers.

## *Cashiers' Conduct*

9. Cashiers' conduct: not saying "Thank you" with a smile; eating candy, chewing gum, applying make-up, combing hair and reading in box-office; not giving courteous treatment to pass-holders and delaying them. Pass-holders should be treated exactly as cash customers.

10. Improper handling of company's funds; managers permitting cashiers to keep petty cash and vaudeville funds in box-office; using petty cash fund for advances to employees and borrowing cash for personal bills; refunds not being made by managers.

11. Doormen not courteously requesting pass-holders to obtain tickets at box-office; all passes not being presented at box-office for tickets.

12. Doormen, cashiers and ushers carrying on extended conversations with patrons.

13. Lighting auditorium and lobbies too early. Using full lights for cleaning instead of work lights.

14. Persons telephoning not receiving correct information on attractions playing and starting time of features.

## *Managers' Conduct*

15. Manager not on floor at the opening of his house to welcome patrons.

16. Not checking house before opening and seeing that all exit doors are in working order.

17. Managers not checking sound on first performance afternoon and evening and at frequent intervals.

18. Incorrect show schedules.

19. Confused manner of making up time on shows, due to not working out running time before opening.

20. Movietone mask on machine and curtain not properly matched; not have same in or out on time.

21. Managers not checking booth to see that lamp houses, lenses, condensors, mirrors, etc., are clean.

22. Managers not getting down early enough in the morning to check the cleaning.

23. Failure of managers to eliminate objectionable language in stage show.

24. Running too many trailers; not over two sound trailers should be run during any performance.

25. Advertising and sound trailers being run longer than a week without being changed.

26. Short subjects being eliminated from program without consent or notification of division office.

27. Ushers not alert enough in checking parcels.

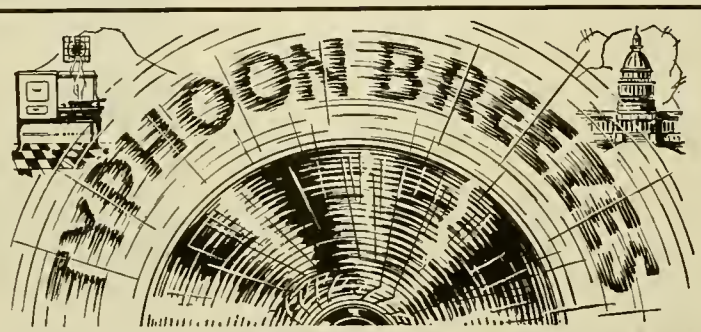
28. Box office doors open and no safety chain.

29. Leaving confidential reports on office desk with door open and manager absent.

30. Lobby display frames across exit doors, creating a hazard.

31. Making advertising tie-ups without

(*Continued on page* 115)


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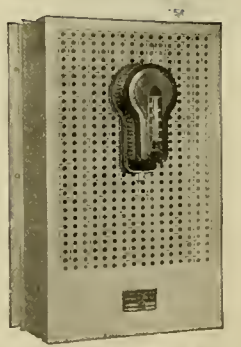



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# The Lowdown on the Architect

(*Continued from page 75*)

procedure may be had from reputable architects or from The American Institute of Architects, The Octagon, Washington.

Dismiss from your mind the thought that entrance into an architect's office inevitably means that you are committing yourself to the spending of a lot of money. A certain architect in one of the large cities is retained on an annual fixed fee just to keep his client from foolish spending. The client is a big department store. Its directors call in this architect and tell him they are thinking of buying another half block to extend their store. His reply, after a study of the problem, is that they should do nothing of the kind; an alteration here, a readjustment of departments there, the addition of a floor or two on the present building, with better elevator service, will achieve the expansion required at one-tenth the cost. Like the Chinese doctors, such men are employed primarily to keep the patient well, and only secondarily to heal him when he is ill. Your architect is a professional adviser first, and a means to achieve your building afterwards, when, as, and if that becomes advisable.

There are those who hesitate to employ an architect because of an uncertainty as to whether the particular man selected will be able to satisfy them with a design. Apparently these people do not know that an architect may be retained and dismissed at any point of the proceedings. It is not necessary that one who cannot satisfy the client with his design be retained to the bitter end. If, after having the architect of your choice make preliminary sketches in accordance with his understanding of your needs, the results are not to your satisfaction, and repeated trials fail to make them so, you are at perfect liberty to terminate the connection, pay him for the work that has been done, and engage another man.

## *Some Things the Architect Does*

In additio nto his work of diagnosing your needs and having this diagnosis translated into building materials and construction, the architect is your professional adviser in such matters as the following: The drawing up of proper contracts; the taking out of necessary permits; the proper time and amounts of payments to contractors; the covering of the work by insurance while under construction, not only against fire but against personal liability for accidents to workmen or to passers-by; the provision for connection with public utilities, such as electrical current, gas, sewer; the proper guarantees from contractors as to durability, tightness against weather; the innumerable questions as to which sub-contractor's province covers certain work; as to who pays for water, heat and light used during the contruction of the building; the placing of responsibility for protecting adjoining buildings. It is easy to see how, without the architect's aid in such unfamiliar matters as these, it would be inevitable that the layman should find himself involved in a veritable morass of technical and legal entanglements. The fee that one pays an architect to conduct him through this maze of technical procedure becomes an insignificant sum for the peace of mind it provides.

Roughly speaking, the function of the architect is twofold. Through his own abilities as a diagnostician and through conferences with his client, he establishes in general terms the size, arrangement and character of the building. This may, and usually does, take considerable time and progressive checking back and forth with preliminary sketches, but at this stage of the proceedings the dealing is between architect and client. One great difficulty here is the inability of most laymen to visualize what the preliminary sketches indicate. Drawings remain Greek to the client, just as does the tailor's crude patterns. It is hard indeed to picture the finished result to which they are leading. It is of the utmost importance, however, that the client should realize their general significance, the sizes of rooms contemplated, the matters of communication and inter-relationships involved. Comparison of the tentative rooms with existing rooms—rooms that can be inspected and measured—frequently helps. Careful study of early drawings is the client's duty and responsibility.

## *Where the Client Cannot Help*

This achieved, the architect's second function comes into play. His work henceforth consists of refining and improving the general scheme and in having it executed. In this phase of his work the client cannot be of much help, but he can too easily be a real hindrance to the efficient and economical progress of the work. It is the wise client who, having really satisfied himself that he understands what he is to get—or, having enough faith in the architect of his choice to believe that the latter understands his needs and desires—goes abroad or elsewhere while the highly complex process of building is in progress.

## *How Architects Are Paid*

The client who insists upon seeing every nail driven, and who presumes to tell the plumber, electrician and mason how to ply their respective trades, is no more likely to improve the desired result than he who attempts to tell the pharmacist a better way to make up the doctor's prescription.

Architects, like those rendering any other professional service, are paid for their work. There are all sorts of arrangements under which the fee is established and paid. In some cases it is a fixed sum, in others, a sum established as a certain percentage of the building's cost. The latter method is most common, having become so established by long custom. It is not an ideal arrangement by any means, since it permits the suspicion that the architect may increase his own fee in the degree to which he persuades his client to spend money on the building. On the other hand, it has a fairly sound basis for existence in the fact that generally the greater the cost of the building, the greater amount of work he has to do.

Architects' fees on the percentage basis vary in accordance with the type of building. A monument, for example, or some special furniture might not cost very much for the structure in proportion to the great amount of work devolving upon the architect. The small house also entails an amount of work on the architect's part that is at least as much as, and sometimes more than, required for a house of larger size and greater cost. Alteration work, also, involves more work on the architect's part, partly because he has to measure up everything that has been done.

# An Explanation of His Duties

The architectural fee, therefore, is entirely a matter for agreement in advance between you and your architect. The establishment of an understanding as to its details in advance will prevent the possibility of misunderstandings and uncertainties.

The American Institute of Architects, which is a national organization working for the highest ideals and the highest standards of practice in the profession, is fairly specific in the matter of what should constitute a minimum fee. It says:

"1. The architect's professional services consist of the necessary conferences, the preparation of preliminary studies, working drawings, specifications, large-scale and full-size detail drawings: the drafting of forms of proposals and contracts; the issuance of certificates of payment; the keeping of accounts, the general administration of the business and supervision of the work, for which, except as hereinafter mentioned, a proper minimum charge, based upon the total cost of the work complete, is six per cent.

"2. On residential work, alterations to existing buildings, monuments, furniture, decorative and cabinet work, and landscape architecture, it is proper to make a higher charge than above indicated.

"3. The architect is entitled to compensation for articles purchased under his direction, even though not designed by him.

"4. Where the architect is not otherwise retained, consultation fees for professional advice are to be paid in proportion to the importance of the question involved and services rendered.

"5. The architect is to be reimbursed the costs of transportation and living incurred by him and his assistants while traveling in discharge of duties connected with the work."

It is also customary when an operation is carried forward under a number of separate contracts, rather than under one general contract, to charge a fee that is roughly half again the basic fee.

In this age of great specialization and extreme complexity of modern buildings, it is customary on large work to engage supplementary professional advice from heating, ventilating, mechanical, structural, electrical and sanitary engineers, and the fees for these consultants are not included in the architect's own fee.

Payments to the architect are due as his work progresses in the following order: Upon the completion of the preliminary studies, one-fifth of the entire fee; upon completion of specifications and general working drawings (exclusive of details), two-fifths additional, the remainder being due from time to time in proportion to the amount of service rendered. Until an actual estimate is received, charges are based upon the proposed cost of the work and payments received are on account of the entire fee.

In case of the abandonment or suspension of the work, the basis of settlement is usually as follows: For preliminary studies, a fee in accordance with the character and magnitude of the work; for preliminary studies, specifications and general working drawings (exclusive of details), three-fifths of the fee for complete services.

# Keen Observer To Gauge Sound

By DR. N. M. LA PORTE

*Director, Publix department of scientific research, sound and projection*

IN sound picture projection it is of the utmost importance to maintain the proper sound level in the auditorium. By far the greatest criticism made of sound pictures is that directed against the excessive volume too commonly found in theatres today. While this condition exists we must admit that there is some justification in the use of such derogatory terms as "Squawkies" and such descriptive words as bellowing, harsh, blasting and shrieking. In reproducing synchronized sound and scene we are primarily concerned with realism, and realism has hardly been attained, if such terms apply.

Extreme care must be used in the selection of the observer who is to control the sound level in the auditorium by signaling changes in volume to the projectionists. The first requisite for such an observer is good hearing. Good hearing for this job, however, means more than is commonly accepted as satisfactory hearing for ordinary purposes. The observer should be able to hear all the frequencies that the system will reproduce.

To determine whether he can, it may be advisable for him to make a trip to the nearest division office of the Electrical Research Products, Inc., and have his hearing checked by an audiometer test. There are



*Dr. N. M. La Porte*

other qualities to consider outside of hearing when selecting this observer. The man should be a showman, ear-minded rather than eye-minded, and should be appreciative of music. If the observer is selected with these considerations in mind a great deal of the cause for criticism of sound pictures will be eliminated.

It is helpful to think of the sound leaving the horns as a fixed amount of power that must in some way be absorbed. This energy must be finally dissipated by setting in motion the particles making up the contents of the auditorium including the drapes, walls, carpets, seats, audience and so on. This fixed amount of power is doubled every time the fader setting is increased one step. This means that twice as much power pounding on the ear drums of the audience. Of course, as the audience increases, the absorptive power of the auditorium increases, but before you step the fader up just pause and recollect that you are doubling your power for every step.

At some time in the not too distant future we hope that all sound films will be recorded in such a manner that the need for volume control in the house will be greatly reduced. Production methods will be such that all the desired effects of loudness and softness will be recorded under studio direction and few changes will be necessary in the fader setting.

A few points for the present, however, must be borne in mind by the observer. Use conversational volume for ordinary conversational shots and greater volume for close-ups, shouting, screaming or desired loud effects. Orchestras in general should be loud to more nearly simulate actual conditions, while solos are for the same reasons generally reproduced softly. These settings of the fader will of course be predetermined at the rehearsal.

With the present almost universal advent of sound equipment to theatres, superiority of showmanship is now evidenced by higher quality of sound in one house than in another. Note the quality of sound in your house and, above all, keep it from being reproduced so loudly that the naturalness is destroyed.

THE AMERICAN PUBLIC HAS SPENT MORE MONEY THIS YEAR FOR AMUSEMENT THAN EVER BEFORE

If it's a contest in your locality as to *how* this amusement fund is being *divided* — there is only one ultimate answer—

"He who serves best profits most"
To serve best you NEED the TRANSVERTER

It is essential to good Projection. It improves projection as it reduces expense in current, in repairs, in the Projectionist's work.

Why not get the facts? Write us. Let us show you just what the TRANSVERTER and its kindred equipment will do to make your Theatre more popular in your community.

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Canadian Distributors, Perkins Electric, Ltd.

THE HERTNER ELECTRIC COMPANY
TransVerter

12694 ELMWOOD AVENUE CLEVELAND, OHIO, U. S. A.

# Budgeting Ads Is Goldberg's Advice

By HARRY GOLDBURG

*Western New York District Manager, Fax Theatres*

Buffalo—An advertising budget.

What does this mean to you? To me, if I were operating a theatre, it would mean that I was being vested with the faith and confidence of my company. It would mean that I was entrusted with a certain sum of money to spend as I would see fit. It would mean that I would realize more than ever before the responsibility that I had. I would analyze every cent of the budget money that I would spend, and would not let one red penny go until I satisfied myself that it would bring results to the box office.

The budget system opens a new field of opportunity to you men in the field. Now, more than ever before, the success of your theatre depends upon you.

Newspaper advertising throughout the division has fallen into a rut. It is plain to see that not enough thought is being given to this important medium.

First of all, are we keeping in pace with the times? Take a look at automobile advertising. Haven't you noticed the improvements in it in the past year or so?

But the auto industry hasn't taken the rapid strides that our industry has in production. No developments have been made on cars that compare with the advent of pictures that talk, the improvements in color and the many other forward steps our industry has just taken.

The fact remains that we're not keeping in pace with this in our advertising.

Just because a mat service comes to you on every picture is no reason why you have to use those ideas exclusively. Use your own, too. Your new budget will permit it.

# Wrong Acoustics in Most Houses

By VESPER A. SCHLENKER
*Acoustical Engineer, Vitaphone Corp.*

Few theatres constructed before the sound era are free from acoustical defects. No two houses have the same defects, even though they may have the same cubical content. Consequently, every theatre needs to be individually diagnosed to correctly determine the faults and decide upon the proper treatment.

This lack of proper diagnosis is the greatest obstacle to perfected talking pictures and to this end we have designed a special truck, which is really a laboratory on wheels. This travelling laboratory holds portable testing equipment with the necessary accessories to apply to any theatre.

The truck has been put into intensive service with tests and diagnosis resulting in successful cures for many theatres.

### *Using Short for Test*

One of the many experiments used is the reproduction over the theatre horn is of a speech by H. M. Warner, notable for its clear enunciation. The speech is photographed as it comes out of the horn and simultaneously photographed at scattered spots in the theatre by means of microphones. The horn photograph is later used as a basis for comparison to determine how the quality of reception varies in the different locations.

Another trial is the reverberation test in which single tones are projected and suddenly interrupted electrically. During the short time in which the sound dies away it is photographed, the rapidity of its dying furnishing the measure of reverberation.

A third experiment is even more delicate. A single syllable is projected so that its path can be followed completely around the theatre and photographed through every reflection. This syllable serves as a basic test, for when one sound receives the proper acoustical reception, all others and all combinations of sounds will be similarly received.

### *Brighter Outlook Forecasts*

With the results of initial tests on hand we foresee a brilliant future for the development of new methods for the correction of theatre acoustics. It is our belief that in all cases a proper diagnosis will lead to perfected sound and save money by using the right materials in the minimum amount, holding out hope for the many exhibitors facing a loss of patronage due to interior reproduction.

## *Forty Faults in Theatre Operating*

(*Continued from page* 112)

consent of home office, such as giving outsiders letters of authority to use name in soliciting local merchants.

32. Making donations without authority from home office.

33. Locally purchasing supplies in improper manner. This should be done by requisition, giving local vendor's name. Instructions should be asked for if not clear.

34. Wasteful lithographing; not checking available locations before ordering paper; not checking after posting to see if proper showing has been given.

35. Managers smoking in foyers and lobbies, where patrons are not permitted to do the same thing.

36. Skylarking in theatre by ushers and other employees.

37. Managers in office instead of on the floor during peak business hours.

38. City managers and theatre managers absent without permission.

39. Not having meters disconnected in closed houses, to save meter rental charges.

40. Insufficient thought given to selecting right type of theatre personnel.

# *National Supply In New Offices*

St. Louis—New offices have been opened here by the National Theatre Supply Co. The new store has a depth of 160 feet and enables the company to carry a much larger stock of merchandise than was possible in previous quarters of this division office.

A special balcony has been constructed which is used as a display room for theatre chairs and other equipment.




Patented

**F & V**
**CAST ALUMINUM SIGN LETTERS**



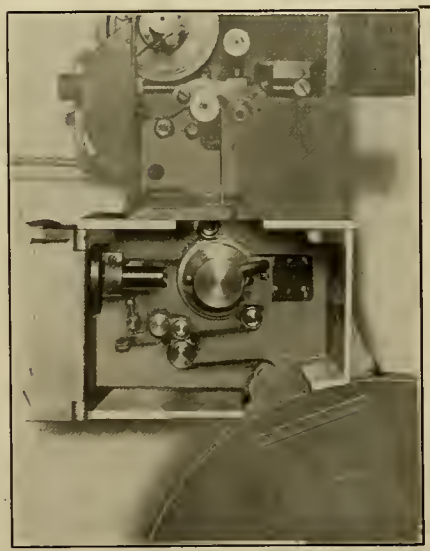

are clean cut, carefully die cast and finished to fit attractively into any decorative scheme. Impervious to bad weather—hot, cold or wet, and require no bracing. Supplied in two sizes: 9-inch and 12-inch.

**Save on Your Canopy Upkeep**

F & V Cast Aluminum Sign Letters are indestructible. Toss one of them from the top of your sign to the sidewalk. It will *bounce* but it won't *break!* Economy—that's why leading showmen are partial to F & V letters. They cost no more than ordinary letters that break and bend out of shape.

*Ask Your Dealer to Show You a Sample*

**Friedley-Voshardt Company**
763 Mather St. Chicago, Ill.



**SYNCROFILM**

*Built on the Reputation of Twelve Hundred SYNCRODISK Installations*

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*QUALITY*
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Built as accurately as the finest watch. Highest grade materials. All working parts chromium plated. Simple to install and operate.

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# Selected List of Important Trade Publications

## Prepared for the Service of Theatre Owners, Managers and Theatre Architects

Important publications issued by manufacturers in connection with the subjects listed in these columns will be sent free to readers upon request to this magazine. For your convenience a number is used to indicate each subject and a request blank provided. To obtain copies of publications on subjects in which you are interested simply insert on line provided in blank the number opposite that subject, fill in name and address and mail to Motion Picture News.

AIR CONDITIONING
(1) General outline of systems with illustrated descriptions of apparatus for atmospheric conditions in theatres.

CARBONS—PROJECTOR, SPOT and FLOODLIGHT
(1A) Descriptive literature, list prices, etc.

CLEANNG SYSTEMS
(2) Apparatus used in central cleaning systems for theatres.

DECORATION
(3) Furnishings for auditoriums, lobbies, lounges—decorative furniture and fixtures, fountains, shrubbery, draperies, etc.
(4) Finishing materials for wall and ceiling treatments.

FILM PROCESSING AND CLEANING
(5) Descriptions of materials and apparatus used in processes for film renovation, preservation and cleaning.

HEATING AND VENTILATION
(6) Types of ventilating and heating systems with diagrams, illustrations and descriptions of apparatus.

LIGHTING, DECORATIVE
(7) Lighting apparatus illustrated and described.

LIGHTING FIXTURES
(8) Decorative chandeliers, wall fixtures, directional signs, illuminated mirrors and fountains for theatres described and illustrated.

LIGHTING, PROJECTION
(9) Arc and incandescent lighting equipment, specifications for use and operation.

LIGHTING, SIGN AND MARQUEE
(10) Flasher equipment, color devices, etc., for front effects and advertising.

LIGHTING, STAGE
(11) Spotlights, effect machines, borders, foot lights, etc., and their uses in stage effects.

LIGHTING CONTROL
(12) Dimmer control, switchboards, panel boards, switches of various types for stage and auditorium lighting control.
(12a) Emergency Lighting Plants.

MOTOR-GENERATORS
(13) Various designs of motor-generators specially designed for motion picture projection.
(14) Power control, transformers, etc., for projection, specifications and illustration of apparatus.

ORGANS AND ORGAN EQUIPMENT
(15) Theatre organ of various types for large and small auditoriums.
(16) Organ blowers, heaters, seats and accessories.

PIT AND STAGE ORCHESTRA EQUIPMENT
(17) Music stands, special designs for pit orchestras and stage band acts.

PLUMBING FIXTURES
(18) Radiators, equipment for wash room furnishing, etc., illustrated.

PROJECTION
(19) Operating instructions, parts for machines (specify make and model).

RIGGING, STAGE
(20) Curtains, curtain control apparatus, automatic stage platforms, elevators, etc.

SAFES
(21) Descriptive literature illustrating types of safes especially designed for theatre use.

SEATING
(22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

SCREENS, MOTION PICTURE
(23) Various types described, diagrams, illustrations of surfaces, etc.

SCREEN SLIDES & MATS
(24) Various types for screen advertising and announcements.

SIGNS AND MARQUISE
(24A) Theatre advertising signs, marquise designs illustrated

THEATRE POSTER AND DISPLAY DEVICES
(25) Materials and supplies for advertising and art work.

TICKET VENDORS
(25A) Automatic ticket machines for motion picture theatres, change makers, canceling devices and registers.

### Sound Equipment

(26) ACOUSTICAL MATERIAL, ENGINEERING AND CONTRACTING

(27) AMPLIFIER UNITS

(28) HORNS AND SPEAKERS

(29) HORN TOWERS

(30) NON-SYNCHRONOUS DISC REPRODUCERS

(31) PICK-UPS

(32) RECORD LIBRARIES FOR NON-SYNCHRONOUS DISC REPRODUCERS

(33) SYNCHRONOUS DISC AND FILM-TRACK REPRODUCERS

(34) TRANSFORMERS AND VOLTAGE REGULATORS

## Request Blank

Motion Picture News
729 Seventh Ave.
New York City

*Please obtain for me free copies of trade publications dealing with the following subjects:*

(Insert above numbers indicating subjects)

Name .....

Theatre .....

Street .....

# Advertisers' Index

# The Showman

Section for November 1

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The Friendly Feeling of your Audience is cultivated by a Personal Message daily—

RADIO-MAT SLIDES are your best medium.

Sold by all Leading Dealers

NEW YORK

IS THE STATIONERY OF THE SCREEN





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Decorate with our SHRUBS TREES FLOWERS GRASS MATS for LAWN EFFECTS, etc.

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We make a full line of Artificial Flowers and Shrubs for Theatres, Orchestra Pits, Lobbies, Foyers, etc.

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Phone: Barclay 0166






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» » LENSES « «





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In grinding, the lenses are repeatedly examined and tested by interference—one of the most critical testing methods known to science.

We believe Cinephor Lenses are unequalled in critical definition, flatness of field, illumination, and maximum contrast between black and white.

Write for complete literature.

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Makers of Orthogon Eyeglass Lenses for Better Vision

BAUSCH & LOMB

Simplex
TRADE MARK REG'D.

# THE INTERNATIONAL PROJECTOR

USED BY

# THE ASTORIA CHAIN

## THE FINSBURY PARK ASTORIA

LONDON, ENGLAND

EVIDENCE OF BRITISH PROGRESSIVENESS

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THE FINSBURY PARK ASTORIA

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"The projection and talking picture machinery is the most complete of its kind in any theatre to date."
"In the Modern Theatre—Machinery rules."

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E. L. DIMMOCK

THE FINSBURY PARK ASTORIA is the fourth Theatre to be opened in the chain originally visualized by the Directorate two years ago. The Theatres already opened include the Brixton Astoria (August, 1929); the Old Kent Road Astoria (February, 1930); and the Streatham Astoria (June, 1930). To open four Theatres of the magnitude of the Astorias in just over twelve months is a record of which the Directorate are justifiably proud, while the success of the Theatres already opened is confirmation that the policy originally laid down and carried out was a wise one.

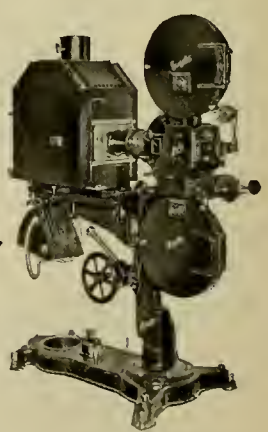
The policy of the Directorate is to provide:—

(1) Theatres of Unequalled Size and Magnificence in suburban areas.
(2) Entertainment unexcelled by even West End of London Houses.
(3) Music by picked Orchestras and Grand Organs.
(4) Comfort, Courtesy, and Service.
(5) Strictly suburban prices.

THE ASTORIAS have been acknowledged by the Press of this country—and America—to be real super Theatres presenting super Entertainment in Pictures, Vaudeville, Stage Production, and Music, and the ideals which have proved so successful and acceptable will be continued.

The Directorate and Management are sincere in their endeavours to raise the standard of Entertainment and Entertaining, and the maintenance of their declared policy is accepted as a duty to the public they serve.

A. SEGAL.



Simplex
*The International Projector*

## INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET NEW YORK

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

### THE HIGH COST OF NEGLECT!

WHEN some member of your staff calls your attention to needed repairs around the theatre do you investigate and make those repairs immediately?

From close observation we are rather afraid that many managers are inclined to let these "little" things go until it is too late for repairs and replacements (sometimes very expensive) are necessary. And often such neglect results in accidents or breakdowns.

Those who stop to analyze the many responsibilities of a house manager soon learn that maintenance of the equipment represents an important part of the job. Yet we have thousands of showmen who cannot seem to realize that the cheapest way to maintain that equipment is to keep it in a good state of repair at all time. They try to avoid immediate expenditures and then pay plenty for replacements later.

A manager who is placed in charge of a theatre with its many items of equipment must show that he understands and appreciates the responsibility placed on his shoulders by keeping a careful check on each and every detail. This can only be accomplished by frequent inspections.

We doubt whether any chain or individual theatre owner would criticize an expenditure for repairing some necessary part of the theatre's equipment. Those who used to take such an attitude soon learned, that it was a pennywise and pound foolish policy. Therefore every theatre owner is now in favor of keeping the house in tip-top shape at all times and glad to pay for minor repairs rather than for expensive new equipment. They need not worry about accidents, breakdowns of shows and dissatisfied patrons.

Why not inaugurate a new system of house inspection check-up starting this week? Make up a series of charts according to the various members of your staff who are responsible for certain parts of the theatre. Let them handle their own portions in a systematic way and then you take that chart and go over the entire house, starting with the roofs, hanging ceiling, booth, seats, floor and floor coverings, rest rooms, toilets, mezzanine, orchestra, lobbies, foyer, front, marquee and marquee roof, closets, ushers' rooms, porter closets, sinks, cellars, boiler rooms, heating equipment, ventilating equipment, stage, stage gridiron, etc., etc., right down the line not overlooking a single detail.

You'll soon learn a lot more about your theatre than you ever knew before, and you'll be able to check waste and make necessary repairs while they are still small items.

*"Chick"*

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# MANAGERS' ROUND TABLE CLUB

## *Vending Machines Are Discussed by Some Live Showmen*

Of all the subjects pertaining to theatre operation and its many modern twists the subject of vending machines has created the most peculiar kind of reaction.

For example, Harold Kopplin of the Capitol Theatre in Miami, Fla., insists that the first and last purpose of a theatre is to sell entertainment and not candy or chocolate bars or even cigarettes, cigars.

He backs up this statement with some mighty plausible arguments.

The selling of candies, etc., from vending machines in theatres or even from a candy confection counter located within the theatre or in the lobby or foyers will tend to clutter up the corners or the aisles and in fact every other part of the theatre which they strive to keep looking inviting and clean with all sorts of wrappers and papers and not infrequently a stray piece of chocolate which is ground into the carpet or the marble work or causes some other patron to register a healthy kick because they are walking around with a nice sticky chocolate bar all over their shoes.

He tells us many other interesting arguments against the vending machine angle and incidentally his claim that the patron is apt to develop a notion that the theatre is trying to get every dime out of them is not without good common horse sense.

Then we have the expression of B. L. Kearney of the Palace Theatre in Ashtabula, who insists that a nearby confectionery store answers the purpose of the patron when they so desire to take some candy into the theatre and it certainly is not the part or duty of a theatre to enter into this line of business in direct competition with one of the merchants whom they may some day want to tie up with on some promotion scheme.

Backing up Kopplin's opinion, we quote A. E. Warden of the Cortland Theatre in Cortland, N. Y., who says: "Personally, I feel that we are selling entertainment and not candies, chewing gum or what have you." Vending machines placed on the backs of the seats at a local theatre in his town were removed as the revenue was too small. However, he does concede that in some houses they might prove a good bet.

We could then jump into Eddie Landsborough's Capitol Theatre up in Gault, Ontario, Canada, wherein he puts himself on record by saying that he has had no experience whatsoever with any type of vending machine, but considers that it might turn out to be a good proposition. Since it is out of his jurisdiction he is leaving the decision whenever that may come up for action to his home office.

E. T. Mathes, in charge of the Mt. Baker, American and Avalon theatres in Bellingham, Wash., expresses the opinion of a great many other showmen in the Northwest when he says that they do not use any such machines in any of their theatres. He also is inclined to feel that it would be entering into competition with nearby confectionery or cigarette stores and would not help in the promotion of good-will or co-operation from such merchants.

Fred E. Johnson, an old standby of the Club, has the following to say on the same subject:

"Regarding the use of candy, cigarettes, gum and vending machines in the theatre, I cannot see this at all as they litter up your house and the kiddies have gum stuck everywhere. We allow smoking in our balcony or mezzanine foyer and rest rooms, but in a beautiful theatre like the Latonia, gum, etc., are out of place. Of course, they do it, but to have gum stuck on carpets, chairs, etc., is something I rebel at."

We are inclined to give a lot of serious thought to such expressions, especially coming from some of the boys we are quoting here and, when we stop to realize that these men have seen many a year of service in show business, they are certainly qualified to pass an opinion.

We are respecting the confidence of quite a few other showmen who express themselves and at whose theatres vending machines are apparently as important as the projection booth equipment because the circuit has decided to go into that line of business, but other than to tell you briefly that they are dead against this angle we will say nothing further about where or who they represent.

## ALL FOR ONE AND ONE FOR ALL!

OUR slogan takes on a new meaning once more with this issue in the Showman section in Motion Picture News.

WE'VE described how your brother managers have successfully executed all sorts of exploitation, ballyhoo and publicity stunts; and what's more important, you have contributed to those items yourself and helped make the Club pages tremendously valuable and interesting.

NOW once each month, the Club pages are being incorporated into The Showman section and particular emphasis and prominence will be given material pertaining to the proper maintenance of equipment in your theatre.

## YOU MUST DO YOUR PART, TOO

THIS important phase of showmanship and theatre management has been sadly neglected in the past. Managers are faced with all sorts of new equipment problems while still struggling along with the problems of the old. They want to know more about the expensive apparatus they are responsible for.

SO the Managers' Round Table Club again establishes a distinct precedent and incorporates this vital feature as part of our Club activities and pages.

WE have got to have material for this monthly section. Just as you now send us the details of your various show-selling activities, so you must tell us how you are keeping your theatre's equipment in perfect condition all the time. How you prevent breakdowns and trouble by constantly watching every piece of equipment and furnishing in the house. How you promote cooperative goodwill between yourself and the booth, the ushers, the cleaners, etc., etc.

## TELL US HOW YOU DO IT

THESE are all important factors in the proper maintenance and operation of your theatre. To broadcast how effectively and efficiently you handle this part of your job, is to let the whole world know that you are a capable manager, and besides, it will be immensely valuable and helpful to your brother members and showmen the world over.

**M. R. T. C.**

# MANAGERS' ROUND TABLE CLUB

## *"Sound Interference" Important Problem Says R. Mason Hall*

A lot of folks in the show business who are anxious for a good ventilating system do a lot of crying until they finally get the boss or proprietor to install one; then, after they get it, they don't seem to know how to handle it to the best possible advantage with particular emphasis on "interference with the sound."

In this respect we must take off our hats to R. Mason Hall, manager of the Lyric Theatre in Norton, Va.

We feel qualified to say that, after visiting several hundred theatres on our recent coast-to-coast tour, not a few of them had plenty of interference with their sound apparatus from noisy or wind-sucking ventilating equipment.

Mr. Hall covers this phase of two important conditions in the following manner and we will quote from his letter: "I always sit through the first matinee showing and note the scenes and time that I can run the same with the least interference. I run it between shows and during the comedy, provided same is a musical one, and so, by looking after this particular phase of the business personally, I have so far had but few complaints, and those during the matinee, as the evenings here are always comfortable, but opening all windows and exits."

We can appreciate the question raised by Mr. Hall's letter when we say that only a short time ago we were looking at a feature in a Long Island theatre where the sound, the projection and the entire theatre, with the exception of the ventilation was 100%. When we say with the exception of the ventilation we do not mean the efficiency of the equipment, because that was not lacking, but rather the noise of a moaning sound created by an exhaust fan running at top speed and drawing the air through the opening in the ceiling.

It is deplorable that such a condition must exist, and upon questioning the manager we were told that he fully realized the handicap he was placing on his sound apparatus by operating the ventilating fan, but it was a one-speed proposition and to turn it off would create an atmosphere in the theatre that on warm days would be almost unbearable.

He had appealed, up to this time, without success to his superiors to make the slight alteration which would permit the operation of the fan at various speeds, in which case he could then cut down the speed of the motor and thereby cut down a great deal, if not all of the noise without impairing the ventilating of his theatre.

We hope that this frank opinion from Mr. Hall will prove beneficial to many other managers all over the country who are experiencing the same difficulty and will call to mind in many houses where they have a variable speed control that it ought to be put to use for just such a purpose.

We are very grateful to Mr. Hall and we know that in the near future we will be able to present some other views of his on the efficient operation of his equipment and theatre. These are the kind of items that we are particularly anxious to feature in the special Showman Editions of the Club pages.

## *Ben Cohen Supplied Dealers With Mats For Newspaper Ads*

Ben Cohen of the Capitol Theatre, Hazelton, Pa., effected a tie-up with a radio dealer that netted a wide range of publicity for "Follow Thru."

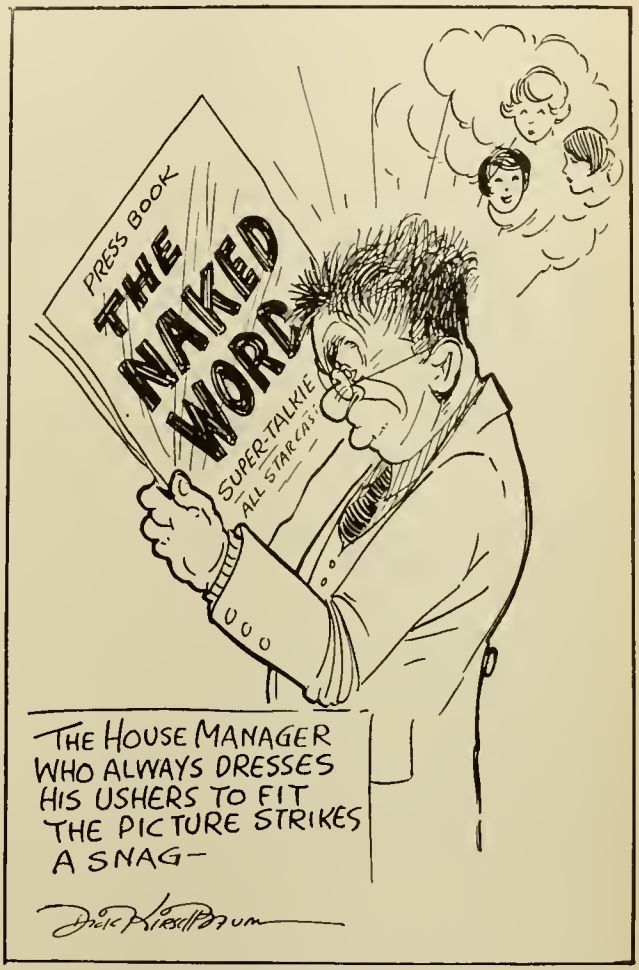
Cohen supplied ad mats on "Follow Thru" for use in the dealer's newspaper ad. Copy in this ad read, "You can FOLLOW THRU the World Series and all other big events if you choose a Philco, etc."

The dealer also sent out 1,000 "Follow Thru" heralds with their ad on the back page—to all people on his mailing list. Six deluxe photos supplied by the theatre were on display for a week in advance in the Philco dealer's window.

Both local newspapers published a story on the picture which resolved itself into a contest on golf technical terms. There was nothing very difficult about it and it was primarily used to stir up interest in the picture which it did accomplish as was evidenced by the number of contestants sending in their answers.

# "LOBBY LAFFS"

By Dick Kirschbaum




***HELP WANTED—!***

## *Stage Sketch Prior To Trailer Helped Sell Coming Picture*

T. W. Thompson enhanced the selling value of his trailer on "Raffles" by putting on a sketch just prior to the showing of the trailer. This stunt was used at the Avalon Theatre, Grand Junction, Col.

A safe was set on the left side of the stage right next to the proscenium. After the subject in the News just before the trailer, the screen goes dark and the beam of a flashlight appears at right stage. The faint form of a man is seen behind the flash as he moves across the stage—sweeps the house with a flashlight until finally it rests on the safe. He moves swiftly toward it and bending down, starts to work the combination.

At this moment, the Assistant Manager comes walking down the aisle to inquire what the man on the stage is doing. And then follows a conversation between these two men with the Assistant Manager stating upon learning the identity of the stranger that he (RAFFLES) isn't due until next Friday—so Raffles leaves the stage and states he'll be back Friday.

# MANAGERS' ROUND TABLE CLUB

## TOILET CLEANLINESS!

**If there is any part of your theatre demanding close attention it is your toilets. Yet, you can walk into hundreds of theatres and find these rooms foul-smelling and an insult to your patrons.**

**Particularly on those days when the kiddies predominate, you must exercise extreme caution and make frequent trips to those rooms to make sure that they are fit for the use of your patrons.**

**Toilets, especially in the busy theatres, cannot wait until the following day for a mopping or cleaning. This is necessary every hour or two and be positive that the toilet paper holders are full too. In ladies rooms you should make doubly sure that everything is O.K. because nothing will chase away the ladies quicker than dirty lounge rooms and toilets.**

**There is nothing delicate about this subject. It's as important as any phase of your theatre's operation, so just check up a lot more in the future than you have in the past to be certain that your hired help is not overlooking or neglecting the toilets.**

## *Mrs. Tommy Kane of Redwood - Sequoia Gives Her Suggestions*

Just to be different I am handing you herewith an article by Mrs. Thomas J. Kane. So here goes:

Let us start at the ticket window. First impressions are lasting. Have a cashier and doorman who can smile and say "Thank You." Also a gracious voice and manner to answer telephone inquiries.

Personal touch means much, especially in a small town. The manager should be on the floor to greet his patrons from time to time during the evening and especially at the break of the show.

Ushers should be trained to treat customers with courtesy and not as if they were doing them a favor. Ushers should be in uniforms and uniforms should be well cleaned and pressed. It makes such a difference.

Noise is another serious problem. Don't let one or two wise guys make it uncomfortable for all your patrons by razzing heavy love scenes, etc. Crying babies are also a matter to be given immediate attention. The parent should be asked nicely to take the child out if they do not do so themselves.

Smoking should be confined to sections set aside for that purpose. Even in this day of much smoke there are still a few people wo do not care for it.

In case of complaint from patron, say, "I'll see that the matter is given attention." The patrons are always right. (Even if you know them to be cranks.) Even then make them think they are right. Be a good "yes" man. The dear public likes it.

"Believe it or not."

Heat is another angle which requires much attention. In winter be sure your house is warm and as cool as possible in the summer. Use ventilators intelligently. Have handy in all parts of the house fire extinguishers. They may only be needed once in a lifetime, but that once may be the means of saving life and property. A first aid kit should be on hand for comfort of patrons and employees.

Rest rooms are of paramount importance. There is nothing so disagreeable as toilets and washrooms that are not immaculate. See that all toilets are in working order. Above all else keep up minor repairs. These are only little things but after all it is the little things that count. Janitors and maintenance men are a very important part in running a house, although never seen by the people. Try to create in all employees a personal pride in his particclar post in the theatre.

Another pleasing thing is having nice fresh flowers in a prominent place as you enter. But be sure they are fresh.

This of course does not touch on pictures, projection and a number of other important things it takes to run an ideal house.

## *The Meyers, Senior And Junior, Certainly Know Show Game*

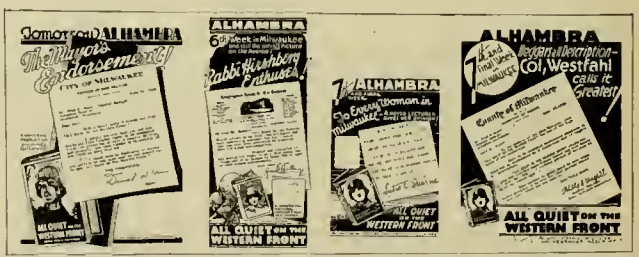
Meet two of Milwaukee's showmen. One has already made a name for himself that means a lot in the theatrical history of the city. The other is well on the way to duplicating the record held by his father; for the gentleman at the top of this story is Fred S. Meyer, general manager of the Alhambra Theatre, Milwaukee, Wis. The young man at the bottom of this story, appearing in the football uniform, is Stanley Meyer, Fred's sixteen-year-old son.



Let's see what the boy has done so far in show business in Milwaukee. Several years ago he started as an usher in the local houses, working after school and on his days off. It wasn't long after he graduated from high school that he was promoted to the position of assistant manager at the Venetian Theatre, in Milwaukee, for the Warner outfit. He has held the job down very capably, and rates 100% with the circuit. He is six feet tall, weighs 175 pounds, and attends school at Marquette University. Last year he was selected as a candidate for the all-suburban football team, a local selection of great importance in the city. He bids fair to rival his dad's record should he desire to continue in the show game. We do not know anything about what he is going to do in the future—when Fred was in our office some time ago we never thought to ask him—but the pep he has shown should guarantee him a place in the show game any day in the week.



And now for Fred. He's been in the movies pretty near since the movies started, and as a result, there's little he doesn't know about the show game. He has been in every branch of it. The work he turns out in Milwaukee is great stuff, and with the added advantage of many years of sagacious showmanship behind it, it always clicks. Fred is going to pass along some of his future work to us, and we are sure that it will more than be welcomed by the rest of the showmen in the Managers' Round Table Club. We want to welcome the two Meyers into our organization and we believe they will prove very active.




*And just to give you a line on Fred's ability towards newspaper lay-out, we are shawing a group of ads that he used when he played "All Quiet." The spectacular feature of the advertising was the fact that all of the ads carried testimoniols from civic personalities, thus insuring their being read and subsequent word-of-mouth talk following.*

## FLASH!

**C. J. Latta, formerly managing director of the Roger Sherman Theatre, New Haven, Conn., has been promoted to district manager of Cleveland, Ohio, for Warner Brothers.**

**Congratulations, "C. J." You deserved it.**

# MANAGERS' ROUND TABLE CLUB

## *Harry D. Stearn Discusses Theatre Operation Angles*

As is undoubtedly known by all people in business, regardless of type, a certain atmosphere must be created in order to establish a permanent and select patronage. With this aim in view, a trained staff must be maintained. Since the cashier is the first to greet the patrons, she must be congenial and pleasant at all times, regardless of what trying situations may arise. To further the effect of welcome, the doorman accepts each ticket with a cordial good evening and thank you. The ushers, who have been selected as to uniformity in size, stand at attention, always ready to direct the patrons to their preferred seats.

The people are very much impressed upon entering our lobby by the restful atmosphere obtained by soft lights, fresh flowers and plants. The barren effect of our rather large lobby is relieved by a frame with artistic posters of coming attractions displayed therein. The beauty is further enhanced by mirrors and soft draperies.

Our mezzanine floor is luxuriously appointed with upholstered lounges and easy chairs, charming lamps, oil paintings, and vases of freshly cut flowers dispersed at random. Again soft lights prevail.

The restrooms are neatly outfitted with several easy chairs, carpet and panelled walls of a harmonious shade, dressing table, and large gilded mirror.

A state of cleanliness is habitual throughout the theatre. We maintain a very capable staff of cleaners, who see that the house is well disinfected and aired daily, giving it a most thorough cleaning and airing over Saturday night and Sunday. The theatre is sprayed daily with a delightful perfume, the odor of which lingers faintly and fragrantly throughout the day.

The lighting effects inside the auditorium must not interefere with the photography. To this end, we use very bright lights in the rear of the theatre, then graduate to soft reds and blues, and finally to a quiet midnight blue near the stage. To relieve the monotony, we vary our color scheme occasionally, both in the auditorium, lobby, mezzanine floor, and also marquee and upright sign.

Our sound is watched at all times by someone on the floor. Due to some of the audience complaining about sound, we maintain ours at a moderate rate. As the house fills, we bring our fader up, and thus have the sound as perfect as possible at all times.

Our effects in producing and maintaining these comforts for our patrons are well repaid, as is evident in our ever increasing patronage since the advent of all these little niceties.

HARRY D. STEARN, Reading, Pa.

## *J. G. Hruby Crashed Dealers' Windows For Initial Tie - Up*

It was a hard job but J. G. Hruby, manager of the local Publix house in Harvey, Ill., refused to be discouraged, and finally through his persistence managed to crash the windows of the local merchants for an advantageous tie-up on "The Social Lion."

He arranged with a store which caters to high school and college students, and propositioned them to put in a window display of felt hats, using several still illustrations that Hruby had among his advertising accessories for "The Social Lion." After much persuasion, the tie-up was made and a window display was made up to include photographs of Oakie, tie-up copy, cards, etc., about "The Social Lion," giving theatre name and play dates.

Hruby reports that the use of stills in this manner enabled him to break the resistance the merchants have shown to window displays, and reports that he is giving no little attention to furthering such tie-ups which for the very small amount of money involved gets ample attention from a great number of people.

A number of showmen have encountered similar situations but we know that just by shedding some light on the subject and showing the merchants the value of co-operation, they have, in the end, won out. Thanks, Hruby, for calling this one to our attention.

## "The Showman's Calendar"

### AN EXCLUSIVE CLUB FEATURE

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

### NOVEMBER

| | |
|---|---|
| Nov. 1 | All Saint's Day. |
| Nov. 2 | North and South Dakota Became States (1889). |
| Nov. 4 | Election Day. |
| Nov. 6 | Lincoln Elected President (1860). |
| Nov. 7 | Montana Became a State (1889). |
| Nov. 10 | Birthday of Martin Luther (1483) |
| Nov. 11 | Armistice Day.<br>King's Birthday (Italy).<br>Washington Became a State (1889) |
| Nov. 11-18 | American Red Cross Week |
| Nov. 16 | Oklahoma Became a State (1907) |
| Nov. 16-23 | Children's Nat'l Book Week (sponsored by Parent Teachers' Ass'n.) |
| Nov. 23 | Capt. John Ericsson Landed in N. Y. (1837)<br>Repudiation Day (Maryland) |
| Nov. 25 | British Evacuated N. Y. (1783) |
| Nov. 27th | Thanksgiving Day |

**You should have your plans well advanced for those special Thanksgiving shows for the poor, as well as the Christmas and Holiday tie-ups. Watch the Club pages for details.**

***Can you tie any of the above events into your theatre's activities?***

**And don't overlook the many local events that are constantly turning up right in your own town, county or state.**

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

## SILENCE—IS GOLDEN!

In this era of sound and talking screens no manager can afford to relax his vigilance on the floor of his theatre. If the patron is to enjoy the performance, silence must reign supreme at all times and the fader must be watched like a hawk.

Making up a batting average for 14 theatres visited within the last ten days would reveal that three of them were 100% on sound and silence. The balance seemed to be providing plenty of competition with numerous and sundry noises, contributed in many instances by the theatre employes themselves.

How the management of a theatre can expect the customers to be quiet when the theatre employees are raising a racket is a mystery still to be explained. But apparently such is the case.

The second great evil is the volume of sound which when not perfect always seems to be much too high. This is caused most of time by differences in the size of the audience. We are told, from reliable parties, that the larger the audience, the higher the fader must go due to absorption. Therefore, if this is correct, when the patrons start thinning out the fader must be cut down in proportion. Then again we have pictures where one character's voice records in deep, heavy tones. The opposite end of a conversation on the screen where such a condition prevails may be one whose voice records rather thin. Therefore you must arrive at a happy medium in adjusting the fader control.

Whether silent or sound no theatre should be left without anyone on the floor at all times, and with close attention necessary for sound volume it becomes a matter of vital importance.

These little pointers are meant just as suggestions. Maybe your house is being better handled than some of those 14 we visited, and then again, maybe you are taking your staff too much for granted. Better watch these things all the time and make sure that everything is as it should be.

## *250 Gas Stations Sold "Good News" To Autoists In Stunt*

It meant good news at his box-office when Charles E. Couche, manager of United Artists Theatre, Portland, Oregon, set out to sell his show "Good News" recently.

He arranged a tie-up with the territorial distributor of gasoline and the company permitted him to place one sheet on 250 of the stations selling the gas. Since lithograph crayons were used to design the poster sketch, an opportunity presented itself for a tie-up with a local dealer in artist materials. And, oh yes, 5,000 heralds were distributed by the employees of the gas station.




A contest "Good News about Portland" was also run, and it did a lot towards putting the picture across. It was planted on the city page of one of the Portland papers. Contestants were invited to set down all the optimistic phases of the city from an industrial standpoint such as building programs, etc. Each day some prominent business man was interviewed for a good news about Portland comment which was used as an incentive for possible entrants.

Here's something that might also go over in your town. Figure it out. You know how local conditions shape up, and can best tell what will and will not click in your part of the country. Thanks, Charles, for letting us see this one. And we hope that you're going to be right out front in the Portland representation on our pages. How about it?

## *Harold C. Lee Is Always Prepared For Every Emergency*

Ten minutes before the first show is out at night two of my ushers take positions at the center exit doors, which would be used the most in case of trouble. One usher takes his place with the doorman in the foyer to avoid crowding when the first show is out. All exit doors are opened before the first show opens at night to see that they are working perfectly.

Once a week the ushers and doorman are drilled in handling the fire extinguishers which are handy in all parts of the house.

The first thing my ushers are told to do in case of trouble is to open the nearest exit door and to prevent crowding. Keep cool is the most important thing that is impressed on them.

The hardware on my exit doors is inspected once a month as well as the fire inspection in all parts of the house, all conditions are reported to the Home Office once a month. On big crowds I make an inspection of the house, back stage and front at least twice during the evening. This keeps you in touch with the boiler room and also the temperature of the house, and sound conditions.

We are fortunate to have three sets of exit doors on each side of the house besides a stage exit.

(Mr. Lee manages the Fox Babcock Theatre in Bath, N. Y.)

## *Robert Soffer Was Alert To Cash In On His Kiddie Business*

Right on time with his stunts, Robert (Bob) Soffer didn't let anything get by him when the schools opened recently and he saw an opportunity to boost the good-will of his house and grab off a flock of publicity for his kiddie business, at the Hollywood Theatre in New York City.

He announced that composition books would be presented free to all kids attending the Saturday matinee on the Saturday prior to the opening of school. Eleven hundred kids were on hand that day and with a seating capacity of 1200 you can see that the gag clicked for Soffer. The books cost him two cents each. The front cover was imprinted with an institutional plug. This medium, doubtless, will keep his house before the eyes of the kids for a number of weeks to come.

Soffer declares that the stunt was worth the slight expenditure as his business jumped up higher than previous Saturdays. He is continually pulling gags of this sort at his house and we know that when he engineers some more he will pass them along to us, so that his fellow members can see how he has built his kid business up from practically nothing. Right, Bob?

## *"All For One And One For All"*

# MANAGERS' ROUND TABLE CLUB

## Carlson's Slants On Silence During Show May Interest Others

We are running a SILENCE trailer made by Publix. You may have seen it, it shows a young man talking to a girl in a theatre, relating a party of the night before—old man in row ahead has just enough of the conversation, puts a nickel in the slot and a muffler comes up to cover the gabby man's mouth and the old man says "Now that's that. On With The Show."

That is the only medium we use at this time for silence, not having a foyer in the theatre, but I do believe in neat electrical silence signs, the glass type with tubular lamp inside.

As for coverings for aisles and stairs, a very thick carpet with a layer of Ozite as padding should eliminate any noise in the aisles, as for the rest of the auditorium, I hope someone will manufacture a carpet of "Cotton Seed Composition," same as used for greens for Indoor Golf Courses or on that order, which would have a very small absorption quality, because too much absorption will deaden the sound, I believe the entire auditorium should be covered in all theatres, so as to eliminate scraping and thumping of feet when a catch song hit is played, but the matter of too much absorption is a problem that will have to be worked out.

G. W. CARLSON, Manager,
Peoples Theatre, Superior, Wis.

## Maintaining Silence An Art With Wight Up In the Northwest

Policing and soliciting for quietness during the performance is diligently avoided in our theatre. Speaking to talkers, foot-stampers, and noise-makers in general, is not only resented by the offenders, but is also disliked by those seated in the immediate vicinity. There are times when the usher or floor manager is compelled to remind people of the disturbance they are creating, especially so with those of high school age, but it is our practice to use this method only as a last resort.

Trailers requesting silence during the performance are at best antagonistic and boresome both to the orderly and the disorderly. Signs about the foyer fall under the same category not to mention cluttering up the theatre.

Our entire campaign for quiet during the performance is based upon two policies; first, the type of program which will hold the audience's interest, and second, the atmosphere of quiet and comfort which we present to them the second they are admitted by the doorman.

The first factor is no small problem with us as we cater to train crews, section hands, round-house employees, and mail clerks, as well as professional people, Pasco being the division point for two large railroads. While we play an occasional dramatic feature for the professional people of our city, our general program consists of ACTION.

The atmosphere of peace and quiet in our theatre is conveyed to our action loving public, our brakemen, locomotive engineers, as well as doctors, teachers, lawyers, and store clerks by means of silently operated equipment. The patron enters the theatre through a quiet swinging door into the softly and attractively furnished foyer, walks along the ozite and deep carpeted floor to the swinging doors at the head of the aisles which allow quiet passage into the aisles as well as serving to eliminate street sounds. Ozite and carpeted aisles to the well-kept and upholstered seats place the patron in his comfortable seat without any unnecessary sound whatsoever. Ushers are instructed to ascertain the incoming patrons' desires before leaving the heads of the aisles, and then to admit them to the aisles with brief and courteous instructions never spoken aloud. Stage curtains are frequently adjusted and oiled to make their operation absolutely silent. The projection room is sound-proof. All fans, motors, boiler fixtures, etc., of the heating and ventilating system are sound-proofed by sand and plasterboard bases. Our heating is done by the dual system. The foyer, rest rooms, and ticket office are heated by fans blowing air through steam radiators. The auditorium is heated by large fans blowing hot air from the heating plant two stories underground. Foul air is drawn out through long distance suction. All this ordinarily unnecessary expensive equipment allows the talking screen sole rights to making all the sound.

Our walls have not been treated for sound, but the shape of our theatre, the upholstered seats, liberal use of drapes, and quiet manner of operation make our theatre what sound technicians call the A-1 sound house in Washington.

MILTON WIGHT.

## "Kids — Kids — Kids"

If one were to ask "Where are the kiddies who used to pack our theatres in the days gone by?" Howard F. Brink of Buffalo, would answer with this photograph and the following remark: "Children can be brought back to the theatre with the right kind of pictures and the right kind of managers."

And to that statement we shout at the top of our lungs, "Ditto." Because the falling off in kid business is as much the fault of the manager as the pictures he is handing out on those days when the youngsters might be persuaded to come to the theatre.

This photo shows the auditorium of the Fox Capitol Theatre in Buffalo, N. Y., ably managed by George William (so they tell us) and is the answer to "where are the kiddies." This answer is to the tune of exactly 1,432 kids (if the ticket machine in the b.o. is to be taken as an authority). And what's more, it's but one of the many kid matinees which are regular features of the Capitol and a credit to George's ability as a showman.



How does he do it? That's a fair question. He gives the youngsters a program of pictures that brings them back regularly and in larger numbers week in and week out, thereby proving what we have been preaching about for years; if you give the kiddies the right kind of a show they will not only come to your theatre, they will fight to get in. And this one packed house of children represents hundreds of others who are likewise profiting because they are showmen.

Mr. Brink stressed the importance of the right kind of managers to bring back the kids. He's right. Even with the proper pictures the theatre would be handicapped if the manager was not a real showman and one who understands how to cater to the kids so that in addition to the screen show other interesting novelties, etc., could attract the youngsters. Community singing, laugh gags, pie-eating contests, and a thousand other ideas are all as important as the pictures, but don't forget for one moment that without the proper pictures all the side trimmings would be wasted. No kid is coming just for the gags if he has to sit through Becky McClosky in "She Dies For Her Honor" (that is, if she has some honor to die for).

Think these things over boys, there's plenty to it. But for the lovamike stop yodelling about "where is the kiddie business?" It's waiting outside your door.

# MANAGERS' ROUND TABLE CLUB

## *Live-Wire Showmen Will Cash In On "Amos 'n' Andy"*

There is no denying the fact that a picture like "Amos 'n' Andy" can be made to mean more than any other, so-called, great picture, providing YOU, as the showmen on the firing line, can be made to appreciate the marvelous angles and possibilities offered by this production.

It should not be difficult to recall these days, and they seem so long ago, too, when the arrival of a Chaplin special meant a box-office smash with a momentum that carried on for weeks after. Those specials used to pep up the b. o. just often enough to make show business a pleasure. But in the past few years we have bewailed their absence, and cried, "Give us something to pull us out of a slump." Your prayers were unanswered. Not because there was a great shortage of "good" pictures, but because the type of "good" pictures which were coming through were not sufficiently big enough to create any excitement in your community.

Well, here is a picture, backed by one of the most marvelous exploitation campaigns that has ever been conceived. No "real" showman will deny that here is a picture capable of doing the apparent impossible. It will certainly reap a harvest at the b. o., not only because it presents those two famous radio personalities, but because it is a "great" picture.

Don't misconstrue these remarks. We are not reviewing the picture; we are merely reviewing its possibilities. But get this under your hide and get in it good and deep: IT'S ENTIRELY UP TO YOU.

Stop for a moment and consider how you have been handling those outstanding pictures which you were told would stampede the ticket machine. In regulation routine manner you ran your trailer. On regulation schedule you started your tearer ads, your advance plugs, etc., etc. DON'T do the same thing with "Amos 'n' Andy."

First, make up your mind that you can mop up with this attraction. Second, aside from the reputation of its stars, your patrons must be convinced that this is something so different, so big, so outstanding, that they should be looking for it weeks in advance.

Show-business needed a picture like this. Its appeal to the masses is a foregone conclusion. If four out of five people get pyorrhea, then 999 out of every thousand are regular listeners-in to the evening broadcast of "Amos 'n' Andy." Therefore, they all know about them and have been enjoying their programs for months.

Then again you must take into consideration the tremendous advertising campaign that Radio is putting behind this attraction. Every key city is getting its share of single or double-truck advertising in the largest papers. Regardless of where your theatre is located, the reaction from such advertising must benefit you in many ways. So you can really assume that seats are being sold in advance for you and your theatre. And the result of such activity, plus the appeal of the attraction, takes on the form of a general "back to the theatre" movement, and how theatres need something like this is everybody's business.

We told you a short time ago about the unusual Campaign Press Book for this attraction. Get hold of it well in advance. No doubt it will be augmented by many tried and successful selling campaigns executed since the opening of the picture in some three hundred first-run spots simultaneously. The Club pages will feature such campaigns as fast as the material is received.

But here, we raved altogether too much. Let us add, in conclusion, that to play this picture is to stimulate business to the nth degree. If you are going to run it, and we know that every live showman will want to, enthuse over it so much that everything you do to sell it to your community will radiate that enthusiasm. If you treat it in any sort of matter-of-fact way, you are hurting your business even more than just doing the picture an injustice.

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Advance information on the openings in various cities brings to light a few of the ticket-selling angles employed by the live-wire showmen who apparently appreciated the fact that they had a great b.o. bet in the attraction. Here's what going on:

* * * *

*Ralph Pekor, exploitation director for the Capitol Theatre in Atlanta, Ga., arranged for a special excursion rate on all trains coming into Atlanta from the surrounding towns to transport the man hundreds of out-of-town Amos 'n' Andy radio fans who were eager to catch a glimpse of them on the Capitol Theatre screen.*

*Full information in regard to the rates was given out by the local ticket agents of the respective railroads who were granting this special excursion rate.*

* * * *

Jess Day, manager of the Orpheum Theatre in Des Moines, Iowa., arranged for a special parade through the principal streets of the city of cards decorated after the fashion of the famed "Fresh Air Taxicab" used by Amos 'n' Andy in their picture "Check and Double Check," which was to have a midnight premiere on the date of the parade.

After announcement of this unusual auto parade was made thousands of entrants deluged the office of the Orpheum Theatre to compete for the prizes which ranged from twenty dollars down to a pair of seats in the theatre.

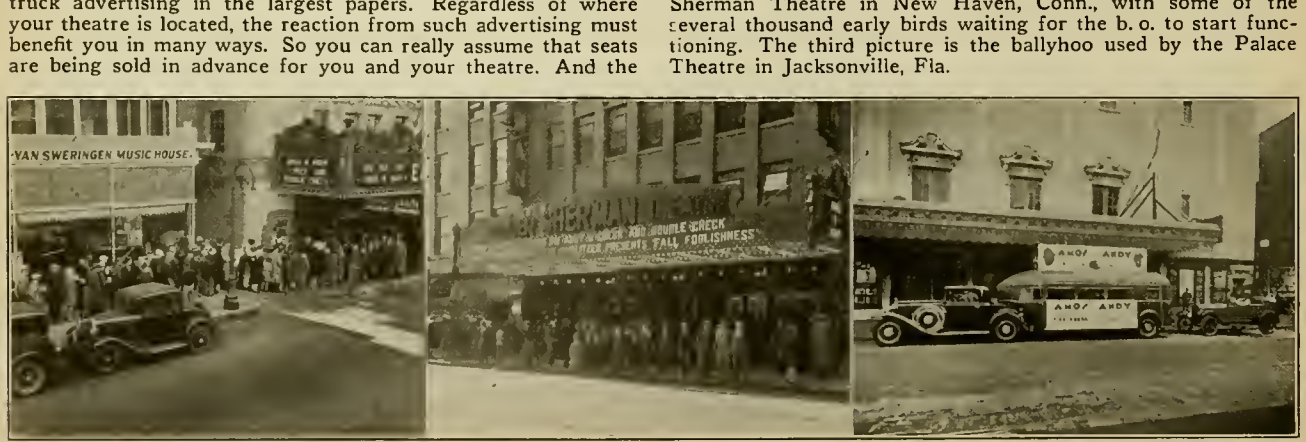
* * * *

*Sheo's Century Theatre in Buffalo tied up with The Buffalo Evening News for an Amos 'n' Andy letter contest to determine who could submit the longest list of expressions used by the radio stars. The contest began a week in advance of the showing of the film and thousands of letters were received daily with the close of the contest a few minutes prior to the showing of the film.*

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### THEY'RE OFF—NOW WATCH THEIR SMOKE!

The three photos reproduced below were received just before going to press and will give you some idea of how th first runs started off with this attraction. The photo on the left is from the Emboyd Theatre in Ft. Wayne, Ind., and in the crowd awaiting for admission we want you to note the large number of kids. That's proof positive that this picture has an unusual youngster appeal. The middle photo is the front of the Roger Sherman Theatre in New Haven, Conn., with some of the several thousand early birds waiting for the b. o. to start functioning. The third picture is the ballyhoo used by the Palace Theatre in Jacksonville, Fla.



# MANAGERS' ROUND TABLE CLUB

## *Here Is A Worthy Cause — Get Behind And Put It Over Big*

The American Red Cross will open its fourteenth annual Roll Call on Armistice Day when local chapters all over the country embark upon a nationwide membership campaign which will continue until Thanksgiving. Among the most impressive ways in which the work of the Red Cross will be brought before the public will be through the medium of the new talking motion picture trailer, which will be available for theatres in all parts of the country. The 1930 trailer leads off the scenario to a musical accompaniment of the "Flying Dutchman." Swiftly follows scenes of shipwreck, fire and flood. A voice speaks, "When calamity befalls, the Red Cross is your messenger of mercy, speeding emergency relief and permanent rehabilitation in your name to the stricken community." Next are shown flood refugees in Georgia and Alabama being fed by the Red Cross. Then there is a brief glimpse of wounded veterans with the explanation that to 30,000 ex-service men still suffering from the wounds of war, the Red Cross is still the "greatest mother in the world." A little girl is shown placing a Red Cross service flag in her window. There is a bugle call and the little girl fades into this year's poster of "The Greatest Mother."




Theatres which have not made arrangement to show this trailer may contract for it through their local Red Cross Chapter. The film can be shown without talking where the silent version is desired.

The Red Cross has always received the utmost co-operation from the theatres and motion picture houses and members and readers are urged to make immediate arrangements with their local Red Cross Chapters to co-operate in this year's drive. As stated above, the trailer is available to all theatres. Augment its showing with appropriate lobby displays, using, if possible, several members of the local Red Cross in their uniforms together with the display.

*"CHICK"*

## *Speedy Selling Of Tickets Facilitates Osborne's Service*

In regard to promoting courtesy and speed at the ticket window. I hope that the combination of those things which I have put in practice and the goal at which I have always aimed, will be of help to some other manager. They have been to me.

Speed with courtesy at the box office depends primarily upon the qualifications and experience of the cashier, her training and the mechanical aids with which she is supplied, and the location of the ticket window.

In choosing a permanent cashier several things must be considered. The most important of these is personality. This is a much overworked term, but applied to a ticket seller it resolves itself into the following qualifications.

### *LOBBY LIGHTING!*

**Those theatres which are blessed with large, attractive lobbies and foyers ought to make them even more inviting through the use of sensible lighting. It seems somewhat of a shame to walk into a large, beautifully decorated lobby or foyer and find its attractiveness hurt by a lot of bulbs, sometimes of different wattage.**

**There are so many ways of enhancing the appearance of these entrances that it seems a shame that showmen won't take the time necessary to experiment a little so as to arrive at what should be the most attractive lighting.**

**Try this angle out, see if it don't create patron comment, and where you create such comment you are making your theatre the reason for word-of-mouth advertising around the community. You all know the value of such advertising.**

The ability to present to each individual appearing before the window a smile and a greeting which is real without becoming personal. This can only come from a girl who is thoroughly interested in bringing pleasure to people; who realizes that she is the first contact with the patrons of the theatre and who is truly sold on the idea that her greeting will go far toward determining whether the patrons enjoy the picture or not.

The old adage of "the pleased customer" always holds good in the movie house, as well as elsewhere. The only difference is that many managers leave it entirely to the show to create this good will. A friendly, courteous greeting by each member of the staff tends to place the patrons in a better mood to enjoy the performance for which he or she has paid admission. The ability of the ticket seller to create this impression quickly, without seeming curt, is the difference between an asset or a liability to the theatre.

Another situation which tends to break down the morale of the organization and especially that of the ticket seller is where she permits lengthy conversations between herself and friends. This gets the cashier out of the habit of handling many people quickly and courteously. It also gives a slovenly appearance to the lobby of a theatre.

Nothing makes a poorer impression on the general public than to see someone lounging at the ticket window in conversation with the cashier; in fact, most people will hesitate to break in on such a conversation, and a customer is lost. In many cases a disappointed customer will spread dissatisfaction.

The cashier should, of course, have an even temper, be not easily confused and be able to figure change quickly; have a pleasing telephone voice and at all times be familiar with the time schedule of the current program, the play dates of coming shows, as well as enough of the plot of each to intelligently answer all inquiries.

The second item to be considered in handling people quickly and courteously is the interior arrangement of the ticket booth. The cashier should be supplied with a ticket and change vending machine so placed that they require the minimum amount of effort in making change and delivering the ticket.

This merits a careful study by the manager in each situation. In conjunction with this the position of a telephone and desk or shelf used by the cashier in making out necessary reports should also be taken into consideration. Box offices, as a general rule, are small and care in arrangement will often eliminate needless confusion.

The third item to take into consideration is the placing of the box office so that patrons waiting in line are protected from the weather, and can easily rejoin their friends without confusion. Under this head it is well to consider the placing of guide ropes and rails to facilitate the movement of the buying line in relation to patrons waiting in cases of standout crowds.

(Carl Osborne was the manager of the Lincoln Theatre in Massilon, Ohio.)

# MANAGERS' ROUND TABLE CLUB

## BOX OFFICE COURTESY!

So long as managers take things for granted, so long will carelessness exist in those parts of the theatre where close supervision is apt to be overlooked, or because you don't look into it enough.

This particularly applies to the box office, the first point of contact with the patron and in many cases the source of information for telephone calls.

If a patron is treated with any sort of discourtesy when they are at the ticket window they will enter the theatre with a chip on their shoulder, which means they will find fault with every little thing. Whereas, let them get the proper kind of treatment and they will probably overlook other things.

It is a bad start for a customer who comes to be entertained and is absolutely uncalled for in any theatre at all. If such a condition does exist the fault is with the manager. He cannot be exercising the proper supervision of his box office frequently enough, if he was, the cashiers would be watching their steps all the time.

In those theatres where the phone calls come into the b.o., with an extension to the manager's office, it would be wise to pick up the phone and listen in once in a while. In this way you can soon learn whether those calls are being answered properly. And do you insist on this: "Good Evening, Palace Theatre," and then the way the feature, etc., is conveyed to the caller.

These little things all tend to make your theatre a desirable place and an asset to the community, but if you don't watch it closely yourself you will be a long time finding out that this important point of patron-contact is not being handled right.

## *H. Marchand Placed Comic Banners On The Laundry Trucks*

As is usual with him when he wants to publicize a picture and add a few different slants, Harry Marchand put on the old thinking cap, and the results was a number of excellent stunts that boosted business at the box-office of the Saenger Theatre in Mobile, Ala., during the run of "Animal Crackers."

One of the stunts that received a lot of publicity was eight laundry trucks carrying comical reading signs on either side—playing up the picture, theatre and play dates. In part, copy on these signs read: "If you bust your button laughing at the 4 Marx Bros. in ANIMAL CRACKERS, etc., we will sew them on free—Another of our economy services."

Inasmuch as the laundry trucks traveled all over the city and neighboring towns, the signs made mighty fine publicity for the picture.

A dummy flagpole sitter was perched on top of the canopy one week in advance. A sign underneath stated that the dummy would not come down until "Animal Crackers" reached town. The lobby display consisted of the Four Marx Brothers heads in a shadow box with Harpo sitting on a giraffe's neck, which moved back and forth with the aid of a fan motor on the inside of the box. This alone made the people laugh when they walked up the lobby.

The entire campaign was cleverly done and well executed, with the result that not a hitch was incurred. And when everything runs smoothly it is just paving the way for business, isn't it, Harry?

## *Did You Order Your Club Pin?*

## *Keep a Well Stocked Store Room, Advice of Mgr. Chet Miller*

The theatre stockroom is one of the important parts of theatre operation, and in lots of cases sadly neglected. The well-kept stockroom will save the manager many a worry, and good insurance against a dark house. Many a theatre is run and operated under the impression that nothing will ever break or go wrong. But as long as our business depends on mechanical devices we are bound to have a break-down now and then. And the writer has the first time to see anything break or go wrong during the hours the theatre is not in operation. It most generally happens at the peak of business. At a time when there is no time to hunt the local electric shopman, in order to get him to open up so that you may get a fuse or phone your equipment company for an exciting lamp. To save embarrassment, mental worry and refunds, the theatre must be prepared to meet all such emergencies that are likely to occur. And the well-kept storeroom is the solution. The spare parts and supplies should be kept in neat order, and arranged so that the one in charge can, at a moment's notice place his hand on the needed requirement. When supplies are received from the equipment house or supply dealer, they should be unpacked immediately, checked and put in the proper place in the storeroom. Otherwise if the manager merely notes on the outside wrapping who the package is from, and takes it for granted that it is such and such a part that he ordered, and tosses same in some corner to be opened when it is needed, is liable to be fooled when it is opened (that is if he can remember where he left it). So the best way is to take a little more time, and do it right at the start, and save many minutes when they are precious.

The supplies that should be kept on hand is of course guided largely by the equipment and local conditions. But as a rule in most situations the following parts and supplies have been found to come in very handy when needed.

AUDITORIUM-LOBBY. Extra fuses to fit all needs. Light globes to fill all purposes. A few extra seat parts. A little first aid kit comes in handy lots of times (containing a bottle of iodine, a roll of tape, a little gauze and medicated cotton). A few flashlights or candles.

THE BOOTH. Some manufacturers of sound equipment have a prepared list of emergency parts to be carried at all times, and their service men check same on each visit to see that this stock is kept up. It most generally includes: Tubes, exciting lamps, photo electric cells, reproducer and speaker unit. Other items that should be carried are fuses, condensers, lugs and connections, one intermittent movement, contact shoes and carbon holders. If possible a complete picture machine head.

COOLING SYSTEM AND HEATING. Depending on the equipment used. The parts that cause trouble are the ones that should be carried in the stockroom.

A supply and parts list could be kept in the storeroom, which would allow the manager to check off and add to as supplies are used and received. Also a "want sheet" could be kept. It's not necessary to overstock your storeroom, just the things that you are going to need, in the time of need.

CHET MILLER.

## *Prosperity Week In Aberdeen S.D. Went Across For Stroud*

J. T. Stroud of the Capitol Theatre, Aberdeen, S. D., staged a mammoth parade as the opening shot in the Paramount-Publix Prosperity Week.

The parade started at 10 A.M. on Monday and everybody taking part in the parade did so without any expense to the theatre and 85 entries comprised the parade with Manager Stroud in one of these little Austin cars at the head of the procession.

Then followed a float, another float on which all Publix ushers were in uniform and which carried appropriate banners, the State Normal College band, followed by various automobile agencies, a flock of Yellow Cabs, 29 trucks of the International Harvester Co., and many others.

The parade was four block long and practically every motor vehicle in the parade bore banners with appropriate copy about Paramount-Publix Prosperity Week as well as mention of the theatre.

# MANAGERS' ROUND TABLE CLUB

## George Delis Discusses The Value Of Regular Fire Drills

Following is a brief report on being prepared for emergency, such as fire drills, panic drills, by all theatre staffs.

The manager: Notify immediately fire and police department, see that all the employees are kept at their stations and do their duty as drilled. Cashier: Pick up all money, mark opening and closing numbers and leave the box-office immediately. Chief Usher: Has drilled and prepared his ushers in case of fire, to keep cool and calm and remember what to do. First, open back exit doors, then all the side exits, and last open foyer exits. Station ushers on each exit to keep people moving, station ushers on each aisle to keep people moving and quieting them down and see that every one of the patrons is out of the theatre. Stage manager and stage hands: First cut rope opening ventilators; second, put down asbestos curtain; third, notify and open exits for actors, use fire extinguishers and fire hose if possible. Stage manager see that all actors and stage crew get off the stage. Orchestra leader and players: Stay and keep playing till patrons are out of the theatre and then leave the orchestra pit. Operators: First shut light off film; second, see that fire doors leading to audience get shut; third, use fire extinguisher if possible and if fire is getting into film magazines, leave booth immediately. Fire engineer: Shut off fan, use fire extinguisher and hose if possible and then leave boiler room.

My provisions for emergency lighting in the event of failure of current from main supply is several electric lanterns ready for use and kept in the house.

GEORGE A. DELIS, Manager,
Capitol and Olympic Theatres, Steubenville, O.

## Potato Matinee Is Corking Booster For Theatre Good - Will

Knowing that this type of work generally clicks in his town, F. E. Owen staged one of the ever popular potato matinees to good results at the Capitol Theatre, Raleigh, N. C. Every child under 12 years of age was admitted to see the first chapter of "The Lightning Express" by bringing two pounds of potatoes, or they could substitute that for some kind of canned goods.

The result was a generous supply of eatables on hand which was turned over to the Salvation Army for distribution among the poor.



The newspaper played up this special matinee in a lengthy article and, of course, mentioning the theatre and manager.

This is a stunt that is usually used before Thanksgiving Day, but can be used with success almost any time.

This gag can be used almost any time, especially if you happen to have a Salvation Army or other organizations in your town to whom the gifts of food would be most welcome. We want to thank Owen for passing this along.

## Emergency Lighting!

Sitting in an up-state theatre a short time ago during a violent electric storm, the lights suddenly started to flicker and finally passed out entirely.

The manager (also part owner) looked at me in disgust and exclaimed, "Here's where I hand out my profits in refunds." Not to mention the hard feelings on the part of the customers who have journeyed through the storm to see the show.

I asked this exhibitor why he had never installed an emergency plant to continue his shows when the main supply breaks down or goes out of commission and was the most surprised man in the show business when he said he knew little or nothing about such plants.

Since that incident we have questioned no less than a dozen out-of-town managers about the same thing and among those dozen only five had emergency equipment.

Here is a slant of the utmost importance. Picture a crowded house—the middle of a great picture—blooey—out go the lights—rush calls to electric company—promises of immediate resumption of service—patrons sitting in dark—still no show—two or three customers come storming out of the auditorium and demand their money back—others hear them and do likewise—bum business all around.

Every theatre located in a community where emergency service is not provided by the lectric company should be equipped to continue their shows after discontinuance of service. It makes no difference how rare the occasion is that the current goes off, even if it happens but once in a year you would still be smart to have some sort of generating apparatus so that your exit lights and show can go on uninterrupted. It is real economy and not a big expense.

## Marathon Putting Race Had Dallas Talking For Week

A stunt that attracted no end of attention in Dallas, Texas, recently was the one pulled by Marsline K. Moore, up-to-the-minute manager of the Palace Theatre, who staged a marathon golf putting contest, the first ever to be seen in the city, and, unquestionably one of the best gags of the year.

Boys from three towns about 32 miles from Dallas started out at 9 o'clock Monday morning from their respective towns. Each boy was sponsored by their local Chamber of Commerce and newspaper. And the Dallas Dispatch tied up with the theatre in Dallas. The idea of the contest was for the boys to putt a golf ball from their respective towns to the Palace theatre. The idea proved a good one and was recipient of much publicity. The winner covered the distance in a little over six hours.

Moore also tied up with all miniature golf courses and driving ranges whereby banners and signs containing suitable sales copy was prominently displayed. One of the golf courses furnished a pro to give instructions in foyer in afternoons to theatre patrons on the miniature putting course specially installed to advertise the picture.

These activities have helped Moore to combat the opposition offered when the miniature golf courses first made their appearance upon the show horizon, with the result that his business has increased and he has had little or no opposition from them. Listen, Marsline, let's hear some more from you regarding what you are doing so that we can pass it along to your fellow Club members.

# MANAGERS' ROUND TABLE CLUB

# WHAT IS EXPLOITATION?

## WALLY ALLEN Says:

EXPLOITATION is a much abused word and has many definitions. Our idea of exploitation is the selling of an article, be it film, dry goods or what have you through channels that are off the beaten path. For instance, a newspaper ad, trailers on the screen or a lobby card could hardly be called exploitation, but an unusual ballyhoo, window or herald is.

Among the different mediums that can be called exploitation is the ballyhoo, a trade name for a moving advertisement. When well dressed and cleverly worked out to create a desire to see the picture advertised the ballyhoo is usually worth the money spent on it. Another form of ballyhoo which has gone out of style generally is the use of a barker in front of the theatre to draw them in. A sure fire ballyhoo is a parade of any sort.

A very popular form of exploitation is the herald. Almost every producer creates a herald for each production. Many printing establishments originate heralds to increase their volume. Lots of managers invent their own novelty heralds to suit a particular need. The herald itself is easy enough to obtain but the proper distribution is the true test of this medium. Many a good herald has been a total loss because it was distributed in the wrong section or thrown in an ash can. Another form of herald, and very popular, is the house organ.

Unusual stunts that sometimes find their way to the newspaper as real news is a type of exploitation that is used very little these days, because of the high cost and lack of stage talent to execute the stunts. Such stunts as a flagpole sitter on the roof or one of the performers on the bill dancing on toes down the street are what we meant.

Window tieups, from an ordinary litho card to elaborate displays can be included in the flexible word, exploitation. Outdoor billing, such as street car fronts, sniping, snowbirds and other forms of outdoor billing come under exploitation.

By this time the reader has deduced, if he has gotten this far without turning to the next page, that exploitation covers a multitude of sins and such clever brain work deserves proper credit! There is more money wasted in thoughtless exploitation than in any other medium of merchandising. Yet, when properly thought out and executed exploitation can turn a mediocre attraction into a box-office success.

*This is the last of the series on exploitation which we have been presenting to you. Wally Allen of Oscar Doob's exploitntion force on the Loew Circuit; Monty MacLevey, attached to Sam Rinzler's division of B'klyn and Lony Island Fox Theatres, and Walter Morris, manager of the Strand Theatre in Perth Amboy, New Jersey, pass along their definition, backed by years of experience in the show game. In subsequent issues of the Club pages we will present those other slants on exploitation which many of our members sent to us. Watch for them, they are a worthy follow-up to this excellent series.*

## MacLEVY SAYS:

EXPLOITATION is the sales medium used by a manager to merchandise an attraction in an unusual manner—attract attention—arouse interest—thereby creating sales at the box-office, or establishing a good will advertisement. In exploiting an attraction, we should first consider atmospheric background of the picture or title. If the feature is of a military nature, South Sea Island, Arctic, underworld drama, etc., sell the attraction by atmospheric lobby or window displays. For example, the military picture, with flags, guns, uniforms, tieups with legion militia, etc.—the South Sea Island with palms, special lighting effects, hula-hula girls—the Arctic by ice scenes—the crook picture by underworld materials, etc. In this manner you are then creating interest and thereby causing sales

Get away from the theatre and tie-up with your merchants, either through window displays, contests, co-operative tie-ups, etc. You are then gaining new patrons. Newspaper press notices, if the theatre is located where newspapers are a chief form of advertising, are one of the best forms of bringing to the attention of the public your message. Items of interest, contests which crash the front page, and co-operative newspaper ads, are the best sources of selling your theatre.

Results at the box-office should be the sole purpose when planning your campaign. Regular advertising, usual in all theatres, such as programs, trailers, stills, one-sheet cards, etc., cannot be termed as exploitation. This is merely theatre advertising. The theatre manager will no doubt be able to hold his patrons, providing, of course, the theatre is run in the proper manner, but can he gain new patrons daily, which is the purpose of worth while exploitation. Staging benefits, the use of ballyhoo trucks, political banners, atmospheric lobby displays, special heralds, window tie-ups, co-operative merchant campaigns, etc., are some of the various forms of exploitation which a manager should use.

Exploitation, which is worth while, has a direct result at the box-office, either as a good will builder, or as a medium of selling tickets. This is the kind which we should concentrate upon. Analyze your locality, the type of merchants, the class of people, newspapers, and in general, theatre proper and surroundings. Then adjust your exploitation methods to fit your requirements. Each section requires a definite type of exploitation. The good manager will be able to fit his campaign to his neighborhood.

## BUNNY BRYAN Says:

I RATHER believe Adam and Eve's exploitation of "The Call Of The Flesh" is the first exploitation gag on record. Quite a change, from the apple and fig leaf to some of the elaborate stunts pulled by modern exploiteers. My conception of exploitation and ballyhoo is that which obtains the greatest attention and sales value for the minimum cost. Any tyro can figure a gag that would be prohibitive as to cost, great as to attention value, but lacking in that something that would send them away talking about, remembering what they had seen and sold the idea.

I never try to go into anything too elaborate, as I learned early in the game that the more simple the gag, the greater would be its effectiveness. Attention must be obtained as quickly as possible, an idea must be sold in a convincing manner—that's my definition of exploitation summed up very briefly. The Manager's Round Table Club contains a large number of exploitation ideas every week, many of them are useable and effective in certain parts of the country, others would have to be changed to meet local conditions, all of them are of value somewhere.

## *Shorthand Stunt Was One With Which V. L. Wadkins Sold Film*

One of the stunts used by V. L. Wadkins in exploiting "Office Wife" at the Paramount Theatre, Atlanta, Ga., was a shorthand contest for business girls.

The contest was put over by distributing 2,000 blotters to girl in offices—the face of the blotter showing a photo of Lewis Stone and Dorothy Mackaill as well as a confidential message to business girls in shorthand.

**A notation in the lower right-hand corner of blotter stated that the first 25 girls to send in a correct translation of the shorthand inscription would receive a ticket to see the picture.**

Of course, the shorthand message contained effective sales copy about the picture. And it also caused a lot of comment which in turn helped greatly in popularizing the picture.

**A real desk was seen in the lobby with a cut-out of Stone and Mackail seated at the desk. A card on the desk carried sales copy about the picture.**

## *Brown Had A Good Throwaway Which Attracted Comment*

A novel throwaway that attracted a good deal of attention was used by H. C. Brown, manager of the Modjeska Theatre, to exploit "Good News," when it played the Publix house in Augusta, Ga.

The throwaways were of postcard size and showed a picture of a newsboy with a miniature newspaper under his arm. The paper could be taken out and was imprinted on the other side with copy relative to the picture, theatre and playdates.

**Music displays were secured with music dealers selling records and sheet music on "Good News." And an attractive display of stills showing "Good News" in latest styles were placed in windows of leading ladies' ready-to-wear stores.**

"H. C." has been hitting winners over the fence with consistency and we are sure that his efforts on the new season product will form the basis for many an interesting slant on our pages in the future.

# MANAGERS' ROUND TABLE CLUB

## *Ben. J. Javellano Of Philippine Isles Enrolls In The Club*

From all over the world we receive applications for membership in the Managers' Round Table Club. Singapore, China, Honolulu, Australia, Africa, Europe—all of these countries are represented. Showmen have realized the value of international communication and meet weekly on the Club pages. Many new faces are seen every week, too, the latest of which—a showman from a foreign country—is Benjamin J. Javellano.

Mr. Javellano is the manager of the Palace Theatre in Iloilo Iloilo, Philippine Islands. And not only does he manage the house, but he also owns it. With a job of this sort on his hands, he has plenty to do. We'd like to introduce you to him, and we are showing you a picture of him so that you may see what he looks like. Along with his portrait, he was also thoughtful enough to send us in a picture of his theatre, so that we could use it in our Showman Number this week, we knowing that you men would be glad to look it over. If you have any suggestions or anything that you think Mr. Javellano would like to look over, don't hesitate to drop him a line. This is a banner Round Table Year, and we want the "All for One and One for All" slogan to girdle the globe.





We want to welcome this foreign showman into our organization, and we are sure that his association with the most wide-awake group of showmen in the world will prove pleasant and profitable. Let's hear from you real soon, Benjamin, and let us know what else is going on around your district.

## *Regular And Pint Sized Golf Courses Plugged Amos Show*

Charlie Amos ties up with miniature golf courses as well as Golf Clubs to advertise "Love in the Rough," playing at the Imperial Theatre, Asheville, N. C., through which banners were placed on houses at Tom Thumb courses and copy on score cards.

Golf Clubs permitted Amos to place set pieces on the greens—playing up the golf theme in the picture as well as mentioning theatre and play dates.

Ten days in advance, Amos had a one-hole course in his lobby with obstructions to make it difficult for one to get a hole in one. A panel at the hole announced that patrons would receive a guest ticket to see the picture by making a hole in one. It was good advertising for the picture with the free list held to the minimum.

Amos also received window tie-ups with sporting goods stores and a special story on the sporting page of one of the local newspapers.

## *JUST WHAT YOU NEED!*

**Next week's issue of the Club pages will include a complete six months index to all the valuable material which has been published in our section since last May. This index will be worth ten times its weight in gold to every live-wire showman who appreciates the necessity of having this wealth of information at his finger tips.**

**We know that most of you keep your copies of Motion Picture News filed in proper rotation. With the six months index it will take you but a few moments to select the stunt you want and then turn to the complete details of it in the issue where it originally appeared.**

## *NEXT WEEK!*

## *Cleaning And Ventilation Factors Of Prime Importance*

Cleanliness and proper upkeep and maintenance of house and equipment is, in my estimation, a very simple matter and in line with proper management. Simply a matter of keeping it that way, which, in the final analysis, is up to the rank and file of an operation, so what credit is in order is due my personnel here.

I have been in positions in the past where we have had to combat an epidemic scare of some sort and, when possible, I have endeavored to avoid bringing the thought before our patrons, but when considered necessary I have stressed very strongly the fact that the modern (when term applied) theatre is about the last place to think of in connection with the word "contagion." Modern ventilating equipment, washed air system, janitorial service—vacuum cleaning nightly, spraying, dusting, etc. Of prime importance the stressing of the fact that operation of theatre is subject to supervision of Board of Health and other authorities.

I have followed through with the above and other pertinent facts with curtain talks, trailers, pamphlets and lobby cards. Cartoons in connection with the latter can be used effectively—crowded elevators and street cars breathing in one another's faces—a couple seated comfortably in a theatre with air currents carrying off above, etc.

When possible, and I have succeeded at times, I have had the safety of the theatre incorporated in articles warning against gatherings of groups of people, my efforts, however, being first to try and kill anything I could about any danger of an epidemic. This, I know, is something that is hard to accomplish. Short trailers along the lines of dispelling fear I believe to be one of the most effective means of combat—together with a small, neat folder in which I would always include a mention of the fact that we are compelled to abide by the Sanitation Ordinances of the city. With schools sometimes closed and theatres still operating, it is an argument in our favor. A short quieting message from the screen and handed to patrons is bound to secure favorable comment from those attending the theatre and find receptive listeners as I feel the public at large is always ready to listen to any excuse to lull their fears where interference with their pleasure is concerned.

In conclusion I would say the theatre should hesitate until it is felt necessary to bring up any thought of danger in connection with any prevalent thought. I sincerely trust I have, somewhat, expressed my thoughts intelligently.

LESTER J. FOUNTAIN,
City Manager, Fox Theatres,
San Diego, Cal.

# MANAGERS' ROUND TABLE CLUB

## Ads Built On Showmanship!

Below we present a group of ads on Universal's "A Lady Surrenders" showing the many effective ways this attraction can be sold via the newspaper. In this group you will note the various sizes and how attractive even the small ones are for the simple reason that common sense was used in making them up.

If there is anything about them that appeals to you and helps you with your own ad layouts, thank Joe Weil for sending them over to Club headquarters for reproduction.




## Quiet During Performance Is Aim Of Harold A. Kopplin

I will try and give my opinion regarding noisy patrons and kindred subjects. I say opinion because as a matter of fact we have never had much trouble from this source. Probably the natives of Miami are a quiet sort of people, or educated (no, I hardly think that we have too many Georgia and Florida crackers for that) or they possibly understand that quietness is a necessary evil for the satisfactory reproduction of talking pictures. At any rate, as I said before, we very rarely have any trouble as far as your questionnaire goes.

During the first few months of our installation, which was just about a year and a half ago (mistake—again it was over two years—how time does fly) we used a card at the entrance door reading: "Quiet please, loud talking disturbs those listening to picture." We have never used a trailer, a slide or any other method of telling this message to the patrons.

Our carpets are all padded underneath with Ozite (but this was already done before the installation of sound. Our accoustical treatment of Balsam Wool and draperies is very good, and it is possible that should any talking occur in any section of the theatre, no one seems to be disturbed, at least no complaint has ever been registered and we on the floor have never noticed it. Probably the only objectionable noises we have are crying babies, but that's just another one of the continual worries of a house manager, and the objection is squelched in the usual method.

## Novelty Campaign Netted Jersey RKO Houses Big Returns

Scouting around over in New Jersey recently, in the vicinity of Union City, etc., we were rather surprised at the stunts being pulled off there. At nearly every house we visited we heard some dope on this or that stunt. All of the stunts mentioned seemed strangely familiar, and it was when we looked them over that we found they came from the Club pages. From what we could pick up here and there we managed to find out that M. Arthur Loewy, who is handling publicity for that division of the RKO theatres was responsible for it.

In some instances he has put a new slant to the stunts used and we are going to pass them along in case you'd like to put them to your own purpose. This live-wire press agent, whose work seems to have been very good over in Jersey, according to the send-off that the managers give him, pulled a clever stunt recently by landing a story in one of the Rutherford papers, the Republican, in which he stated that the movies were a sure cure for "panicphobia," a mythical disease. The story was dolled up by having a bunch of photostats made of the article. The photostats were distributed to the various theatres in the district. In the lobby of the theatres a card was placed which stated that the house would give a free remedy to antidote the "disease." The remedy was an envelope, pay size, the copy on which described a smile and stated that everyone should smile. The envelopes were placed at the bottom of the lobby card. This gag, if pulled right, may work in your town, though there is a possibility of some city ordinances being found which would prohibit a stunt of this sort. Look it over, maybe you can use it.




In Rutherford, New Jersey, we found that this showman had placed heralds in the form of mammoth, cardboard police shields which carried copy: "Go to Show Month," on all of the telephone and electric light poles in the city, giving the theatre a valuable display. The stunt, inexpensively executed, may also prove a good bet in your town, too, if you care to use it in connection with anything you want to add another touch, too.

We are reproducing a copy of the certificate given to patrons signing the "Optimist Resolution." This stunt made a decided impression in all of the circuit houses, to the extent of many thousands of them being distributed. It was printed in black, on a light brown background, with a deeper tone of brown as a border. This stunt can be used in conjunction with kiddie matinees also, having the kids sign one and taking another home for their parents to sign. Dope this angle out, there are plenty of possibilities to it.

And now for another Round Table stunt—the "Health Notice" which appeared in the Sept. 13, 1930 issue of Motion Picture News. Loewy made use of this stunt by printing up a number of heralds, in the form of notices. The heralds measured 8½ by 6 inches, printed in black, on white stock, with an ornamental border around it. Look up this stunt if you want to use it. Teddy McDonald pulled it at the Rivoli Theatre in West Haven, Conn.

While we haven't met this live-wire as yet we hope that when he sees this little story he'll keep us posted on his future work so that we can pass it along and let the rest of the showmen, who make up the Round Table, get a look at it, and, if possible, make use of it.

# MANAGERS' ROUND TABLE CLUB

## Wm. R. Fisher Is Latest Washington Showman to Join Us

And now meet William R. Fisher. Mr. Fisher is the assistant manager of Loew's Columbia Theatre in Washington, D. C., that town where so much showmanship is being turned out lately.

Located as he is in the same town with Tom Olsen, Bill Ewing, Hardie Meakin and the rest of the showmen who make up the theatrical district of Washington, Fisher, no doubt, has to do some tall stepping to help Roger Drissel fill up the house But this should be no task at all for him, in view of the fact that the town offers a lot of opportunities for showmanship of the de luxe calibre.



We have many times stressed the fact that being located in a small or a large town doesn't make any difference to a showman. He is going to put his house across in every way possible and that also means the best way possible. We are of the opinion that Mr. Fisher is doing some nice work in the Capital City and we hope that he will favor us with some of it at an early date so that we can pass it along to the rest of the Club for their hokay. Right, Bill?

## Rosenthal Profited On This One; Plenty Of Free Publicity

A thousand dollars' worth of publicity for only fifteen bucks, was the record hung up by Morris Rosenthal at the Garrick Theatre, Duluth, Minn. We were unable to figure up the good-will value, perhaps you can, though it'll be a job.

When the local airport dedication was announced recently in Duluth, Al Anson, district manager, visited the civic authorities and sold them on the idea of having "The Dawn Patrol" booked in for the same week. The authorities were sold on the idea, and the campaign was planned.

The flyers at the airport were invited to attend the midnight show at the theatre, directly after a banquet and ball that had been arranged by the city in their honor. This angle was tied in by the committee in all their program announcements. Arrangements were also made to incorporate, in all their broadcasting, the theatre announcement. This was done at the aviation field, the dinner, ball, and fire-works display.

Special cards were placed at advantageous spots about the flying field where they were seen by 25,000 people. 500 special-tricked letter heads were mailed out by the Chamber of Commrce, and one was placed under each plate at the dinner. All prominent merchants featured special window displays, with a card tying the dedication into the theatre film. Some of the spots secured were practically inaccessible under normal conditions.

On the midnight show, receipts were trebled, just by the appearance of the famous flyers who had attended the dedication. The local airport loaned the theatre material for lobby displays. The entire campaign went over like nobody's business, with the result that the theatre profited plenty.

## Animosity Of Local Merchants Was Overcome By J. Peters

With a great deal of animosity piled up against his theatre due to the fact that some one had not played square with them, the local merchants in the neighborhood of the Ritz Theatre in Indianapolis, Ind., have not been very partial to any suggestion offered them by J. R. Peters, manager of that theatre in Indianapolis, Ind. However, Peters has not been discouraged.

Not so long ago he decided to feature some kind of a special week at the theatre. He was undecided as to what sort of a week he wanted to plug. Then he hit on a brilliant idea. He would feature a week that would ring in the local merchants. He called the event 34th St. Civic Week.

## GIVE HIM A HAND!

**He's a district manager out in the Middle West. A real guy; not one of those fellows who are always looking on the floor for gum wrappers so that they can bawl out the manager. He's never afraid to lend a helping hand. He doesn't wait to be asked, he pitches in. He has earned the rating from his men of being "one in a million." And it is said that when he bawls a man out, he can do it in such a way that the manager almost feels complimented.**

**Do you want to know who?**

**It's Art Ableson of the Publix South Dakota District.**

One afternoon he made a special visit to the merchants and invited them over to the theatre to talk. When he had all of the merchants in the house, he laid down his proposition, asking that they co-operate with him to the extent of plugging the week. The way the merchants responded almost swept Peters off his feet. They more than agreed to help him, their decision being arrived at due to the fact that Peters had asked them to come to their theatre and have a talk, in which he told them that the unfortunate affair of other days was not his fault and he asked them to forget it.

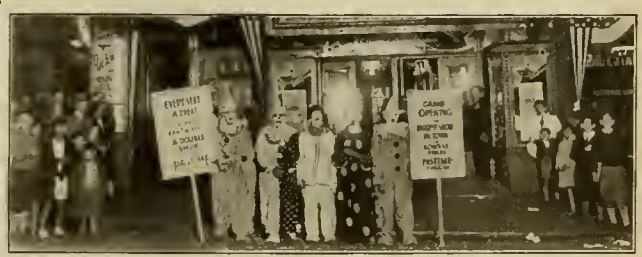
When the merchants consented to help, he set to work and turned out a royal campaign, that went over in corking fashion, with the theatre and the merchants reporting some of the best business they had enjoyed in years. Incidentally, Peters passes along a lot of credit to his house staff, which he says worked all night to get the house in readiness for the opening day of the Civic Week.

Thanks, "J. R.," for passing this along to us, and remember, we'd like to hear what else you are doing.

## Dollinger Hitting The Line Over In Union City, N. J.

Dollinger is scooping again. This time it is in Union City, New Jersey, where Fred is handling the Pastime Theatre for an independent corporation, having resigned from the Fox Theatres to take this assignment, a short time ago.

The first thing he did when he opened the house, which had been dark for some time, was to send out a street ballyhoo plugging the price policy. As you will note from the photo, the ballyhoo consisted of five men dressed in clown costume. The men, carrying the banners, paraded about the city, shouting the announcements through a megaphone. The ballyhoo attracted a lot of attention and served to appraise people of the fact that the house was re-opening.



Special introductory tickets, allowing two admissions for the price of one, were distributed at house-to-house and through the local merchants. Circus heralds stressed a "Let's Get Acquainted" policy, giving the prices in big type. Dollinger had a catchline on the herald which some of you might like to use. It was: "AEROPLANE SHOW AT SUBWAY PRICES." His campaign for the opening was well planned and executed, with the result that it went over with a bang. We expect to hear some good things about what Fred is doing and going to do over there. Come on, Fred, let's have some more.

# MANAGERS' ROUND TABLE CLUB

## LAFF-O-THE-WEEK

This time it concerns the gent who had just graduated from the managerial training school maintained by a major circuit. The "book made showman" was boasting that he had passed with a rating of 100%. His colleagues were frankly incredulous when he made the declaration, and they didn't hesitate to say so.

"Oh yeah!" slanged back the grad, in the showman English he had been taught, "I got 20% in box-office operation, 15% in service staff drilling, 40% in swearing, 15% in production, and 10% in exploitation. If that ain't a hundred, what is?"

## Popularity Stunt In Rinzler's Division Going Great

With plenty of interest being shown in the Popularity Contest, that Monty MacLevey is plugging in conjunction with Fox Theatre Show Season, in Sam Rinzler's Brooklyn and Long Island Division of the Fox Theatres, it looks as though the thing is going over in great style.

The cut we are showing will give you one of the many slants that Monty is using to keep the Brooklyn and Long Island public informed as to what is going on at the houses and in the contest. This full page of publicity was secured free of charge from a Brooklyn local paper. You will notice, if you look closely, that for a one-year subscription, the theatre allows 30 votes in the popularity contest. This angle helped to land the full page of publicity, and should not be overlooked in the event that you should happen to be planning a similar stunt in your town.


Free Round Trip to Miami for Winners In Gigantic Fox Popularity Contest

MacLevey pulled another good stunt by signing up the local celebrities in the neighborhoods where the circuit houses are located, police captains, congressmen, a senator, etc., agreeing to be on hand and act as judges. The activity displayed by this alert showman and his fellow showmen in Rinzler's division bids fair to rival closely the success of any popularity contest to date, and we look to hear the latest, and perhaps final, developments on the stunt. Keep us posted Monty.

## McNeill's Display For This Was Oke; Look This One Over

Our Canadian showmen are still tearing off 90 yard runs in their show-selling and one of their strongest bets is the window displays turned out to plug their attractions. We have frequently showed what Stan McNeill of the Capital Theatre, Smith Falls, Ontario, Canada, does along these lines, and in passing along his latest work here, we are sure that you will pick up a new slant on attracting attention.

The photo we are showing portrays a twenty-four-sheet head cut-out, of Joan Crawford, used to plug "Our Blushing Brides" which was placed in one of the windows of a prominent merchant located on the main street of the town. The cut-out was blanketed all around it. Behind the face, red crepe paper was placed. A 100-watt nitrogen lamp was next installed behind the head. The lamp had a reflector, and, by the use of a winker (to make the light go off and on), it gave the face a blushing effect. The stunt was also pulled in three other stores, though in this case, instead of a window, a box was used, with a one-sheet head pasted onto it. The back of the one sheet, excepting the head was covered with cardboard. The face and head were given the same treatment as the window display.



A great many comments were occasioned by this stunt. The merchants liked it, patrons of the theatre commented on it, and all in all, it was one of the best displays that the theatre had ever had—surely it was one of the most impressive and effective. Thanks, Stan, for letting us see this. We are sure that your fellow members and showmen in the Round Table Club will more than take advantage of it, particularly since it may be used on any picture.

## Plane Taxies About Streets Of Tucson As Exploitation Plug

One of the most unique stunts that has ever been used in Tucson, Ariz., was put over by Frank E. Drachman in exploiting "The Dawn Patrol," playing at the Opera House.

On the opening day of picture, a regular passenger plane taxied under its own power through the main business street to the astonishment of thousands of on-lookers.

The plane was brought to town from a nearby aviation field on a truck and then was piloted by an expert aviator. The wings of the plane had copy about picture, theatre and play dates in large letters.

The entire police force, including both the patrolmen and the motorcycle squad, kept the street cleared as the plane wended its way through the city's principal business thoroughfare.

It was estimated by the local newspapers that over 5,000 people followed the plane up the street. The stunt was not only unique in exploiting a picture in Tucson but it had a telling effect at the box office too, as was eviednced by a continuous line-up all day long.

## ALL THOSE IN FAVOR SAY AYE!

*"I want to express my appreciation of MOTION PICTURE NEWS and of the MANAGERS' ROUND TABLE CLUB. It is surely a grand feeling to have a file of those red magazines around and be able to turn to a review of a feature or a comedy, or to have a thousand or so exploitation ideas at your finger-tips. Some day I hope to be a good enough showman to be able to contribute a few originals that may help somebody else."*

*Luman Lynn,*
*Manager, Mercy Theatre,*
*La Grande, Wash.*

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**SIMON MARKS**, formerly assistant manager of the Terminal Theatre, Newark, N. J., has been promoted to the managership of the house.

* * *

**FRED SCHROEDER** is now managing the Liberty Theatre, Elizabeth, N. J.

* * *

**HARRY LEE MOLLER**, manager of the Ohio Theatre, Sidney, Ohio, for the past two years has resigned. He is succeeded by L. J. Smith of Gloversville, N. Y.

* * *

**PIERCE BOYD** has been appointed manager of the Crystal Theatre, Pittsburgh, Texas.

* * *

**RAY N. PETERSON** is now managing the Lyric Theatre in Mobile, Alabama.

* * *

**E. A. KEENE** has installed sound equipment in the Oxford Theatre, Oxford, Ohio.

* * *

**IRVING SHULMAN**, owner of the Harriston Theatre, Harriston, Ont., has leased the Grand, Fergus, Ont., from S. Fradella.

* * *

**CHARLES MARTINA** is managing the re-opened Family Theatre in Mount Morris, N. Y.

* * *

**R. BESLER**, veteran exhibitor, has reopened the Park Theatre in Winnipeg, Manitoba, Canada.

* * *

**FRED FINK** Jr., manager of the Redding Theatre in Sacramento, Calif., announces the completion of plans for the construction of a new Redding Theatre, in the town, by the T & D Enterprise chain.

* * *

**FRED GUNSELMAN** is managing the re-opened Rialto Theatre in Florence, Colo.

* * *

**C. A. RYDEEN** will manage the local theatre in Amery, Wis., replacing Charles Phillips, resigned.

* * *

**COL. DAVID E. DOW**, former manager of the Elsinore Theatre, Salem, Ore., will manage the John Hamrick houses in Portland, Seattle, and Tacoma, in association with Hamrick. Headquarters will be at the Blue Mouse in Seattle.

* * *

**LEO SELTZER**, general manager of the Rose City Theatres, states that the Oregon Theatre in Portland, Oregon, will be reopened shortly, with new furnishings and decorations.

* * *

**F. M. (PETE) HIGGINS** has taken over Gateway Theatre in Kirkland, Wn., from Miss Mae Pauly.

* * *

**W. W. AND R. R. BOOTH** announce plans for the construction of a new motion picture theatre in Nebraska City, Neb.

* * *

**GEORGE DOUDEN**, manager of the Superba Theatre, San Diego, Calif., has entered the ranks of the benediks. His wife is the former Frances Thomas Long, of Tillamook, Ore.

**W. R. McKINNON** of Clarksville, Texas, is the new Assistant Manager of the Empress Theatre, Oklahoma City, Okla.

* * *

**G. H. DAVIES** has been appointed Assistant Manager of the Liberty Theatre, Oklahoma City.

* * *

**E. W. JOHNSON** of Tulsa, Oklahoma, has accepted a position with Momand Theatre of Oklahoma City.

* * *

**BOB WITT** has been appointed manager of the Capitol Theatre in Oklahoma City, Okla., succeeding Bert Stern, who has been appointed advertising manager.

* * *

**ROBERT ROTHROCK**, former manager of the Strand Theatre, Shenandoah, Pa., has opened and will operate the new theatre in Weatherly, Shenandoah suburb.

* * *

**JAMES BLANCHARD**, manager of the Savoy Theatre, Northumberland, Pa., announces a show schedule change. House will open only two days a week, Friday and Saturday.

* * *

**WALTER YOST** has leased the Grand Theatre, Harrisburg, Pa., from Wilmer and Vincent.

* * *

**G. J. ABLEN** announces the opening of the State Theatre in Sauk Rapids, Minn.

* * *

**MISS KATE ALEXANDER** has been appointed manager of the Bourbon Theatre in Paris, Kentucky.

* * *

**F. J. MARRA** will manage the re-modeled Broad Theatre, Penns Grove, N. J.

* * *

**C. J. LATTA**, former manager of the Roger Sherman Theatre, New Haven, Conn., has been appointed district manager of Warner Bros. theatres in Cleveland, Ohio.

* * *

**SAMUEL KURSON**, representing the Graphic Circuit of Bangor, Me., has purchased the Brandon Theatre, Brandon, Vt., from Mr. and Mrs. L. E. Avery.

* * *

**LEONARD MAXWELL**, for the past eight years projectionist of the La Mesa Theatre in San Diego, Calif., suburbs, has taken a lease on the house from its owners.

***Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.***

**C. H. AMOS** will manage the new Paramount Theatre, Nashville, Tenn., when the house opens shortly.

* * *

**W. LaVonBOON**, for several years connected with the Schine Enterprises, has been named manager of the Ohio Theatre, Toledo, Ohio.

* * *

**W. C. LUDTKE** will manage the new theatre in Durant, Iowa, on completion of building.

* * *

**H. G. SIMPSON** has sold the local theatre in Sigourney, Iowa, to Smith and Meredith.

* * *

**LARRY CONLEY**, for many years connected with production, has been appointed Managing Director of the Stanley Theatre, Jersey City, N. J.

* * *

**RALPH CRABILL**, formerly division manager for Fox West Coast Theatres, has been added to the staff of Harry Calmine, Warner Bros. New Jersey Theatres General Manager.

* * *

**C. C. CASSADY**, former manager of the Tivoli Theatre, Spencer, Ind., is now poster artist of the Egyptian Theatre, Indianapolis, Ind.

* * *

**LEO GARNER** has succeeded George Payette as assistant to Sidney Lust, Washington, D. C. exhibitor.

* * *

**R. G. FLANNERY** has installed sound equipment in the Star Theatre, Richlands, Va.

* * *

**LEWIS AND SCOTT**, former operators of the Auditorium Theatre, Anancock, Va., have again taken over the house. It is reopened under the name of New Theatre.

* * *

**HARRY L. KRAFT** has been appointed Assistant Manager of the Tivoli Theatre, Washington, D. C.

* * *

**JAMES LUNDY**, former publicity director of Loew's Theatre, Toronto, Canada, has succeeded Sam Rubin as publicist for Loew Theatres, Washington, D. C. Rubin has been assigned to Detroit.

* * *

**H. B. JONES, JR.**, owner of the Arcade Theatre, Monterey, Va., has re-named the house, the Highland.

* * *

**M. SILVERMAN** has taken over the Fern Theatre, neighborhood theatre in Milwaukee, Wis., from Harry Hart.

* * *

**R. R. "DOC" MILLER** has resigned as manager of the Strand Theatre, Madison, Wis.

* * *

**IRVING LIPNICK**, former manager of Fox's Tower theatre, has been named manager of the circuit's Terminal theatre in Chicago, where he succeeds Jack Fink, resigned. Louis Lamm, former manager of the circuit's Mirth theatre, Milwaukee, succeeds Lipnick at the Tower, while Harry Karp, formerly chief of service for the Fox Midwesco division has been named manager of the Mirth.

# MANAGERS' ROUND TABLE CLUB

## A House Manager Talks About His Theatre

*The Lounge:* We have fitted up a beautiful room in the rear of the mezzanine lounge, where ladies and gentlemen may smoke while waiting for the performance to start and between shows.

*Checking Articles, Packages, etc.:* The ushers will always be glad to check any articles for patrons. Please pay no fees for checking service.

*The Ladies' Room* is at the head of the mezzanine stairs, left of the orchestra.

*The Men's Room* is at the head of the mezzanine stairs, right of the orchestra.

*Water Fountain* is at the rear of orchestra floor.

*No "Tips" Please.* No attendant in the Beacon Theatre expects a "TIP" for any service rendered to patrons. I shall be glad if you would report any unusual courtesy on the part of our employees, for I am as anxious to recognize efficiency as to check discourtesy.

*I Want Help.* If you can give me any SUGGESTIONS for adding to your comfort in the Beacon Theatre I shall be extremely grateful.

*Ask For Me.* I am always in the theatre during the performances. If I can do anything for you, or adjust any difficulty, please ask for me at the box-office.

BILL LEVEY,
House Manager, Beacon Theatre,
Port Washington, Long Island, N. Y.

## New Jersey Showmen Are Crashing Thru The Opposish

Live fronts, window tie-ups, street parades and unusual newspaper tie-ups were practically unknown until Publix took over the former Reade Circuit in New Jersey. Shortly after Bunny Bryan and Ray Puckett were transferred from New England to New Jersey, things began to happen. Witness the following, made in practically every instance, in a city where such things were considered either impractical or impossible. R. K. Stonebrook, manager of the Asbury Park Paramount, gave away one peanut to each patron the week prior to the showing of "Soup to Nuts." An invitation from Ted Healy, the star, to see the show was attached to the nut with a rubber band. Stonebrook's first assistant was promoted to a similar position elsewhere. The local paper was contacted and a half-column story plugging the possibilities for advancement with Publix resulted. A short subject, "Kiddies' Revue," was good for three display ads from a local dancing school.

Bob Jonnasson, manager of the Publix Mayfair, Asbury Park, had a prominent window in Steinbach's, largest department store in any eastern resort city. This was the first time this store had ever given a window to any theatre. Jonnasson also had music and sporting goods store windows on "Follow Through." Jonnasson also had a co-operative page on "The Lady Surrenders."

Parades in connection with theatre attractions had never been pulled in Asbury Park, but Manager Irwin Solomon of the St. James, Asbury Park invited the American Legion post to attend a special midnight show of "All Quiet" and bring along their bugle and drum corps. Result: a real parade and a money-getting night. The Veterans of Foreign Wars paraded later in the week. The first parade netted a three-column picture and story in the Asbury Park Press. Solomon had two co-operative pages on "Good News" the first time in the city, a dance contest at the Municipal Casino with the Casino management plugging the contest and show for a week in advance and also running five display ads in the local paper.

The Rialto, Asbury Park, is a third-run house, but Manager Edgar Goth made "Rain or Shine" click with a number of umbrellas containing suitable copy. They were used by well located newsstands.

Tommy Phelan, manager of the Publix Strand, Long Branch, put "Follow Through" over big. A part of his advance campaign was a miniature golf course in the lobby. Guest tickets were awarded those making a hole in one.

Walter Haas, manager of the Publix Strand, Freehold, invited the publisher of the local newspaper to visit the theatre, and note the improvement in cleanliness, ventilation and general attractiveness. Result, an editorial worth plenty.

Russell Terhune, manager of the Strand, Plainfield, displayed luggage in his lobby a week prior to the opening of "Holiday." Each piece was labelled with name of one of the stars and the statement that he or she was about to leave for the "Holiday."

Activities of this sort have institutionalized Publix in New Jersey and also increased the box office receipts.







And a word or two must be said for these men because of the way they have won the confidence of the local merchants in their respective towns. They have shown the merchants how to boost business and publicize their house through tying up with the theatre. At first the merchants fought shy, but now they are more than willing to co-operate with the theatre in every way possible.

The full-page ads we are showing will prove this point. That's a victory in itself, and one that these showmen may well be proud of. Congratulations!

## Amos Had a Good "Propolishun" That Sold Show for Him

A deck of cards was really all that Charles H. Amos needed to plug his show, "Queen High," when it played the Imperial Theatre, in Asheville, N. C., but he decided to use a display board as well to set off the gag. And have them looking.

The card stunt was enhanced by a huge beaverboard Queen of Hearts playing cards, with a heart-shape cut out in which appeared an attractive-looking girl seated at a table with a deck of cards on the table.

Copy on the huge Queen of Hearts read: "Here's Luck! Cut the Queen of Hearts and win a Guest Ticket to see QUEEN HIGH."

The stunt proved a popular diversion and also aided materially in publicizing the picture.

There are lots of ways in which you can work this gag, too. If you prefer, you can use in pinochle deck and offer tickets for a royal flush in hearts. Plenty of variety in a gag of this sort. Make use of it!

## EXPLOITATION—WITH A BANG!

**When "THE DAWN PATROL" played the Des Moines Theatre, Des Moines, manager Bob Gary arranged a mock battle which was fought between six airplanes over the city on Saturday noon. Just as the shopping crowd was at its height, the planes swooped over the city, dropping teaser heralds, while bombs were fired from the top of the city's tallest building. As far as the street crowds were concerned, the bombs were supposedly coming from the airplanes, and everyone loked up.**

# MANAGERS' ROUND TABLE CLUB

## *Morris' Article on Loyalty Belongs In All Theatre Offices*

A few years back, very few, many of you can remember, and so can I, of warnings about accepting a position in a theatre on account of its lacking prestige and distinction—"Just look at the men in it," was the common expression on everyone's lips.

Back in the minds of all the showmen whom I have fortunately worked under, there has been a definite appreciation of the eventual arrival of modern business methods in the show business. Many have suggested "prepare yourself as a specialist"; so management being my calling, that is what I eventually hope to be.

This evolution is fast becoming the chief feature of theatre operation today, if it hasn't already arrived. Modern business methods will eventually entirely replace those catch-as-catch-can methods employed by old theatre operators, unless they grasp the true significance of the evolving trade and keep step with it.

New men to the profession are coming from all ranks of business and the most successful ones are those who can most readily adapt themselves, to the new situation and cope with the many hundred intricate obstacles in theatre operation today and still systematically record variable ones they have successfully handled for future reference.

Each new recruit, to the managerial field, whose attitude and manner of conducting his assignments is indicative of his deserving a position of higher responsibility, brings with him new thoughts regarding business conduct and system.

Some have revamped ideas from other fields, some original, and some practical ideas culled from theories in colleges, trade schools, etc. These new ideas are hailed as revolutionary steps in the show business.

Such was the opinion and still is where modern business methods are being established as a result of the realization of their necessity to combat the present stiff competition. It isn't difficult, I venture to say, for many of you to remember instances where people (outsiders) unconsciously have shown amazement of finding genteel men in a "show-place."

To summarize, higher type employers, or managers attract higher type employees. Employees with a proper home background or those appreciative of its constituents of good breeding, tact, taste and thoughtfulness in sufficient amount to properly reflect courtesy to all patrons. An employe of such a type naturally senses the finer features of service to the patron and with slight supervision from the manager becomes a vital factor in the smooth running theatre of today.

Each new managerial recruit has some ideas he has gained through experience or training to test. Of course, he must follow the general policies and performance of duties desired by his employers. But after those have been attended to his manner of handling the details and personal features of the operation should rest and does "seek the level" of his ingenuity.

An appropriate reference come to my mind at this time by Tom. Dreier, recently published in FORBES.

"There are business men who conceive it their duty to hold themselves to their desks and to detail tasks. Such men might learn much if they studied the way steamships are managed. The Captain, of course, is supreme in command. His word is law. In effect he is like an absolute monarch. But the captain stands no watch. He goes and comes as he pleases. Only when there is danger does he hold his post on the bridge. At other times he goes where he pleases, giving general oversight to the general business of the ship. Because he is not saddled with the detailed responsihilities he is better in a position to see that his passengers are contented, that everything about the ship is being done properly. His officers are charged with the detailed duties. He holds them responsible. A business man should organize his business so that he, too, can look at his business as a whole. Too many are kept from seeing what they ought to see by being blinded by details that should be the responsibility of the subordinates. The chief executive, whose desk is cluttered with papers has something wrong with his system."

Though this illustration is somewhat more elaborate by comparison, I feel the point is clear. For there has been an appreciation lacking of the necessity for organized methods of management in this field, so that the men immediately at the helm, after completing the operating details would have time to continue contacting the people day by day, maintaining contentment among the employees by palling with them and in other ways encouraging constantly a hospitable attitude toward all patrons.

It seems to me that this is an extremely important feature in the management of today's theatre. For like the captain of a ship, a manager must be in the position of his patrons as much as possible to appreciate their viewpoint and be able to relay it to his inner co-workers of the theatre. His position is comparable too, to the position of a lense in a projector. He views and senses the public's taste from one side and reflects them in his operation from the reverse.

But the fact remains also that his employees are not devoid of observation faculties. Of ten their relation of word-of-mouth criticism is more reliable than the manager's judgment. So a welcoming attitude to discussion must be reflected at all times.

After all what is better, more impressive, than an example for teaching loyalty. Without it, a manager cannot exemplify it. First to encourage it he must be a man. One who is appreciative of a man's views. And as such he will naturally demonstrate when possible a realization of the ambitious and loyal employee to climb to a higher position with financial gain comparable to his tried and proven ability. Honesty and sincerity begets loyalty. As a leader his position pertaining to minor operating policies is definitely disclosed by his tactics and manner of treating everyone. He must be for the definite elimination of favoritism and can most impressively reflect it rather than voice it, for nothing in my mind will uproot loyalty and destroy morale more assuredly. To supervise alone would breed discontent for with the other characteristics a leader has to accept his position and appreciate as much his responsibilities are greatest and sacrifices more.

If squawking comes as a result of making the sacrifices, then the co-workers follow suit, when a request is made. Whether expressed or not the discontent is there. Without the proper mirror, no perfect object can reflect as such. Without the proper captain, no ship is certain of a safe return to the home port. Without the proper example of loyalty to the one important cause: The comfort and welfare of the patron through the examples and deeds of the men at the top no employee will take upon himself the responsibility.

All we can be or hope to be is what we should preach, if anything, or preach what we are, with sincerity and discretion, appreciating that the other fellow has views of his own.

Thanks.

WALTER MORRIS,
Strand Theatre, Perth Amboy, N. J.

## *Some Good Pointers!*

From, L. W. Orlove, Manager,
Uptown Theatre,
Milwaukee, Wisc.

1. Run special matinees for kiddies, don't ever try to fool a kid, be on the square with them, give out prizes. One week—Jelly beans; another week, Hershey bars, etc.
2. Keep your theatre's name in front of the public at all times. In my case, I have three community papers. 7 blocks west of theatre is a suburb where they have a paper, 1½ blocks west of theatre there is a triangle where two important highways meet.
3. Be charitable with various organizations; offer passes for their card parties, door prizes, etc.
4. When you have educational pictures such as "Byrd at the South Pole" or "Africa Speaks," invite orphans of the city. Pass out passes to various high schools for their faculty. Take along a press book, tell them to look it over.
5. Contact various automobile concerns, but transportation or street car compaies to get and call for the men and women from various old homes as your guests.
6. Mingle with your crowds, know your people by name, shake their hands and ask them about the health of their offspring.
7. Be sure that when something special arises and you make an announcement from the stage, you know what you have to say and make it short and to the point.

# MANAGERS' ROUND TABLE CLUB

## *Ed. Stone, Organist Of North Platte Fox, Gives Us Some Dope*

100% showmanship is the rating of the Fox Theatre in North Platte, Nebraska. As many showmen know, Chet Miller handles the house, and it has been the work he turned out there that has kept the house hitting consistently in the winning class, a feat, in no small measure, being due to the Fox Theatre-Eddie Stone Organ Club which he started in the theatre, bringing it up to a point where Eddie Stone, the organist, himself, could go out and sell it, thereby leaving Chet free to pursue his many other showman activities.

"We are presenting here an account, given by Eddie Stone, of the inception and progress of the Organ Club. In his letter Stone says: "Having noticed many discussions in the Round Table on methods of obtaining and holding the juvenile trade, I feel that this is an appropriate time in which to write and tell you of our plan. Every Saturday we meet at the Fox at 1:30 P.M. During the next half hour we are also on the air over Station KGNF, so the opening remarks are explanatory of the club, expressed so that they will explain what it is to air and audience listeners both who might hear or see it for the first time. After the opening remarks, we generally have about ten minutes of community singing, singing songs which the children have expressed a preference for through writing me letters. The songs, of course, are shown via slides on the screen.

"Following this, we have the regular weekly singing contest for individuals, first the girls, then boys, and finally, adults. The prizes for the boys and girls are as follows: a one week's pass to the Fox Theatre which allows them the privilege of seeing three shows free, and a second prize. The prizes for adults (anyone fifteen years of age or over) are first, a two week's pass, and second, a one week's pass to the Fox, and you would be surprised could you see the age of some of the contestants; for example, several weeks ago, a woman about fifty years of age won first prize playing the harmonica. The audience picks the winner in all cases by applause. Following the contests, we generally close by singing the club song, "Sunny Side Up," and giving the club yell, made up and led by a club member.




"We have membership cards, one for the kiddies under twelve, and one for adults. The kiddies cards are a different color than the adults, and admit the kiddies for 5 cents admission if presented at the box-office before 1:30 on Saturdays, and the adults cards correspondingly admit adults for 10 cents admission before 1:30.

"One may be inclined to think that this is too cheap an admission where the regular prices concerned are 10 cents and 30 cents, but we have found out that we are getting people to the theatre who wouldn't come otherwise and that in addition to our regular business, all 5 cents and 10 cents admissions are 'to the gravy.' The kiddies will bring the adults and furthermore, they always think first of the Fox during the other changes of the week. Our Saturday's regular business has not lost one cent to the 5 cent and 10 cent club members admissions. Also, if you will note the numbers in the opper right-hand corner of the cards. All cards are consecutively numbered and each week we post a list of twenty different numbers, ten adults and ten kiddies, in the box-office, which permits card holders admission free to the show that day if they come between one and one-thirty. This tends to draw them to the theatre every Saturday, regardless, and we have found it to be a very satisfactory plan. When one considers that we have over 4,000 membership cards out in a town of 12,000 population, you must admit that is a good percentage.

"We have also tied up with an indoor miniature golf course one-half block away, to permit holders of Organ Club cards to play Saturday's after the matinee until 6:00 P.M. for the same rate as shown on the cards, 5 cents for kiddies and 10 cents for adults per round, whereas the regular price is 15 cents per round for anyone, and in addition, Organ Club members get the third round free. This eliminates the competition of 'pee-wee' golf on Saturday afternoons as the kiddies can attend the show and play a round of golf for the same price they would pay for a show only elsewhere, or less than one usual round of golf. The owners of the course also take our list of lucky numbers and post it on the course, the lucky twenty being given one round free. This, of course, enhances the value of their cards and they take care of them.

"Sometimes we change the prizes; for example, during Easter week, we gave away four live rabbits. Another time, two little puppies were given a welcome home. And speaking of dogs, in conjunction with the showing of our first M-G-M Dogville comedy, 'Hot Dog,' we distributed bills to all the schools stating that every boy or girl with a dog on a leash who was in front of the Fox at noon would be given a free ticket to see the show. The enclosed picture shows the result. One girl even brought a monkey in lieu of a dog, and the newspaper's want-ad column carried many notices of dogs lost, strayed, or stolen the night before we pulled this stunt. We then paraded the kiddies through the downtown district, after which they had plenty of time to take their pets home before the show. We gave out about 200 free tickets but the stunt attracted so much attention that we had about 150 over usual paid admissions.

"Of late, so many have each week wanted to sing in the contests that I have been forced to ask them to write and take them in order as they write, owing to our limited time. If there is more time allowable after all who have written in have sung, then the first three or four down in front get their chance. Any song they want to sing is permissible and a stunt to get them really interested is to offer a pass to those writing in and giving valuable suggestions as to how the Club may be bettered. Chet Miller works down front with me always, and is a big favorite with the kiddies, and is known to them all. We start out the Club meeting with a 'Hi, Gang!' and the crowd comes back with 'Hi, Eddie!' We have found this to be a wonderful good-will builder for the theatre in addition to cornering the Saturday afternoon trade of both kiddies and adults. Every time during the week that a boy or girl passes either of us on the street, they invariably call out 'Hi, Eddie,' or 'Hi, Chet,' and should their parents or grown-ups be with them, it starts them asking questions about how they happen to know us, and a lot more indirect advertising then goes out about the Fox.

"To organists, who today have only too little to do at best, I can only say that this will help you hold on to your job. It is the proof of the pudding on Saturday afternoon or morning as to whether or not you are helping your theatre's box-office, and while I don't wish to claim that this is due to me, as really only a very small per cent of the credit can be given to me, nevertheless, I really believe that this one feature has enabled me to keep on working through the 'talkies' period when they made such inroads on the ranks of musicians. Managers can work this stunt up without the aid of an organist, although the community singing and contests help put it over immeasurably, through the medium of the Mickey Mouse Clubs, much as done on the Coast, and which has previously been reported in the columns of the Round Table Club.

"Let me say, in conclusion, that I hope that some organists and managers may get a few ideas from this; that I enjoy reading the Round Table, and appreciate the suggestions such as the one a few weeks ago on Eddie Paddock's Organ Solo. Let us organists in on a few more good ones."

# MANAGERS' ROUND TABLE CLUB

## *Jay H. Guthrie of Uhrichsville, Ohio, Joins Round Table*

When showmanship is being displayed about a certain theatre, there must be a showman who will display it. That's the case out in Uhrichsville, Ohio; whenever Jay H. Guthrie, manager of the local State Theatre gets set to plug his films and his house, he displays showmanship.



Guthrie is pretty well versed in the show racket. He has to be to keep up with the great enrollment of live-wires that we have from his state. And a number of them are right in his locality. The State offers him opportunity for handing out some excellent showmanship and he more than takes advantage of every possible opportunity.

There has been some good work coming from Uhrichsville, and we are sure that Guthrie is going to keep up the old tradition and make sure that his house is right there delivering the goods. Listen, Jay. Let's hear from you regarding your future work, so that we can pass it along to your fellow showmen in the Managers' Round Table Club and let them in on it. Oke?

## *Attention To Stock Room Sure Road To Operating Economy*

Of utmost importance to efficient operation is the maintenance and careful supervision of the stock room.

A tabulation of the season's profit and loss statements, will show that large amounts are expended for supplies and materials necessary for the maintenance and general upkeep of the theatre. These amounts being charged to operating expenses, can only reach a minimum by careful study of economical buying, of satisfactory qualities and quantities, and of proper conservation.

No matter how well appointed a theatre may be in every respect, it is not complete unless the stock rooms are conveniently located, kept clean and orderly, and safely locked at all times.

The booth stock room, which should be located in the booth or adjoining to it, should contain all replacement parts for the sound equipment. These spare parts should be kept separate from all other supplies. Where the sound equipment is under the supervision of a service engineer, it should be noted by the manager each time the engineer makes an inspection, that these spare parts are checked and that replacement orders are made promptly. Other supplies in this stock room should consist of carbons, projector oil, motor grease, film cement, film lacquer, supply of blank film, cleaning fluids for lenses and fader contacts, clean rags, extra light bulbs, supply of fuses for all fuse blocks with no exception, spare brushes for all motors.

The chief operator should be made responsible for this stock room, keeping it clean and orderly, and should report to the manager any articles that should be ordered to replenish the stock.

No one should have access to this stock room except the chief operator and manager.

The auditorium stock room should contain stock of all janitors supplies, such as liquid soaps, scrubbing powders, sweeping compounds, disinfectants, deodorants, metal polish, carpet cleaning compound, paper towels and tissue, mops, buckets, wringers, brooms, brushes, dusters, etc.

All spare parts for repairs to seats, upholstery and draperies. Stock of electric light bulbs for entire house, stage and front lighting. Stocks of fuses for all switchboards in the house. Stock of vending machine supplies. Stock of artists supplies.

Materials for each department should be kept in separate compartments, where there is only one stock room.

Care should be taken to see that no obsolete equipment or junk is kept in the stock room.

No one should have access to this stock room, except the manager and assistant manager. When necessary to store fresh supplies or to remove any articles, it should only be done under the supervision of the manager or assistant manager.

The office stock room, located in the manager's, or assistant manager's office, should contain all office supplies, and the stock of tickets. Tickets should be filed in numerical order in such a manner as to enable an inventory to be taken quickly at any time. No one should have access to this room except the manager and assistant manager.

All stock rooms should come under a system of regular inspection. By so doing not only are many dollars saved, but many embarrasing moments, and often a delay in the show.

A. R. NININGER.

## *BLANCHARD'S GOOD-WILL SCOOP!*

**Winning the loyal support of each and every member of the high school in his city, as well as all the boosters of the town, is one of the accomplishments of J. M. Blanchard, manager of the Strand, Sunbury, Pa. Blanchard got a two-column write-up in his home town paper when he promoted a fund to charter buses to convey the Sunbury high school band to the football game in Hazleton. The band has 80 members and the entire town as well as the membership of the high school were highly appreciative of Blanchard's personal efforts in their behalf, the school boys staging a special downtown parade in celebration of the event.**

## *READ AND REFLECT!*

I shall pass through this world but once. Any good, therefore, that I can do or any happiness that I can show to any human being, let me do it now. Let me not defer or neglect it, for I shall not pass this way again.

—Author Unknown

## *Bickert Landed A Truck In Parade That Helped Biz.*

Being in well with all of the local organizations in his district, B. W. Bickert, manager of the Tivoli Theatre in Chattanooga, Tenn., placed an attractive float in the American Legion parade held recently and ballyhooed his show "Dawn Patrol" to good advantage.

The Mack agency who furnished the truck had a sign reading, "Mack Trucks are always 100% for the American Legion—Mack International Motor Truck Corp. Local Distributors." The truck was a flat bottom one on which were wings and other parts of an aeroplane. Around the sides were banners reading, "Dick Barthelmess in DAWN PATROL—Tivoli, New.'

The front of the theatre was decorated for the Legion convention with flags and banners. The lobby also had two propellers on display with a miniature plane hanging from the marquee.

We hope that when "B. W." turns out another gag like this he will send us in a photo of it so that we can give his fellow Club members a real view of it, because they, too, are interested in seeing what he is doing to keep them lined up at the box-office of his house, and when patrons evince as much interest as was seen in the display, they want it more than ever. Let's have 'em, Bert, so that we can pass them along.

# MANAGERS' ROUND TABLE CLUB

## CIVIC CONTACT

(From Fox West Coast "Now")

Civic contact, in its accepted meaning as applied to theatre operation, means the upbuilding of permanent good will and prestige. The modern theatre occupies a place of honor in any community. Its owner or operator takes his place as one of the leading citizens. In relation to the manager's primary duty of successfully conducting his theatre, it is impellent not only to place his house among the city's leading institutions, but likewise to assist in every movement tending toward civic improvement.

While the attainment of prestige and good-will is the main objective, both of which are practically identical in meaning, there is a difference. If they are not handled judiciously and intelligently, a manager will find that he is obligating himself beyond his capacity . . . laying himself open to impositions and un reasonable demands on his time and the resources of his theatre. The good old handshake and slap on the back, together with honeyed words of greatness is a type of good-will that does not always carry with it that other necessary adjunct . . . Prestige.

Now, how is a manager to set about establishing worth while civic contacts or improving those that already exist. Initially, there are already established organizations . . . civic and social clubs, such as the Rotary, Optimists and Kiwanis Clubs. Fraternal groups like the Elks, Masons, Knights of Columbus, etc. And last, but probably the most influential of all . . . The local government and Chamber of Commerce.

Detailing the possibilities accruing to such relations would merely entail listing a batch of facts with which every one is familiar. It is only necessary to state that these organizations need the support of the theatre just as much as the theatre needs theirs. They are all aiming at a common purpose . . . the improvement of the community.

A different tinge is applicable to relations with the city government. Naturally every manager wants to fit in strongly with the powers that be. That is necessary to obtain the support of the police, fire and other departments to put over stunts. But the idea to pursue in this direction is to secure official support in eliminating competition that directly affects theatre business. This classification becomes the disturbing factor of traveling shows and carnivals. Herein the relations already established with the service clubs . . . Elks, American Legion and others who occasionally bring in tent shows under their auspices on a split profit basis, will be beneficial. It is recognized that these carnivals are harmful to the theatre, but unless the manager is in a position to swing unified influence to his support, he usually has to grin and bear it.

So far we have given expression only to relations as far as the masculine element of the city is concerned. But more directly related to the theatre are the activities that concern only women and their organizations. Most managers recognize that the various Women's Clubs, Parent-Teachers' Associations and like groups are more vitally important to their welfare than anything else. Through Women's Clubs and the P. T. A.'s can the manager reach the element that constitutes a great portion of his patronage . . . the children. Harmonious relations with these groups guarantee entrée into the schools and the home.

The part which newspapers play in the success or failure of theatres is of paramount import. They are the one great outlet of publicity. Their chief source of revenue is advertising and the theatre is one of the greatest contributors to that item. The newspapers are in business for the same purpose that the theatre is . . . to make money. A manager can expect no more support from the press than that which he gives it. Yet, in consideration of the amount of money spent, the theatre is, by far, the recipient of more favors than any other advertiser. If the Smith Department Store takes a double-truck ad or a full-page section, the manager is satisfied if he gets a few little readers tucked away in an obscure corner. But when the theatre manager places a similar order, it's about 75 per cent merchant contact ads, and on top of this he expects columns of news and editorial matter splashed all over the entire edition. Of course, it's great business for the paper, but how often does it leave a poor impression.

Newspapers, with rare exception, have always been willing to go more than halfway with theatres. News of the motion picture studios and theatres have been great adjuncts to them.

The difficult thing for the manager in the small town is to keep from doing too much. Good business principles dictate that a theatre cannot be thrown open to everything savoring of community benefit that comes along. Forgetting this quite often puts the manager in the position that he is running the theatre for the community, not the owners.

## *Good-Will And Supervision Needed With Manager & Operators*

**In the theatre that I have been connected with, I always make a survey of conditions in local booths, I always consider the value of sound equipment, the make, etc.**

When I find that the sound equipment is manufactured by a reliable firm and is a real outfit, I always expect my operators to produce all that is necessary to put a show over 100% in sound, clearness and projection. And I always follow this up, such as informing projectionists that their work is full of praise and I noticed same. And on the other hand, when projectionist fails to deliver the goods I find it is my duty also to inform him that results are not so good, and that I demand a better show from him. A manager must remember that good results cannot come from a bad and unreliable outfit. What is cheap is dear.

**Now, on the other hand, the projectionist has a perfect right to ask the manager of said theatre for a few words upon projection and sound.**

The man in the booth should always make for the betterment of conditions for said theatre, see that his outfit is O.K., free from all neglectful noises that arise and disturb the patrons. Which is the main failure in some house's poor sound. Operators have a perfect right to demand from managers, perfect prints, machines in perfect condition at all times to keep that theatre before the public as a real theatre. And not just a movie house advertising "Talkies To-day." To operate a theatre in a real honest-to-goodness way I believe the manager of the small houses should devote just as much time trying to improve his sound and projection just as he does the front of his theatre.

**After all, just placing posters, etc., in front of said place is not where he should leave off. Sound and projection, good prints free from rain and bad sound noises is what the patrons want. And the only way that these conditions can work out is that the manager and operator in the booth work hand in hand and demand from each other just what they want.**

I have been a projectionist for the past twenty years and I inform managers as to needs for some time ahead and co-operate with managers to put his booth over.

WALTER MURPHY, Mgr.,
Perth Amboy, N. J.

## *AS GOOD TO-DAY AS IT WAS YESTERDAY*

This group comes from George Landy of Los Angeles, Calif. Landy used the idea in his newspaper ads when he was selling "Rain or Shine." You can use it on any picture you want. Don't overlook the many excellent institutional plugs contained in them too.












# MANAGERS' ROUND TABLE CLUB

## *Joe Buse's Ballyhoo Had Them Lining Up At Regent Box-Office*

With three houses on the same block as his own, what is a showman going to do to keep his house out of the red? Any one wanting a real answer to the question that we are asking, need only look at the photos we are showing to get an idea of what Joe Buse, manager of the Regent Theatre, in Los Angeles, Calif., did to extricate himself and his house from the predicament in which he was entrapped.

The cut shows a ballyhoo for "The Greene Murder Case," that had every one going by the house, stopping, looking and paying. Stills were grouped about some of those flaring crime headlines that the tabloids disport themselves with nowadays. A one-sheet plugged the film. Lying at the bottom of the display was a dummy of a man, a knife plunged into his back, with the hilt showing. They certainly stopped for this one.



The other display, this time on "The Mighty," was equally effective. A cell was placed in the lobby of the theatre. A colored man sat on the lower bunk, while the upper was occupied by a dummy. Again the headline stunt was used by Buse. To enhance the effectiveness of the stunt, he tied-up with the Los Angeles police department and they furnished him with some guns and other weapons used by gangdom, which had been taken from the crooks at various times. The guns were placed on a large board, with the police co-operation being given credit.




Stunts of this type were eaten up in Buse's neighborhood. and he takes every opportunity to use them. As a result, he has been leading the other showmen in his district. And, incidentally, that's Joe, himself, at the top of the story. He's been in the game quite some time and sure knows his business. Give him a hand. We'd like to hear some more about what is going on among these neighborhood houses and we hope it will be soon.

## *Hill Received Full Page Ad from Paper At No Cost To House*

He has so cemented himself in the good-will of his town that Frank Hill, of the Inland Theatres houses in Walla Walla, Washington, gets some fine breaks for nearly everyone in business. This is especially so in regards to the newspapers.

Through a tie-up with one of the sheets recently, Hill worked in the local newsboys, putting the stunt over to excellent results. In return for this, the newspaper gave him a full-page ad at no cost to himself. This was a great break for Hill, as he was playing "Common Clay" and wanted to put it over with a big show. The ad that he turned out for the picture was excellent, carrying every point that the picture portrayed, and conveyed by means of appropriate copy and mats by Hill. As most of our members are familiar with this showman's work, they will, of course, know that the ad was simply made up. Hill never puts a lot of type in his ads. You can always find plenty of white space setting off the black type.

Oke, Frank, we are glad to know that you are getting such fine breaks out there in Walla Walla and we know that you will continue the work.

## *LOBBY STAGE SETTINGS!*

**Like everything else in the show business, the subject of an old idea revives itself and becomes even more popular than when originally introduced. As witness the lobby, or miniature stage setting stunt which has suddenly popped up in widely scattered sections of the country.**

**A wide-awake manager can always find some corner or portion of his lobby or foyer where such settings are possible, providing, of course, he is ambitious enough to "dope" it out according to his local conditions.**

**We can't sit here at Club headquarters and tell Mr. So & So to do this or that in his theatre, when this or that happens to be an impossibility. But we can suggest certain ideas that have come to our attention and pass them along for that group of live-wire showmen who are always willing and anxious to take advantage of brother managers' ideas.**

**An appropriate stage setting is not expensive in most theatres because the biggest item is the matter of drapes, and almost every theatre (especially those equipped with stages) has an excess of such material. The rest of the setting is just a matter of showmanship, plus attractive looking displays, and, of course, proper lighting. Also not expensive if your theatre happens to carry some baby spots.**

**The simple suggestion of lobby and foyer stage settings to herald a coming attraction should be sufficient to call to your mind a dozen different angles from which you can tackle this idea. And it's worth the time it takes if you do it right.**

## *Co-Operation Is The Answer To Perfect Projection, Says Egan*

The manager should expect the very best results that the man in the booth is able to give at all times, as the operator must put the show before the public as it should be, not in any slipshod or haphazard way, as better projection draws the dollar to the box office.

And it is up to the manager to get the public into the theatre, with advertising, service and courteous treatment, but what use is it to the manager if, after doing this the projectionist does not do his part and put the pictures on the screen in such a manner that it reflects back on him and the theatre.

After all, in a nutshell, the whole sum and substance is co-operation. If the manager and his projectionists have that happy faculty of working out matters together in a co-operative way, nothing but good results can be obtained, and with good results come good managers and good projectionists, better pictures, and pleased head office executives.

PETE EGAN,
Capitol Theatre, Regina, Sask. Can.

# MANAGERS' ROUND TABLE CLUB

## KIDDIE BIZ. COMMENTS!

". . . now is the time to go after the kiddie trade, because the children of to-day are future patrons of the theatre."

* * *

"A serial is the greatest getter of kiddie business in show business, and many theatres to-day seem to have forgotten the children."

* * *

"No theatre, no matter what size or class it is in, should forget the children."

* * *

"We fully tell adults that the kids are the bosses, and it has never failed yet, but that those adults attending the Saturday matinee enjoy themselves just as they did some years back when they too sat and watched westerns and action serials. It is great to see them live the whole picture through again."

Ray M. Butterfield, Mgr.
Metropolitan Theatre,
Leominster, Mass.

## *Roulette Idea Was Utilized By Binstock To Plug New Serial*

Motion is always effective in any form of advertising. Paul Binstock seems to agree with us on this point, as his latest display in the lobby of the Astoria-Grand Theatre in Astoria, Long Island, New York, is one that through its motion would be certain to catch the eye and the ultimate attention and interest of any one entering the theatre.

The cut-out that we are showing in the picture was used to plug a serial, "The Indians Are Coming." Made in the design of a roulette wheel, the chapters, 12 in number, were divided so that each chapter was titled and contained a still from that particular chapter. The cut-out was attractively colored and the scenes well chosen. The big feature of the display was this: the cut-out had an electric fan motor concealed behind it, with the result that it would revolve slowly.



Persons entering the theatre, adults and children alike, would stop and watch it revolve. And it was seldom that they would leave before the 12 chapters had been seen by them. Designed primarily to interest the kids, the cut-out, as you see, served a double purpose. For some unexplainable reason—perhaps because they have decided Mark Twain was right when he said something to the effect that there's nothing like being a kid—they have been evidencing a remarkable interest in serial films, so much so that their enthusiasm when the hero rescues the heroine from the danger whereby a knife will drop on her head when a candle flame reaches a string by which the weapon is suspended—reaches a height bordering on total oblivion of their station in life, and the reserve which the law demands they possess in some respect or another.

Perhaps you'd like to use Binstock's gag. If so, it may be made up quite easily, but if you want any further dope on it, just drop Paul a line at his house and we are sure he'll comply.

## *"All For One And One For All"*

## A Spinning Wheel In Lobby Attracted Patrons' Attention

The patrons of the Tivoli Theatre in Chattanooga, Tenn., certainly took notices of the latest activity indulged in by Bert Bickert, manager of the house when he placed a spinning machine in the lobby.

Through the courtesy of a local manufacturer, the spinning wheel was put in operation with a girl, supplied by the manufacturer, operating it. The machine was in operation just as it would be in the factory—and attracted all sorts of attention.

A group of paintings also formed part of the lobby display. These are the paintings used for illustrations in popular style magazines. There was also a display of all models of hosiery and another displaying cocoons, silk thread and hosiery in its various stages of construction.

The Vogue, exclusive retailer in the city for Humming Bird hosiery, had a girl in the lobby giving out cards to ladies which were worth 25c on a pair of hose. The Humming Bird Hosiery mill and The Vogue purchased a block of 500 tickets for their employees.

All of which tended toward another one of those eye-filling weeks that keep his house far, far away from the losing side of the ledger.

## *Beautiful Fronts Mean More Business Says Russell Bovim*

Regularly we use a white frosted lamp under our marquee but on "THE SPOILERS" we changed those lights to a ten watt green. This of course darkened the under marquee considerably but made the lighting of the lobby display practicable by spotlights. We used six 1,000 watt spots, three suspended at each end of the marquee lighting the set on a side angle, rather than a "head-on" spot, thereby eliminating the shadows of people walking in front of the display. We used white spots without colored gelatine as the latter is not practicable for outside use. Colored glass could be used, the only drawback, however, being that the glass cuts down a great deal of the intensity of the light.

Rather than use colored lights we used plenty of color in our lobby display and accentuated same by the use of white spots.




Up until lately we haven't gone in very much for the lighting of the outer lobby but I intend to do quite a bit of experimenting in this regard, in as much as the transformation of our lobby display on "The SPOILERS" by subdued lights and the use of spotlight was so startling and created a great deal of comment.

The use of green lights under the marquee is not necessarily essential but adds greatly to the effect desired. Where a theatre cannot afford the expense of purchasing the extra lamps, the under marquee can be left dark.

At the present time I don't have any more to say on lobby lighting, although in the future I hope to be able to contribute something more definite in this regard.

RUSSELL BOVIM.

# MANAGERS' ROUND TABLE CLUB

## *Art Work An Important Factor In Up-To-Date Showmanship*

To start with, "What is Art?" Is it spending weeks on a canvass job to be famous years after the artist is dead? Yes, that is art of a kind. But art has kinds and kinds and it is this last kind we will now consider.

Its that great new art today being expressed in such forceful manner on all wide-awake theatre fronts, EXPLOITATION ART, and believe me when it continually sells tickets you can point out the man responsible for it and truly say: "That man is an artist."

Selling tickets is an art and exploitation are when done by a chap who mixes plenty of brains with his paint usually gets results.

The paint without the brains won't get far. Neither will the brains without the paint—as many a smart manager will tell you.

Today we have cut-alls, projectors, air brushes, flitters, wall board and linens as well as wonderful colors in both transparent and opaque at costs within reach of even the small modest theatre and there is really no reason why every theatre should not take advantage of these little wonder ticket sellers providing a man to do the work can be secured; and they are not so scarce.

To start with, every theatre should strive to be the center of attention in its community. In this contention I cannot imagine anything more attention compelling than the theatre which changes the complete front with colors, light and motion for its various current billings.

Next: Art in various forms has always been the heart blood of the theatre. This was true long before the day of the movie. Your opportunity in this "the talkie day" to keep the art spirit alive in your theatre lies in your using hand painted lobby posters well executed in soft inviting colors. Printed one sheets won't do it 100%. If you question this I suggest you get the services of a good poster artist and after using his work one month try to get along again with printed stuff.

Sit a well-painted cut-out of a coming attraction in your lobby, then stand to one side and watch the effect on people as they come in or pass by. You will note they look longer at it than they do or possibly could be forced to look at a printed poster.




That means among other things that you have made them think longer about the advertised attraction. I ask you: will that sell less tickets?

No, there is no argument to it: Art work in theatre and on theatre fronts is the thing.

You may be getting along without it, doing a fair business and hesitate to add the cost of such a department to your present cost.

You are thinking along lines of your present volume of business and thinking on that volume basis you are right—it won't justify adding an artist to your staff—but you would like a bigger volume of business, wouldn't you? Add that art department and keep it working, put a man in it who knows enough to mix 60% brains with 40% paint and you are on the road to being a very successful manager.

***The Real Club Spirit!***
***"All For One And One For All"***

## WILLIAM G. SMELTZER Says

***I want to tell you right here that I never miss reading an issue of the ROUND TABLE CLUB section in MOTION PICTURE NEWS. It has made it possible for me to keep up-to-date with things in the business.***

*Manager,*
*Broadway Theatre*
*Oakland, California.*

Really good exploitation artists demand salaries equal to that of good managers, but look around over America and you will note the good managers as a rule are using the services of the good artists.

There must be reasons—

I am now serving as Exploitation Artist under Mr. J. Y. Robb, Manager of the R & R Theatres, this city and in this job I find use of my various experiences gained over a period of years as a window trimmer and card writer for department stores, sign and scenic painter for various shops and an extended study of art. I find window tie-ups a big help. Also street ballyhoos and big banner jobs.

In view of our experiences I would say theatre art work is not expensive. Regardless of cost a thing is not expensive which makes money over and above said cost.

Then, too, I have the word of Mr. Robb to the effect that my department will be closed down when it doesn't pay, and I am still working.

This is only my opinion—now what do you think about it and why?

HEINIE JOHNSON,
R & R Theatre, Big Springs, Tex.

## *Charles' Campaign Crashed Centralia Papers For Big Play*

With the Mayor of Centralia, Wash., giving an introductory speech, the Fox Theatre, ultra-modernistic house erected at a cost of $200,000, opened its doors to a crowd that had formed lines early in the evening.

R. E. Charles, manager of the house turned out an ace campaign for the opening, working interest up to a point that had them standing in line for hours on the opening night. One of the biggest stunts he pulled on the campaign was his newspaper section that was devoted to the theatre opening. Twenty-two pages carried plugs for the theatre. On the front page of the paper, the editors wrote a special editorial and gave it prominence. The editorial stressed the asset what the theatre was going to be to the community and also spoke about the way the town has been growing by leaps and bounds.



In a box on the first page was written a number of paragraphs on the assets of the city. The box informed the reader that a special rotagravure section, illustrating the points discoursed would be found on the inside of the paper. The roto section was a knockout. It carried six pages of illustrations, among which was the theatre, local banks and prominent business enterprises and buildings. Never in the history of the city had they such an opening as featured the opening night of the Fox. We want to compliment Charles, whose picture we are showing above, on his work, and we are sure that he will keep us informed on what he is doing and going to do to keep the house a consistent winner. How about it, "R. E."?

# MANAGERS' ROUND TABLE CLUB

## *Keep Your Equipment In Perfect Condition Says Paul W. Kunze*

Permit me to congratulate you on your foresight and judgment in presenting a series of articles through the Round Table on the purchasing and maintenance of equipment. I am quite sure you can do a lot of good in forcibly bringing home the vital importance of the proper care of theatre equipment in general and also the costly results of neglecting it. While probably most managers do not deliberately slight their equipment, the old saying "Out of Sight, Out of Mind" comes into play and it is not hard to forget that something, perhaps located in a remote part of the house, needs a little attention. Especially so, when so much time is occupied with trying to devise ways and means of keeping the cashiers busy and the customers happy.

Most of the chain outfits and larger independents realize the value of purchasing the very best in operating equipment and a substantial part of the original investment in a theatre goes into it. Practically all of it receives constant and continuous use and requires as much vigilance on the part of managers who are entrusted with its care as advertising, service and theatre cleanliness. Equipment, both in purchasing and replacement represents actual money and what manager, given forty or fifty thousand dollars of his firm's money would not exercise extreme care and caution with it. Whether the sum is cash or represented by seats, booth machinery, organ, electrical display, battery plant, boilers, motors or stage appliances makes no difference in the amount of care and attention it should be given at the hands of the one it is entrusted to.

### *Watchful Eye Necessary*

I believe that anything but the very best in theatre equipment is a doubtful investment. Because of the hard usage almost every part of it receives and the fact that little can ever be realized from used appliances, equipment should be installed with the idea of giving years of efficient service. In order for it to give this service at a minimum of cost, it must have constant and regular care under the watchful eye of some one qualified to detect and rectify the gradual wear of its parts. Good equipment, given proper consideration as to cleanliness, lubrication and replacements cannot help but give years of uninterrupted service and more than repay the additional expense incurred in its installation as against the lower cost of inferior apparatus.

It is gratifying to visit theatres and talk with managers who take as much pride in having the invisible parts of their house as neat and clean as their lobbies and foyer. Usually they are surrounded with a staff instilled with that same pride, a projectionist, electrician and stage man trying to outdo the other in having their particular departments spic and span. A condition of this kind is ideal in the matter of giving long life and getting the most out of equipment. A big percentage of the money invested in equipment includes motors, mechanical parts and machinery and the two prime factors in their long life and efficiency are cleanliness and lubrication. Barring mechanical defects which may develop, dirt and lack of proper lubrication are the greatest enemies to these mechanical devices and the root of most of the trouble. To this extent a manager is individually responsible as it is quite within his ability to see that every device within his walls is kept free from dust and dirt and receives its regular required lubrication. This is especially important in the case of ventilating and cooling appliances usually located in out-of-the-way places. Even the fact that these duties may be entrusted to a reliable employee, does not relieve a manager's responsibility in checking frequently. Any neglect eventually reverts back to the one in charge.

### *A Stitch in Time ——!*

Another factor of importance in keeping down costs is the early detection and replacement of wearing parts. Many times a small expenditure when wear develops and is taken care of immediately saves hundreds of dollars if it becomes necessary to replace an entire unit, due to neglect in repairing a small part. It is apparent that someone well versed in the subject should have charge and general supervision of this important feature of a theatre's operation.

Larger chains have trained men who specialize in this work, while with the smaller circuits and independents it is usually up to the local manager to designate one or more employees to care for it under his own supervision. However it is done, the matter is one of vital importance in keeping down costs and should receive the same attention given the front of the house and program presentation.

### *Reduces Fire Hazards*

The same applies to seats, organ, backstage equipment, heating plant and numerous miscellaneous fixtures which are all important in the daily operation of the theatre and which deteriorate fast through neglect and careless use. A weekly check on seats saves money and patrons disgruntlement. Careful supervision of stage appliances reduces fire hazards and larger replacement costs later, which also applies to heating plant and emergency battery system. The organ, which represents an investment of five, ten or fifteen thousand dollars and probably lays idle with a coating of dust in many houses, should continue to receive its frequent tuning and service and be kept in such good condition as its big investment calls for. And so with all equipment, whether used frequently or not. Good money has been spent for it, its replacement would be costly and men who neglect it for perhaps more noticeable activities are not giving full measure to those who have entrusted them with the huge investment in a theatre of today.

Under the new regime of things in the business, when the mechanical plays such an important part in the presentation of talking pictures, showmen everywhere have been forced to take a much more active interest in things pertaining to equipment. This new interest has spread itself to include all parts of the house and is in direct contrast to the days gone by when nothing was done about repairs until something or other just wouldn't run any longer. An observer now might remark that the new interest in equipment being shown by managers is a result of the close relationship of properly functioning booth equipment and money in the box office.

The chains have always attached much importance to keeping equipment in first class shape and insist upon it from their men in the field. Furthermore it has been found a good policy to keep it up-to-date and modern by the installation of new and improved devices as they appear on the market. Smaller circuits and independents might well profit by the experiences of the chains and adopt a similar policy as being the most practical and cheapest in the long run.

### *Maintain a Standard*

It is our desire here to maintain a high standard of perfection in the operation and upkeep of equipment, which our company Interstate Theatres, Inc., of New England, insists upon. Being a representative 1,000 seat house, we do not employ a man just for this purpose but find beter results by establishing three separate departments to look after respective equipments under the general supervision of chief projectionist. The division of responsibility includes stage, booth and auditorium each in capable hands and with a little spirit of rivalry we find things kept right up in condition.

Too much cannot be said for the vital importance of keeping theatre equipment up-to-date and in perfect working condition. IT IS YOUR SHOW and without it you have nothing to offer For this reason showmen and managers who neglect this all vital part of the job will find themselves seriously embarrassed when it is too late.

PAUL W. KUNZE.

## FLYNN STUBBLEFIELD Says:

***"I am a weekly reader of your MANAGERS' ROUND TABLE CLUB section of the MOTION PICTURE NEWS and it certainly has given me new pep and new ideas."***

*Manager, Strand Theatre, Louisville, Ky.*

# MANAGERS' ROUND TABLE CLUB

## *Prosperity Week Was Ewing Idea That Netted House Publicity*

That group of showmen out around Watertown, S. D., where J. C. Ewing manages the Colonial Theatre are continuing to display the aggressive showmanship so necessary in these hectic days of mergers and more mergers, and spectacles and more spectacles.

One of the latest stunts that Ewing engineered at his house was a "Prosperity Week," in which he interested the merchants to the extent of procuring a full-page co-operative ad in the local paper, that later proved to be one of the most potent factors of his campaign. We are reproducing this page here so that you may see how he laid it out. Through a tie-up with one of the local banks a stunt was pulled whereby every baby born during "Prosperity Week" would be given a start in life in the form of a bank account of one dollar. A notice of this was put in the paper, as well as the ad. Incidentally, all of the ads on the full page were sold by Ewing, himself, and for which he obtained the free space that you may see.




The campaign, which included many other angles as well, went over to great results, both the picture and "Prosperity Week" being voted the greatest shows in the town for quite some time. And when the patrons handed out compliments, they handed them out in the form of money at the box-office, which is the kind of compliment any showman is looking to receive. Good work, "J. C.," and we'd like to have some more dope on whatever else you live-wires are doing to keep that town up among the leading ones in South Dakota.

## *Kenimer Utilized Some Showman Gags to Excellent Results*

A campaign that sent receipts sky high was turned out by Guy Kenimer, manager of the Palace Theatre in Jacksonville, Florida, when he played "Holiday" at his house recently.

He ran teaser ads in all of the newspapers a week in advance of the picture. These ads carried nothing more than the title of the picture, in bold type; and underneath, abbreviated criticisms of the reviews submitted by nationally known critics. Through a tie-up with the classified advertising department of one of the papers he was enabled to work a stunt that netted him free space for several days. Single passes were offered as rewards to the persons submitting the best letters on why certain advertisements seemed to be the most effective. Seventy passes were given away, and they were more than paid for by the free space. Another slant was a limerick contest. This went over very well.

Selling the show on the screen, Kenimer ran trailers containing copy similar to that in the ads. The trailers were shown at the four other houses on the circuit, with the sound trailer being shown in addition at the Palace.

As a radio plug, Kenimer had a local orchestra play appropriate numbers for fifteen minutes on the day of the picture. The radio announcer read some of the criticisms which were furnished him by the theatre.

A special stunt that went over very well was that of sending post cards, direct from New York, to three thousand women residents of Jacksonville. The cards bore a scene of a prominent building or spot in New York. In the space for correspondence, the copy, which had been written in longhand by some girls, stated: "Hey! Returning next week via Clyde Line. Having a wonderful time. Attended a theatre last night and saw a picture entitled 'Holiday.' Believe it to be one of the best pictures that I have ever seen. If it comes to Jacksonville, be sure to see it. See you soon."

The cards were signed "Flo" or any other feminine name, each girl having a different name to sign. The cards reached Jacksonville at about the time the picture was to start. Incidentally, by mentioning the name of the steamship company, Kenimer prevailed upon them to pay the postage. When the women received the cards, plenty of talking was rife; with the result that the picture received a great deal of word-of-mouth comment which proved to be very valuable.

A number of other stunts were pulled during the selling of this picture, but since they are known to nearly all showmen, we will not pass them on at this writing. We want to thank Guy for keeping us posted as to what he is doing and we are sure that he is going to continue his live-wire showmanship.


# CLUB EMBLEM PIN!!!

**WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!**

**This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

**Name of Member.....**

**Theatre .....**

**Address .....**

**City..... State.....**

# MANAGERS' ROUND TABLE CLUB

## HERE'S A POST-GRADUATE COURSE IN MODERN SHOWMANSHIP!

## JOIN NOW!!

*Here's the Blank*

**Application For Membership In "MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Position** .....

**Wm. A. Johnston** Honorary Chairman — **"Chick" Lewis** Chairman

## WHAT ARE YOU WAITING FOR?

## *These Men Signed the Blank!*

**ROLLIN K. STONEBROOK** is the manager of the Paramount Theatre in Asbury Park, New Jersey, for the Publix outfit. This group of live-wires located on the Jersey shore has been evidencing some excellent showmanship ever since Publix took up operation there and we believe that Mr. Stonebrook is riding right along the same showman wave that the rest of his fellow managers are on. Keep us posted about what you are doing, Rollin.

———*Wear Your Club Pin! ! !*———

**HARRY K. BROWN** manages the Premier Theatre in Brooklyn, N. Y., for the Loew outfit. The showmen on this circuit have been displaying some great activity, and we note with interest that Brooklyn is right out front when it comes to being represented. However, Harry, we'd like to have some individual representation, too, so let's get a look at some of your recent work so that we can pass it along.

———*Wear Your Club Pin! ! !*———

**MAX GOLDBERG** manages the Spooner Theatre in the Bronx, New York City. The Spooner, if we remember rightly, has long been known as a house of distinction in its neighorhood, and we feel that Max is upholding tradition. Give us the low-down on your work, Max, so that we can pass it along to the rest of the Club.

———*Wear Your Club Pin! ! !*———

**KARL LINDSTAEDT** is the manager of the Paramount Theatre in Austin, Minn., for the Publix outfit. Being associated with a group of wide-awake showmen such as this circuit boasts—especially around the mid-west—he is no doubt stepping high, wide and handsome in his show-selling and for that reason we want to hear some more from him in the near future. What say, Karl?

———*Wear Your Club Pin! ! !*———

**FRANK BURNS** manages the State Theatre in Winston-Salem, N. C. He is the first of a group of North Carolina showmen who have just signed on the dotted line. This state already has a large representation in the Round Table Club and boy, how it's growing! What do you do to keep them lining up at the house, Frank? Give us the inside dope, will you?

———*Wear Your Club Pin! ! !*———

**BEN HOOK** is the manager of the Murphy Theatre in Wilmington, Ohio. Mr. Hook comes to the Club also proposed by Lee Euring. Well, Ben, when Lee proposes you that's all the dope we need for the present. But you'll have to be active in the future because we are sure that you must have the goods. What do you say?

———*Wear Your Club Pin! ! !*———

**EMIL BERNSTECKER** manages the National Theatre in Greenboro, N. C. His work has appeared before on the Club pages so you all know that he is capable of displaying showmanship. We hope that from time to time he will keep us posted on his activities so that we can pass along the low-down on what is going on in Greensboro. How about it, Emil?

———*Wear Your Club Pin! ! !*———

**PAUL PHILLIPS** manages the Capitol Theatre, Salisbury, N. C. With so many North Carolina showmen rallying to the Round Table it looks to us as though this state is going to hang up a 100% R.T.C. flag, shortly. Keep up your good work, Paul and remember, we want to pass it along to your fellow showmen all over the world.

**TOM OLSEN** really needs no introduction on these pages as he has been represented many times in the past, through his ace show selling, but as everyone else had to go through these paragraphs, Tom, too, must go along. Oke, Tom. Let's have some more of your work now, especially since we hear you are doing some great things at the Fox house in Washington, D. C.

———*Wear Your Club Pin! ! !*———

**JAY H. GUTHRIE** manages the State Theatre in Ulrichsville, Ohio. We recall driving through Ulrichsville a few years ago and stopping off for a short time we had a chance to chat with one of the managers of a house there. Drop us a line or so Jay and tell us about conditions down there now and what you are doing to better them. Oke?

———*Wear Your Club Pin! ! !*———

**ROGER R. DRISSEL** is the manager of the Columbia Theatre in Washington, D. C. Drissel has been in the show game for quite some time and he is fully capable of holding down his position. His town has had some good showmanship displayed in it in the past, and, as most of you know, this is being repeated now. Keep in touch with us, Roger.

———*Wear Your Club Pin! ! !*———

**A. H. VINCENT** manages the Sterling Theatre, Greeley, Colo. With Greeley a center of showmanship, he is doing all he can do to keep up with the leaders. Why not shoot in a photo of yourself and some dope on what you are doing to line them up at the box-office, Mr. Vincent, so that we can pass it along?

———*Wear Your Club Pin! ! !*———

**SALEM YELLEN** has been handling the Star Theatre in the Bronx, New York, for over six years and in that time he has displayed plenty of showmanship. He promises to be an active member, and with a background such as he has we are sure that we will have many helpful hints from him which we can pass along. Let's have a photo of yourself, Salem.

———*Wear Your Club Pin! ! !*———

**WALTER O'BRIEN** is proposed for membership in the Round Table Club by Lee J. Euring, himself an excellent showman. Mr. O'Brien manages the State Theatre in Greenville, Ohio. We have a hunch that he will be kept pretty busy selling shows if he wants to be right in line with the showmanship that has been displayed down there before. Let's have some information on your work, Walter.

———*Wear Your Club Pin! ! !*———

**HARRY GREENBERG** manages the Paramount Theatre in Brainerd, Minn. Mr. Greenberg has already been introduced to the Club via a story or two on his activity, so he is no stranger. However, Harry, everyone who joins must be on this page sooner or later. Now that you've been initiated, we hope that you will continue your activity. And send us a photo of yourself, too.

———*Wear Your Club Pin! ! !*———

**JACK H. HODGES** manages the St. James Theatre, Asbury Park, New Jersey, for the Publix outfit. Jack is one of the showmen on the section where Bunny Bryan does the publicity and advertising. Considering the fact that fine teamwork has been reported from this district, it's small wonder that these showmen are creating a lot of comment with the way they are handling their houses. Keep us in touch with your work, Jack.

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Cain and Artem | E. Gail-N. Simonov | June | 8 | 7202 | 76 | June 14 |
| Children of the New Day | F. Gilliazova-Litkin | June | 28 | 5510 | | |
| China Express | Special Cast | Mar. | 6 | 5631 | 63 | Mar. 15 |
| Demon of the Steppes | Saltykov-Podlesnaya | Jan. | 16 | 6800 | 75 | |
| Fragment of an Empire | Nikitin-F. Semenova | Jan. | 25 | 7000 | 78 | Feb. 1 |
| Law of Sib-Taiga | Kevebul Kima | July | 23 | | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | Jan. | 4 | 6000 | 67 | Jan. 18 |
| Old and New | Martha Lapkina | May | 2 | 8921 | 76 | May 10 |
| Pamir, Record of Expedition | | July | 12 | 6000 | | |
| Soil | S. Svashenko | Oct. | 17 | 5600 | 62 | Oct. 25 |
| Storm Over Asia | V. Inkizhinov | Sept. | 5 | 7152 | 72 | Sept. 13 |
| Turksib | Educational | May | 24 | 9400 | 60 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| Jimmy Higgins | A. Buchma |
| Living Corpse, The | V. Pudovkin |
| Razlam | M. A. Harskee |
| Spring | Educational |
| Transport of Fire | G. Kuzmetsov |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4 | 5400 | 60 | Aug 23 |
| †§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Apr. | 12 | 5400 | 60 | June 7 |
| *†§Breed of the West (A.T.) DF | Wally Wales | Nov. | 12 | 5400 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26 | 5400 | 60 | Oct. 18 |
| *§Firebrand Jordan (A.T.) DF | Lane Chandler | June | 28 | 5400 | 60 | July 26 |
| *†§Red Fork Range (A.T.) DF | Wally Wales | Dec. | | 5400 | 60 | |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24 | 5600 | 62 | July 5 |
| *†§Trails of Danger (A.T.) DF | Wally Wales | Sept. | 30 | 5400 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Horton | Jan. | 20 | 5700 | 65 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Ferde | Feb. | 24 | 6 reels | 60 | |

## COLUMBIA

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. | 15 | 7054 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Sidney-Murray | Apr. | 26 | 6356 | 71 | May 5 |
| *†§Call of the West (A. T.) | Revier-Metz Mason | May | 10 | 6500 | 72 | May 31 |
| *†§For the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. | 5 | 7000 | 72 | Oct. 4 |
| *§Guilty? (A. T.) | Holland-Valli | Mar. | 3 | 8371 | 71 | Apr. 12 |
| *†§Hell's Island (A.T.) | Holt-Graves-Sebastian | July | 16 | 7482 | 83 | July 26 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. | 5 | 9277 | 103 | Apr. 19 |
| *†§Lone Rider, The (A. T.) | Jones-Reynolds | June | 8 | 5432 | 60 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-D. Sebastian | Aug. | 1 | 5978 | 65 | Aug. 16 |
| *†§Last of the Lone Wolf (A.T.) | Lytell-Percy Miller | Aug. | 29 | 6500 | 64 | Sept. 13 |
| *†§Melody Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. | 25 | 6386 | 71 | Feb. 15 |
| *§Murder on the Roof (A. T.) | Revier-Livingston | Jan. | 18 | 5400 | 60 | Feb. 1 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. | 16 | 6304 | 70 | Mar. 1 |
| *§Prince of Diamonds (A.T.) | Ian Keith-Principe | Mar. | 26 | 6363 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Joan Peers | Aug. | 15 | 8273 | 92 | July 26 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. | 17 | 6359 | 63 | May 31 |
| *†§Sisters (A. T.) | O'Day-O'Neil | June | 16 | 8284 | 70 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. | 25 | 6356 | 70 | Sept. 13 |
| *†§Soldiers and Women (A. T.) | Pringle-Withers | Apr. | 50 | 6071 | 70 | May 17 |
| *†§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. | 18 | 6247 | 67 | Sept. 6 |
| *†§Temptation (A.T.) | Wilson-Gray-Percy | June | 6 | 6278 | 70 | June 28 |
| *†§Vengeance (A. T.) | Holt-Revier-Strauss | Feb. | 22 | 6180 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arizona (A.T.) | Bert Lytell-Sebastian | Oct. 25 | 6643 | 76 Nov. 1 |
| *†§Brothers (A.T.) | Charles Ruggles-June Collyer | | | |
| *†§Charley's Aunt (A.T.) | Holmes-Huston-Doran-Cummings | | | |
| *†§Criminal Code, The (A.T.) | Holt-Graves-Wray | | | |
| *§Dirigible (A.T.) | Buck Jones | | | |
| *†§Dawn Trail (A.T.) | | | | |
| *†§Fifty Fathoms Deep (A.T.) | | | | |
| *†§Flood, The (A.T.) | | | | |
| *†§Last Parade, The (A.T.) | | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Byron-C. Meyers-R. Hatton-Love | | | |
| *†§Madonna of the Streets A. T.) | Evelyn Brent-Robert Ames | | | |
| *†§Meet the Wife (A.T.) | | | | |
| *†§Men Without Law | Buck Jones | | | |
| *§Miracle Woman, The (A.T.) | Barbara Stanwyck | | | |
| Shadow Ranch | Buck Jones | | | |
| *†§Subway Express, The (A.T.) | | | | |
| *†§Tol'able David (A.T.) | Cremwell-Beery-Peers | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†Alaskan Knights | Krazy Kat Cartoon | May | 22 | 1 reel | July 12 |
| *†§Apache Kid, The | Krazy Kat Cartoon | | | |
| *†§Arctic Antics (A.T.) | Silly Symphony | June | 5 | 1 reel | Aug. 2 |
| *†§Autumn | Silly Symphony | Feb. | 13 | 1 reel | |
| *†§Bandmaster, The | Krazy Kat Cartoon | Sept. | 8 | | |
| *§†Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25 | 1 reel | |
| *†§Barnyard Concert (A.T.) | Mickey Mouse | Mar. | 3 | 1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | Feb. 16 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | Aug. 23 |
| *†§Came the Dawn | Eddie Buzzel | | | |
| *†Cannibal Capers | Silly Symphony | Mar. | 15 | 1 reel | |
| *†Cat's Meow, The | Krazy Kat Cartoon | Jan. | 2 | 1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 8 | 1 reel | |
| *†§Cinderella (A.T.) | Krazy Kat Cartoon | Aug. | 14 | | |
| *†§Continental Evening, A | Fay Marbe | Feb | 12 | 1 reel | |
| *†§Curiosities | Novelty | 6 min. | | | |
| *†Desert Bunk | Krazy Kat Kartoon | Mar. | 27 | 1 reel | |
| *†§Do It Now | Clark & Bergeman | Jan | 29 | 1 reel | |
| *†§Dutchman's Paradise | Rambling Reporter | Sept. | 6 | | |
| *†§Faith, Hope and Charity | Specialties (Eddie Buzzell) | | | 1 reel | Feb. 22 |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | June 21 |
| *†§Firefighters (A.T.) | Mickey Mouse | June | 11 | 1 reel | |
| †§Frollicking Fishes (A.T.) | Silly Symphony | May | 8 | 1 reel | Sept. 27 |
| *†§Galloping Gaucho (A.T.) | Mickey Mouse | Feb. | 14 | 1 reel | |
| Gorilla Mystery | Mickey Mouse | Oct. | 1 | | |
| *†§Ham Berger & His Horse Radish (A.T.) | Color Sensation | July | 18 | 1 reel | |
| *†§Hard Boiled Yeggs | Specialties (Eddie Buzzell) | | | | |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1 | 1 reel | |
| *†§Hawaiians | Columbia-Victor Gem | Apr. | 0 | 1 reel | |
| *†§Honolulu Wiles (A.T.) | Krazy Kat Cartoons | July | 17 | 1 reel | Jan. 24 |
| *†§Hot and Bothered | Specialties (Eddie Buzzell) | | | | |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | | 1 reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5 | 1 reel | Nov. 9, '29 |
| *§†Jazz Rhythm (A.T.) | Krazy Kat | June | 19 | 1 reel | July 26 |
| *†§Jewel of Asia | Rambling Reporter | Sept. | 26 | 1 reel | |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19 | 1 reel | Jan. 11 |
| *§Karnival Kid (A.T.) | Mickey Mouse | May | 23 | 1 reel | |
| *†§Lambs Will Gamble | Krazy Kat Cartoon | | | | |
| *†§Land of Long Ago | Rambling Reporter | Sept. | 26 | | |
| *†§Let's Talk Turkey | Rambling Reporter | | | | |
| *†§Marionettes | Tony Sarg | Mar. | 12 | 1 reel | Aug. 9 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26 | 1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20 | 1 reel | Oct. 12, '29 |
| *§†Midnight Toy Shop | Silly Symphony | July | 5 | 1 reel | |
| †§Monkey Melodies | Silly Symphony | | | | Oct. 18 |
| *†§Never Strike Your Mother | Specialties (Eddie Buzzell) | Oct. | 18 | | |
| *†§Night (A.T.) | Silly Symphony | July | 31 | 1 reel | June 28 |
| *†Old Flame, An | Krazy Kat Kartoon | Apr. | 24 | 1 reel | |
| *†Ol'ry House (A.T.) | Mickey Mouse | Mar. | 28 | 1 reel | |
| *†§Picnic, The | Mickey Mouse | Oct. | 1 | | |
| *†§Plane Crazy (A.T.) | Mickey Mouse | Feb. | 28 | 1 reel | |
| *†§Pinyful Pan | Silly Symphony | | | | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 9 | 1 reel | |
| *†§Princess Lady Bug (A.T.) | Color Sensation | Mar. | 17 | 1 reel | |
| *§Prodigal Daughter, The | Specialties (Eddie Buzzell) | Sept. | 26 | | |
| *†§Radio-Toro | Utica Jubilee Singers | Feb. | 20 | 1 reel | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 3 | 1 reel | |
| *†Slow Beau | Krazy Kat Cartoon | Feb. | 27 | 1 reel | Feb. 22 |
| *†§Spookeasy | Krazy Kat Cartoon | Jan. | 30 | 1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulan | Mar. | 26 | 1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23 | 1 reel | |
| *†§Stage Door Pest | Bevee Combe | Jan. | 15 | 1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31 | 1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 17 | 1 reel | |
| *†§Summer | Silly Symphony | Jan. | 16 | 1 reel | Feb. 1 |
| *†§Talking Screen Snapshots | Released twice a month | | | 1 reel | June 9, '29 |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | |
| *†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15 | 1 reel | Jan. 11 |
| *†§Winter | Silly Symphony | | | | |
| *†§Ye Heartie Shop (A.T.) | Color Sensation | Apr. | 12 | 1 reel | May 3 |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| †§Average Husband (A.T.) | Clyde-Meerhead | Sept. | 7 | 1646 | 18 | Aug. 23 |
| †§Bitter Friends (A. T.) | Lambert-McPhail | Apr. | 27 | 1609 | 15 | |
| **Big Jewel Case, The (A.T.) | Lambert-Kelsey-Garvin | Feb. | 23 | 1480 | 16 | Feb. 22 |
| *†§Bluffer, The (A.T.) | Clyde-Stedman | Sept. | 28 | 922 | 11 | Oct. 25 |
| *†§Bulls and Bears (A.T.) | Pollard-Clyde-Beebe | Mar. | 2 | 1838 | 20 | Feb. 22 |
| *†§Bully Beef | Terry-toon | July | 13 | 543 | 6 | July 12 |
| *†§Camera Shy (A.T.) | Hamilton-Hiatt | Feb. | 9 | 1480 | 16 | Feb. 1 |
| *†§Campus Crushes (A.T.) | Clyde-Beebe-Stuart | June | 15 | 1828 | 21 | June 25 |
| †Caviar | Terry-Toons | Feb. | 23 | 659 | 7 | Feb. 22 |
| Chap Suey | Terry-Toon | Aug. | 24 | 529 | 6 | |
| *†§Chumps, The (A.T.) | Beebe-Clyde | July | 8 | 1868 | 21 | July 12 |
| **†§Dad Knows Best (A.T.) | Terrytoon | June | 15 | 678 | 8 | |
| *†§Dad Knows Best (A.T.) | Holmes-Smith | Mar. | 30 | 1648 | 20 | Apr. 12 |
| *†§Divorced Sweethears (A.T.) | Christy-Irwin-Pollard-Beebe | Oct. | 26 | 1822 | 22 | |
| **†§Don't Give Up (A.T.) | Buster and John West | Oct. | 26 | 1724 | 19 | Oct. 11 |
| *†§Don't Bite Your Dentist (A.T.) | Clyde Pollard | Nov. | 9 | 1937 | 22 | Sept. 27 |
| *†§Drumming It In (A.T.) | McKee-Smalley | Jan. | 26 | 800 | 18 | Jan. 25 |
| Dutch Treat | Terry-Toons | Sept. | 21 | 81 | 6 | |
| *†Fat Wives for Thin (A.T.) | Beebe-Barraud-Clyde | May | 25 | 1980 | 22 | May 31 |
| *†§Flying Trip, A | Hodge Podge | Sept. | 7 | 895 | 10 | |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. | 27 | 1606 | 19 | Apr. 26 |
| *†§French Kisses (A.T.) | Bobby Agnew | June | 15 | 1844 | 19 | Aug. 9 |
| French Fried | Terry-Toon | Sept. | 7 | 547 | 6 | Oct. 18 |
| *†§Freshman's Goat, The (A.T.) | Cooke-Brooklay | Sept. | 7 | 1786 | 18 | |
| Fried Chicken | Terry-Toons | Oct. | 19 | 569 | 6 | Sept. 27 |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 27 | 1961 | 22 | July 12 |
| **§Good Morning, Sheriff (A.T.) | Lloyd Hamilton | May | 25 | 1735 | 18 | June 14 |
| *†§Grandma's Girl (A.T.) | Clyde-Stuart-Kane | Oct. | 12 | 1885 | 21 | Oct. 25 |
| *†§Hail the Princess (A.T.) | Borey-Collins | May | 11 | 1675 | 17 | |
| *†Hawaiian Pineapples | Terrytoon | May | 18 | 682 | 7 | May 24 |
| *†§He Trumped Her Ace (A.T.) | Burke-Beebe | Mar. | 23 | 1895 | 21 | Apr. 12 |
| *†§Hello Television (A.T.) | Clyde-Christy | Aug. | 17 | 1844 | 20 | Aug. 23 |
| *†§His Error (A.T.) | Barnes-Collins | Sept. | 14 | 1750 | 20 | |
| *†§Honeymoon Zeppelin (A. T.) | Beebe-Pollard | Apr. | 13 | 1878 | 22 | Apr. 26 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June | 29 | 1718 | 18 | June 28 |
| *†§Hot and Haw (A.T.) | Goodwin-Crane | Jan. | 12 | 1526 | 17 | Jan. 11 |
| *†Hot Turkey | Terry-Toon | May | 4 | 604 | 7 | |
| *†How's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22 | 1667 | 19 | |
| *†§Hungarian Goulash | Terry-Toons | June | 28 | 816 | 8 | |
| *†Indian Uprising | Terry-Toon | Apr. | 6 | 570 | 6 | Apr. 26 |
| *†§Johnny's Week End (A.T.) | Johnny Mines | Sept. | 14 | 1853 | 16 | |
| *†§Jumping Beans | Terry-Toons | Nov. | 2 | 499 | 6 | Oct. 25 |
| Irish Stew | Terry-Toons | Oct. | 5 | 535 | 6 | Oct. 11 |
| *†Kangaroo Steak | Terry-Toon | July | 27 | 535 | 6 | |
| *†§Love A La Mode (A.T.) | Granville-Drew | Nov. | 2 | 1770 | 18 | |
| *†§Love Your Neighbor (A.T.) | Charlotte Greenwood | Oct. | 12 | 1756 | 22 | Sept. 27 |
| *†Match Play (A.T.) | Hagen-Diegel | Mar. | 16 | 2002 | 22 | Feb. 22 |
| *†§Medley of Rivers, A. (A.T.) | Hodge-Podge | Nov. | 9 | 892 | 10 | |
| *†§Monkey Meat | Terry-Toon | Aug. | 10 | 546 | 6 | Aug. 23 |
| *Museum of Art, A | Hodge-Podge | Feb. | | | 1 reel | |
| *†§My Harem (A.T.) | Moran-Bradbury | Nov. | 16 | 1784 | 18 | |
| *†§On Darling (A.T.) | Dewey-McPhail-Peek | Feb. | 18 | 1595 | 17 | Feb. 1 |
| *†§Our Hagaling Wives (A.T.) | Ford Sterling | Nov. | 9 | 1780 | 19 | Oct. 25 |
| Over the Air | Hodge-Podge | Oct. | 12 | 935 | 10 | Sept. 27 |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 18 | 1660 | 18 | May 10 |
| *†§Polished Ivory (A.T.) | Lloyd Hamilton | Mar. | 18 | 1542 | 18 | Mar. 29 |
| **Pretzels | Terry-Toons | Mar. | 8 | 623 | 8 | Apr. 9 |
| *†§Prize Puppies (A.T.) | Lloyd Hamilton | Aug. | 9 | 1724 | 18 | |
| *†§Racket Cheers (A.T.) | Clyde-Irwin-Pollard | Nov. | 23 | 1994 | 22 | |
| **Radio Kisses (A.T.) | Beebe-Ourses-Carewe | May | 4 | 1691 | 21 | June 14 |
| *†Roman Punch | Terry-Toon | Apr. | 20 | 560 | 6 | Apr. 26 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidentol songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| *†§Scotch (A.T.) | Clyde-Bevan-McPhail | Jan. | 10 | 1961 | 22 | Jan. | 4 |
| †§Scotch Highballs | Terry-Toon | Nov. | 16 | 560 | 6 | | |
| †§Si, Si, Senor (A.T.) | Tom Patricola | Sept. | 21 | 1755 | 20 | | |
| †Spanish Onions | Terry-Toon | Mar. | 23 | 637 | 7 | | |
| †§Sugar Plum Paps (A.T.) | Clyde-Gribbons | Feb. | 16 | 1932 | 21 | Feb. | 1 |
| **§Swiss Cheese | Terry-Toon | June | 1 | 847 | 9 | | |
| *†§Take Your Medicine | Andy Clyde | | | | 10 | Oct. | 25 |
| *†Trouble for Two (A.T.) | Raymond McKee | Mar. | 9 | 1527 | 17 | Mar. | 29 |
| *†§Up a Tree | Lloyd Hamilton | Nov. | 30 | 1777 | 19 | | |
| *†§Vacation Loves (A.T.) | Clyde-Betty Boyd | Sept. | 28 | 1804 | 21 | | |
| *†§Western Knights (A.T.) | Lambert-St John-McPhail | Apr. | 20 | 1661 | 20 | Apr. | 5 |
| *†§Wilkins Murder Mystery | Wm. J. Burns | | | 1014 | 11 | Sept. | 27 |
| *†§Won by a Neck | Lloyd Hamilton | Oct. | 5 | 1885 | 21 | Oct. | 11 |

## FIRST NATIONAL

*(Available sound-on-disc and sound-on-film)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June | 5672 | 62 | June 7 |
| *†§Bad Man, The (A.T.) | Huston-Revier | Sept. | 7124 | 77 | Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Segal-Pidgeon | June | 7418 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 6416 | 72 | July 5 |
| *†§College Lovers (A.T.) | Whiting-Nixon | Oct. | 5633 | | Sept. 6 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10 | not set | July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 11 | 6664 | 74 | June 7 |
| *†§Furies (A.T.) | Warner-Wilson | Mar. | 16 | 6606 | 73 | Apr. 26 |
| *†§Girl of Golden West (A.T.) | Harding-Rennie | Oct. | 12 | 7278 | 75 | June 21 |
| *†§In the Next Room (A.T.) | Jack Mulhall | Jan. | 28 | 6336 | 70 | Apr. 12 |
| *†§Lilies of Field (A.T.) | Corinne Griffith | Jan. | 5 | 5879 | 67 | Dec. 21 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 2 | 6190 | 68 | Mar. 8 |
| *†§Murder Will Out (A.T.) | Mulhall-Lee | Apr. | 8 | 6200 | 68 | Apr. 19 |
| *†§Naughty Flirt (A.T.) | Alice White | Not Set | | 5187 | | |
| *†§No, No, Nanette (A. T.) | Claire-Gray | Feb. | 18 | 8108 | 101 | Jan. 11 |
| *†§Notorious Affair, A (A. T.) | Billie Dove | May | 4 | 6210 | 89 | May 3 |
| *†§Numbered Men (A.T.) | Nagel-Claire | Aug. | 3 | 6480 | 72 | June 7 |
| *†§One Night at Susie's (A.T.) | Dove-Fairbanks, Jr. | Oct. | 19 | 5760 | 64 | Nov. 1 |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 9 | 5800 | 64 | Jan. 4 |
| *†§Playing Around (A.T.) | White-Morris | Jan. | 19 | 8003 | 66 | Apr. 5 |
| *†§Road to Paradise, The (A.T.) | Young-Mulhall | July | 20 | 6935 | 77 | July 5 |
| *†§Sally (A.T.) | Marilyn Miller | Jan. | 12 | 9277 | 103 | Dec. 28 |
| *†§Scarlet Pages (A.T.) | Ferguson-Nixon | Sept. | 28 | 5906 | 65 | Aug. 9 |
| †§Show Girl in Hollywood (A.T.) | White-Mulhall | Apr. | 20 | 7283 | 80 | May 5 |
| *†§Son of the Gods (A.T.) | Rich, Barthelmess | Mar. | 9 | 8344 | 92 | Feb. 8 |
| *†§Song of the Flame (A.T.) | Gray-Claire | May | 25 | 6501 | 72 | May 5 |
| *†§Spring is Here (A.T.) | Claire-Gray | Apr. | 13 | 6386 | 70 | Apr. 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 2 | 5632 | 63 | May 10 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June | 15 | 7003 | 77 | June 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 6 | 5012 | 55 | July 19 |
| *†§Too Young to Marry | Young Withers | | | 8400 | 90 | Aug. 9 |
| *†§Top Speed (A.T.) | Brown-Claire-Whiting | Aug. | 24 | 7200 | 82 | June 21 |
| *†§Way of All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. | 7 | 6032 | 70 | July 26 |

### Coming Attrsctions

| Title | Star | Rel Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adios (A. T.) | Richard Barthelmess | Dec. | 14 | | Oct. 4 |
| *†§Captain Blood (A.T.) | James Rennie | | | | |
| *†§Father's Son (A.T.) | Janney-Stone-Rich | | | | Oct. 4 |
| *†§Going Wild (A.T.) | Clive Brown | | 6496 | 72 | Aug. 23 |
| *†§Gorilla, The (A.T.) | Joe Frisco | Nov. | 2 | 5911 | 65 | Oct. 4 |
| *†§Honor of the Family, The (A.T.) | Walter Huston | | | | |
| *†§Hot Heiress, The (A. T.) | Lyon-Munson | | | | Oct. 4 |
| †§Kiss Me Again (A.T.) | Clare-Pidgeon | | | | |
| †§Kismet (A.T.) | Otis Skinner | | | 8253 | |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | Not Set | | | |
| *†§Little Caesar (A.T.) | Edw. G. Robinson | Not Set | | 7300 | |
| *†§Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | |
| *†§Mothers Cry (A.T.) | Peterson-Menners | Dec. | 7 | | |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | | 6480 | 72 | Sept. 13 |
| *†§Right of Way, The (A.T.) | Nagel-Young | | | 6142 | | |
| *†§Sunny (A.T.) | Marilyn Miller | Nov. | 8 | | | Oct. 11 |
| †§Truth About Youth (A.T.) | Young-Tearle | Nov. | 30 | 6235 | | |
| *†§Widow from Chicago (A.T.) | Neil Hamilton | Nov. | 30 | 6235 | 65 | Oct. 25 |
| *†§Woman Hungry (A.T.) | Lee-Koster-Blackmer | | | | | |

## FITZPATRICK PICTURES, INC.

*Features*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Lady of the Lake | Percy-Marmont-Benita-Hume | Nov. | 4749 | 52 | Oct. 25 |

*SOUND SHORTS*

*Traveltalk Series*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| No. 1—From Barcelona to Valencia (F.&D.) | | Sept. | 1006 | 11 | |
| No. 2—From Valencia to Granade (F.&D.) | | Oct. | 971 | 11 | |
| No. 3—From Granada to Toledo (F.&D.) | | Nov. | 975 | 11 | |
| No. 4—In Old Madrid (F.&D.) | | Dec. | 867 | 10 | |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | May | 972 | 11 | June 21 |
| No. 6—Gateway to India, The (F.&D.) | | June | 850 | 9½ | |
| No. 7—Temple of Love, The (F.&D.) | | July | 958 | 10½ | Sept. 6 |
| No. 8—Imperial City (F.&D.) | | Aug. | 832 | 9 | Aug. 23 |
| Nov. 9—Picturesque Hong Kong (F.&D.) | | Sept. | 716 | 10 | |
| No. 10—The Island Empire (F.&D.) | | Oct. | 716 | 8 | |
| No. 11—Japan in Cherry Blossom Time (F.&D.) | | Oct. | 766 | 9 | |
| No. 12—Java—The Fragrant Isle(F.&D.) | | Nov. | 773 | 9 | |

*American Holiday Series*

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 3 |
| *Armistice Day (A.T.) | 3 |
| *Christopher Columbus (A.T.) | 3 |
| *George Washington (A.T.) | 3 |
| *Independence Day (A.T.) | 3 |
| *§Labor Day | 3 |
| *§Memorial Day | 3 |
| *§Mother's Day | 3 |
| *§Origin of Christmas | 3 |
| *§Thanksgiving | 3 |

*Movie Horoscope Series*

One Release for Each Month of the Year

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | 830 | 9 | |
| People Born in September (D.&F.) | | | 991 | 11 | |
| People Born in October (D.&F.) | | | 954 | 10½ | |
| People Born in November (D.&F.) | | | 711 | 8 | |
| People Born in December (D.&F.) | | | 714 | 8 | |
| People Born in January (D.&F.) | | | 901 | 10 | |
| People Born in February (D.&F.) | | | 910 | 10 | |
| People Born in March (D.&F.) | | | 901 | 10 | |
| People Born in April (D.&F.) | | | 689 | 8 | |
| People Born in May (D.&F.) | | | 749 | 8½ | |
| People Born Ig June (D.&F.) | | | 944 | 10½ | |
| People Born in July (D.&F.) | | | 823 | 8 | |

*Music Master Series*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Georges Bizet (D.&F.) | | Sept. | 972 | 11 | |
| *†Johannes Brahms (D.&F.) | | Sept. | 971 | 1 | |
| †Franz Liszt (O.&F.) | | Sept. | 998 | 11 | |
| †§George Frederick Handel (D.& | | Oct. | 990 | 1 | |
| †Frederick Chopin (D.&F.) | | Oct. | 932 | 10½ | |
| †Ludwig Van Beethoven (D.&F | | Oct. | 681 | 7½ | Apr. 19 |
| †Johann Strauss (D.&F.) | | Nov. | | | |
| †§Guiseppe Verdi (D.&F.) | | Nov. | | | |
| †Felix Mendelssohn (D.&F.) | | Nov. | | | |

## FOX FILMS

*(All releases sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Arizona Kid, The (A.T.) | Baxter-Maris | Apr. | 27 | 2450 | 83 | May 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Feb. | 23 | 6482 | 72 | Mar. 1 |
| *†§Born Reckless (A.T.) | Edmund Lowe | May | 11 | 7400 | 82 | May 10 |
| §†Cameo Kirby (A.T.) | Terris-Murray | Jan. | 12 | 6120 | 68 | Dec. 7 |
| *†§Cheer Up and Smile | Lee-Lake-Beallamore | June | 22 | 6800 | 82 | Aug. 2 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. | 16 | 6171 | 68 | Aug. 16 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. | 17 | 7881 | 88 | June 21 |
| *†§Crazy That Way (A. T.) | Bennett-MacKenna | Mar. | 30 | 5828 | 64 | Mar. 29 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | Apr. | 20 | 5800 | 64 | Mar. 28 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May | 4 | 7422 | 84 | May 10 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June | 29 | 6340 | 70 | June 14 |
| *†§Golden Calf (A.T.) | Carol-Mulhall-Brendel | Mar. | 16 | 8552 | 73 | Feb. 22 |
| *†§Happy Days (A.T.) | Special cast | Mar. | 2 | 7526 | 84 | Jan. 18 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. | 19 | 8395 | 70 | Dec. 14 |
| *†§High Society Blues (A.T.) | Gaynor-Farrell | Mar. | 23 | 6750 | 75 | Mar. 1 |
| *†§Last of the Duanes (A.T.) | O'Brien-Joy-Browne | Aug. | 31 | 8500 | | July 12 |
| *†§Let's Go Places (A.T.) | Wagstaff-Lane | Feb. | 2 | 6745 | 72 | Jan. 18 |
| *†§Liliam | Farrell-Taylor | Oct. | 5 | 8472 | | Sept. 13 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. | 5 | 5940 | 68 | Jan. 25 |
| *†§Man Trouble | Gillis-Mackaill | Aug. | 24 | 7800 | 84 | Aug. 30 |
| *†§Man Without Women (A. T.) | MacKenna-MacDonnell | Feb. | 9 | 7246 | 81 | Jan. 4 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May | 25 | 8500 | 72 | June 14 |
| *†§One Mad Kiss (A.T.) | Don Jose Mojica | July | 13 | 5568 | 64 | July 28 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. | 23 | 5600 | 62 | June 14 |
| *†§On Your Back (A.T.) | Rich-Warner-Hackett | Sept. | 14 | 6600 | 70 | July 26 |
| *†§Renegades | Baxter-Beery-Ley | Oct. | 26 | 8400 | 83 | Oct. 4 |
| *†§Rogue Romance (A.T.) | O'Brien-Chandler | June | 15 | 4800 | 80 | June 21 |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Oct. | 19 | 6250 | 75 | Oct. 4 |
| *†§Sea Wolf (A. T.) | Milton Sills | Sept. | 21 | 8900 | 88 | Aug. 30 |
| *†§Sky Hawk (A.T.) | Garrick-Chandler | Jan. | 26 | 6925 | 78 | Dec. 14 |
| *†§So This is London (A.T.) | Will Rogers | June | 6 | 8300 | 92 | May 31 |
| *†§Song O' My Heart (A.T.) | John McCormack | Sept. | 7 | 6243 | 92 | Mar. 15 |
| *†§Soup to Nuts | Nagel-Taninger-Smith | Sept. | 28 | 6340 | 70 | Oct. 25 |
| *†§Such Men Are Dangerous (A.T.) | Baxter-Owen | Mar. | 9 | 7566 | 82 | Feb. 1 |
| | (Reviewed under title of "Mask of Love" in Feb 1, 1930 issue) | | | | | |
| *†§Sunny Side Up | Gaynor-Farrell | Dec. | 29, '28 | 11198 | 125 | Oct. 12 |
| *†§Temple Tower (A.T.) | MacKenzie-Day | Apr. | 13 | 5200 | 58 | May 17 |
| *†§3 Sisters (A.T.) | Dresser-Patricola | Apr. | 6 | 6442 | 71 | Apr. 26 |
| *†§Up the River (A.T.) | Lugo-Beggart-Tracy | Oct. | 12 | 8200 | 82 | Oct. 11 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July | 6 | 7200 | 80 | July 19 |
| *†§Women Everywhere (A.T.) | Murray-Dorsay-Kellard | June | 1 | 7500 | 83 | June 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§A Devil With Wamen | Victor McLaglen-Maris | Nov. 16 | 5750 | 64 |
| *†§Alone With You (A.T.) | Gaynor-Garrick | | | |
| *†§Are You There? (A.T.) | Lillie-Garrick | Nov. 30 | 5000 | 56 |
| Axelle | | | | |
| †§Barcelona (A.T.) | Baynor-Bogart | | | |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. 23 | Standard 11118 | Oct. 11 |
| | | | Grandeur 14200 | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| Charlie Chan Carries On | Fiil Dorsay | | | |
| *†§Cock o' the Walk (A. T.) | Lowe-Baxter | | | |
| *†§Connecticut Yankee, A (A.T.) | Will Rogers-O'Sullivan | Mar. 8, '31 | | |
| *†§Dancers, The (A.T.) | Moran-Holmes-Walter Byron | Nov. 9 | 7500 | 83 | Oct. 4 |
| *†§East Lynne | Ann Herding-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Dec. 21 | | |
| *†§F. O. B. Detroit | | | | |
| *†§Girls Demand Excitement (A.T.) | Brendel-White-Compton | | | |
| *†§Going Newhere (A.T.) | Brendel-White-Tracy | | | |
| *†§Het Numbers (A.T.) | Corcoren-Byron Collier, Sr. | | | |
| *†§Just Imagine (A.T.) | Brandel-O'Sullivan | Nov. 23 | 10056 | 111 | Oct. 18 |
| Land Rush | Victor McLaglen | | | |
| *†§Lightnin' | Will Rogers | | | Oct. 25 |
| *†§Man Who Came Back, The (A.T.) | J. Gayner - C. Farrell - K. MacKenna | Jan. 4, '31 | | |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Dec. 28 | | |
| *†§Movietone Follies of 1931 (A.T.) | Special Cast | | | |
| *†§Ne Favers Asked (A.T.) | McLaglen-Francis | | | |
| *†§Oh, For a Man! (A.T.) | McDonald-Denny-White | Jan. 18, '31 | | |
| *†§Once a Sinner | Dorothy Mackaill-Joel McCrea | Jan. 25, '31 | | |
| *†§One Night in Paris (A.T.) | Gaynor-MacKenna | | | |
| *†§Painted Woman, The (A.T.) | John Wayne-Claire Luce | | | |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Warner | Jan. 11, '31 | | Oct. 18 |
| Seas Beneath, The | O'Brien-Lessing | | | |
| *†§She's My Girl (A.T.) | Farrell-Compton | | | |
| *†§Shopper Newfounder (A.T.) | T. Clifford-E. Lowe-L. Hyams | Feb. 1, '31 | | |
| *†§She Wears the Pants (A.T.) | Dorsay-MacKenna | | | |
| *†§Soldier, The (A.T.) | Baxter-Churchill | | | |
| *†§Spy, The | Hamilton-Kay Johnson | | 1 | 6 |
| Squadrons | Charles Farrell-Elissa Landi | Feb. 8, '31 | | |
| *†§This Modern World (A.T.) | Baxter-Mackaill | Feb. 15, '31 | | |
| Three Girls Lost | | Mar. 15, '31 | | |
| *†§Tonight and You (A.T.) | J. Harold Murray-Marsa | Dec. 14 | | |
| *†§Women of All Nations (A.T.) | McLaglen-Lowe | | | |
| *†§Wyoming Wender (A.T.) | Howard-Corcoran | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson | Mar. 1, 1931 | | |

## INTERNATIONAL PHOTOPLAY DISTRIBUTORS

### FEATURES

| Title | Star | Rel. Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. | 7 | 28 | June 21 |
| *†§Crimson Circle, The | Stewart Rome | Feb. | 7 | 29 | Jan. 11 |
| *†§Dark Red Roses (A.T.) | Rome-Doble | Mar. | 7 | 67 | Mar. 8 |
| *†§Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. | 3 | 30 | |

### SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Aes-Dental Treatment | | 2 | 17 | |
| *†§Abbie Mitchell & Sizzle & Blake | Song Program | 1 | 6 | |
| *†§Clyde Deerr & Saxophone Sextet | Jazz Program | 1 | 6 | |
| *†§Feed the Bruta (A.T.) | Animal Novelty | 1 | 6 | |
| *†§Honk (A.T.) | Frawley & Smith | 1 | 8 | |
| *†§Justice (A.T.) | Special Cast | 2 | 17 | |
| *†§Little Journeys to Sangland | Song Series | 1 | 6 | |
| Marionettes | | | | |
| 1. Grand Opera | | 1 | 9 | |
| 2. Allez-Op | | 1 | 8 | |
| 3. Dimples & Tears | | | | |
| *†§Miser, The (A.T.) | Bransby Williams | 1 | 8 | |
| *†§Mr. Smith Wakes Up (A.T.) | Marriott-Gett | 2 | 16 | |
| *†§Night in Oixie, A (A.T.) | Mitchell-Hudgins | 2 | 15 | |
| *†§Nora Blaney No. 1 | Song Program | 1 | 8 | |
| *†§Nora Blaney No. 2 | Song Program | 1 | 8 | |
| *†§Radio Franks & 4 Bachelors | Song Program | 1 | 9 | Aug. 30 |
| *†§Teddy Brown & His Band | Jazz Program | 1 | 9 | Nov. 16, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Niles Welch | 2 | 16 | |

*Means synchronized score. †Menns sound effects. §Means voice All-Talker. P.T. means Part-Talker. (including dialogue and incidental songs). A.T. after title means D means disc. F means sound-on-film.*

# METRO-GOLDWYN-MAYER

## FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. | 21 | 8170 | 91 | Dec. 21 |
| *†§91g House, The (A.T.) | Beery-Morris-Hyams | June | 14 | 7901 | 88 | June 28 |
| *†§Billy the Kid (A.T.) | John Mack Brown | Oct. | 18 | 8808 | 82 | Sept. 13 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | Jan. | 3 | 7961 | 89 | May 10 |
| *†§Call of the Flesh | Novarro | Aug. | 16 | 9061 | 99 | July 12 |
| Reviewed under title of "Singer of Seville" in July 12th, 1930, issue | | | | | | |
| *†§Caught Short (A.T.) | Dressler-Moran | May | 10 | 6873 | 71 | May 10 |
| *†§Chasing Rainbows (A.T.) | Buster Keaton | Jan. | 25 | 8813 | 98 | Nov. 2 |
| (Reviewed under title of "Road Show" in Nov. 2, 1929, issue) | | | | | | |
| *†§Children of Pleasure (A. T.) | Gray-Rubin-Johnson | Apr. | 28 | 6400 | 72 | Aug. 9 |
| *†§Devil-May-Cars (A.T.) | Ramon Novarro | Feb. | 7 | 8813 | 98 | Dec. 28 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. | 19 | 7533 | 84 | Apr. 19 |
| *†§Doughboys | Buster Keaton | Aug. | 30 | 7325 | 81 | July 26 |
| Reviewed under title "Big Shot" in July 26 issue. | | | | | | |
| *†§Free and Easy (A.T.) | Buster Keaton | Feb. | 22 | 8413 | 93 | Feb. 22 |
| *†§Floradora Girl, The (A.T.) | Davies-Gray | May | 31 | 7280 | 81 | June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyams | Mar. | 15 | 0382 | 93 | Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. | 23 | 7931 | 88 | Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | May | 17 | 7654 | 85 | June 7 |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | May | 24 | 6858 | 77 | May 31 |
| *†§Lady to Love, A (A.T.) | Vilma Banky | Mar. | 8 | 8142 | 90 | Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-La Rocque | Aug. | 9 | 7121 | 79 | May 8 |
| *†§Lord Byron of B'way (A.T.) | Terry-Kaley-Edwards | Feb. | 28 | 7069 | 78 | Jan. 25 |
| *†§Love in the Rough (A.T.) | R. Montgomery-D. Jordan | Sept. | 6 | 7668 | 85 | Aug. 16 |
| *†§Madam Satan (A.T.) | K. Johnson Reginald Denny | Sept. | 20 | 10320 | 113 | Aug. 30 |
| *†§Men of the North (A.T.) | B. Leonard-G. Roland | Sept. | 27 | 5359 | 60 | Oct. 25 |
| *†§Montana Moon (A.T.) | Joan Crawford | Mar. | 29 | 7917 | 86 | Feb. 8 |
| *†§Not So Dumb (A.T.) | Davies-Rogers | Mar. | 17 | 6875 | 75 | Nov. 2 |
| Reviewed under title of "Dulcy" in Nov. 2, 1929, issue | | | | | | |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July | 19 | 8136 | 162 | July 19 |
| *†§One Embarrassing Night | All English Cast | June | 21 | 8611 | 90 | Aug. 16 |
| *†§Redemption (A.T.) | Gilbert-Nagel-Adoree | Apr. | 5 | 6019 | 67 | May 10 |
| *†§Rogue Song, The (A.T.) | Lawrence Tibbett | May | 10 | 9723 | 108 | Feb. 1 |
| *†§Romance | Greta Garbo | July | 26 | 6977 | 76 | Aug. 2 |
| *†§Sea Bat, The (A.T.) | Bickford-Miljan-Torres | June | 5 | 6253 | 69 | May 3 |
| *†§Ship from Shanghai, The (A.T.) | Nagel-Johnson-Wolheim | Jan. | 31 | 6176 | 69 | Jan. 18 |
| *†§Sins of the Children (A.T.) | Maas-Nugent | June | 28 | 7716 | 86 | July 5 |
| Reviewed under the title of "Richest Man" in the World in July 5 issue | | | | | | |
| *†§Strictly Unconventional (A.T.) | Stone-Cavanagh-Owen | May | 3 | 4070 | 55 | Feb. 22 |
| Reviewed under the title of "The Circle" in Feb. 22, 1930, issue | | | | | | |
| *†§This Mad World (A.T.) | Rathbone-Johnson | Apr. | 12 | 6452 | 72 | Apr. 19 |
| *†§They Learned About Women (A.T.) | Van and Schenck | Feb. | 14 | 8773 | 97 | Dec. 14 |
| *†§Those Three French Girls (A.T.) | R. Doany | Oct. | 11 | 6760 | 76 | Oct. 18 |
| †§Unholy 3, The | Chaney-Lee-Linow | July | 12 | 6478 | 72 | May 24 |
| *†§Way Out West (A.T.) | Haines-Hyams | Aug. | 2 | 6407 | 71 | Aug. 9 |
| †§Woman Racket (A.T.) | Moore-Sweet | Jan. | 24 | 6887 | 77 | Dec. 14 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Father | Davies-Forbes | | | |
| *†§Dance, Fools, Dance (A.T.) | Joan Crawford | | | |
| *†§Daybreak (A.T.) | Ramon Novarro | | | |
| Girls Together | | | | |
| *†§Great Day, The (A..T.) | Joan Crawford | | | |
| Great Lover | | | | |
| *†§Great Meadow, The (A.T.) | Brown-Boardman | | | |
| §Her Fortune (A.T.) | Joan Crawford | | | |
| *†§Inspiration | Greta Garbo | | | |
| *†§Lady's Morals, A. (A.T.) | Grace Moore | Nov. 8 | | |
| (Reviewed under title of "The Soul Kiss" issue of Oct. 4.) | | | | |
| Mata Hari | Greta Garbo | | | |
| †§March of Time (Tent.) | Weber & Fields | | | |
| Min and Bill | Marie Dressler | Nov. 29 | | Oct. 18 |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Dec. 13 | | Oct. 25 |
| *†§Passion Flower (A.T.) | K. Francis-Johnson-Bickford | Dec. 6 | | Oct. 25 |
| *†§Red Dust (A.T.) | Greta Garbo | | | |
| *†§Reducing (A.T.) | Dressler-Moran | | | |
| *†§Remote Control (A.T.) | Haines-Dorsa | Nov. 15 | | Oct. 11 |
| Secret Six, The | Beery-Rambeau | | | |
| *†§Southerner, The | Lawrence Tibbett | | | |
| *§†Squaw Man, The | | | | |
| Their First Mistake | Laurel & Hardy | | | |
| (Reviewed under title of "The Rap," issue of Sept. 27) | | | | |
| *†§Trader Horn (A.T.) | Harry Carey | | | |
| *†§War Nurse (A.T.) | Walker-Page-Montgomery | Nov. 22 | | Sept. 20 |
| *†§Way for Sailor (A.T.) | John Gilbert | Nov. 1 | | Sept. 20 |
| Within the Law | Crawford-Armstrong | | | |

## SOUND SHORTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. | 19 | 1895 | Mar. 29 |
| Another Fine Mess | | Nov. | 29 | | |
| *†§Bang Follies (A. T.) | Revue | Apr. | 12 | | |
| *†§Bear Shooters | Our Gang | May | 17 | 1881 | Feb 15 |
| *†§Below Zero (A. T.) | Laurel-Hardy | Apr. | 26 | 1889 | Oct. 25 |
| *†§Big Kick, The | Harry Langdon | Mar. | 29 | 1827 | Jan. 25 |
| *†§Bigger and Better | B. Friend | | | | |
| *†§Blotto | Laurel-Hardy | Feb. | 8 | 2654 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Mar. | 22 | 1928 | Apr. 5 |
| Caballeros Revue | | Sept. | 20 | | |
| *†§Clock Shop, The | Revue | May | 10 | 2 reels | |
| Clyde Doerr & His Saxophone Orchestra Act | | Dec. | 18 | | |
| *†§College Hounds | Dogville | Sept. | 27 | 1524 | Mar. 29 |
| *†§College Romeos | Billtmore Trio | Jan. | 25 | 853 | |
| Crazy House | Dane-Moran | | | | |
| Cuckoo Murder Case, The | | Oct. | 18 | | Nov. 1 |
| *†§Doctor's Order | B. Friend | Sept. | 13 | 1920 | |
| *†§Dogway Melody | Dogville | Dec. | 20 | | Nov. 1 |
| *†§Dollar Dizzy (A.T.) | Laurel-Hardy | Oct. | 4 | 2354 | |
| *†§Dublin and Nearby | Holmes | Dec. | 27 | | |
| *†§Fast Work (A.T.) | Charlie Chase | June | 28 | 1868 | May 31 |
| *†§Fiddlesticks (A.T.) | | Aug. | 16 | 568 | Aug. 16 |
| *†§Fifty Million Husbands | Charlie Chase | May | 24 | 1846 | May 29 |
| *†§Fighting Parson | Langdon | Feb. | 22 | 1877 | Dec. 14 |
| *†§First Seven Years, The | Our Gang | Mar. | 1 | 1843 | Apr. 5 |
| *Flower Garden | Revue | Jan. | 18 | 1663 | |
| *†§Flying Fists | Cartoon | Sept. | 6 | 628 | |
| *†§Gem of M-G-M (A.T.) | Novelty | | | | |
| Girl Shock | Charley Chase | Aug. | 23 | 1788 | |
| Glories of Nikko, The | Holmes | Aug. | 23 | | |
| *†§Hayseire (A.T.) | Laurel-Hardy | May | 29 | 1775 | June 7 |
| *Head Guy, The | Harry Langdon | Jan. | 11 | 1876 | |
| High C's | Chase | Dec. | 27 | | |
| Hoosegow, The | Laurel & Hardy | | | | Oct. 25 |
| *†§Hog Wild (A. T.) | Laurel-Hardy | May | 31 | 1778 | |
| *†§Hot Dog | Dogville | Aug. | 16 | 1400 | Feb. 15 |
| *†§Into Morocco | Holmes | Dec. | 6 | | |
| *†§Kiddies Revue (A.T.) | Revue | Mar. | 15 | | |
| *†§King, The | Harry Langdon | June | 14 | 1787 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | Sept. | 6 | 2781 | Aug. 2 |
| Ladies Last | B. Friend | Dec. | 6 | 1893 | |
| Looser Than Loose | Chase | Nov. | 15 | | |
| *§Manhattan Serenade (A. T.) | Hacken-Doran | | | | |
| Modern Madrid | Holmes | Nov. | 15 | | |
| *§Night Owls (A. T.) | Laurel-Hardy | Jan. | 4 | 1895 | Dec. 14 |
| *§Old Man Trouble (A. T.) | Davidson-Nichols | | | 2 reels | |
| *†§Pirates (A.T.) | Benny Rubin | Feb. | 15 | 1622 | Aug. 16 |
| Pups Is Pups | Our Gang | Aug. | 20 | 1693 | Oct. 18 |
| *†§Real McCoy (A. T.) | Chase | Feb. | 1 | 1906 | Dec. 14 |
| Rounder, The | Novelty | Nov. | 22 | 1812 | |
| School's Out | Our Gang | Nov. | 2 | 1893 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. | 25 | 1870 | |
| *†§Shrimp, The | Harry Langdon | May | 3 | 1738 | Feb. 15 |
| *†§Song Writer's Revue, The (A.T.) | | Aug. | 30 | 1861 | |
| Spain's Maddest Fiesta | Holmes | Sept. | 13 | 908 | |
| *†§Teacher's Pet (A.T.) | Our Gang | Oct. | 11 | 1894 | Aug. 16 |
| Through the Yangtze Gorges | Holmes | Oct. | 25 | | |
| *†§Tough Winter, A | Our Gang | June | 21 | 1889 | Mar. 29 |
| *†§Van & Schenck | | Jan. | 11 | 798 | |
| Village Barber, The | Flip the Frog Series | Sept. | 27 | 7 | Oct. 11 |
| Virginia Judge, The | Act | Jan. | 4 | | |
| †§Vodeville (A. T.) | Laurel-Hardy | | | 2 reels | |
| *†§When the Wind Blows | Our Gang | Apr. | 5 | 1795 | |
| **§Whispering Whoopee | Chase | Mar. | 8 | 1907 | Mar. 29 |
| Who Killed Rover? | Dogville | Nov. | 8 | | |

# PARAMOUNT

## FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Animal Crackers (A .T.) | Marx Brothers | Sept. | 6 | 8897 | 99 | Aug. 30 |
| *†§Anybody's War (A.T.) | Moran & Mack | Aug. | 2 | 8117 | 73 | Apr. 5 |
| *†§Anybody's Woman | Chatterton-Brook | Aug. | 30 | 7243 | | Aug. 18 |
| *†§Applause (A.T.) | Helen Morgan | Jan. | 4 | 7068 | 76 | Oct. 12 |
| *†§Behind the Make-Up (A.T.) | Skelly-Wray-Powell | Jan. | 11 | 8384 | 71 | Oct. 26 |
| *†§Benson Murder Case The (A.T.) | Powell-Pallette-Calvert | Apr. | 12 | 5794 | 85 | Apr. 19 |
| *†§Big Pond, The (A.T.) | Chevalier-Colbert | May | 3 | 8984 | 78 | May 17 |
| *†§Border Legion, The (A.T.) | Arlen-Wray-Holt | June | 28 | 6058 | 88 | July 5 |
| *†§Burning Up (A.T.) | Arlen-Brian | Feb. | 1 | 5251 | 58 | Feb. 15 |
| *†§Dangerous Nan McGrew (A.T.) | Helen Kane | July | 5 | 6571 | 71 | June 28 |
| *†§Dangerous Paradise (A.T.) | Carroll-Arlen | Feb. | 22 | 5244 | 58 | Feb. 22 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May | 24 | 6741 | 75 | May 17 |
| †§Feet First (A. T.) | Harold Lloyd | Nov. | 8 | 8100 | 90 | Oct. 11 |
| *†§Fellow Rover (A.T.) | Rogers-Carroll | Sept. | 27 | 8388 | | May 24 |
| *†§For the Defense (A.T.) | William Powell | July | 26 | 8876 | 63 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. | 23 | 6647 | 86 | July 12 |
| *†§Heads Up (A.T.) | Rogers-Kane | Oct. | 11 | 6785 | 76 | Sept. 27 |
| *†§Her Wedding Night | Clara Bow | Oct. | 18 | 6924 | 75 | Sept. 27 |
| *†§Honey (A.T.) | Nancy Carroll | Mar. | 29 | 8701 | 74 | Feb. 22 |
| *†§Kibitzer (A.T.) (D.) | Green-Brian-Hamilton | Jan. | 11 | 7273 | 81 | Aug. 31 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. | 26 | 7171 | 70 | Apr. 19 |
| *†§Laughter (A. T.) | Nancy Carroll | Oct. | 25 | 8893 | 99 | Nov. 1 |
| *†§Laughing Lady | Chatterton-Greek | Dec. | 28 | 7105 | | |
| L'Enimatique Mr. Parkes | A. Menjou-C. Colbert | | | 6390 | 71 | Sept. 6 |
| (Slightly Scarlet) | | | | | | |
| *†§Let's Go Native (A.T.) | MacDonald-Oakie | Aug. | 18 | 6787 | 65 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Green | Apr. | 19 | 6312 | 70 | May 31 |
| *†§Love Among the Millionaires (A.T.) | Bow-Smith | July | 19 | 6910 | 71 | July 12 |
| *†§Love Parade (A.T.) (D) | Chevalier-MacDonald | Jan. | 18 | 10622 | 111 | Oct. 18 |
| *†§Man From Wyoming (A.T.) | Cooper-Collier | July | 12 | 5989 | 68 | July 12 |
| *†§Manslaughter (A. T.) | Colbert-March | Aug. | 9 | 7954 | 89 | July 26 |
| *†§Men Are Like That (A.T.) | Hal Skelly | Mar. | 22 | 5462 | 61 | Nov. 23 |
| *†§Monte Carlo | Buchanan-MacDonald | Oct. | 4 | 8077 | 65 | Aug. 9 |
| *†§Only the Brave (A.T.) | Gary Cooper | Mar. | 8 | 6024 | 67 | Mar. 15 |
| *†§Paramount on Parade (A.T.) | Special Cast | Apr. | 26 | 9125 | 101 | Apr. 5 |
| *†§Playboy of Paris (A.T.) | Maurice Chevalier | Oct. | 18 | 6512 | | Sept. 13 |
| *†§Queen High (A. T.) | Ruggles-Rogers-Morgan | Aug. | 23 | 7305 | | Aug. 9 |
| *†§Rare is Fair Maneha (A.T.) | Oland-Arthur | May | 17 | 6586 | 73 | May 10 |
| *†§Roadhouse Nights (A.T.) | Morgan-Ruggles | Feb. | 15 | 7202 | 74 | Dec. 28 |
| Reviewed as "River Inn" in Dec. 28, 1929 issue | | | | | | |
| *†§Safety In Numbers (A.T.) | Charles Rogers | June | 7 | 7074 | 79 | June 7 |
| *†§Santa Fe Trail | Richard Arlen | Sept. | 27 | 5839 | 65 | Sept. 27 |
| *§Sap From Syracuse (A.T.) | Jack Oakie | July | 26 | 6010 | 85 | Aug. 2 |
| *†§Such and Such (A.T.) | Ruth Chatterton | Mar. | 22 | 6868 | 77 | Mar. 22 |
| *†§Sea God, The (A. T.) | Arlen-Wray | Sept. | 13 | 6534 | | Aug. 30 |
| *†§Seven Days' Leave (A.T.) | Gary Cooper | Jan. | 25 | 7300 | 68 | Nov. 23 |
| Reviewed under the title of "Medal" in Nov. 23, 1929 issue | | | | | | |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | June | 14 | 8392 | 68 | June 7 |
| *†§Silent Enemy, The | Indian Cast | Aug. | 2 | 7551 | 88 | May 17 |
| *†§Slightly Scarlet (A.T.) | Everett-Brent | Feb. | 22 | 6204 | 71 | Jan. 25 |
| *†§Social Lion, The (A.T.) | Oakie-Brian | June | 21 | 5403 | 60 | June 21 |
| *†§Spellers, The (A. T.) | Cooper-K. Johnston-B. Compson | Sept. | 20 | 8128 | | Aug. 30 |
| *†§Street of Chance (A.T.) | Wm. Powell | Feb. | 8 | 7023 | 90 | Dec. 28 |
| *†§Texan, The (A.T.) | Gary Cooper | May | 10 | 7142 | 68 | May 17 |
| *†§True to the Navy (A.T.) | Clara Bow | May | 31 | 6396 | 71 | May 17 |
| *†§Vagabond King, The (A.T.) | King-MacDonald-Oland | Apr. | 19 | 9412 | 105 | Jan. 11 |
| Virtuous Sin, The | Huston-Francis | Nov. | 22 | 7233 | | Oct. 14 |
| *With Byrd at the South Pole | | June | 28 | 7411 | 62 | June 28 |
| *†§Young Eagles (A.T.) | Charles Rogers | Apr. | 5 | 6405 | 71 | Mar. 22 |
| *†§Young Man of Manhattan (A.T.) | Colbert-Ruggles | May | 17 | 7306 | 65 | Apr. 26 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Along Came Youth (A.T.) | Charles Rogers | Dec. 20 | | Oct. 18 |
| *†§Dancing Mothers (A. T.) | | | | |
| *†§Derelict (A.T.) | Bancroft-Francis | Nov. 22 | 6750 | 75 Oct. 18 |
| Fast and Loose | Hopkins-Starrett-Lombard-Morgan | Nov. 8 | | |
| *†§Fighting Caravan, The (A.T.) | Gary Cooper | | | |
| *†§Follow the Leader (A. T.) | Ed Wynn | Jan. 7, '31 | | |
| *†§Honeymoon Lane (A. T.) | Eddie Dowling | | | |
| *†§Huckleberry Finn (A. T.) | Junior Durkin | | | |
| *†§Kid Boots (A. T.) | Jack Oakie | | | |
| *†§Merton of the Talkies (A.T.) | Jack Pickford | | | |
| *†§Morocco (A. T.) | Cooper-Dietrich | Dec. 7 | | Oct. 11 |
| *†§New Morals (A. T.) | Wm. Powell | | | |
| *†§Only Saps Work | | Dec. 7 | 6642 | |
| *†§Perche No | Maria Jacobini | | 69 | |
| *†§Right to Love, The (A.T.) | Ruth Chatterton | Dec. 27 | | |
| *†§Rodeo (A. T.) | Arlen-Carthew | | | |
| *†§Rose of the Rancho (A. T.) | Gary Cooper | | | |
| *†§Royal Family, The (A. T.) | Fredric March | | | |
| *†§Scarab Murder Case (A. T.) | William Powell | | | |
| *†§Sea Legs (A.T.) | | Nov. 29 | | |
| *§Skippy (A. T.) | | | | |
| *†§Stolen Heaven | Nancy Carroll | | | |
| *†§Tom Sawyer (A. T.) | Jackie Coogan | Nov. 15 | 7618 | Oct. 18 |

## SOUND SHORTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| †§Accidents Will Happen (A.T.) | Smith and Dale | Aug. | 2 | 2 reels | |
| Accordion Joe | Talkartoon | Dec. | 13 | | |
| *†§Actions Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | May | 3 | 1 reel | |
| *†§Antique Shop | Burns-Allen | | | | |
| *†§Artist's Revenge, The (A.T.) | Gambarelli & Co. | Aug. | 2 | 1 reel | June 14 |
| *†§At Home (A.T.) | Lulu McConnell | Aug. | 9 | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | May | 31 | 1 reel | |
| *†§Barnacle Bill, the Sailor (A.T.) | Talkartoon | Aug. | 30 | 1 reel | Aug. 2 |
| †§Bearded Lady (A. T.) | Louise Fazenda | Mar. | 1 | 1794 | |
| *†§Bevelia Dances | Seren Sena | Jan. | 4 | 604 | |
| *†§Belle of the Night | Dorothy McNulty | Feb. | 15 | 2 reels | |
| *†§Blue Songs (A.T.) | Ruth Etting & Orchestra | Jan. | 5 | 1 reel | |
| By Appointment | Craig | Nov. | | | |
| *§Camera Trails | Bruce Scenic | Oct. | 11 | 1 reel | |
| *†§Chinese Fantasy (A.T.) | Novelty Act | Jan. | 6 | 1 reel | |
| **§Chinese Fantasy, A | Miller-Doya | July | 5 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | May | 10 | 1 reel | |
| *†§Cleaning Up (A.T.) | C. Conklin-M. Swain | Sept. | 27 | 2 reels | |
| *§Cockeyed News No. 1 (A.T.) | Eddie Cantor | Aug. | 9 | | |
| *†§Come Take a Trip in My Airship | Screen Song | May | 24 | 1 reel | June 14 |
| **†§Confounded Interest (A.T.) | Raymond & Caverly | Oct. | 11 | 1 reel | |
| *†§Dance, You Singers (A.T.) | Puck & White | | | | |
| *†§Deep "C" Melodies (A.T.) | Frances Williams, Yacht Club Boys | | | 1 reel | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental sangs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| *†§Desperate Sam | Bert Gordon | Mar. | 29 | 1832 | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. | 9 | 1 reel | |
| *†§Don't Believe It (A. T.) | James Gleason | Feb. | 8 | 1872 | Mar. 22 |
| *†§Down With Husbands | Arthur-Hosch | Mar. | 8 | 1660 | Mar. 22 |
| *†§Dresden Dolls, The (A.T.) | Rurie Gamberelli | July | 26 | 1 reel | |
| *†§Drifting Along (A.T.) | Robert Bruce Scenic | Sept. | 6 | 1 reel | |
| *†§Duke of Dublin (A. T.) | Charles Murray | Feb. | 1 | 1850 | |
| Excuses | Bruce Novelty | Nov. | 29 | | |
| *†§False Alarm Fire Co. (A.T.) | Smith & Dale | Mar. | 8 | 1 reel | |
| *†§Family Next Door, The | Charles Ruggles | Jan. | 11 | 1381 | Feb. 15 |
| *†§Fatal Card, The (A.T.) | W. & F. Howard | Nov. | 8 | | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | Mar. | 16 | 1 reel | |
| *†§Feelin' Blue (A.T.) | Ash-Washington | | | 1 reel | |
| *†§Firebugs | Talkartoon | May | 10 | 704 | Apr. 19 |
| *†§Fit to Be Tied (A.T.) | Burns & Allen | Aug. | 2 | 1 reel | |
| *†§For Love or Money (A.T.) | Lois Wilson | Jan. | 4 | 1870 | |
| *†§Food for Thought (A.T.) | Allen & Canfield | Sept. | 13 | 1 reel | |
| *†§Getting a Break (A.T.) | Block & Sully | Nov. | 10 | 1 reel | June 28 |
| *†§Getting a Ticket (A.T.) | Eddie Cantor | Mar. | 10 | 1 reel | |
| *†§Glow Worm, The (A.T.) | Screen Song | Aug. | 23 | 564 | July 19 |
| *†§Go Ahead and Sing (A.T.) | Tom Howard | Oct. | 25 | 1 reel | |
| *†§Grand Uproar (A.T.) | Talkartoon | Oct. | 4 | 1 reel | |
| *†§Ha Was Her Man (A.T.) | Glida Gray | | | 2 reels | |
| *†§Helping Hand, The (A.T.) | Sally Ward | Oct. | 6 | 1 reel | |
| *†§Her Future | Ethel Merman | Sept. | 6 | 1 reel | |
| *†§His Honor, the Mayor | Charlie Murray | Mar. | 22 | 2 reels | July 15 |
| His Price | Johnny Burke | Dec. | 13 | | |
| *†§His Wife's Birthday (A.T.) | Sally Ward | | | 2 reels | |
| *†§Hold-Up (A.T.) | Tom Howard | | | 2 reels | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | Sept. | 13 | 2 reels | |
| *†§Hot Dog | Talkartoon | Mar. | 29 | 1 reel | |
| *†§How Time In the Old Town Tonight, A (A.T.) | Screen Song | Aug. | 2 | 1 reel | July 5 |
| *†§I Came First (A.T.) | Herman Timberg | Apr. | 12 | 1 reel | |
| *†§I'm a Wild Woman (A.T.) | Boydell-Ash | Aug. | 16 | 1 reel | |
| *†§I'm Afraid to Come Home in the Dark | Screen Song | Feb. | 1 | 651 | Jan. 25 |
| *†§I'm Forever Blowing Bubbles | Screen Song | Mar. | 15 | 1 reel | |
| In Again, Out Again | Cook-Bond | Dec. | 20 | 1 reel | |
| *†§In the Good Old Summertime (A.T.) | Screen Song | June | 7 | 1 reel | |
| *†§In the Shade of the Old Apple Tree | Screen Song | Jan. | 18 | 762 | |
| *†§Insurance | Eddie Cantor | Aug. | 23 | 1 reel | June 28 |
| *†§Introduction of Mrs. Gibbs (A.T.) | Lulu McConnell | Sept. | 20 | 1 reel | |
| It's All Over | Marion Harris | Dec. | 20 | 1 reel | |
| *†§Jazz Preferred (A.T.) | Zelaya | Aug. | 30 | 1 reel | July 5 |
| Just a Pal | Minor Watson | Nov. | 15 | 1 reel | |
| *†§Kandy Kabaret (A.T.) | Children's Ballet | Aug. | 23 | 1 reel | June 28 |
| *†§Knights in Venice (A.T.) | Smith & Dale | Mar. | 23 | 1 reel | |
| *†§Lady, You Slay Me (A.T.) | Charles Hillpot | Sept. | 6 | 1 reel | |
| *†§La Paloma | Screen Song | April | 12 | 824 | |
| *†§La Schnapps, Inc. (A.T.) | Smith & Dale | Nov. | 8 | | |
| *†§Let Me Explain (A. T.) | Taylar Holmes | Jan. | 25 | 1870 | |
| *†§Lovers' Lane (A.T.) | Arthur & Morton Havel | | | | |
| *†§Many Moons (A.T.) | Bruce Novelty | Aug. | 9 | 1 reel | Sept. 6 |
| Marluch | Screen Song | Nov. | 15 | 1 reel | |
| *†§Marry or else | Arthur & Morton Havell | Oct. | 25 | 2 reels | |
| *†§Meek Mr. Meek, The (A.T.) | Jimmy Barry | Aug. | 16 | 1 reel | |
| *†§Meet the Sey Friend (A.T.) | Lillian Roth | Aug. | 30 | 1 reel | |
| *†§Melodies (A.T.) | Smith Bros., Singing | | | 1 reel | |
| *†§Melting Pot (A.T.) | Petite Revue | Jan. | 13 | 29..2 reels | |
| *†§Million Me's, A | Lee Morse | Apr. | 26 | 964 | Jan. 25 |
| Model Women | All Star | Dec. | 6 | 1 reel | |
| *†§Moon Bride's Wedding (A.T.) | Arthur & Morton Havell Novelty | Feb. | 22 | 1 reel | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | Jan. | 11 | 1 reel | |
| *†§My Dai Sai (A.T.) | Screen Song | Oct. | 18 | 1 reel | |
| Mysterious Mose | Talkartoon | Dec. | 27 | 1 reel | |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | Aug. | 16 | 2 reels | Oct. 25 |
| *†§New Rhythm | Applazer & Band | Oct. | 18 | 1 reel | |
| *†§Noah's Lark (A.T.) | Talkartoon | Oct. | 26 | 1 reel | |
| Office Blues | Ginger Rogers | Nov. | 22 | 1 reel | |
| Oh Teddy | Billy House | Dec. | 20 | 2 reels | |
| Ol' King Cotton | George Dewey Washington | Dec. | 27 | 1 reel | |
| *†§Ole Man Whoopee (A.T.) | Art Frank | Sept. | 27 | 1 reel | July 26 |
| On a Sunday Afternoon | Screen Song | Nov. | 29 | 1 reel | |
| *†§Operatic Selections (A.T.) | Tito Schipa | May | 24 | 1 reel | |
| *†§Paramount Act | | | | 1 reel | |
| *†§Paramount Comedies | | | | 2 reels | |
| *†§Paramount Pictorial No. 1 Clara Sow No. 2 Fish Faces Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow | | Oct. | 25 | 1 reel | |
| *†§Paramount Screen Songs | | | | 1 reel | |
| *†§Paramount Sound News (Two Editions Weekly) | | | | 1 reel | |
| *†§Paramount Talkartoons | | | | 1 reel | |
| Patient, The | The Three Swifts | Nov. | 29 | 1 reel | |
| Plastered | Willie, West & McGinty | Nov. | 22 | 1 reel | |
| Prisoner's Song, The | Screen Song | Mar. | 1 | 738 | |
| *†§Radio Riot | Talkartoon | Feb. | 15 | | |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | Aug. | 24 | 1 reel | |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | Oct. | 18 | 1 reel | Oct. 11 |
| *†§Resolutions (A.T.) | Billy House | Aug. | 30 | 2 reels | |
| Row, Row, Row | Screen Song | Dec. | 20 | 1 reel | |
| *†§Rube, The | Jimmy Barry | June | 21 | 1 reel | |
| *†§Sailor's Luck, A | George Beatty | Sept. | 13 | 1 reel | |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | Mar. | 8 | 1 reel | |
| *†§Scrapelly Married (A. T.) | Johnny Arthur & Bert Roach | Feb. | 22 | 1 reel | Jan. 18 |
| Seeing Helen Home | Helen Lynd | Dec. | 6 | 1 reel | |
| Seven in One | Juliet | Dec. | 27 | 1 reel | |
| *†§Sing, You Dancers (A.T.) | Puck & White | Sept. | 20 | 1 reel | |
| Sky Scraping | Talkartoon | Nov. | 1 | 1 reel | |
| Sky Scrappers | Chester Conklin | Dec. | 6 | 2 reels | |
| *†So This Is Paris Green | Fazenda | Jan. | 18 | 1747 | Jan. 25 |
| *†§Song Service (A.T.) | Lee Morse | Oct. | 25 | 1 reel | |
| *†§Stein Song (A.T.) | Screen Song-Valley | Sept. | 6 | | Sept. 6 |
| *†§Stery Back Parade, The (A.T.) | Children's Ballet | Oct. | 4 | 1 reel | Aug. 23 |
| *†§Strike Up the Band (A.T.) | Screen Song | Sept. | 27 | | |
| *†§Stronger Sex, The (A.T.) | Myers-Roach | Mar. | 15 | 1760 | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | July | 12 | 1 reel | |
| Sure Cure | Lynn Overman | Nov. | 1 | 1 reel | Sept. 6 |
| *†§Swing, You Sinner (A.T.) | Talkartoon | Sept. | 20 | 1 reel | Oct. 11 |
| *†§That Party In Person (A.T.) | Eddie Cantor | Jan. | 5 | 1 reel | |
| *†§The Rube (A.T.) | Jimmy Barry, Sketch | July | 21 | 1 reel | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | July | 14 | 1 reel | |
| *†§The Wanderlust (A.T.) | R. Bruce Scenic | | | 1 reel | |
| Tongue Tied | Lulu McConnell | Dec. | 13 | 1 reel | |
| *†§Trio (A.T.) | Three Alfonso Sisters | July | 28 | 1 reel | |
| *†§Travellin' Alone (A.T.) | R. Bruce Scenic | | | 1 reel | |
| *†§Twentieth Amendment, The (A.T.) | | Jan. | 22 | 2 reels | |
| Up to Mars | Talkartoon | Nov. | 22 | 1 reel | |
| *†§Voices of Lonely Men | R. Bruce Scenic | Apr | 19 | 1 reel | |
| *†§Wanderlust, The | R. Bruce Scenic | April | 5 | | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | Feb. | 8 | 1 reel | |
| *†§While the Captain Waits | Armida | Nov. | 8 | | |
| Why Continue the Struggle | Casey-McHugh | Nov. | 15 | 1 reel | |
| *†§Wise Flies (A.T.) | Talkartoon | July | 19 | 1 reel | June 14 |
| *†§Yes We Have No Bananas | Screen Song | Apr. | 26 | 1 reel | May 24 |
| *†§You're In the Army Now | Johnny Burke | Oct. | 11 | 2 reels | |

## PATHE FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| Big Money | Quillan-Gleason-Armstrong-Gleason | Oct. | 26 | 7310 | 82 | Oct. 4 |
| *†§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. | 2 | 7607 | 84 | Nov. 16 |
| *†§Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau Gleason | Sept. | 21 | 7508 | 85 | Sept. 13 |
| *†§His First Command (A.T.) (F.) | Boyd-Sebastian | Jan. | 19 | 8650 | 85 | |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Horton-Ames | July | 13 | 8870 | 97 | June 14 |
| *†§Night Work (A.T.) (F.) | Eddie Quillan | Aug. | 3 | 6394 | 95 | Aug. 23 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. | 15 | 6740 | 73 | Nov. 30 |
| *†§Pardon My Gun (A.T.) (F.) | Starr-Duryea | June | 28 | 6854 | 83 | July 9 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. | 6 | 7074 | 78 | Feb. 8 |
| *†§Sawing High (A.T.) (F.) | Twelvetrees-Scott | May | 18 | 7500 | 75 | May 9 |

## Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | | | |
| *†§Beyond Victory (A.T.) (F.) | Boyd-Twelvetrees-Gleason-Scot | Nov. | 30 | |
| *†§Crashing Through (A.T.) (F.) | William Boyd | Dec. | 28 | |
| *†§Greater Love, The (A.T.) | Ann Harding | Aug. | 2, '31 | |
| *†§In Deep (A.T.) | Constance Bennett | Jan. | 18, '31 | |
| *†§I Take This Woman (A.T.) | Bannister-Harding | June | 7, '31 | |
| *†§Last Frontier, The (A .T.) | William Boyd | July | 26, '31 | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. | 6, '31 | |
| *†§North of the Yukon (A.T.) | William Boyd | May | 10, '31 | |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Nov. | 20 | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. | 19, '31 | |
| *†§Rawhide (A.T.) | William Boyd | Feb. | 8, '31 | |
| *†§Rebound | Ann Harding | Dec. | 14 | '31 |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. | 15, '31 | |
| Sin Takes a Holiday | Constance Bennett | Nov. | 10 | |
| *†§Taking the Rap (A.T.) | Robert Armstrong | Aug. | 16, '31 | |
| *†§This Marriage Business (A.T.) | Constance Bennett | July | 5, '31 | |

## SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels is the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 20 min | |
| Pathe Sound News | | 10 min | |
| Pathe Silent News | | 10 min | |
| Pathe Audio Review | | 11 min | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 9 min | |
| Grantland Rice Sportlights | | 10 min | |
| Talking Topics of the Day | | 7 min | |
| Knute Rockne Notre Dame | | | |
| Football Series of 6 | | | |
| 1. The Last Yard | Oct. 15 | 1 reel | Aug. 30 |
| 2. The Hidden Goal | Oct. 15 | 1 reel | Aug. 30 |
| 3. Flying Feet | Oct. 15 | 1 reel | Sept. 13 |
| 4. Touchdown | Oct. 15 | 1 reel | Oct. 11 |
| 5. Two Minutes to Go | Oct. 15 | 1 reel | |
| 6. Backfield Aces | Oct. 15 | 1 reel | |

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| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| All for Mabel | Carney-Wills | Oct. | 12 | 2 reels | Aug. 23 |
| *†§America or Bust | Daphne Pollard | July | 27 | 2 reels | June 21 |
| †§Beauties, The | Hiatt-Kaley | June | 29 | 2 reels | |
| *†§Big Hearted | Harry Gribbon | June | 22 | 2 reels | June 28 |
| *†§Boss's Orders, The | Morgan-McPhail | Aug. | 31 | 2 reels | Aug. 2 |
| Breakfast in Bed | Pollard-Pangborn | | | | |
| *†§Bugville Romance, A | Aesop Fable | June | 8 | 1 reel | June 21 |
| *†§Campus Favorites | Sportlight | June | 29 | 1 reel | July 5 |
| *†§Carnival Revue | Hiatt-Hughes | Aug. | 3 | 2 reels | July 19 |
| *†§Chasing Rainbows | Sportlight | Aug. | 10 | 1 reel | |
| *†§Champion Makers | Sportlight | June | 15 | 1 reel | June 21 |
| Circus Capers | Aesop Fable | Sept. | 28 | 1 reel | Oct. 4 |
| Cobb Goes Fishing | Sportlight | Oct. | 5 | 1 reel | Oct. 4 |
| *†§Oruma of Fear | Vagabond Adventure Series | June | 29 | 1 reel | June 28 |
| *†§Deep South | Southern Songs | Aug. | 24 | 1 reel | June 28 |
| *†§Dude Ranching (A.T.) | Sportlight | Sept. | 21 | 1 reel | Aug. 16 |
| Ebony Shrine | Vagabond Adv. Series | Sept. | 21 | 1 reel | May 31 |
| *†§Farm Foolery | Aesop Fable | Sept. | 14 | 1 reel | Sept. 20 |
| Frozen Frolics | Aesop Fable | Aug. | 31 | 1 reel | Sept. 13 |
| Gem of Agra, The | Vagabond Adventure Series | Oct. | 19 | 928 | Sept. 27 |
| *†§Give Me Action | Manning-Holman | Aug. | 17 | 2 reels | Aug. 9 |
| *†§Glorier's Secret, The | Vagabond Adventure Series | June | 1 | 1 reel | May 31 |
| †§Gliding | Sportlight | Sept. | 21 | 1 reel | Sept. 27 |
| *†§Hearts and Hoofs | Rice-Keefe | Sept. | 7 | 2 reels | May 31 |
| *†§Hold the Baby | Agnew-Crane-McPhail | Aug. | 17 | 2 reels | |
| *†§Hooked | Sportlight | May | 16 | 1 reel | May 24 |
| *†§Hot Tamale | Aesop Fables | Aug. | 8 | 1 reel | Aug. 9 |
| *†§I'll Take That One | All Star | Oct. | 5 | 2 reels | |
| *†§Jungle Jazz | Aesop Fable | July | 6 | 1 reel | July 19 |
| *†§Jungle Terror | Vagabond Adv. Series | Oct. | 5 | 1 reel | Sept. 20 |
| *†§Kid the Kidder | Campus Comedy | | | 2 reels | Sept. 20 |
| Lair of Chang How | Vagabond Adv. Series-Terriss | June | 15 | 2 reels | June 7 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. | 17 | 1 reel | Aug. 23 |
| *†§Let 'Er Buck | Sportlight | July | 27 | 1 reel | Aug. 9 |
| *†§Live and Learn | MePhail-Deering | June | 16 | 2 reels | Aug. 2 |
| †§Love's Memories (A.T.) | Sono Sketch | Feb. | 16 | 1 reel | June 7 |
| *†§Love That Kills | Vagabond Adventure Series | Aug. | 24 | 1 reel | June 7 |
| *†§Mandalay | Song Sketch | Jan. | 5 | 1 reel | |
| *†§Midnight | Aesop Fables | 635 ft. | | 7 min | Oct. 25 |
| *†§Mind Your Own Business | Agnew-Gulliver | July | 30 | 2 reels | June 12 |
| Musical Beauty Shop | Mentor Series | June | 1 | 2 reels | June 7 |
| Neat and Tidy | All Star | Sept. | 28 | 2 reels | |
| *†§New Waiter, The | All Star | June | 8 | 2 reels | |
| *†§Night Clerk, The | All Star | Sept. | 14 | 2 reels | |
| *†§Night in a Dormitory, A | Singer Rogers | Jan. | 6 | 2 reels | |
| *†§On the Air (A.T.) | Topics of the Day | Jan. | 12 | 1 reel | Jan. 11 |
| *†§One Nutty Night, Comedy | Mills-Carney | Nov. | 30 | 2 reels | |
| *†§Oom Pah Pah (A.T.) | Aesop Fable | May | 11 | 1 reel | June 7 |
| *†§Pathe Audio Review (A.T.) | Released Every Week | | | 1 reel | |
| *†§Pathe Sound News | Released Twice Every Week | | | 1 reel | |
| *†§Perfect Match, The (A.T.) | Butler Mayo | Apr. | 8 | 2 reels | Apr. 5 |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | May | 4 | 2 reels | May 10 |
| Racqueteers | Sportlight | | | 1 reel | Oct. 11 |
| *†§Rich Uncles (A.T.) | Richard Carle | May | 11 | 1 reel | May 3 |
| *†§Ride 'Em Cowboy | White-Carney | Apr. | 13 | 2 reels | Apr. 5 |
| *†§Romeo Rehle, A | Aesop Fable | June | 22 | 1 reel | June 28 |
| †§Royal Flush, A (A.T.) | All Star | Dec. | 19 | 2 reels | Aug. 30 |
| *†§Rubeville Nite Club (A.T.) | H B Watson | Jan. | 26 | 2 reels | Nov. 16 |
| *†§Sacred Fires | Vagabond Adventure Series | July | 27 | 1 reel | |
| *†§Sands of Egypt, The | Vagabond Adventure Series | | | 956 ft. | 10 |
| *†§Satan's Fury (A.T.) | Vagabond Adventure | Sept. | 7 | 1 reel | Aug. 23 |
| Self Defense | Sportlight | Sept. | 7 | 1 reel | Sept. 13 |
| *†§Ship Ahoy (A.T.) | Aesop Fable | Jan. | 5 | 2 reel | Jan. 11 |
| *†§Singing Saps (A.T.) | Aesops Fables | Feb. | 2 | 1 reel | Feb. 8 |
| *†§Sixteen Sweeties (A.T.) | White-McNaughton | Apr. | 20 | 2 reels | Apr. 19 |
| Ski Hi Frolics | Sportlight | Aug. | 24 | 1 reel | |
| *†§Sky Skippers (A.T.) | Aesop Fables | Feb. | 16 | 1 reel | Feb. 15 |
| Snow Time | Aesop Fable | July | 20 | 1 reel | 8 July 26 |
| *†§Some Babies | Carlo-Hiatt-Little Billy | Sept. | 21 | 2 reels | Aug. 16 |
| *†§Somewhere Out | Sportlight | July | 13 | 1 reel | |
| *†§Songs of Mother | Song Sketch | Feb. | 2 | 1 reel | May 10 |
| *†§Spills and Thrills (A.T.) | Sportlight | Apr. | 6 | 1 reel | Apr. 12 |
| *†§Splashing Through (A.T.) | Sportlight | Feb. | 23 | 1 reel | Feb. 15 |
| Sporting Brothers | Sports | June | 1 | 1 reel | 8 June 7 |
| Swell People | Dot Farley-Harry Gribbon | Aug. | 24 | 2 reels | July 19 |
| Temples of Silence | Vagabond Adv. Series-Terriss | July | 13 | 2 reels | July 19 |
| *†§Tight Squeeze (A.T.) | LeMaire | Feb. | 2 | 2 reels | Nov. 23 |
| *†§Trumpeteer, The (A.T.) | Song Sketch | Jan. | 19 | 1 reel | Jan. 4 |
| Trying Them Out | All Star | May | 25 | 2 reels | June 7 |
| Two Fresh Eggs | Al. St. John-Jimmie Aubrey | July | 6 | 2 reels | July 5 |
| Two Minutes To Go | | | | 10 min. | Oct. 25 |
| Two Plus Fours | Campus Comedy—Nat Carr-Thelma Hill | Aug. | 10 | 2 reels | July 26 |
| *†§Venetian Nights | Vagabond Adventure | Aug. | 10 | 1 reel | Aug. 16 |
| *†§Voice of the Sea (A.T.) | Song Sketch | May | 4 | 1 reel | May 3 |
| *†§Western Whoopee (A.T.) | Aesop Fables | Apr. | 13 | 1 reel | Apr. 19 |
| *†§What, No Gelf (A.T.) | Topics of the Day | Mar. | 9 | 1 reel | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

# RKO

## FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Allas French Gertie (A.T.) | Dorothy Lyon | | Apr. | 2040 | 65 | Apr. 19 |
| *†§Beau Bandit (A.D.) | La Rocque-Kenyon | | Mar. | 2 | 60 | June 21 |
| *†§Case of Sergeant Grischa | Morris-Comoson-Hersholt | | Feb. | 23 8191 | 82 | Mar. 8 |
| *†§Check and Double Check (A.T.) | Amos 'n' Andy-Carol-Rich | | Oct. | 25 6929 | 75 | Oct. 4 |
| *†§Conspiracy, The (A.T.) | Love-Trevor-Soarks | | Aug. | 10 6480 | 71 | |
| *†§Cuckoos, The (A.T.) | Wheeler-Woolsey | | May | 4 8155 | 90 | Apr. 6 |
| *†§Dancehall (A.T.) | Olive Borden-Arthur Lake | | | 6184 | 97 | |
| *†§Danger Lights | Wolheim-Armstrong-Arthur | | Sept. | 22 7055 | 73 | |
| *†§Dixiana | Bebe Daniels | | Aug. | 30 8385 | 99 | July 28 |
| *†§Escape (A. T.) | All Star Cast | | Sept. | 13 6345 | 68 | Sept. 13 |
| *†§Fall Guy, The (A.T.) | Mulhall-Clarke-Sparks | | June | 15 6175 | 65 | May 31 |
| *†§Framed (A.T.) | Brent-Toomey | | Mar. | 16 6111 | 68 | Feb. 15 |
| *†§Girl of Port (A.T.) | O'Neil-Sharland | | Feb. | 2 6181 | 69 | Jan. 4 |
| *†§Half Marriage (A.T.) | Olive Borden-Farley | | | 6481 | 71 | |
| *†§Half Shot at Sunrise (A. T.) | Wheeler-Woolsey | | Oct. | 3 7459 | 79 | Sept. 27 |
| *†§He Knew Women (A.T.) | Sherman-Joyce | | May | 18 6319 | 70 | Apr. 26 |
| *†§Hit the Deck (A.T.) | Dakin-Walker | | Feb. | 2 6218 | 102 | Apr. 26 |
| *†§Inside the Lines (A.T.) | Compson-Forbes | | July | 20 8652 | 75 | July 12 |
| *†§Jazz Heaven (A.T.) | Sally O'Neill-Brown | | | 6383 | 69 | |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | | Aug. | 17 6309 | 69 | July 19 |
| *†§Leathernecking (A. T.) | Fay, Jr.-Rubin | | Sept. | 25 7600 | 81 | Sept. 6 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | | Jan. | 5 7038 | 78 | Dec. 21 |
| *†§Lovin' the Ladies | Richard Dix | | Apr. | 8 8135 | 68 | Feb. 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | | June | 1 6469 | 72 | May 31 |
| *†§Pay Off, The | Lowell Sherman | | Oct. | 12 6377 | 70 | Sept. 13 |
| *†§Runaway Bride, The (A .T.) | Astor-Hughes | | May | 24 8194 | 72 | May 31 |
| *†§Second Wife (A.T.) | Napel-Lee | | Feb. | 9 6088 | 60 | Feb. 15 |
| *†§Seven Keys to Baldpate (A.T.) | Dix-Seegar | | Jan. | 12 6759 | 70 | Jan. 4 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Bunce | | Aug. | 24 6727 | 75 | June 28 |
| *†§Shooting Straight (A.T.) | Dix-Lawlor | | July | 20 6720 | 71 | July 12 |
| *†§Silver Horde (A. T.) | Brent-Wolheim | | Oct. | 18 6768 | 75 | Sept. 27 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Children of the Streets | Betty Compson | | | |
| *†§Cimarron (A.T.) | Richard Dix | | | |
| Devil's Battalion | | | | |
| *†§Hook, Line & Sinker | Wheeler-Woolsey | | | |
| Kept Husbands | Sue Carroll | | | |
| *†§Perfect Alibi, The (A. T.) | | | | |
| Private Secretary | | | | |
| *†§Queen's Husband | | | | |
| Sin Ship | Wolheim-Astor | | | Nov. 1 |
| Sour Grapes | | | | |
| White Shoulders | | | | |

## SOUND SHORTS

| Title | Star | Length | Reviewed |
|---|---|---|---|
| Black and Tan | Duke Ellington & Orchestra | Feb. 9 | 1 reel |
| *†§Briseoreem, The (A.T.)(F). | Marc Connelly | Feb 2 | 1 reel |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. 1 | 2 reels June 21 |
| *†§Camous Sweethearts (A. T.)(F&D) | | Mar. 9 | 2 reels |
| *†§Cash and Marry (A.T.) | Vaughn-Cooke-Sargent | Mar. 16 | 2 reels |
| *†§Dear Slayer (A.T.) | Vaughn-Cooke | Mar. 2 | 2 reels Feb. 22 |
| *†§Eventually But Not Now (A.T.) (F&D) | Vaughn-Cooke | Apr. 13 | 2 reels Apr. 19 |
| *†§Fair Deceiver, The (A. T.) (F&D) | | Jan. 6 | 1 reel |
| Fall to Arms, A | Louise Fazenda | Oct. 20 | 1774 20 |
| *†§General Glasgurn (A.T.) (F). | Nat Carr | Apr. 11 | 2 reels |
| *†§Golf Specialist, The | W. C. Fields | Aug. 19 | 2 reels 23 July 6 |
| *†§Good Time Kenneth | Marc Connelly | July 20 | 1 reel Aug. 9 |
| *†§Gunpoat Glasburn (A.T.) (F). | Nat Carr | Jan. 12 | 2 reels Nov. 9 |
| *†§Guest, The (A. T.) (F&D) | Marc Connelly | May 25 | 1 reel |
| *†§Hot Bridge (A. T.) (F&D) | | Mar. 11 | 2 reels |
| Hummanettes No. 1 | Rubin | Aug. 22 | 1 reel 8 July 5 |
| Hummanettes No. 2 | Hutchinson-Lorch | Sept. 1 | 10 |
| Hummanettes No. 3 | Clyde-Rubin | Oct. 1 | 8 |
| Knights Before Xmas | Dane Arthur | Nov. 15 | 2 reels 18 |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. 30 | 2 reels May 3 |
| *†§Lost and Founderer (A. T. (F&D) | Vaughn-Cooke | Jan. 10 | 2 reels |
| *†§Magnetic, The (A. T.) (F&D) | Marc Connelly | Mar. 30 | 1 reel |
| *†§Men Without Skirts (A.T.) | Dane-Arthur | Aug. | 2 reels July 5 |
| *†§Mickey's Chamos (A. T.) (F&D) | Mickey Yule | Feb. 2 | 2 reels |
| *†§Mickey's Luck (A. T.) (F&D) | Mickey Yule | Mar. 30 | 2 reels Apr. 12 |
| *†§Mickey's Master Mind (A. T.) (F&D) | Mickey Yule | Mar. 2 | 2 reels |
| *†§Mickey's Merry Men (A. T.) (F&D) | Mickey Yule | July 20 | 2 reels Aug. 16 |
| *†§Mickey's Musketeers (A.T.) | Mickey Yule | Oct. 20 | 1623 18 Aug. 16 |
| *†§Mickey's Strategy (A. T.) (F&D) | Mickey Yule | Jan. 5 | 2 reels |
| *†§Mickey's Winners (A. T.) (F&D) | Mickey Yule | Aug. 17 | 2 reels |
| *†§Mickey the Romeo (A. T.) (F&D) | Mickey Yule | June 22 | 2 reels |
| *†§Mickey the Whirlwind (A.T.) (F&D) | Mickey Yule | Apr. 27 | 2 reels |
| **§Mickey the Warrior | Mickey Yule | May 25 | 2 reels |
| Moonlight & Monkey Business | Nick & Tony | Nov. 15 | 2 reels 21 |
| *†§Museum, The | Toby the Pup | Aug. 19 | 1 reel 8 May 24 |
| *†§Off to Peoria (A.T.) | Nick & Tony | July 13 | 2 reels June 14 |
| *†§Old Bill's Christmas (A.T.) | | Feb. 9 | 2 reels Dec. 14 |
| *†§Old Vamos for New (A. T.) | Vaughn-Cooke | Feb 2 | 2 reels Jan. 25 |
| *†§Palooka Fivine School (A.T.) | | June 22 | 1 reel 21 |
| *†§Peep on the Deep, A | Clark & McCullough | Sept. 1 | 2 reels 20 July 8 |
| *†§Pure and Simple | Louisa Fazenda | Sept. 15 | 2 reels Oct. 11 |
| Razored In Old Kentucky | Nick and Tony | Oct. 20 | 1699 18 |
| *†§Sailing Sap, The (A.T.) | Vaughn-Cooke | Feb. 16 | 2 reels Feb. 8 |
| *†§Sleeping Cuties (A.T.) | Alberta Vaughn | Jan. 5 | 2 reels Dec. |
| Society Goes Spaghetti | Nick and Tony | Sept. 15 | 2 reels 20 Sept. 27 |
| *†§Strange Interview, The (A.T.)(F) | Sherwin-Knowles | Mar. 2 | 1 reel |
| *†§Toby the Fiddler (A.T.) | | Sept. 1 | 1 reel 7 |
| Toby, the Miner | | | 6 |
| Too Hot to Handle | Louise Fazenda | Nov. 15 | 2 reels 21 |
| *†§Who's Got the Body (A.T.) | Nick & Tony | Aug. 5 | 2 reels May 24 |

# SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Air Police | | | | | |
| *†§Big Fight The (A.T.) | Williams-Lane | Sept. 1 | 5850 | 65 | Apr 19 |
| *†§Blaze O'Glory | Eddie Dowling-B. Compson | Jan. 1 | 8800 | 90 | Dec.14/29 |
| *†§Charge of the Light Brigade | McLaglen-Hume | Dec. 15 | 8850 | 100 | |
| *†§Cock O' the Walk (A.T.) | J. Schildkraut-Lov | May 15 | 7200 | 80 | Apr. 19 |
| *†§Costello Case | Tom Moore-Lola Lane | Oct. 15 | 7200 | 78 | Oct. 18 |
| *†§Dude Wrangler, The (A.T.) | Durven-Basquette | June | 6200 | 88 | May 24 |
| *†§Great Babbe | E. Vee Streheim-B. Compson | Jan. 1 | 9950 | 100 | Sept.21/29 |
| Hell Bent For Frisco | | | | | |
| *†§Hello Sister (A. T.) | L. Hughes-Bordeo | Feb. | 9500 | 105 | Apr. 5 |
| *†§Once a Gentleman (A.T.) | Horton-Wilson | Sept. 1 | | | June 21 |
| *†§Reno (A.T.) | Roland-Thomson-Love | Oct. 1 | 7200 | 80 | Oct. 11 |
| *†§Rogue of the Rio Grande | Hatton-Loy-Bohr | Oct. 15 | 7000 | 70 | |
| *†§Talk of Hollywood | Nat Carr-Fay Marbé | Mar. 1 | 8588 | 72 | Dec.21/29 |
| *†§Up The Congo | Travel Lecture | Feb. 1 | 8800 | 82 | |
| *†§West a Man (A.T.) | Deany-Segar | June 1 | 7000 | 79 | Mar. 29 |

# STATE RIGHTS

## FEATURES

| Title | Star | Dist'r | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *§Across the World (A.D.) | Martin Johnson ... | Talk. Pic. Epics | Not set | 9860 | 96 | Jan. 25 |
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. 1 | 8800 | 73 | June 21 |
| Alma de Qaucho | Special Cast | Edw. L. Klein | | | | Sept. 6 |
| Asphalt | Froelich-Amaes | Allied Film. | Mar. 15 | 9 reels | 85 | May 10 |
| **§Because I Love You | Mady Christians | Amer. Dan Film | Jan. 24 | 9000 | 100 | Feb. 6 |
| **§§Bottom of the World | | Talk. Pic Epics | Sept. 1 | 3800 | 42 | |
| **§Bride 68 (P.T.) | Valdi-Brink | Amer. Anglo | Apr. 6 | | 100 | Apr. 19 |
| *†§Bright Eyes | Balfour-Trevor | New Era | July 10 | 6800 | 78 | July 9 |
| *†§Burning Heart, The | Christians-Froelich.. | Harold Auten | May 10 | 8372 | 68 | May 24 |
| *†§Call of Circus (A.T.) (O.F.) | Bushman Clayton | Burr | Jan. 15 | 5468 | 81 | Jan. 18 |
| *Cayes of Missing Men | Tom Tyler | Syndicate | Jaco I. | 4742 | 60 | Aug. 9 |
| Caught in Berlin Underworld | Fritz Kortner | | | | | Feb. 15 |
| Chess Player, The | Jehanne-Blanchard | Unusual Pict. | | | | |
| *†Civilization | Hickman-Markey | Amer. Trad. Assn. | | | | |
| *†§Clancy in Wall Street (A.T.) | Murray-Littlefield | Aristocrat | Mar. 1 | 8727 | | Mar. 1 |
| *†§Code of the West | Bob Custer | Syndicate | | | 67 | |
| *†§Constant Nymph, The | Ivor Novello | Big Three Exc. | Aug. 17 | 7800 | 87 | July 6 |
| *†§Co-Optimists | Special cast | New Era | Feb. 8 | | | Feb. 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | Jan. 11 |
| *†§Covered Wagon Trail | Bob Custer | Syndicate | Dec. 29 | 4817 | 52 | May 17 |
| *†§Dancer, The (P.T.) | Chas. Hutchinson | Cosmos | May 20 | 5516 | 82 | May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | Mar. 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Biltmore Prod. | Jan. | 5400 | 60 | Dec. 14 |
| Docks of Hamburg | Jugo-Fritsch | Ufa | | | | |
| *†§Drifters | | Harold Auten | | | 40 | July 5 |
| *†§Escaped From Dartmoor | Baring-Henning | Harold Auten | Apr. 11 | 7528 | 70 | Apr. 19 |
| Eternal Fools | | Judea Films | Sept. 23 | 6120 | 86 | Sept. 6 |
| Farmer's Wife | Thomas-Heil-Davis | Allied | Jan. 4 | 6845 | 70 | Jan. 18 |
| Floaro | | France-American Nat Bel | | 6360 | 71 | Dec. 7 |
| *†§Fourth Alarm, The | Nick Stuart-Ann Christy | W. Ray Joy Johnston | Oct. 25 | | | Oct. 18 |
| *†§Heart's Melody (A. T.) (F & D) | Fritsch-Parlo | Ufa Film | | | | |
| Her Unborn Child (F & D) | Special Cast | Windsor | Jan. 10 | 7609 | 85 | Jan. 18 |
| Hungarian Nights | Special Cast | Amer. Gen. Film Co. | Aug.5/29 | | 8 reels | June 14 |
| Hunted Man | Bob Steele | Syndicate | Apr. | 4853 | | |
| *†§Immortal Vagabond (A.T.) | Haid-Froelich | Ufa Film | | | | |
| In the South Seas with Mr. and Mrs. Pinchot | | Talk. Pict. Epics. | Sept. 1 | 5538 | | May 31 |
| *†Legal | Afrieen Hunt | Congo Pict. Ltd. | Apr. 15 | 7778 | 68 | Apr. 26 |
| Lone Casket, The | French Cast | Cosmos | | 5800 | 64 | |
| *†§Jazz Cinderella | M. Loy-J. Robards. | Chesterfield | Aug. 14 | 6181 | 68 | Sept. 20 |
| *§June and the Paycock (A.T.) | Sara Allgood-Harold Auten | | June 27 | 9100 | | July 5 |
| *§Just Off Broadway | D. Keith-G. Christy | Chesterfield | Mar. 15 | 7650 | 85 | Dec. 14 |
| *†§Ladies in Love (A.T.) | Day-Walker | Chesterfield | May | 176085 | 60 | May 5 |
| *†§Last Dance, The (A.T.) | Reynolds-Roberds | Audible | Mar. 9 | 5825 | 65 | Mar. 29 |
| *Lone Horseman | Tom Tyler | Syndicate | Nov. 1. '29 | 4730 | 53 | Aug. 2 |
| *†§Lonesome Trail | C. Delaney-V. Brown Faire | Syndicate | Aug. 25 | 5786 | 65 | Sept. 13 |
| Loose Ends | Edna Best | British Inter. | Oct. 17 | 7560 | 84 | Oct. 25 |
| *†§Lost Gods (A.T.) | | Talk Pic. Epics | Sept. 1 | 4800 | 53 | July 12 |
| Lost Patrol | | Pro Patria | Not Set | 5100 | 57 | Dec. 21 |
| *†§Love at First Blight(A.T.) | Keaner-Foster | Chesterfield | Feb. 15 | 6039 | 68 | Feb. 1 |
| *§Made to Order | Julian Eltinge | Jesse Weil | | 6240 | | Jan. 25 |
| *†§Madonna of the Sleeping Cars | Claude Frane | Little Playhouse Film Co. | | | | Oct. 19 |
| *†§Manacled, The | Carl Brisson | 6800 | Dec. 21 | Ufa | | Dec. 14. |
| Melody of the Heart | | Ufa Film.. | Aug. 29 | Eng... | 8061 | 90 Sept. 8 |
| | | | | Germ.. | 8543 | |
| Murder | Marshall-Baring | British Int. | Oct. 24 | 8200 | 90 | Nov. 1 |
| Mystery at the Villa Rose.. | Trevor-Baring | Harold Auten | May 31 | 9000 | 100 | mins. |
| *†§Mysteries of Nature | | Ufa | | | 71 | |
| *†§Overland Bound | Leo Maloney | Raytone | Apr. 15 | 5040 | 56 | Mar. 29 |
| *†§Overland Bound (A.T.) | Perrin-Rey | Raytone | Apr. 15 | 5040 | 58 | Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Syndicate | Mar. 1 | 4700 | 52 | Mar. 29 |
| Passion Song, The | Olmsted-N. Beery | Excellent | | 5080 | 56 | |
| Peacock Fan The | Dorothy Dwan | Chesterfield | | 5400 | 60 | |
| Poor Millionaire | Talmadge-Howard | Biltmore | Apr. 7 | 5200 | 58 | May 17 |
| Perl | Special Cast | Ufa Films | | | 71 | |
| *†§Rempeat Age (A.T.) (D.F.) | Morray-Kennedy | Continental | Jan. 15 | 5743 | 64 | Jan. 18 |
| *†§Rasputin, the Holy Devil | Special Cast | Martin Berger | | | | Aug. 30 |
| Riders of the Rio Grande | Bob Custer | Syn. Pictures | Sept. | 5223 | | June 28 |
| *†§Romance of the West | Jack Perrin | Jack Trop | June 15 | 5494 | 81 | Aug. 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | | | Oct. 12 |
| Sea Fury | Mildred Harris | Tom White | Not Set | 6200 | 58 | Dec. 7 |
| *†Slums of Yokio | Japanese Cast | Movicgraphs | | | | |
| Smoke Bellew | Conway Tearle | First Division | | 8605 | 73 | |
| *†§Sombras de Gloria | Jose Bohr | Sono Art World Wide | | | | Feb. 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | | 5300 | 70 | |
| Stampede | Native Cast | Harold Auten | Apr. 26 | 7540 | 80 | May 5 |
| Strange Case of District Attorney "M" | | Unusual Photoplay | Mar. | 6800 | | Mar. 22 |
| Three Outcasts, The | Yakima Canutt | Weco | Mar. 7 | 5 reels | | Oct. 18 |
| *†§Throw of the Dice | Seeta Dvi | Hollywood Pic. | Dec. 29 | 5700 | | May 31 |
| Thunder God | Cornelius Keefe | Continental | | 5917 | 68 | |
| *†§Treasure, The | | Film Arts Guild | | | | Nov. 30 |
| Two Hearts in Waltz Time | Janssen-Theimer | Asso. C. of A. | Oct. 10 | 8800 | 98 | Oct. 25 |
| Western Honor | Bob Steele | Syndicate | Mar. | 4848 | 50 | May 17 |
| *†§West of Rockies (A.T.) (D) | Art Mix | World Art | Jan. 18 | 5100 | 68 | Aug. 9 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | Mar. 1 |
| *†§White Devil (P.T.) (F & D) | Mosjukin-Dagover | UFA Films | | | | |
| Why Cry at Parting | Halm-Orella | International | | 7000 | 78 | Feb. 22 |
| *†§Woman Who Was Forsaken (A.D.) | Belle Bennett | State Cinema | Jan. 1 | 7560 | 95 | Jan. 25 |
| Wonderful Lies of Nina Petrowna | Helm-Ward | Allied Films | May 30 | 9 reels | 80 | June 14 |
| Worldly Goods | Kirkwood-Kennedy | Continental | Aug. 1 | 8065 | 65 | Aug. 9 |
| *†§Yiddish Mama, The (A.T.) | Max Simon | Judea Films | | 4000 | | |
| Young Woodley | All English Cast | Harold Auten | Sept. 26 | 7600 | 73 | Oct. 4 |

## Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Ace, The (A.T.) | | Liberty Prod. | | | | |
| Atlantic | | Elstree | | | 90 | Oct. 11 |
| **§Body, Soul and Dress | | | | | | |
| *†§Breezy Bill | Bob Steele | Syndicate | | 4500 | 50 | Sept. 20 |
| †§Burnes Evidence (F) | | Continental | | | | |
| Buying a Wife | Special Cast | Aff. European | | 7 reels | | |
| *†§Clown, The (F) | | Continental | | | | |
| *§†Comeback, The (A.T.) | | Majestic | | | | |
| Convict's Code, The | Cullen Dandis | Syndicate | | | 56 | Oct. 4 |
| *†§Dancing Fathers (A.T.) | | | | | | |
| *†§Davy Innes Locker (A.T.) | | Liberty Prod. | | | | |
| *†§Der Tiger Von Berlin | Susa-Frank | Ufa Film | | | 55 | Sept. 27 |
| *†§Divorce Question, The (A.T.) | | Majestic | | | | |
| Duty to Sin | Maria Alsana | Aff. European | | 8 reels | | |
| *†§East Lynne (A.T.) | | Liberty Prod. | | | | |
| *†§East of Asia (A.T.) | | Liberty Prod. | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | | |
| Exodus to the New World, The | Lyon-Prevost | Pioneer | | | | |
| Full Dressed Thieves | Nils Asther | Aff. European | | 7 reels | | |
| German Undersea | Special Cast | Aff. European | | 7 reels | | |
| Great Unknown, The | John Leder | Aff. European | | 8 reels | | |
| *§†Hall the Women (A.T.) | | Majestic | | | | |
| Her Viennese Lover | Asther-Nolan | Aff. European | | 9 reels | | |
| *†§In Old Kentucky (A.T.) | | | | | | |
| *†§Life For Sale, A (F) | | Continental | | | | |
| Lonesome Trail | | Syndicate | | | | Sept. 13 |
| Milak of the Snowlands | Special Cast | Allied | | | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | | | |
| *†§Mother's Millions (A.T.) | May Rosoo | Liberty Prod. | | | | |
| Our Daily Bread | Mary Nolan | Aff. European | | 7 reels | | |
| *§Price Mark, The (A.T.) | | Majestic | | | | |
| *†§Red Kisses (A.T.) | | | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | | | | | |
| *†§Second Honeymoon, The (F) | | Continental | | | | |
| **§Sentimental Satan (A.T.) | | Majestic | | | | |
| *†§Smart Woman (A.T.) | | Majestic | | | | |
| *†§Thou Shalt Not Squeal (A.T.) | | | | | | |
| *†§Today (A.T.) | Nagel-Owen | Majestic | | Nov. 1 | 6660 ft. | Oct. 25 |
| *†§Trap, The (A.T.) | | Majestic | | | | |
| *†§Unforbidden Sin, The (F) | | Continental | | | | |
| Unholy Love | Wegener-Petrovitch | Aff. European | | | | |
| When Duty Calls | Special Cast | Allied | | 6714 feet | | |
| Wild Men of Kalihari | Denver African Exp. | Talk. Pict. Epics | | | | |
| Women Like Men | | Liberty Prod. | | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

## SOUND SHORTS

| Title | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| *†§Anywhere By Air | | Visugraph | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Barn Dance | Mickey Mouse Cartoon | Celebrity Prod | 1 reel | |
| Besides the Western Sea | | Castle Film | 1 reel | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | |
| Bosom Friendship | Novelty | UFA | 10 min. | |
| *†§Bring On the Bride (A.T.) | | Elbee | 1 reels | |
| *†§Broken Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| *†Chain Gang, The | Mickey Mouse Cartoon | Celebrity Prod | 1 reel | |
| *†Conquest of the Cascades | Educational | Gen. Electric Co. | | Apr. 19 |
| Coast to Coast | Talker | Visugraphic | 2 reels | Aug. 30 |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | |
| *†§Eli-Eli | Cantor Waldman | Judea Film | 950 ft. | |
| *†§Evening in Jewish Camp | Eval Miller | Judea Film | 1000 ft. | |
| *†Fixing Husband (A.T.) | | Burr | 2 reels | |
| *†§Frost and Old Lace | | Ufa | 1 reel | Sept. 20 |
| *†Galloping Gaucho | Mickey Mouse Cartoon | Celebrity Prod | Feb. 11 | reel |
| *†§Jewish Gypsy | Hymie Jacobson | Judea Films | 1900 ft. | |
| Jewish Melody | Cantor Waldman | Judea Films, Inc. | 1 reel | |
| *†Jungle Rythm | Mickey Mouse Cartoon | Celebrity Prod | 1 reel | Jan. 11 |
| *†Just Mickey | Mickey Mouse Cartoon | Celebrity Prod | 1 reel | |
| *§†Kiddie Cabaret | | Mayfair | 2 reels | Apr. 26 |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| *†§Kol Nidre No. 1 | Cantor Schmilikel | Judea Films | 900 ft. | |
| *†§Kol Nidre No. 2 | Cantor Waldman | Judea Films | 950 ft. | |
| Land of Freedom | Seymour Heitzelt | Judea Films, Inc. | 2 reels | |
| *†§Mai-Ke Mashma-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawae (P.T.) | | Capital Prod | 3½ reels | June 7 |
| *†§Measuring Time | | Ufa Film | 7 | Sept. 27 |
| *†§Meet the Family (A.T.) (F) | Harry Delt | Elbee | 2 reels | |
| *†Mickey's Concert | Mickey Mouse Cartoon | Celebrity Prod | 1 reel | |
| *†§Monkey Squawks (A.T.) | | Burr | | |
| Natasha | Pinchus Lavenda | Judea Films, Inc. | 2 reels | |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 1800 | |
| *†Plane Crazy | Mickey Mouse Cartoon | Celebrity Prod | Jan. 1 | reel |
| *†Plow Boy | Mickey Mouse Cartoon | Celebrity Prod | 1 reel | |
| Sailors' Sweetheart | Hymie Jacobson | Judea Films, Inc. | 2 reels | |
| *†§Shoemaker's Romance (A.T.) | Special Cast | Judea Films | 1900 | |
| *†§Should I | Charles Lawmer | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered (A.T.) | | Burr | | |
| *†§Sixty Minutes From Broadway | Color Novelty | Castle | 1 reel | |
| *†§Style and Class (A.T.) | Marty Barratz | Judea Films | 2000 | |
| *†§Summer Harmonies | Song Cartoon | Biophone | 1 reel | Oct. 5 |
| *†Toe Time | Felix the Cat | Copley Films | 1 reel | Apr. 5 |
| *†§Un-Sans-Takof | Cantor Waldman | Judea Films | 950 ft. | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 5 |
| *†When the Cat's Away | Mickey Mouse Cartoon | Celebrity Prod | 1 reel | |
| *†Wild Waves | Mickey Mouse Cartoon | Celebrity Prod | 1 reel | Jan. 11 |
| World Unseen, A | Scientific | UFA | 12 min. | |

## *TIFFANY*

### FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A. T.) | Armida-Terry | May 20 | 5974 | 65 | May 31 |
| *†§Borrowed Wives | Rex Lease | Sept. 10 | 5580 | 62 | Aug. 30 |
| Extravagance | June Collyer-Lloyd Hughes | Oct. 10 | 5888 | | Sept. 20 |
| †§High Treason (A.T.) | Hume-Thomas | Mar. 25 | 6210 | 69 | June 7 |
| *†§Hot Curves (A.T.) | Rubio-Lease-Day | June 18 | 7893 | 88 | July 12 |
| *†§Journeys End (A.T.) | Colin Clive | Apr. 15 | 11416 | 130 | Apr. 12 |
| *†§Just Like Heaven (A. T.) | Louise-Newell | Oct. 22 | 5850 | 65 | Oct. 11 |
| *†§Kathleen Mavourneen (A.T.) | D'Arti-Gaunay | June 20 | 6186 | 68 | Aug. 2 |
| Land of Missing Men | Bob Steele | Oct. 15 | 5187 | | Oct. 4 |
| Love Trader | Leatrice Joy | Oct. 8 | 5700 | 64 | Oct. 18 |
| *†§Mamba (A.T.) | Hershelt-Boardman-Forbes | Mar. 18 | 6193 | 69 | Mar. 15 |
| *†§Medicine Man, The (A.T.) | Beeny-Branson | June 25 | 6211 | 69 | June 21 |
| Montana Skies | Kenneth Harlan | Sept. 10 | 5273 | | |
| *†§Near Rainbow's End (A.T.) | Steele-Lorraine | June 10 | 5916 | 65 | July 5 |
| Reviewed as "Dangerous Business" issue Dec. 21, 1929 | | | | | |
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Aug. 8 | 5850 | 65 | Aug. 30 |
| *†§Paradise Island (A.T.) | Harlan-Day | July 15 | 6507 | | July 5 |
| *†§Party Girl (A.T.) | Doug Fairbanks, Jr. | Jan. 25 | 7480 | 75 | Dec. 21 |
| *†§Peacock Alley (A.T.) | Mae Murray | Jan. 10 | 6045 | 67 | Feb. 8 |
| *†§Sunny Skies | Jimmy Rubin | May 1 | 6994 | 78 | May 24 |
| *†§Swiftness (A. T.) | Gleason-Shilling-Walker | Mar. 20 | 7040 | 78 | Apr. 26 |
| Thoroughbred | Geron-Barry | Aug. 10 | 5425 | 50 | Aug. 23 |
| *†§Troopers Three (A.T.) | Lease-Gulliver | Feb. 20 | 7239 | 80 | Feb. 22 |
| *†§Wings of Adventure | Rex Lease | Aug. 1 | 5050 | 56 | Aug. 9 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha Oe | Torres & Lyon | | | |
| Arctic Patrol, The | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |
| Branded Men | Rex Lease | | | |
| Caught Cheating | Sidney-Murray | | | |
| Circus Parade | | | | |
| Danger Signal | | | | |
| Drums of Jeopardy | | | | |
| Fighting Grin, The | Rex Lease | | | |
| Ghost Ship, The | | | | |
| Girl of the Limberlost, A | | | | |
| *†§Headin' North (A.T.) | Bob Steele | | | |
| Hi-Jack | | | | |
| Keeper of the Bees, The | | | | |
| Lasca | | | | |
| Lawless Valley | Rex Lease | | | |
| Leftover Ladies | | | | |
| Lure of the Yukon, The | | | | |
| *†§Midnight Stage, The | Maynard-Laff | | | |
| Moran of the Lady Letty | | | | |
| *†§Ridin' Fool, The (A.T.) | Bob Steele | | | |
| Roaring Barrier | | | | |
| She Got What She Wanted | Compson-Tracy | | | Oct. 18 |
| Single Sin, The | June Collyer | | | |
| Steel | | | | |
| †*§Sunrise Trail, The (A.T.) | Bob Steele | | | |
| The Barbarian | | | | |
| The Oilbway | | | | |
| Third Alarm, The | James Hall-Hershelt-Louise | | | |
| Thundering Hoofs | Rex Lease | | | |
| *§Under Montana Skies | Harlan-Gulliver | | | |
| Unpardonable Sin | | | | |
| Utah Kid | Rex Lease-Dorothy Sebastian | | | |
| Wild Youth | | | | |

### SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Blimp Mystery, The | | July 25 | 2 reels | Sept. 27 |
| Classics in Slang Series | 8 H. C. Witwar's | | 2 reels | |
| Color Symphonies Series | 6 in Technicolor | | 1 reel | |
| Chinese Fiewer Best | | July 5 | | |
| Cossack Bride | | Jan. 25 | | |
| Dancing Bear | | June 10 | | |
| In Old Madrid | | Feb. 10 | | |
| Parisian Nights | | June 25 | | |
| *†§Jungle Drums | Colortone | Oct. 24,'29 | 2 reels | Dec. 28 |
| Kentucky Jubilee Singers | Series of 3 | | | |
| Old Black Joe | | May 1 | 2 reels | |
| On the Plantation | | Apr. 15 | 2 reels | May 10 |
| Musical Fantasies | Series of 6 | | 1 reel | |
| Fire Worshippers | | Aug. 10 | | Sept. 27 |
| Memories | | Aor. 23 | | |
| William Tell | | Aug. 1 | | |
| Rolling Stone Series | 6 Color Travels | | 1 reel | Sept. 6 |
| Rolling Stone Series | Series of 6 | Sept. 25 | 1 reel | Sept. 6 |
| In the Mountain | | | | |
| Tiffany Chimp Series | 6 Monkey Comedies | | 2 reels | |
| Little Big House, The | | Sept. 5 | | Aug. 30 |
| Little Covered Wagon, The | | Oct. 15 | | Oct. 4 |
| Voice of Hollywood Series | Station S-T-A-R | | 26 | 1 reel each |
| No. 8 | Ben Turpin | | | Apr. 26 |
| No. 9 | Wesley Barry | | | Apr. 19 |
| No. 10 | Robert Woolsey | | | |
| No. 11 | Billy Bevan | | | May 24 |
| No. 12 | Lloyd Hamilton | | | May 21 |
| No. 13 | Geo. K. Arthur | | | July 19 |
| No. 14 | Joe Cobb | | | Aug. 8 |
| No. 15 | Ruth Roland | | | July 12 |
| No. 16 | Neil Hamilton | Aug. 10 | | |
| No. 17 | Laura La Plante | Aug. 20 | | |
| No. 18 | Gleason & Armstrong | Sept. 11 | | |
| No. 19 | Johnny Hines | | | |
| No. 20 | James Hall | | | Oct. 11 |
| No. 21 | Conklin & Christy | | | |

## *UNITED ARTISTS*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bad One, The (A. T.) | Del Rio-Lewis | May 3 | 6873 | 74 | Mar. 22 |
| *†§Ba Yourself (A.T.) (F) | Fannie Brice | Feb. 8 | 5977 | 67 | Feb. 1 |
| *†§Do Barry, Woman of Passion (A. T.) | Norma Talmadge | Oct. 11 | 8110 | 90 | Nov. 1 |
| *†§Eyes of the World (A.T.) | Merkel-Holland | Aug. 30 | 7272 | 81 | Aug. 23 |
| *†§Hell Harbor (A.T.) | Velez-Mersholt | Mar. 22 | 8354 | 92 | Mar. 8 |
| *†§Lottery Bride, The (A.T.) | MacDonald-Garrick | Oct. 25 | 7472 | 83 | |
| *†§Lummox (A. T.) (F) | Westover-Lyon | Jan. 18 | 7533 | 84 | Feb. 15 |
| *†§One Romantic Night A. T.) | Gish-Nagel-La Rocque | Aor. 12 | 6592 | 72 | Mar. 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. 1 | 8225 | 91 | Feb. 22 |
| †§Raffles (A. T.) | Ronald Colman | July 26 | 6509 | 70 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. 13 | 8128 | 80 | Sept. 20 |
| †§Whoopee (A. T.) | Eddie Cantor | Sept. 27 | 6393 | 93 | July 12 |

### COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Abraham Lincoln (A. T.) | Walter Huston | Nov. 8 | 6704 | 97 | Aug. 23 |
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. 29 | | |
| *†§City Lights (F) | Charlie Chaplin | | | |
| *†§Devil to Pay | Ronald Colman | Dec. 20 | | |
| Kiki (A.T.) | Mary Pickford | | | |
| *†Hell's Angels (F) | Lyon-Hall-Harlow | Nov. 15 | | |
| *†§Queen of Scandal | Evelyn Laye-John Boles | Jan. 10 | | Oct. 25 |
| *†Reaching for the Moon (A.T.) | Douglas Fairbanks | | | |
| *†§Sons O' Guns (A.T.) | Al Jolson | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Glorious Vamps (A.T.) | Bobby Watson | Jan. 25 | 952 | Jan. 25 |
| *†§Second Hungarian Rhapsody | | May 24 | 895 | July 19 |
| *†§The Americans Come (A.T.) | Otto Matiesse | Aug. 2 | 978 | |
| *§†Wizard's Apprentice | | Apr. 20 | 840 | Sept. 20 |
| †§Zampa (A.T.) | | Sept. 6 | 1 reel | Sept. 6 |

## *UNIVERSAL*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§All Quiet on Western Front (A. T.) | Wolheim-Ayres-Wray | Aug. 24 | 12423 | 138 | Apr. 26 |
| Big Timber (Re-issue) | William Desmond | Mar. 30 | 4388 | | |
| *†§Burning Trail (Reissue) | Wm. Desmond | July 29 | 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Apr. 20 | 7519 | 83 | Apr. 5 |
| *†§Climax, The (A. T.) | Crawford-Hershelt | Jan. 26 | 5768 | 65 | Mar. 25 |
| *†§Cohens and the Kellys in Scotland | Sidney-Murray | Mar. 17 | 7800 | 82 | Mar. 15 |
| *†§Conceintrotin' Kid (A.T.) | Hoot Gibson | Oct. 26 | 5148 | 57 | Nov. 1 |
| *†§Czar of Broadway (A.T.) | Wray-Compson-Harron | May 25 | 7314 | 81 | Apr. 26 |
| *†§Dames Ahoy (A.T.) | Glenn Tryon | Feb. 9 | 5775 | 66 | Feb. 8 |
| *†§Devil's Pit, The | Special Cast | Mar. 9 | 6268 | 69 | Apr. 27 |
| Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue | | | | | |
| *†§East is West (A.T.) | Lupe Velez-Lew Ayres | Oct. 23 | 6683 | 75 | |
| *†§Embarrassing Moments (A.T.) | Reginald Denny | Feb. 2 | 5230 | 56 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Aor. 6 | 6763 | 75 | Dec. 21 |
| Flying Hoofs | Jack Hoxie | Feb. 2 | 5256 | 43 | |
| *§†Hell's Heroes | Bickford-Hatton | Jan. 6 | 6146 | 70 | Dec. 21 |
| *†Hide-Out (A. T.) | Murray-Crawford | Mar. 30 | 6299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. 17 | 9163 | 102 | Apr. 5 |
| *†§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-Hobart | Oct. 6 | 8485 | | Sept. 27 |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. 1 | 7897 | 87 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. 2 | 5785 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Hoot Gibson | Feb. 16 | 5784 | 64 | Feb 15 |
| *†§Mountain Justice | Ken Maynard | May 4 | 6748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. 12 | 5609 | 62 | Dec. 28 |
| *†Outside the Law (A.T.) | Nolan-Robinson | Sept. 18 | 7116 | 78 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. 19 | 5900 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Hoot Gibson | Apr. 27 | 6094 | 67 | May 24 |
| *†§Song of the Caballero | Ken Maynard | June 29 | 8524 | 73 | July 19 |
| *†§Sons of the Saddle | Ken Maynard | Aug. 3 | 6872 | 78 | Aug. 9 |
| *†§Spurs (A.T.) | Hoot Gibson | Aug. 24 | 5303 | 58 | Sept. 6 |
| *†§Storm, The (A. T.) | Special Cast | Aug. 18 | 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. 23 | 5198 | 67 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June 1 | 5462 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb. 23 | 8025 | 56 | Jan. 4 |
| *†What Men Want | All Star | July 31 | 6041 | 67 | Sept. 6 |
| *†White Hell of Pitz Pale | Special Cast | June 1 | 7727 | 86 | May 10 |
| White Outlaw, The (Reissue) | Jack Hoxie | May 25 | 4541 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June 8 | 6529 | 73 | July 12 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Blind Husbands (A.T.) | | | | |
| *†§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Loff | Dec. 8 | | Oct. 4 |
| *†§Cat Creeps (A.T.) | Twelvetrees-Hershelt-Hackett | Nov. 10 | 6493 | Sept. 20 |
| *†§Cohens & Kellys in Africa | Sidney-Murray | | | |
| *†§Dracula (A.T.) | Bela Lugosi | | | |
| *†§Fires of Youth | Lew Ayres | | | |
| Half Gods | Nagel-Tobin | | | |
| Loose Morals | | | | |
| Many a Slip | | | | |
| Merry Go Round | John Boles | | | |
| *†§Resurrection (A.T.) | Boles-Velez | | | |
| †§Saint Johnson (A.T.) | Ayres-Wray | | | |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | Nov. 24 | | Oct. 18 |
| †§Strictly Dishonorable (A.T.) | John Boles | | | |
| *†§White Captive, The | Dorothy Janis | | | |

### SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Alias the Bandit | Bobbie Nelson | May 17 | 2 reels | Apr. 19 |
| All West | Sid Saylor | June 15 | 2 reels | May 24 |
| Anthony & Cleopatra (reissue) | | May 26 | 1 reel | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Badge of Bravery | Ted Carson | Feb. | 8 | 2 reels | Jan. | 11 |
| Bashful Whirlwind (Reissue) | Edmund Cobb | Aug. | 30 | 2 reels | | |
| Battling Kid, The | Bobbie Nelson | June | 14 | 2 reels | May | 24 |
| Beauty Parade, The | Arthur Lake | July | 2 | 2 reels | June | 7 |
| Benjamin Franklin (Reissue) | | June | 23 | 1 reel | | |
| Boundary Line, The (Reissue) | Fred Humes | July | 6 | 2 reels | | |
| Close Call (Reissue) | Edmund Cobb | Aug. | 2 | 2 reels | | |
| Columbus & Columbia (Reissue) | | June | 9 | 1 reel | | |
| Crimson Courage | Ted Carson | Mar. | 8 | 2 reels | Feb. | 1 |
| Crooked Trails | Ted Carson | May | 3 | 2 reels | Mar. | 29 |
| Danger Claim, The | Bobbie Nelson | Mar. | 22 | 2 reels | Feb. | 15 |
| Fighting Terror (Reissue) | Billie Sullivan | July | 19 | | | |
| Follow Me | Arthur Lake | Apr. | 30 | 2 reels | Apr. | 6 |
| Foul Ball | Sid Saylor | Apr. | 16 | 2 reels | Mar. | 15 |
| French Leave | Sid Saylor | Mar. | 19 | 2 reels | Mar. | 8 |
| Getting the Air | Arthur Lake | Mar. | 5 | 2 reels | Feb. | 1 |
| Her Bashful Beau | Arthur Lake | June | 11 | 2 reels | May | 24 |
| His Girl's Wedding | Arthur Lake | July | 23 | 2 reels | June | 28 |
| Kounty Fair | Ted Carson | Jan. | 4 | 1 reel | Dec. | 7 |
| Last Stand | Bobbie Nelson | Jan. | 25 | 2 reels | Dec. | 21 |
| Law in the Saddle | Ted Carson | Apr. | 5 | 2 reels | Mar. | 1 |
| Lightning Rider, The | Ted Carson | Aug. | 23 | 2 reels | July | 19 |
| Make It Snappy | Sid Saylor | Feb. | 12 | 2 reels | Jan. | 18 |
| Man Hunter, The | Ted Carson | July | 26 | 2 reels | July | 6 |
| Matter of Policy | Edwards | Jan. | 18 | 1 reel | | |
| Milky Way (Reissue) | Charlie Puffy | Mar. | 10 | 1 reel | | |
| Omar Khayam (Reissue) | | July | 14 | 1 reel | | |
| One Wet Night | Roach-Edwards | Feb. | 24 | 1 reel | | |
| Paul Revere (Reissue) | | Aug. | 18 | 1 reel | | |
| Peekaboo | Arthur Lake | July | 9 | 2 reels | June | 7 |
| Plane Crazy | Sid Saylor | May | 9 | 2 reels | July | 19 |
| Pony Express Kid, The | Edmund Cobb | May | 21 | 2 reels | Apr. | 26 |
| Pest of Honor | Bobbie Nelson | Feb. | 22 | 2 reels | Jan. | 18 |
| Prehisteric Mac (Reissue) | | Aug. | 11 | 1 reel | | |
| Prairie Kid, The (Reissue) | Edmund Cobb | Apr. | 12 | 2 reels | | |
| Queen of Roundup (Reissue) | Josie Sedgwick | Mar. | 1 | 2 reels | | |
| Red Coat's Romance | Ted Carson | June | 28 | 2 reels | | |
| Restless Rest (Re-issue) | Neely Edwards | Mar. | 24 | 1 reel | | |
| Ropin' Venus | Josie Sedgwick | Jan. | 16 | 2 reels | | |
| Seeing Red (Reissue) | Billy Sullivan | Aug. | 16 | 2 reels | | |
| Should Poker Players Marry? | | June | 30 | 1 reel | | |
| Sid's Long Count | Sid Saylor | May | 18 | 2 reels | Apr. | 26 |
| Sitting Pretty | Arthur Lake | Jan. | 15 | 2 reels | Dec. | 21 |
| Six Gun Justice | Bobbie Nelson | Apr. | 19 | 2 reels | Mar. | 15 |
| Some Show | Arthur Lake | Apr. | 2 | 2 reels | Mar. | 1 |
| Son of Courage | Bobbie Nelson | July | 12 | 2 reels | June | 21 |
| Speak Easy (Reissue) | Charlie Puffy | Apr. | 7 | 1 reel | | |
| Step Right Up | Sid Saylor | May | 7 | 2 reels | Apr. | 19 |
| Storm King (Re-issue) | Edmund Cobb | Feb. | 16 | 2 reels | | |
| Trail of the Pack | Ted Carson | Jan. | 7 | 2 reels | Dec. | 7 |
| Under the White Robe (Re-issue) | Neely Edwards | May | 12 | 1 reel | | |
| Way of the West (Reissue) | Neely Edwards | Feb. | 1 | 2 reels | | |
| Why Wait | Slim Summerville | Feb. | 10 | 1 reel | | |
| White Hand, The (Reissue) | Billy Sullivan | Mar. | 15 | 2 reels | | |
| Wild West Wallop (Reissue) | Edmund Cobb | May | 24 | 2 reels | | |
| William Tell | | Jan. | 27 | 1 reel | | |
| Wolf's Fangs | Ted Carson | May | 31 | 2 reels | May | 10 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | | Reviewed |
|---|---|---|---|---|---|
| *†§Arabian Daze | Oswald Cartoon | Mar. | 3 | 2 reels | Feb. 22 |
| *†§Bowery Bimbees | Oswald Cartoon | Mar. | 17 | 1 reel | Apr. 5 |
| *†§Broadway Follies | Oswald Cartoon | Mar. | 3 | 1 reel | Feb. 15 |
| *†§Brother for Sale (A. T.) | Sunny Jim | June | 25 | 2 reels | Dec. 21 |
| *†§Chinese Blues (A.T.) | Sporting Youth | Mar. | 31 | 2 reels | Mar. 29 |
| †*§Christmas Cheer (A. T.) | Sunny Jim | Feb. | 3 | 2 reels | Dec. 14 |
| †Chile Con Carmen | Oswald Cartoon | Feb. | 3 | 1 reel | Jan. 11 |
| *†§Cold Feet | Oswald Cartoon | Aug. | 18 | 1 reel | |
| Comeback, The | Leather Pusher Series No. 4 | Dec. | 3 | | |
| *†§Detective, The | Oswald Cartoon | Sept. | 22 | | Oct. 11 |
| *†§Discontented Cowboys | Sidney-Murray | Nov. | 12 | 2 reels | Oct. 11 |
| *†§Either Sinners | Sid Saylor | Apr. | 9 | 2 reels | Mar. 8 |
| †§Fastlight Follies (A.T.) | Sporting Youth | Feb. | 3 | 2 reels | Jan. 25 |
| *†§Fowl Ball, The | Oswald Cartoon | Oct. | 13 | 1 reel | |
| Go to Blazes | Sidney-Murray | Oct. | 15 | 2 reels | |
| *†§Hallowe'en | Sporting Youth | Apr. | 14 | 2 reels | Apr. 9 |
| *†§Hammer & Tongs (A.T.) | Kane Richmond<br>Leather Pusher Series No. 2 | Oct. | 8 | 2 reels | |
| *†§Hash Shop | Oswald Cartoon | Apr. | 14 | 1 reel | Apr. 12 |
| *†§Hell's Heels | Oswald Cartoon | June | 2 | 1 reel | June 7 |
| *†Henpecked | Oswald Cartoon | Aug. | 11 | 1 reel | |
| *†§His Bachelor Daddy | Sunny Jim | May | 14 | 2 reels | Apr. 19 |
| *†§Hot for Hollywood | Oswald Cartoon | May | 18 | 1 reel | May 24 |
| *Hurdy Gurdy | Oswald Cartoon | Jan. | 20 | 1 reel | Nov. 30 |
| In Africa | Oswald Cartoon | Dec. | 1 | 1 reel | |
| *†§In Mexico | Oswald Cartoon | Nov. | 17 | | |
| *†§Kid Roberts (A.T.) | Kane Richmond<br>Leather Pusher Series No. 1 | Sept. | 3 | | |
| *†Kisses and Curses | Oswald Cartoon | Feb. | 17 | 1 reel | Jan. 25 |
| *†§Knockout, The | Leather Pushers No. 3 | Nov. | 5 | 2 reels | Oct. 11 |
| *†§Live Wires (F & D) | Ann Christy | Jan. | 20 | 2 reels | Jan. 11 |
| Love Punch, The | Sidney-Murray | Dec. | 10 | 2 reels | |
| *†§Mush Again | Sunny Jim | Apr. | 23 | 2 reels | Mar. 29 |
| *†§My Pal Paul | Oswald Cartoon | June | 16 | 1 reel | June 28 |
| Navy, The | Oswald Cartoon | Nov. | 3 | 1 reel | |
| *†§Neighbors | Sunny Jim | Mar. | 26 | 2 reels | Mar. 1 |
| *†§Not So Quiet | Oswald Cartoon | July | 7 | 1 reel | July 26 |
| *†§Oo La La | Slim Summerville | Nov. | 26 | 2 reels | |
| *†§Parlez-Vous | Summerville | Sept. | 10 | 2 reels | Aug. 13 |
| *†Prison Panic | Oswald Cartoon | Apr. | 28 | 1 reel | May 10 |
| Rolling Along | Sidney-Murray | Oct. | 1 | 2 reels | |
| *†§Royal Flourflush | Sporting Youth | Feb. | 17 | 2 reels | Jan. 25 |
| *†§Schoolmates | Sporting Youth | Apr. | 26 | 2 reels | Apr. 26 |
| *†§Seeing Stars | Sporting Youth | Mar. | 17 | 2 reels | Mar. 8 |
| *†§She's a He (A.T.) | Sunny Jim | June | 4 | 2 reels | May 10 |
| *†§Singing Sap | Oswald Cartoon | Sept. | 15 | 1 reel | Sept. 20 |
| *†§Sister's Pet | Sunny Jim | Feb. | 24 | 2 reels | Jan. 25 |
| *†Snappy Salesmen | Oswald Cartoon | Aug. | 16 | 1 reel | |
| *†§Spooks | Oswald Cartoon | July | 21 | 1 reel | |
| *†§Steeplechase (A. T.) | Sporting Youth | Jan. | 8 | 2 reels | Dec. 14 |
| *†§Stop That Noise | Sunny Jim | July | 16 | 2 reels | June 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. | 1 | 1 reel | Sept. 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. | 29 | 1 reel | |
| *†§Strange as It Seems No. 3 | Novelty | Nov. | 3 | 1 reel | |
| *†§Strange as It Seems No. 4 | Novelty | Nov. | 24 | | |
| *†§Talking Newsreel | | Sept. | 29 | 1 reel | |
| *†§Traffic Troubles | | Mar. | 12 | 2 reels | Feb. 15 |
| *†§Trameling Tramps | Oswald Cartoon | Mar. | 31 | 1 reel | Mar. 29 |
| *†§Up and Downstairs | | Jan. | 29 | 2 reels | Jan. 25 |
| *†§Vermont's Aunt | Neal Archer | Feb. | 10 | 2 reels | Feb. |
| *†§We We Marie | Slim Summerville | Oct. | 29 | 2 reels | Oct. 11 |
| *†§You said It Sailor | Red Star Comedy | Nov. | 19 | 2 reels | |

## WARNER BROTHERS

*(Available sound-on-disc only)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Soldier's Plaything, A | Loder-Langdon-Lyon | Nov. | | | |
| Big Boy | Al Jolson | Aug. | 30 | | July 26 |
| *†§Courage (A.T.) | Bennett-Nixon | June | 7 | 6830 | 74 | May 31 |
| *†§Dancing Sweeties | All Star | July | 19 | | June 14 |
| Doorway to Hell | Lewis Ayres | Oct. | 18 | | Sept. 20 |
| *†§Dumbells in Ermine (A. T.) | Armstrong-Gleason-Kent | May | 10 | 0300 | 20 | June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. | 25 | 7152 | 78 | Oct. 18 |
| *†§General Crack (A. T.) | John Barrymore | Jan. | 25 | 9809 | 109 | Nov. 16 |
| *†§Golden Dawn (A. T.) | Woolf-Segal | June | 14 | 7447 | 83 | June 21 |
| *†§Green Goddess, The (A. T.) | George Arliss | Mar. | 8 | 6857 | 74 | Feb. 22 |
| *†§Hold Everything (A. T.) | Lightner-Brown-O'Neill | May | 1 | 7513 | 84 | Apr. 12 |
| *†§Isle of Escape (A. T.) | Rin-Tin-Tin | Mar. | 1 | 5814 | 65 | Apr. 5 |
| Life of the Party | Winnie Lightner | Oct. | 25 | | | Oct. 25 |
| Maybe Its' Love | Brown-Bennett | Oct. | 4 | | | Oct. 25 |
| *†§Mammy (A. T.) | Al Jolson | May | 31 | 7570 | 84 | Mar. 28 |
| *†§Man from Blankley's, The (A.T.) | John Barrymore | May | 24 | 6167 | 68 | Apr. 12 |
| *†§Man Hunter (A. T.) | Rin-Tin-Tin | May | 3 | 4363 | 49 | Apr. 12 |
| Matrimonial Bed | All Star | Aug. | 2 | 6030 | | Aug. 9 |
| Moby Dick | John Barrymore | Sept. | 27 | 7220 | | Aug. 16 |
| Office Wife | Mackaill-Stone | Aug. | 23 | 5220 | 58 | Oct. 4 |
| *†§Oh! Sailor, Behave (A.T.) | Irene Delroy-Ches. King | Aug. | 16 | 5850 | 65 | July 12 |
| Old English | George Arliss | Sept. | 27 | 7920 | | Aug. 30 |
| †§On the Border | Rin-Tin-Tin | Mar. | 15 | 4410 | 49 | Feb. 8 |
| *†§Recaptured Love | Bennett-Halliday | July | 5 | 8120 | 68 | June 7 |
| *†§Rough Waters (A. T.) | Rin-Tin-Tin | June | 7 | 4280 | 68 | July 20 |
| *†§Royal Box (A.T.) (German) | Meissl-Horn | | | 8000 | 89 | Dec. 28 |
| *†§Second Choice (A. T.) | Delores Costello | Jan. | 4 | 8150 | 81 | Jan. 11 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. | 26 | 5268 | 58 | May 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. | 15 | 6413 | 71 | Feb. 22 |
| Sinners' Holiday | | Oct. | 11 | 5538 | | Oct. 4 |
| *†§Song of the West (A. T.) | Beles-Segal | Mar. | 15 | 7165 | 80 | Mar. 8 |
| *†§Sweet Kitty Bellairs | Claudia Dell | Aug. | 9 | 5772 | 65 | Sept. 13 |
| *†§Those Who Dance (A. T.) | Monte Blue | Apr. | 19 | 6878 | 78 | July 12 |
| *†§Three Faces East | Bennett-von Stroheim | July | 28 | 6120 | 68 | June 21 |
| *†§Under a Texas Moon (A. T.) | Fay Wray-Lee-Beery | Apr. | 1 | 7490 | 83 | Apr. 12 |
| Vienese Nights | Gray-Segal-Hersholt | Sept. | 20 | 9007 | | Aug. 30 |
| *†§Wide Open (A. T.) | E. E. Horton | Feb. | 1 | 6341 | 71 | Mar. 29 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|
| Adam and Evening | | | | | |
| Bad Women | Dell-Boley-Gordon | Apr. | 4 | 31 | |
| Barber John's Boy | Holmes-Mitchell | Dec. | 6 | | Oct. 4 |
| Both Were Young | | | | | |
| Captain Applejack | John Halliday | Jan. | 17 | 31 | 5940 | Aug. 23 |
| Captain Thunder | F. Wray-V. Varconi | Dec. | 13 | | | Sept. 27 |
| Children of Dreams | | | | | | |
| Divorce Among Friends | All Star | | | | | Oct. 4 |
| Ex-Mistress | Nolan-Hamilton | | | | | |
| Fifty Million Frenchmen | Olsen & Johnson | Feb. | 14 | 31 | | |
| Gay Caballero | | | | | | |
| God's Gift to Women | Withers-Nixon | Mar. | 21 | 31 | | |
| Husband's Privileges | All Star | Mar. | 21 | 31 | | |
| Illicit | Stanwyck-Rennie | Fev. | 7, | '31 | | Oct. 25 |
| Maytime | | | | | | |
| Outward Bound | Leslie Howard | | | | | Sept. 20 |
| Penny Arcade | Withers-Knapp | | | | | |
| Red Hot Sinners | Winnie Lightner | | | | | |
| River's End | Bickford-Knapp | Nov. | 8 | | | Oct. 4 |
| Sit Tight | Lightner-Brown | Jan. | 31 | 6300 | | Oct. 4 |
| Steel Highway | Withers-Aster | | | | | Oct. 4 |

## VITAPHONE VARIETIES (D)

| Title | Star | Rel. Date | Length | | Reviewed |
|---|---|---|---|---|---|
| Absent Minded | Perkins-Ford | | 852 | 10 | Apr. 12 |
| Alpine Echoes | Douglas Stanbury | | 1 reel | | |
| And Wife | Elliott-Davis | | 971 | 11 | Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1435 | 16 | Mar. 15 |
| At the Round Table | Hellinger-Hopper-Hunyon-Corbett | | 1 reel | | Oct. 4 |
| At Your Service | Landis-Halligan-Blackwood | | 633 | 7 | |
| Bard of Broadway, The | Walter Winchell | | 2 reels | | Oct. 4 |
| Barefoot Days | Cast of Children | | 1 reel | | |
| Battery of Songs, A | Hoyt-Coots-Quintelle | | 719 | 8 | May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | 1 reel | | Aug. 30 |
| Believe It or Not, No. 3 | Robert L. Ripley | | 1 reel | | |
| Believe It or Not, No. 4 | Robert L. Ripley | | 1 reel | | Nov. 1 |
| Believe It or Not No. 5 | Robert L. Ripley | | 1 reel | | |
| Benefit, The | Joe Frisco | | 928 | 10 | Feb. 8 |
| Bernie, Ben | Orchestra | | 771 | 9 | Apr. 19 |
| Big Money, Potter Series | Littlefield-Ward | | 1498 | 12 | Mar. 24 |
| Body Slam, The | Lambert-Ledoux-Irving | | 1 reel | | July 19 |
| Border Patrol, The | Frisco-Knapp-Graham | | 2 reels | | |
| Booze Hangs High, The | Looney Toones No. 4 | | 1 reel | 8 | Oct. 4 |
| Box Car Blues | Looney Tunes No. 5 | | 1 reel | | |
| Bridal Night | Arthur-Merriam | | 1 reel | | |
| Broadway Like That | Ruth Etting | | 865 | 10 | Mar. 8 |
| Bubble Party, The | Geo. Sweet | | 629 | 7 | |
| Bubbles | Vitaphone Kiddies | | 688 | 8 | |
| Cave Club, The | Leach, Merman-Pierlot | | 793 | 9 | |
| Celeste Aida | Giovanni Martinelli | | 1 reel | 9 | June 21 |
| Cheer Leader, The | Tom Douglas | | 826 | 9 | |
| Christmas Knight | Washburn-Eddy-Middleton | | 698 | 8 | |
| College Capers | | | 1 reel | | |
| Collegiate Model, The | Ona Munson | | 2 reels | | May 10 |
| Compliments of the Season | Dressler-Lane-O'Brien | | 2 reels | | |
| Congo Jazz | Looney Tunes No. 2 | | 1 reel | | Aug. 30 |
| Contrary Mary | Bobby Watson | | 839 | 9 | June 7 |
| Cry Baby | Lemon-Treen | | 1 reel | | |
| Curses | Moore-Clement-Backwood | | 2 reels | | |
| Danger | Litel-Campeau-Merriam | | 744 | 8 | May 24 |
| Desert Thrills | Edwin Bartlett | | 725 | 8 | July 26 |
| Devil's Parade, The | Sidney Toler | | 888 | 10 | June 14 |
| Dining Out | Rin-Tin-Lake | | 1 reel | | |
| Doctor's Wife | Pangborn-Astor-Mitchell | | 2 reels | | |
| Done in Oil, Potter Series | Littlefield-Ward | | 1539 | 17 | June 14 |
| Ducking Duty | Conklin-Morgan | | 393 | 5 | |
| Duel, The | Fields-Teasdale | | 1 reel | | |
| Emergency Case | Hugh Cameron | | 1 reel | | Sept. 27 |
| Eternal Triangle, The | Rich-Standing-Kaliz | | 1 reel | | |
| Evolution | Progress of Motion Pictures | | 1 reel | 10 | June 21 |
| Evolution of the Dance | Lupine Lane | | 1071 | 12 | Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | | |
| Family Ford | Jim Harkins | | 1 reel | | |
| Fashion's Mirror | Newberry-Thompson | | 1 reel | | |
| Feminine Type | Jean Barrine | | 1 reel | | |
| Fight, The | Norman-Brockenridge | | 1 reel | | May 10 |
| Find the Woman | Hugh O'Connell | | 817 | 9 | |
| Five Minutes From the Station | Overman-Churchill-Sidney | | 2 reels | | |
| Footnotes | Page Sisters & Oscar Grogan | | 519 | 6 | Apr. 19 |
| For Art's Sake | Broderick-Crawford | | 1 reel | | Sept. 27 |
| For Two Cents | De Wolf Hopper | | 1 reel | | |
| Form | Ford-Lace | | 1 reel | | |
| Fowl Triangle | | | 1 reel | | |
| Frame, The | Boyd-Middleton | | 934 | 10 | |
| Gates of Happiness | Arthur Pat West | | 1 reel | 8 | Sept. 27 |
| Ginsberg of Newberg | Eddie Lambert | | 2 reels | | Aug. 2 |
| Girls We Remember | | | 1 reel | | |
| Going Places | Shaw & Lee | | 680 | | June 7 |
| Grand Uproar | Jim McWilliams | | 702 | 8 | May 31 |
| Grounds for Murder | Foster-Glendenning | | 1 reel | | |
| Gym Jams | Lew Mayer | | 635 | 7 | Apr. 19 |
| Happy Hottentots, The | Joe Frisco | | 1 reel | | Oct. 25 |
| Hard Guy | Spencer-Tracy, Katherine Alexander | | 1 reel | | Sept. 6 |
| Headache Man, The | Clements-Cavanaugh | | 1 reel | | |
| Head Man, The | O'Connell-Kelly | | 796 | 9 | Apr. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | 1315 | 15 | Oct. 4 |
| Her Relatives | Neely Edward | | 1 reel | | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels | 19 | Aug. 30 |
| His Public | Morris & Campbell | | 2 reels | | |
| Holland | Technicolor | | 733 | 8 | June 14 |
| Hold Anything | Looney Tunes No. 3 | | 1 reel | | Aug. 30 |
| Honolulu | Madison-Marsh | | 1 reel | | |
| Horse Sense | Bob Roebuck | | 1 reel | | |
| Idle Chatter | Lou Holtz | | 908 | 10 | Apr. 19 |
| Ill Wind, An | Hibbard-Lorch-Graham | | 2 reels | | June 14 |
| I'll Fix It | Kent-Lake | | 1 reel | | |
| Japanese Bowl, The | Technicolor | | 894 | 8 | June 14 |
| Jay Walker, The | Chester Chuto | | 1 reel | 10 | Sept. 13 |
| Keeping Company | Eddie Buzzell | | 1748 | 19 | May 10 |
| Knocking 'Em Cold | Andrew Tombes | | 1 reel | | |
| Legacy, The | Betty Compton | | 2 reels | 15 | Aug. 30 |
| Letters | Pauline Garon | | 800 | 9 | |
| Let's Elope | Betty & Jerry Browne | | 645 | 8 | June 14 |
| Let's Marge | Doree Leslie | | 1 reel | | |
| Lobo, Dog of Dogs | Lobo | | 980 | 2 | Mar. 8 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidentat songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| Lonely Gigolo | Lotti Loder | 922 | 9 | Oct. | 25 |
| Lost and Found | Demarest-Bond | 1 reel | | | |
| Love Boat, The | Herman Timberg | 754 | 8 | Mar. | |
| Lucky Break | Fox | 21 | | Oct. | 25 |
| Madame of the Jury | Judith Anderson | 1 reel | | | |
| Many Happy Returns | Connolly-Gottschalk-Evans | 2 reels | 17 | Aug. | 30 |
| Married | Flint-Ridges-Foran | 1 reel | | | |
| Master Sweeper, The | Chester Conklin | 994 | 10 | Mar. | 8 |
| Matinee Idle | Henry Hull | 685 | 8 | June | 14 |
| Military Post, The | Roberto Guzman | 570 | 6 | Mar. | 15 |
| Modern Fairy Tales | | 1 reel | | | |
| Modern Business | | 1 reel | | | |
| Money, Money, Money | Mason-Keeler | 876 | | | |
| Mr. Intruder | Otto Kruger | 1 reel | | | |
| My Mistake | Donald Brian, Pat O'Brien | 1 reel | | Oct. | 25 |
| My Hero | Foy-Chaw | 1 reel | | | |
| Naggers, The | Mr. & Mrs. Jack Norworth | 1 reel | | June | 14 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | 845 | 9 | June | 14 |
| Naggers Go South, The | Mr. & Mrs. Jack Norworth | 1 reel | | | |
| Nay, Nay, Nero | Cameron-Watson | 1 reel | | | |
| Nightingale, The | Osborne-Talbot-O'Brien | 2 reels | | | |
| Nile Green | Broderick-Crawford | 740 | 8 | June | 7 |
| No-Account, The | Hardie-Hutchinson | 777 | 8 | | |
| Number Please | Sheila Barrett-L. Barrie | 1 reel | | | |
| Office Steps | Edgar Bergen | 835 | 9 | Aug. | 9 |
| One on the Aisle | Lon Hascall | 1 reel | | | |
| Only the Girl | Wattles-Marsh | 580 | 6 | | |
| Opening Night | | | | | |
| Operation, The | Edgar Bergen | 835 | 9 | Aug. | 9 |
| Out for Game, Potter Series | Littlefield-Ward | 2 reels | | Aug. | 2 |
| Pagliacci | Giovanni Martinelli | 1 reel | | | |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | 1243 | 14 | | |
| Painter, The | Frank Orth | | | | |
| Paper Hanging | Johnny Arthur | 1 reel | | May | 31 |
| Paulo, Paquita & Chiquita | | 832 | 9 | | |
| Pay Off, The | H. B. Walthall | 1076 | 12 | Mar. | 8 |
| People Versus, The | Campeau-O'Malley | 548 | 6 | Apr. | 12 |
| Perfect Understanding, A | May-Oaks | 537 | 6 | | |
| Pest of Honor, The | Short-Fielding-Hall | 1 reel | | | |
| Play Boy, The | Fox-Curtis | 2 reels | | | |
| Politics | George Jessel | 2 reels | | | |
| Poor Fish, The | Cavanaugh-Ridges-Schafer | 1 reel | | | |
| Private Engagement, A | Yacht Club Boys | 1 reel | 8 | Sept. | 27 |
| Purely An Accident | Brown-Kearns-Otto | 1 reel | | | |
| Putting It On | Jarvis-Bond | 1 reel | | | |
| Railroad Follies | Moroan-Hager | 1 reel | | Aug. | 23 |
| Reno or Bust | Pangborn-Elliott | 1150 | 13 | June | 7 |
| Road Knights | | 1 reel | 9 | Aug. | 9 |
| Rhythms | Reisman Band | 2 reels | 15 | Aug. | 9 |
| Roseland | Ruth Etting | | 14 | | |
| Royal Fourflusher, The | Eddie Buzzell | 1556 | 17 | June | 14 |
| Rural Hospitality | Roger Imho | 1 reel | | | |
| Russian Rhapsody, A | Kuznetzoff & Nicolina | 704 | 8 | | |
| Salesman, The | Orth-Vernon | 1 reel | | | |
| School Daze | Musical-song-dance skit | 1 reel | | Aug. | 30 |
| Scotch Taffy | Scott Sanders | 1 reel | 15 | Oct. | 25 |
| Seeing Things | Demarest-Auer-Fielding | 2 reels | | Nov. | 1 |
| Seeing Off Service | Penner-Busley-McNaughton | 1 reel | 9 | Oct. | 18 |
| Seymour, Ann | Songs | 1 reel | | | |
| Shakespeare Was Right | | 1 reel | | June | 7 |
| She Who Gets Slapped | Tom Dugan | 1 reel | | June | 7 |
| Ship Ahoy | All Star | 1 reel | | | |
| Showin' Off | Vitaphone Kiddies | 1 reel | | | |
| Sinkin' in the Bathtub | Looney Tunes No. 1 | 1 reel | | May | 10 |
| Skin Game, The | Irving-Lambert-Duffy | 1 reel | | | |
| Slick As Ever | H. J. Conley | 2 reels | | June | 7 |
| Song Paintings | Ann Seymour | 1 reel | | June | 7 |
| Song Plugger, The | Joe Frisco | 1390 | 16 | June | 7 |
| South Sea Pearl | Gaston Glass | 2 reels | | May | 10 |
| Stepping Out | Penner-Philips-Donnelly | 1 reel | | Oct. | 25 |
| Still Alarm, The | Webb-Allen | 1 reel | | June | 7 |
| Straight and Narrow | Robins-Jenkins | 1 reel | | | |
| Strong and Willing | Trixie Friganza | 1 reel | | Sept. | 27 |
| Strong Arm, The | Harrington-O'Neil | 1 reel | | | |
| Stuttering Romance, A | Penner-Chard | 1 reel | | | |
| Substitute, The | Chas. Lawrence | | | Sept. | 27 |
| Surprise | Dugan-Leonard | 1038 | 12 | | |
| Suspicion | Lyons-Earle-Morne | | | | |
| Syncopated Sermon, A | Hall & Johnson Choir, Willard Robison | 1 reel | | | |
| System | Clements-Knapp | 1 reel | | | |
| Taking Ways | Cedee & Orth | 2 reels | | May | 10 |
| Talking It Over | Jack Osterman | 739 | 8 | | |
| Taxi Talks | Tracy-Alexander | 1346 | 15 | June | 14 |
| Temple Belles | Green Blackman | 1346 | 15 | June | 14 |
| Tenement Tangle, A | Ryan & Lee | 756 | 9 | June | 14 |
| Thank You, Doctor | Ravold-Taylor-Clute | 1 reel | | Aug. | 23 |
| Thirteenth Prisoner, The | Willie Howard-Lee Kohlmar | 1 reel | | | |
| Tintypes | Yorke & King | 1 reel | | Oct. | 11 |
| Tom Thumbs Down | Jarvis McNaughton | 1 reel | | | |
| Trip to Paris, A | Jarvis-Taylor | 1 reel | | | |
| 23 Skiddo | Lew Fields | 854 | 10 | June | 14 |
| Two Rounds of Love | Rennie-Dixon | 1 reel | | | |
| *†§Unfair Sex, The | Healy-Gilbert | 1 reel | | | |
| Varsity Show, The | Olive Shea | 2 reels | | | |
| Varsity Vamp | Mike Ames | | | | |
| Victim, The | Orth-Howard | 1 reel | | | |
| Wanderer, The | Douglas Stanbury | 1 reel | 9 | Sept. | 13 |
| Who's the Boss? | Pangborn-Howard | 1 reel | | | |
| Websterian Students | Ryan-Lee | 801 | 9 | Apr. | 19 |
| Wedding of Jack and Jill, The | Vitaphone Kiddies | 701 | 8 | June | 7 |
| Wedding Belles | Howard-Newton | 485 | 5 | | |
| What a Life | | 955 | 11 | June | 14 |
| Who Pays? | Murray-Oakland | 942 | 10 | Mar. | 15 |
| Where There's a Will | George Hassell | 2 reels | | | |
| Window Cleaners | Brice-Edwards | 637 | 7 | Apr. | 19 |
| Woman Tamer, The | Gilbert-Howard-Davis | 1 reel | | | |
| Won to Lose | Irving-Lambert | 1 reel | | | |
| Work, Milton C. | | 1 reel | | | |
| Yamekraw | | 857 | 9 | Apr. | 20 |

## SERIALS

### *Nat Levine*

| | | | |
|---|---|---|---|
| *†§King of the Kongo (P.T.) | Logan-Miller | Aug. 15'29 | 10 episodes Aug. 17'29 |
| *†§Lone Defender (A.T.) | Rin Tin Tin | Sept. 1, 1930 | 12 episodes |

### *Talking Picture Epics*

| | | | |
|---|---|---|---|
| *†§Across the World | Mr. & Mrs. Martin Johnson | June 15 | 4 episodes Aug. 9 |
| Hunting Tigers in India | Commander Geo. M. Dyott | Apr. 15 | 3 episodes |

### *Universal*

| | | | |
|---|---|---|---|
| *†§Tarzan the Tiger | Merrill-Kingston | Dec. 9 '29 | 10 episodes |
| *†§Jade Box, The | Perril-Lorraine | Mar. 24 | 10 episodes Feb. 22 |
| *†§Lightning Express, The | Lorraine-Chandler | June 2 | 10 episodes Apr. 12 |
| *†§Terry of the Times | Howes-Thompson | Aug. 11 | 10 episodes Aug. 11 |
| *†§Indians Are Coming, The | Tim McCoy | Oct. 20 | 15 episodes Aug. 23 |

## COMING SERIALS

### *Nat Levine*

| | | | |
|---|---|---|---|
| *†§Phantom of the West | Tyler-Gulliver | Nov. | 10 episodes. |

### *Universal*

| | | | |
|---|---|---|---|
| *†§Spell of the Circus | F. Bushman Jr.-N. Vaughn. | Jan. 12, '31 | 10 episodes |
| *†§Fingerprints | Kenneth Harlan | Mar. 23, '31 | 10 episodes |
| *†§Heroes of the Flames | | June 2, '31 | 12 episodes |

### *Pathe*

Perils of Pauline


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NOVEMBER 8, 1930

# Motion Picture NEWS



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*Directed by Robert Z. Leonard who made "Let Us Be Gay"*

*The Belasco stage hit's a screen hit now*

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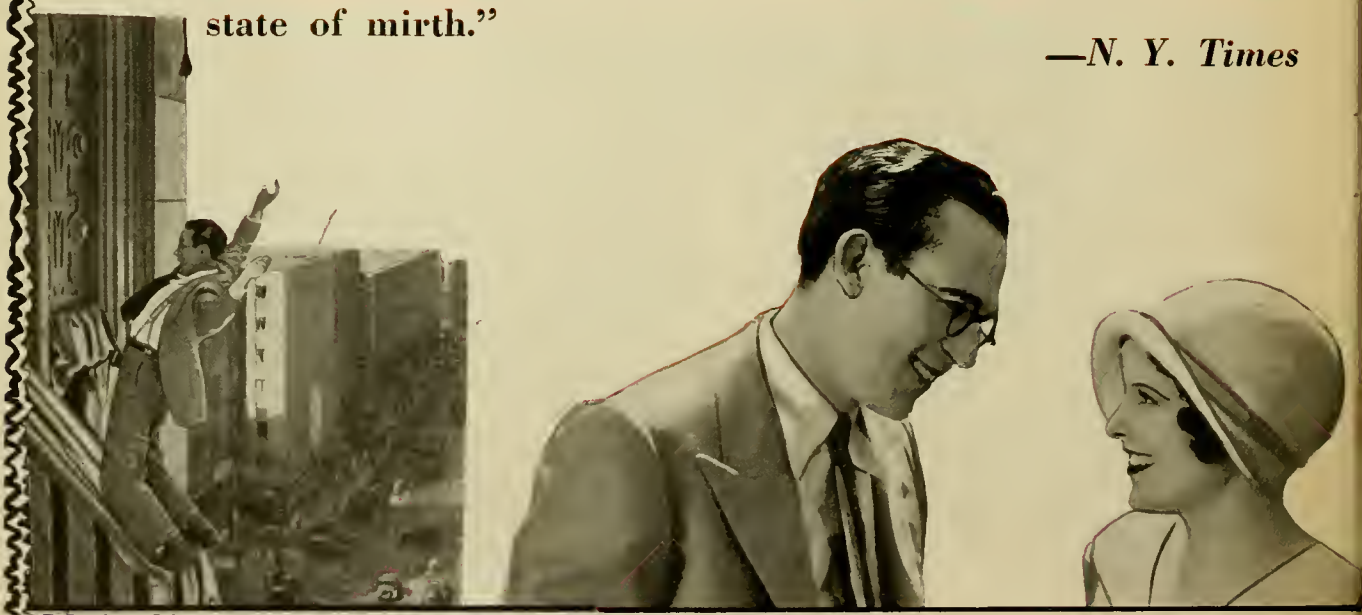
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"Capacity audiences and crowded lobbies greet HAROLD LLOYD in 'FEET FIRST.' Fast, clean, laugh-inducing entertainment that leaves you breathless."
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"Another Lloyd load of laughter. Audiences in constant state of mirth."
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***in his latest and greatest all-talking hit***

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"HAROLD LLOYD in 'FEET FIRST' convulsed audiences that occupied every seat of the long run Rialto Theatre, New York, and stood six deep in the rear of the playhouse."

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"They were lined up outside the Rialto in the early morning for one of the best Harold Lloyd comedies to date."

—*New York Journal*

"'FEET FIRST' is exactly what the folks are waiting for. Audiences roll boisterously in their seats with laughter."

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"Will clean up at the box office. Lloyd at his best. Most exciting he has ever given us."

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# Making more money for exhibitors than any picture this season!




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Star of
"All Quiet on the Western Front" and "Common Clay" — in his greatest role!

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*Story by Rowland Brown* — *Directed by Archie Mayo*

THE public can sense a hit! Without ballyhoo or hullabaloo this picture was pre-released — and immediately proved itself the undercover sensation of the year!

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Record-wrecking business at the Embassy in San Francisco, the Palace in Toledo, the Lyric in Indianapolis, the Earle in Washington, the Stanley in Philadelphia, the Downtown in Los Angeles and the Stanley in Pittsburgh!

•

Second week at the New York Strand —and going stronger than ever! AVAILABLE TO YOU DAY-AND-DATE WITH BROADWAY!

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Creepiest, Woaziest, Funniest of all mystery-comedies.
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Imagine
JOE. E.
BROWN
as a nut aviator
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with Ona Munson, Laura Lee, Lawrence Gray, Walter Pidgeon.
More than ever before—
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First National's product has strengthened the financial structure of the largest circuits and smallest independents!


ities
NGTH
that
win!
Helen Grace Carlisle's
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will rock the foundation of
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every sense of the word.
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Booth Tarkington's inimitable,
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FATHER'S
SON
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They slay 'em with Love
IN THE
WIDOW
FROM
CHICAGO
Edw. G. Robinson
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FIRST
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THE
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By the most successful
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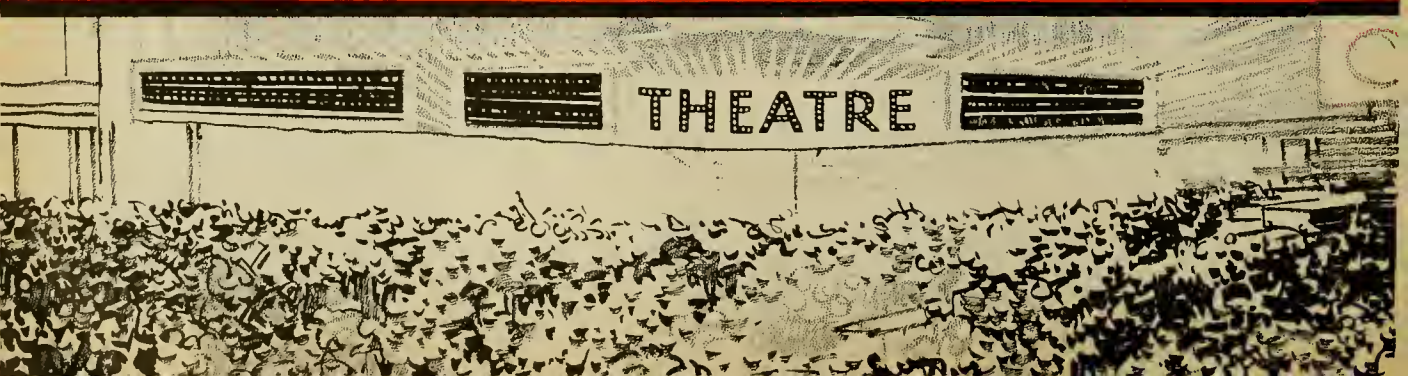

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## HYSTERIA AS 2nd WEEK GROSSES SHOOT TO SKY

**Amos 'N' Andy Have Become a State of Mind! New York Pours Forth Its Tribute to Miracle Stars in Brilliant Opening of the New RKO Mayfair!**

**Early Week Figures Zoom to Dizzy Peaks as The Boys Do An Al Smith and Run a Mile Ahead of the Ticket!**

**All America Whoops It Up as Mighty Host of Patronage Engulfs the Nation's Box-offices!**



# ING BACK PROSPERITY



# CONSISTENCY

**A good comedy now and then is a good thing. But a good one on every show is a far better thing. You can get an occasional good one almost anywhere. But that isn't enough. It's consistency that counts... that makes your patrons walk up to your box-office confident of enjoying your whole show.**



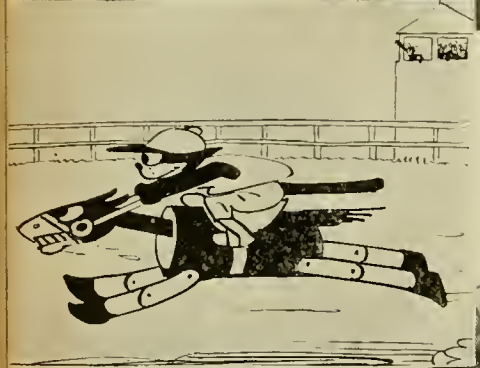
**"DON'T BITE YOUR DENTIST"** — MACK SENNETT goes back to slam-bang comedy with a vengeance in an uproarious, fast-moving picture featuring *Andy Clyde, Daphne Pollard, Patsy O'leary* and *Lincoln Stedman*. The Film Daily says it's a corker." And the Film Daily is 100 per cent right!



**"DIVORCED SWEETHEARTS"** — Divorced but still in love. Double-crossed by his "best friend" and tricked by a nosey aunt. One of MACK SENNETT'S smartest ultra-modern laugh gems. With a fine cast including *Daphne Pollard, Ann Christy*, and *Charles Irwin*.



**"RACKET CHEERS"** — A brilliant satire on the racketeering theme, with a mile-a-minute hair raising finish that brings out most of the big Pacific fleet. One of the most impressive comedies MACK SENNETT has made in many months, with *Andy Clyde, Daphne Pollard, Charles Irwin, Marjorie Beebe* and *Potsy O'leary* all contributing to the fun.



**"SCOTCH HIGHBALL"** — Every PAUL TERRY-TOON tries to out-do its forerunners in laughs. Watch the record — **"IRISH STEW"**, **"FRIED CHICKEN"**, **"JUMPING BEANS"** and, now, **"SCOTCH HIGHBALL"**. Every one faster and funnier. And more popular with the millions of cartoon fans.



**"LOVE A LA MODE"** — Love and laughs in the modern mode. A beautiful country club setting. Romance in the air. A big deal at stake. And then he picked the wrong girl! A MERMAID COMEDY that features *Bernard Granville* and lives up to the famous MERMAID standard for laughs and speed.



**"MY HAREM"** — Just two American boys trying to see the world. But they never dreamed of seeing anything like this. And they almost lose an eye or two before they trap the villains and save the day, and the harem beauties, for themselves. An IDEAL COMEDY featuring *Lee Moran* and *James Bradbury, Jr.*



**"WON BY A NECK"** — Wins in a walk away for LLOYD HAMILTON who has never had a funnier role in talking comedies than this new one where he plays a correspondence school detective who blunders his way through a thousand laughs to the capture of dangerous "One Shot Louie."

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Consistent delivery of quality short feature entertainment put *Educational Pictures* in command of their field over ten years ago . . . and has maintained them there through the succeeding years. And it's still there on the *Educational* release program, stronger than ever. Consistent quality, consistent fun, consistent profit for you.



**"DON'T GIVE UP"**—*Buster* and *John West* make their bow under the *EDUCATIONAL* comedy banner . . . and get a great big hand. "A lot of class", says the Film Daily. "A fine laugh tonic for the fans fed up on the old stuff. This is new—and good." It's a VANITY COMEDY, produced by AL CHRISTIE.



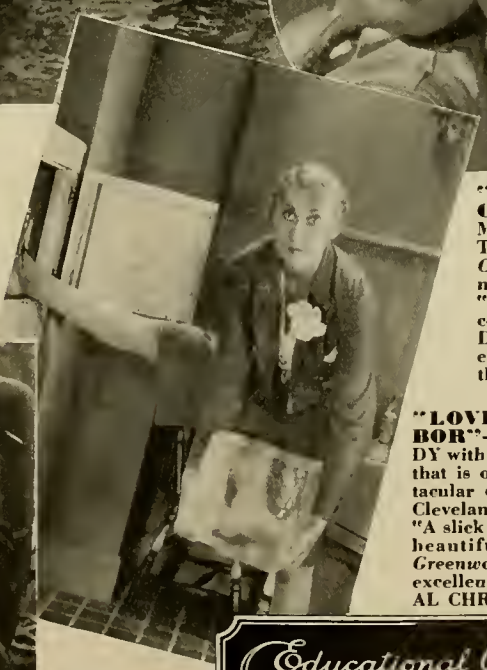
**"A MEDLEY OF RIVERS"**—LYMAN H. HOWE'S HODGE-PODGE—The merry mixture of sense and nonsense in every HODGE-PODGE subject makes this series unsurpassed for variety.



**"THE BLUFFER"**—Introducing a new series of one-reel MACK SENNETT BREVITIES, novelty comedies in natural colors that are a new departure in the single reel class. The biggest thing in "short short subjects" since sound.



**"TAKE YOUR MEDICINE"**—The second MACK SENNETT BREVITY, a laugh-fest with *Andy Clyde*, *Patsy O'Leary*, *Vernon Dent* and Sennett's new "find," *Frank Eastman*. "The color," says the Exhibitors Daily Review, "is the nearest approach to perfection this reviewer has seen."



**"LOVE YOUR NEIGHBOR"**—A TUXEDO COMEDY with *Charlotte Greenwood* that is one of the most spectacular comedy hits in years. Cleveland Plain Dealer says: "A slick piece of broad satire, beautifully played by *Miss Greenwood* and *Dot Farley* . . . excellent entertainment." An AL CHRISTIE Production.



**"OUR NAGGING WIVES"**—*Ford Sterling* joins the big parade of comedy stars that is making *EDUCATIONAL'S* new comedy program the biggest on record. Supported by *John T. Murray*, *Ethel Sykes* and *Margaret Clarke*, he turns in a new domestic tangle laugh-maker in the GAYETY COMEDY series that will make him many new followers. An AL CHRISTIE Production.

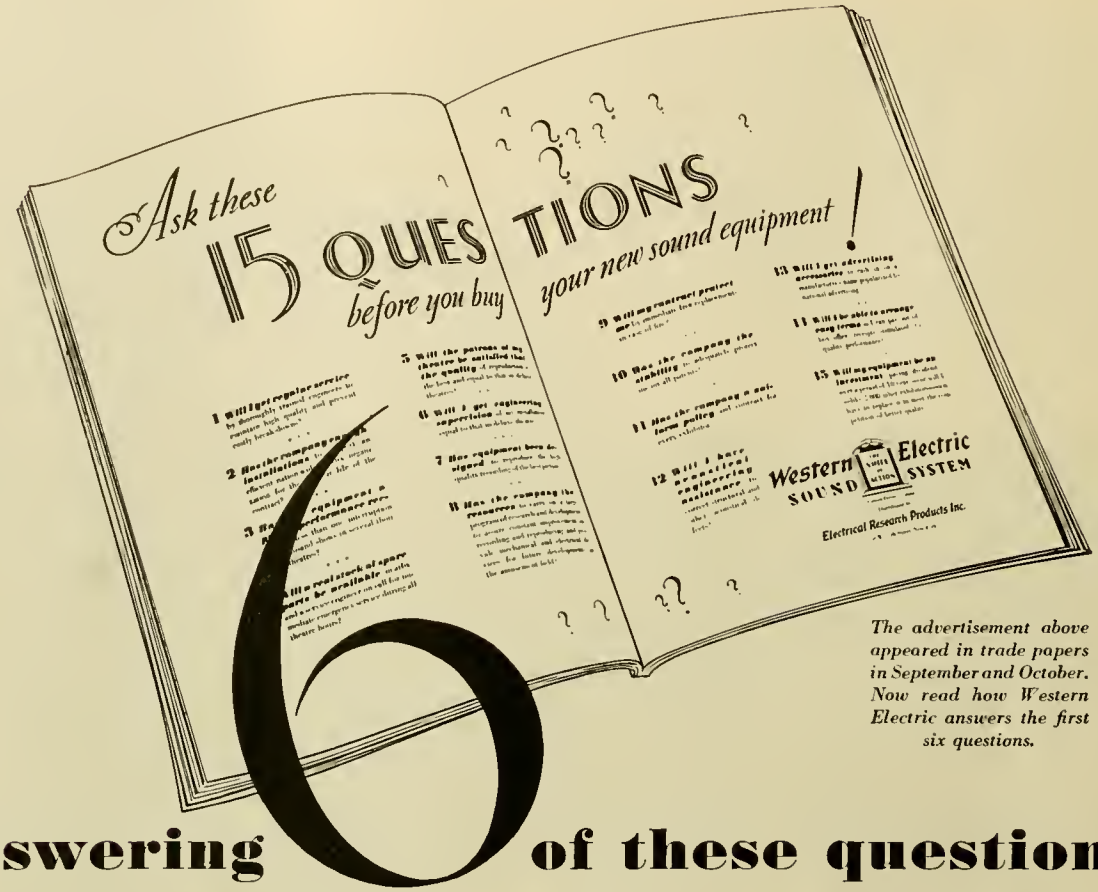
Educational Pictures

"THE SPICE OF THE PROGRAM"

**EDUCATIONAL FILM EXCHANGES, INC.**

***E. W. HAMMONS, President***

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President




*The advertisement above appeared in trade papers in September and October. Now read how Western Electric answers the first six questions.*

# Answering 6 of these questions

## ....to help you make the most profitable decision!!

**QUESTION 1**

*Will I get regular service by thoroughly trained engineers to maintain high quality and prevent costly breakdowns?*

**ANSWER 1**

Three years' actual operating experience has proved that obligatory preventive service for talking picture equipment is essential in maintaining patronage at most profitable level—essential even with apparatus of highest possible quality.

E. R. P. I.'s standards of service—maintained through regular inspections by 753 trained engineers operating in 279 territories—have proved a definite economy to the industry.

**QUESTION 2**

*Has the company enough installations to support an efficient nation-wide service organization for the 10-year life of the contract?*

## ANSWER 2

The cost of selecting, training and maintaining a corps of engineers capable of delivering the highest standard of preventive service can be justified only by a company having a large number of installations.

E. R. P. I.'s 5000 installations—a number rapidly increasing—assures exhibitors of this essential service for the 10-year life of the contract.

**QUESTION 3**

*Has the equipment a proved performance record of less than one interruption per thousand shows in several thousand theatres?*

## ANSWER 3

Program delays and breakdowns cause losses in returned admissions or disappointed patrons.

E. R. P. I.—by reason of its obligatory service which anticipates and prevents trouble—has reduced interruptions to 1-20 of 1 per cent of actual performances.

**QUESTION 4**

*Will a real stock of spare parts be available nearby and a service engineer on call for immediate emergency service during all theatre hours?*

## ANSWER 4

If trouble comes, speed is essential.

Most of the 5000 theatres in the U. S. A. now equipped with Western Electric can be reached by expert assistance with a supply of parts within an hour.

This help comes from over 200 service points—engineers available day and night—$500,000 stock of parts at 38 branch headquarters.

**QUESTION 5**

*Will the patrons of my theatre be satisfied that the quality of repraduction is the best and equal to that in de luxe theatres?*

## ANSWER 5

The public, by making comparisons, sets up its own standards. It sets them for the theatres it selects for its entertainment.

All the principal de luxe theatres throughout the world are Western Electric equipped—setting the standard for talking picture entertainment.

Small theatres equipping with the Western Electric Sound System can match in every way, the high quality found in de luxe houses—and so get their share of the increased profits from talking pictures.

**QUESTION 6**

*Will I get engineering supervision of my installntion equal to that in de luxe thentres?*

## ANSWER 6

Theatres differ in architectural design and acoustics—necessitating expert engineering in each case to provide a profit-making installation.

The Bell Telephone Laboratories—the birthplace of the talking picture—surmounted all the difficulties incident to the successful operation of talking picture apparatus under varying conditions.

This vast store of experience comes to you through the same engineering organization responsible for over 7000 correct installations throughout the world.


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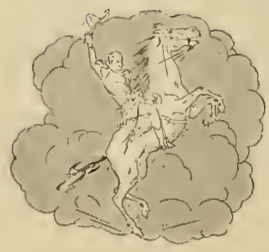


KEN MAYNARD'S **FIRST** ALL-TALK WESTERNS!

The great Ken Maynard, b.o. king, in his FIRST talking Westerns for Tiffany . . It isn't even a gamble—it's a sure thing!

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IN A SURE-SHOT SERIES OF 6 TIFFANY TALKING WESTERNS



Tiffany showmanship gives you the year's crack box-office development. Ken Maynard's the big money shot today! Keep your eye peeled for his first rip-roarer, "The Midnight Stage," with beautiful Jeanette Loff and a marvelous cast directed by Will Nigh. A winner as sure as loaded dominoes!

**TIFFANY**

VOLUME XLII
NUMBER 19

Motion Picture News

NEW YORK CITY
NOVEMBER 8, 1930

# Schenck, Hughes, Franklin, Lesser and Gore Out to Scalp Fox Coast 'Monopoly'

### *Jonah's Lark*

**Chicago—The theatre competition afforded by the whale's carcass at the Michigan Ave. bridge will be ended this week. In its six weeks' engagement old Leviathan grossed almost $200,000, playing to more than 500,000 paid admissions. It was necessary to re-embalm the cadaver twice a week. It costs $1,500 a treatment for the fluids, utensils and craftsman. The latter was in the habit of repairing to a Wacker Drive speakie immediately his job was done and remaining there until it was time to repeat. After next week he won't have to come out at all. Or maybe he won't find it necessary to go in any more.**

## Chaplin Out for The Dough; U. A. Publix in Jam?

Hollywood—Charlie Chaplin plans to disregard affiliated theatres and will book "City Lights" into independent houses everywhere. Whichever operator offers the heaviest sugar for the film will get the play dates, although it is difficult to figure how independents can outbid the chains, provided the latter want the picture. One house or ten in a city, it doesn't matter to Charlie, so long as the do-re-mi is okay.

This may get United Artists into a jam with Publix, it is stated here, due to that firm's preferential booking arrangement with United Artists.

The picture will have its world premiere New Year's Eve at the Los Angeles, being built by the Gumbiner interests on a site owned personally by William Fox.

What effect the U. A.-Fox jam will have on Chaplin's plan is problematical.

## *DeForrest Asks $2,770,000 In Western Electric Suit*

Suit for $2,770,000 has been instituted by Dr. Lee DeForrest against Western Electric, Electrical Research Products and John E. Otterson, charging they blocked the deal for sale of DeForrest Phonofilm to William Fox. The latter, it is charged, was to have paid Dr. DeForrest $5,250,000 for stock of DeForrest Phonofilm Corp., and employ him for a period of five years at an annual salary of $50,000. Several options were taken by Fox, but were not exercised due to the alleged interference of the defendants.

## *U. A. Films Can't Play Chain Houses in Future, Is Edict Issued By Company*

Los Angeles—Opening guns in what is expected to be one of the most sensational theatre battles in film history, with Joseph M. Schneck, Howard Hughes, Harold B. Franklin and Sol Lesser joining forces to do battle with Fox West Coast, have been fired with a declaration of open war by United Artists. Other distributors probably will align themselves with the new combination in the battle, some think.

"Fox theatres hereafter cannot play United Artists pictures at any price," Joseph M. Schenck states, in announcing that all company members have signed a "declaration of independence" against what they consider unjust dictation on film rentals.

The company is prepared to go into tents, armories and various halls in an effort to break what it terms an "arrogant monopoly." Harold B. Franklin, it is said, is coming into the coalition to make the Lesser-Gore houses the nucleus of a Coast chain. The Hughes millions also will be brought into play to build up the opposition.

The "declaration" was signed by Schenck, Charlie Chaplin, Norma Talmadge, Eddie Cantor, Al Jolson, Mary Pickford, Douglas Fairbanks, Gloria Swanson, D. W. Griffith, Ronald Colman and Sam Goldwyn, who personally issued "a declaration of independence."

"An unbearable condition of affairs forces us to drastic action against Fox West Coast Theatres," the proclamation said. "That organization is an arrogant monopoly and has made demands upon us which we cannot and will not accept.

"Hereafter, no picture made by us as United Artists shall be shown in Fox theatres as long as that organization maintains its present greedy, short-sighted policy.

"Our quarrel with the Fox organization is simply this: that organization is attempting to dictate to the makers of pictures just how much it shall pay for pictures regardless of who makes them or how much effort has gone into them. We cannot make the kind of pictures we want if the monopoly intends to pay us less and charge the public as much as ever.

"We will not be dictated to. We do not do this arrogantly, but to fight for our rights to make finer pictures. We will show these pictures in tents, armories, halls or wherever they can be shown on the Pacific Coast, but we will not show them in theatres of the Fox West Coast trust organized to stifle our individual endeavor and that of all other artists and producers."

Schenck declares that Fox West Coast made $5,000,000 last year because the company didn't pay producers enough for film.

### *It's a Business*

**Hollywood—Although H. B. Franklin and J. J. Franklin are no longer connected with Fox West Coast Theatres, they maintain offices in Grauman's Chinese theatre. Rather unusual that plans, which will undoubtedly develop into direct competition to West Coast, are formulated in a theatre owned and operated by that company.**

**However, in these days of economy, whoever pays the rent is a welcome tenant, regardless of his affiliations. At least it seems that way.**

## Lichtman to Quit U. A. and Become Producer on Own?

Al Lichtman, according to report, will either produce pictures on his own or join Warners in an important capacity. These two stories regarding the present vice-president in charge of sales at United Artists are current. Lichtman admitted neither on Thursday to MOTION PICTURE NEWS. Likewise, he didn't deny them.

If Lichtman does withdraw from United Artists, the move would not come as a complete surprise. It has been reported persistently that he is considering new pastures and that his inclination is to enter production.

He leaves for California next week to confer with Joseph M. Schenck. Announcement of future plans may be made during his stay on the Coast. At Warners, reports concerning Lichtman are denied.

## *Hughes' Fingers Hover Over the Cash Register*

It isn't off, but it isn't a deal—yet. That buy into Art Cinema by Howard Hughes is expected to go through as per schedule, but no money has changed hands. That, in turn, means officially that the papers still have to be signed.

In the interim, Hughes, it is reliably learned, is whipping his financial affairs into shape in order to produce the necessary cash to swing the purchase, the figure being variously reported from $3,000,000 to $5,000,000.

Reports that when Hughes definitely enters the Art Cinema picture, Joseph M. Schenck will bow out are incorrect. The plan provides for Hughes to actively handle production, with Schenck supervising.

Motion Picture News

Vol. XLII NEW YORK CITY, NOVEMBER 8, 1930 No. 19

# HEAVY THINKERS AND THEIR LONG DISTANCE BRAINSTORMS

THEY park in New York, the disciples of budgeteering, scan the reports of their divisional managers in the field and, through the twin privileges of title and power, ram down the throats of their managers long distance conceptions of circuit operation.

So many dollars times so many houses equal so much money. The cost sheets give up their totals, the machine is set, out go the orders and there you have it. Nothing to this business of running houses in wholesale. Never mind contacts with the public. They'll part with their money. Aren't pictures the entertainment of the masses? It's the system, boys, that counts. Nothing else.

* * *

### *The Divine Right of Chains*

MANAGERS? Robots, office boys, janitors. They don't mean a thing. They're dumb. O.K. to check tickets, to see that torn carpets don't bring law suits, to make certain the lights go on and off as defined in the per-minute schedule sent out by chain headquarters.

Beyond that, nothing. We'll book the houses. We'll give them their shows. Manuals from the home office will tell 'em what to do and how. All you've got to impart to the palpitating masses is the name of the attraction and they'll batter down the doors of hell in order to squeeze in. It's a cinch.

* * *

### *Sanity Adds An "In"*

AND so they are doing. One national string whose reputation, at least, would lead to belief its operators know better is today slashing salaries with something akin to insanity. One chap, up in five comfortable figures a year, has been fired. He cost too much. A $40 a week stripling has been given that job.

Yet this chain forgets the thousands—nobody knows quite how many—their veteran has saved them over the years in that city. Nothing isolated about this yarn; there are plenty more exactly like it.

* * *

### *Long Line to the Budget*

THE same chain supplies its numerically strong outfit with manuals from New York. They look like the goods, too. Also all advertising material and a fixed sum of money for each house to spend on weekly exploitation.

A grand idea and the beau geste de luxe toward budget and system. It eliminates speculation. Week by week headquarters know to a dime what operation is to cost. The auditors have a swell time and the bankers return to their Wall Street hibernations.

* * *

### *Dust, Ashes and a Fetish*

STRANGE isn't it then that grosses continue to bite the dust? Can the smart boys in New York be wrong after all?

Not by a mouthful. They merely haven't the foresight to understand that mechanized operation is taking the heart out of show business; that the incentive of the manager, the man who understands his public better than all of his executive superiors combined, is being stifled; that they are tearing down manpower when they should be coaxing and nursing its development; that their fetish for budgets and systems is murdering ambition and initiative.

KANN

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# Retirement of Schulberg Rumored as Paramount Chiefs Worry Over Costs

### *Dirt*

**Chicago—Whose pictures hang alongside Al Capone's in natural color photography in what theatre's office?**

## Fifi Kisses Cop; Cop Is Busted; Fifi Very Sorry

Philadelphia—Traffic Patrolman Robert Taggert, stationed in front of the Fox, made the front pages when Fifi Dorsay kissed him on her way into the theatre to make her first personal appearance in her week's engagement at the Fox.

Taggert made the front pages again on Saturday, when Director of Public Safety Lemuel Schofield "busted" him for his participation in this little bit of less majeste. The director was all burned up at the incident.

"It is a very serious matter," he said, "and the entire matter will be thoroughly investigated." Meanwhile, Taggert has been sent back to pounding the beat.

Fifi landed in town Friday morning, all primed for a publicity stunt. Trailed by photographers, she declared that she would bestow a kiss on some deserving Philadelphia citizen in front of the theatre. Leaving her automobile, the dark and handsome six-foot Taggert attracted her attention.

Fifi snuggled up to Taggert and the photographers snuggled up to both of them. "Are you skeered, monsieur," she inquired.

"Perfectly willing to accommodate a lady," responded the gallant Taggert—and the cameras clicked. The pictures made most front pages and the Fox got a great publicity break.

Then the blow-off came. Schofield saw

(*Continued on page* 26)

### *Production Head Said to Have Received Ultimatum to Slash Expenses*

Possible retirement of B. P. Schulberg as Paramount production head is seen in the series of conferences held recently in New York, with Schulberg called on the carpet in the matter of studio overhead.

The holding down of negative costs at the Paramount New York studio is the reported reason for the summons of Schulberg to New York, where he is said to have been asked why the Hollywood studios could not pare production costs. The matter is said to have been brought to a climax by the low cost of "Laughter," with Schulberg declared to have been told he should be able to make pictures of similar quality as inexpensive as that was produced. This, he is reported to have told executives, is impossible on the Coast, after which an "either or else" ultimatum is said to have been issued.

Schulberg has been quoted as saying that he intends to retire in about a year, and this is declared in line with the reported ultimatum. Either Walter Wanger or David Selznick would step into Schulberg's post, if that becomes fact, it is learned.

Attending the sessions held recently in New York, were Adolph Zukor, Jesse L. Lasky, S. R. Kent, Schulberg, Wanger and Sam Jaffe.

Schulberg already has returned to the Coast, while Jaffe left New York Thursday.

### *Famous Players Canadian Chain To Prune Houses*

Toronto—Famous Players Canadian Corp. is reliably reported as on the verge of pruning operations with several deadwood houses to be lopped off.

Most of the houses slated for the discard are from the wreckage of the ill-fated Trans-Canada legit chain, a post-war error on the part of ambitious Canadian showmen. Some of them date to the days of the Ambrose Small circuit.

### *Schulberg Denies*

**Hollywood — "I will never retire," B. P. Schulberg told *Motion Picture News* in denying New York report that he is leaving Paramount. Production costs will be the same as last year, with bigger productions planned, he says.**

## Huston Got Big Raise—Via the Hollywood Style

Chicago—Hollywood not only raised the Lincoln whiskers which ramble over Walter Huston's chin, northward to the temples, in the D. W. Griffith picture, but it also raised the star himself a full three and one-half inches—the difference in his own and the real Abraham Lincoln's altitude.

"What," he asked, referring to the whiskers, "is the use of raising your own when a couple of other fellows can do the job for you so much better?"

As for the three and a half inches of artificial altitude supplied him, that was accomplished by a pair of specially built boots which, though they served their professional purpose, were a little tough on the Huston dogs, the actor admitted.

#### Nine O'Clock Curfew

Huston arrived here en route to his old home in Toronto. From there he will proceed to London and the continent on vacation.

Huston enjoyed making the Lincoln picture despite the exactions it levied on him, he said. "I had to get up at five every morning; spend two hours and a half adjusting the whiskers; give up golf for work, and be in bed by nine every night," he related. "But, just the same, it was fun making that picture."

### *Central Figures in Paramount Production Confabs*



*Adolph Zukor*



*Jesse Lasky*



*B. P. Schulberg*



*S. R. Kent*



*Walter Wanger*

# INSIDERS'

THERE'S a new king occupying the film throne these days and his name is economy. The headliners who have been fighting for these many years for the throne spot have suddenly diverted their individual energies to the new white-haired boy, and take it from this *Insider,* the crowned head has plenty of devoted subjects.

The wisdom of it all might be questioned. You might even rant against it, if you're one of those wise boys who see how foolish the spectacle is, but, like it or not, economy is wielding the sceptre.

The big national chains are the latest to bend the knee before the monarch. Slashes have been made and more—far more—are on the wing. Not only have orders gone out to reduce the overhead on stationery and stamps. Ushers are about to feel the keen edge of economy's axe and, the rumblings go, managers.

### *The Conference Gag*

The circuits have been doing some conferring, it seems, and the decision, whether arrived at individually or collectively, is to cut—and cut until it hurts.

The proverbial bad times are blamed. Pictures don't seem to be clicking as they used to, although theatre operators will tell you that business is slowly dragging itself out of the mire on to more solid ground.

The circuit heads are really in a tough spot. Their theatres are not pulling in the money expected of them, yet negative costs still roam through the clouds. That means that their companies are holding a sieve with uncomfortably large holes at either end.

### *In Reverse*

Putting it another way:

No matter what Hollywood does and regardless of what the Coast may spend on pictures, it's up to the theatre department and the sales division to pull their companies through. New York is pretty much disgusted with Hollywood, has been for years, but probably never more so than at this very moment.

Take the attitude of one of the big chain operators who unburdened himself to a group of sympathetic listeners the other night. His story ran something like this, the ideas being his and the words this *Insider's*:

"We stay up all night, breaking our backs and our brains in an effort to slash expense. And we succeed. To the extent of $100,000 a month insofar as our own circuit is concerned. That's $1,200,000 a year, a lot of money no matter how you look at it.

"What happens to that effort? The studio—I'm speaking of our own now—goes haywire on a couple of pictures, steps all over its budget and before you can look around, the savings effected in theatre operation are snuffed out.

"Imagine this, if you can. I was on the lot not so long ago. Hundreds of extras were waiting for their cue. The director was waiting for his leading man. Eventually he appeared. The director looked him over and then went crazy.

" 'You've got the wrong decoration to go with that sword. Have it fixed. Italian soldiers didn't wear that sort of doo-dad during the war.'

"So back to the dressing room went the lead, had the adjustment made and reappeared. Again it was wrong. More frothings from the director. Then the director threw up his hands, said something or other about his inspiration having evaporated and dismissed the entire troupe until the next morning.

"I don't know what that burlesque costs us but it was tragic enough to add approximately $5,000 to the cost of the picture. When the production was completed, I sat through it twice searching like hell for that scene, and I don't think a shot even appeared."

By this time, the circuit head was so apopleptic, he couldn't continue. He had, however, gone far enough.

### *The Hollywood Folly*

Stories of the face on the cutting room floor are legion. Everybody knows them from the presidents of big organizations clear down the line. When the profits roll on, however, the inclination is to let well enough alone, the Hollywood maelstrom being what it is. But when theatre business topples as costs continue rising, it becomes generally recognized that something has to be done about it. And something will.

The bankers are asking some questions and a number of industry folks are becoming embarassed. This industry can't get along without Wall Street today and, therefore, whether it would have it that way or not, when the minions of the narrow canyon insist upon action, it follows action will be forthcoming.

The laugh in the whole situation is the picayune manner which that action is assuming. Stenographers and office help are being fired. Where not actually discharged, they face cuts in salaries. Theatre managers, one of the lifebloods of the business, confront the same condition. Yet Hollywood—aloof, alone and beyond control—rides on an eternal crest of the waves.

If it weren't so maddening, it would be funny.

### *"Von's" Sideline*

Josef Von Sternberg doesn't limit his activities to wielding a megaphone but he also serves as manager and counselor for Marlene Dietrich, German player whom he "discovered" in Berlin.

Miss Dietrich is at present working on "Dishonored" which Von Sternberg is also directing. All production stills and publicity photographs of this talker are okayed by Von Sternberg before they are released. The director goes over all the pictures and chooses those he thinks suitable.

### *The Windy City Queries*

Why that certain theatre organization insisted upon improperly listing its officers and did such a bald-faced job that the Chicago Association of Commerce

### *Things THE INSIDERS Wonder About*

**WHEN will the biggest merger of 'em all be closed and who are the companies implicated?**

**What studio head on the Coast dropped everything to phone New York who the blazes had been talking, ten minutes after his copy of Empee News walked in on him?**

**How did a certain company secure control of another? Through what sort of questionable manipulation? And will the government do anything about it?**

**How long the backbiting campaign against the Warners will ride unchecked before something is done to stop it?**

**Which company it was that paid an unknown amount to an engineer, unknown in the trade, to lamp the lowdown on a revolutionary invention still locked behind laboratory doors?**

**Who circulated reports Wheeler and Woolsey were to quit Radio and why?**

**Isn't it a fact that a large organization has just about reached the end of its financial tether and that its bankers are reluctant to supply additional kale?**

# OUTLOOK

will probably kick the outfit clear out the door?

Who the individual is that has been talking "turkey" at the "City Haul" for some weeks past in an effort to have something reasonable made out of the local censor board and what chance has he got of getting places?

### *In the Bag*

Pathe to RKO. Auditing and other details alone remain for the sale to be made. As *The Insiders* and their pater, MOTION PICTURE NEWS, have told you from time to time, Pathe, under the deal, will remain as is. The company will serve as a feeder production unit for Radio and strengthen the position of that organization's theatres in point of quality product. When you appreciate the fact that RKO is being operated primarily as a theatre organization first, with production as a necessary but allied enterprise, you will understand more easily the why of the Pathe purchase.

This is the set-up unless one of those famous last minute changes upset calculations. That doesn't seem probable now, for the understanding reached between Elisha Walker and David Sarnoff has progressed too far.

What may happen insofar as Pathe and its bankers are concerned is a readjustment of price. Seven million is the reported sum, but the rising popularity of Ann Harding, Constance Bennett and Helen Twelvetrees may alter the figures upward. There is also Pathe News and the large, but minority, interests in Du Pont-Pathe, which must not be overlooked. They're valuable.

### *Amazing, But True*

Nero played a fiddle while Rome burned down. Now listen to this:

A department head in a very large organization one day discovered the store room had gone dry on pencils. He speeded the purchase on the outside with fifteen cents dug out of his personal jeans. Shortly thereafter he sent through a voucher.

Elsewhere in the same building sat an executive, commissioned to raise a tidy sum in millions. The company needed money, and money was not easy to get. That executive's job, therefore, was a major operation.

But he wasn't too busy, nor too smallish, to stop sufficiently long to get a three hundred word letter off his chest, returning the voucher to the department head and advising that no petty cash slips could be approved unless they were made out in proper requisition form.

If you conclude that this man ultimately failed to bring in the money he was assigned to get, you surmise correctly.

### *"Cimarron" Will Tell*

With "Check and Double Check" off to a flying start, plus Joe Schnitzer's emphatic statement that there is to be no shake-up in the production line-up at Radio, "Cimarron," white hope of the Radio crowd, is expected to definitely clinch matters and regain for Bill Le Baron the ground he has lost.

The stories have been many anent dissatisfaction over the manner in which the studio has been operated, most of them centering around pictures, their cost and their quality. The prolonged presence of Schnitzer in Hollywood is generally regarded as significant, but what many don't know is that Joe is understood to be doing all that he knows how to straighten matters out with Le Baron continuing at the helm.

The Amos 'n' Andy opus, while far from a production achievement, in its early stages looks like enough of a freak to return plenty of profit to Radio. That, of course, won't hurt Le Baron's standing, for, regardless of who brought the radio team into talkers, the studio turned out the picture and Le Baron heads that studio.

At any rate, with $1,000,000 into the bank roll already, "Cimarron" will tell the story. If advance reports from Hollywood are borne out by the completed picture, it appears now that Le Baron's troubles will be ended.

BANKERS' woes over production costs have yet to meet a yarn that beats this one, reported from Hollywood:

The story concerns "Whoopee," Sam Goldwyn and Flo Ziegfeld and the particular scene in the picture where the show girls, bedecked in Indian costumes and head dresses, parade a la fashion show before the camera.

Feathers for the regalia were in demand—flocks of them. Ziegfeld, it is so rumored, insisted on real eagle feathers. Goldwyn, on goose feathers figuring they would be ample for photographic purposes. But realism had its inning and the eagles won out.

The decision, however, meant this:

Wires were shot out all over the country and a virtual corner in eagle feathers resulted. Each feather, some Coast statistician dopes it, cost anywhere from $2 to $10, dependent on the supply and demand, there being plenty of the latter in this particular case.

What this same statistical soul didn't compute was what the Ziegfeld fetish for accuracy added to the production sheets.

"Whoopee," it is necessary to add, is understood to have cost $1,200,000 to turn out.

### *Razors and a Close Shave*

Through fast thinking on the part of one of the musicians in a night club orchestra here, a film celeb, whose blond curls are admired by women everywhere, is still alive and unharmed.

The film celeb who has been going steadily with a dark-eyed beauty stepped out with a new flame the other night and was "caught" at the night club. The black-eyed damsel started to pull a knife when the pair met on the dance floor and no telling what might have happened had the fiddle player not intervened. As it was only a few persons saw the near fracas.

The pay-off is the girl friend was stepping with her latest heart-throb.

THE INSIDERS

### *It Wasn't So Very Long Ago—*

**THAT one of the best known leaders in celluloid ranks, fed up with his studio and its financial dissipations, determined to make one picture merely to demonstrate how pictures should be produced.**

**He went to Hollywood, selected his story, set his budget, named the cast and dispatched the troupe up north to shoot exteriors. In three weeks what should have gone through the camera in six days still remained undone. So back to the lot came the company with the budget entirely exhausted and nary a foot of film to justify the expense.**

**Eventually the production went through the mill and emerged a terrific flop. Before its completion, the producer was called East. It wasn't until months later that he established the fact his pet experiment had been deliberately ruined and the cost run sky high, under direct orders from his studio head, for the express purpose of teaching the head of the outfit that he had no business bucking the Hollywood undertow.**

# 350 M.P.T.O. Delegates Meet Monday To Reelect M. A. Lightman President

### *Pity the Operator*

**Columbus——J. Real Neth's State here is offering talkers in French, Spanish, German, Italian, Polish, Swedish and Portuguese. The first of the series, Chevalier in Paramount's all dialogue French version of "The Big Pond," inaugurated the new policy. "Molesson" and "Clinique Musicale" were the offerings on the shorts program. The foreign talker series will continue throughout the winter, shows being held on stated Saturdays at 10 a. m.**

## M-G-M Lets Out Music Staff at Coast Studios

Hollywood—Because filmusicals are out of favor, temporarily, at least, and on account of the tremendous overhead for maintaining an inactive department, the entire music staff at M-G-M has been let out with the exception of Martin Broones, who formerly was in charge. Broones will be transferred to another department. The company has no more musicals on its current schedule.

Among those to be released are James Dyrenforth, Arthur Freed, Carroll Gibbons, Clifford Grey, Howard Johnson, Joseph Myers, Oscar Straus, Herbert Stothart and Harry Woods, composers.

Dr. William Axt, Oscar Radin and Frederick Stahlberg, conductors, were also released.

Musical arrangers who were let out include the following: Wayne Allen, Hugo Frey, Ray Heindorf, Arthur Lange, Charles Maxwell and Larry Shay.

## No, Sir, Hughes Not Buying Sites; Not Even Hades

Hollywood—Howard Hughes denies that he intended buying the Warner studio property here, as was reported. Hughes said he was not planning to buy any local studio at the present time and that he expected to make his next talker, "The Front Page," at the Metropolitan Studios, where he is now located.

One Hollywood statistician who has been checking the Hughes rumor of late states that the L. A. Public Library and the Hollywood police station are the only structures which the maker of "Hell's Angels" has not been reported buying.

### *Contract, Banquet, Labor and Legislation to Be Highlights*

Philadelphia—M. A. Lightman will be elected president of the M. P. T. O. A. at the eleventh annual convention of the organization which opens a three-day session here on Monday. About 350 exhibitors from various sections of the nation will attend.



*M. A. Lightman*

The slate of officers which will direct organization affairs for the next 12 months has been set and the election here will be of a perfunctory nature. Other officers slated for reelection are: Ed Fay, chairman of the board; M. J. O'Toole, secretary, and Jay Emanuel, treasurer. Regional vice-presidents are: Charles Picquet, Willard Patterson, R. R. Biechele and Frank C. Walker. The latter, it is said, will withdraw from the slate, as a result of the sale of the Comerford chain to Paramount.

#### Contract a Highlight

Labor and legislation are expected to occupy a prominent part in the discussions, as will the proposed new standard contract. All exhibitors, regardless of whether they are members, have been invited to attend the sessions.

Among distributor executives who are scheduled to address the meetings are: Adolph Zukor, Harley L. Clarke, S. R. Kent and Al Lichtman.

Fraternal delegates will be present from the Society of Motion Picture Engineers and the Associated Motion Picture Advertisers.

The banquet is Tuesday evening, Armistice Day. Among those who will speak on that evening are: Major General Smedley Butler, commandant of the Marine Corps; Gov. John S. Fisher of Pennsylvania; David Stern, proprietor of the *Philadelphia Record*. Others will include executives of the motion picture business, one of the officials of the Pennsylvania railroad. It is also expected that Otis Skinner will address the convention and speak at the dinner. George Arliss also may attend.

The convention program in detail, excluding the many social functions for the women, follows:

**Monday, Nov. 10**

Opens 10:30 A.M.

Opening address by Lewen Pizor, President of M.P.T.O. of Eastern Pennsylvania, Southern New Jersey, and Delaware.

Address of welcome by Philip H. Gadsen, President, Chamber of Commerce, Philadelphia.

Response by Frank C. Walker, counsel, M.P.T.O.A.

Introduction of M. A. Lightman, president, M.P.T.O.A. by L. Pizor.

Formal opening of the convention and address by Mr. Lightman.

(*Continued on page 32*)

### *Packing a Wallop*

**One of the most powerful dramas ever to reach these shores from England's studios arrived unheralded in New York this week bearing the appropriate label: "Suspense." It is sordid meller, but a more truthful narrative of mud and World War trenches has yet to be screened.**

**The first review of "Suspense" to appear in this country is published in Motion Picture News this week on page 46.**

**CUNNINGHAM**

## Fifi Kisses Cop; Cop Is Busted; Fifi Very Sorry

(*Continued from page 23*)

the pictures and suffered an immediate rise in temperature. Inasmuch as the various departments of the city government have co-operated in various amusement publicity stunts, his wrath seemed a little out of proportion, but the Dorsay incident came just as the director was planning a drastic shake-up in the police force and Taggert was caught in the midst of the director's anger. The news broke on Sunday that eight captains and an inspector had been demoted all over the city, most of them being broken to the rank of patrolman.

While the first publicity got plenty of space, Fifi and the Fox company has been evidently fearing that sympathy generated for Taggert's "jam" might react unfavorably, and have been trying to get Taggert—who is a married man with two children, thus having a domestic angle to worry him—reinstated to his post. They deny that Taggert had been "planted," stating that he was the innocent victim of Fifi's exuberance, and a press agent stunt that had a kick-back. Fifi declares that she will testify before the police trial board in Taggert's favor.

## Warners to Keep Wide Film System For Own Theatres

Definite sales plans for Vitascope, the Warner wide film process, are yet to be determined, but the probabilities are that, for the time being at least, the attachment will not be sold to houses outside the Warner circuit.

Officials of the company are understood to see no reason why they should build up

(*Continued on page 34-D*)

# Warner-1st Nat'l Merger Now Closer; Sales Force and Studio Consolidated

### *Brands Separate, but for How Long, Trade Wonders—Gov't Suit Still Pends*

Welding of Warners and First National into one organization, begun two years ago when Warners acquired control of the Stanley Co. of America, bringing with it control of First National, takes another decisive step Monday when sales forces of the two firms are merged. Details of the plan have been worked out by Sam E. Morris, vice-president of Warners.

The move, which means the passing of First National as a distributing organization, is made in the face of the government's suit to prevent combination of the two companies under the Clayton Act. The suit now is pending. Both the Warner and First National brands of pictures are being continued, but speculation is rife as to how long the brands will be kept separate.

The consolidation, influenced by the bankers, will result in widespread economy in operations and is designed to reach into the studios as well. Denied last week in Hollywood, it appears that Warner production activity, now centered in the Sunset Boulevard studio, will be concentrated in the more commodious First National plant in Burbank under a system of supervisors, details of which are outlined elsewhere in this edition.

Speculation exists over the disposal of the Warner and First National publicity and advertising departments, now maintained separately with A. P. Waxman handling Warners and S. Charles Einfeld handling First National. A consolidation in that direction is likewise considered inevitable, although it is stated the matter has not as yet been given consideration.

#### Two Divisions

Under the sales plan, the country is divided into two sales divisions with Claude Ezell, Warner sales chief, made eastern general sales manager, and Ned E. Depinet, First National, made western general sales manager.

Norman Moray, formerly branch manager at Chicago, will move into the home office in New York City to assume the position of sales manager of Vitaphone Varieties.

Morris has established two new metropolitan areas in Philadelphia and Chicago, in addition to the already existing one in New York City. Under the re-alignment in New York, George Balsdon remains in charge of the metropolitan area; Nat Beyer is sales manager of New Jersey; Harry Decker, sales manager of Brooklyn; and Eddie Goldstein, sales manager of New York City.

In the wholesale shakeup, Nat Beyer (Vitagraph, which is the Warner distributing unit), manager at Albany, has been transferred to the New Jersey exchange, replacing J. Herzog (Vitagraph). Ben Kalmenson (F. N.) gets the Albany branch. Harry Decker (Vitagraph) succeeds Gus Solomon (F. N.) as metropolitan sales manager in Greater New York.

#### Goldstein New York Chief

Ed Goldstein (Vitagraph) takes over the combined New York exchanges, Joe Vergesslich formerly was First National manager. J. S. Hebrew (Vitagraph) has been called to the home office for special work, with W. J. Heenan (F. N.) getting the Philadelphia post.

J. T. Ezell (Vitagraph) is Atlanta manager, with Fred M. Jack (F. N.) given the Dallas branch, with Truly Wildman (Vitagraph) and Joe Luckett (F. N.) to do special work out of the home office. Thomas P. Spry (F. N.) is Boston manager, with H. E. Elder (Vitagraph) transferred to the home office. H. E. Seed (Vitagraph) gets the Buffalo branch, with F. J. McCarthy (F. N.) transferred to the home office.

#### Other Switches in Staffs

F. P. Bryan (F. N.) is Charlotte manager, M. W. Davis (Vitagraph) being transferred to the home office. R. F. Cloud (Vitagraph) is manager at Cincinnati, Paul E. Krieger (F. N.) is transferred to Indianapolis with Floyd Brown (F. N.) being brought to the home office, and H. F. Neill (Vitagraph) made sales manager at Chicago.

J. C. Fishman is Cleveland manager, with Walter J. Brandt (F. N.) transferred to the home office. C. E. Almy formerly managed the Vitagraph branch.

Charles Gilmour (Vitagraph) is Denver manager. J. H. Ashby was First National manager. E. J. Tilton (F. N.) gets the Des Moines office. Mike Comer was former Vitagraph manager. F. E. North (F. N.) takes the branch at Detroit, with J. V. Allen (Vitagraph) transferred to the home office.

N. C. Sinift (Vitagraph) gets the Kansas City office, and William Warner (F. N.) goes to the home office. Henry Lustig (Vitagraph) is assigned the Los Angeles office, and N. H. Brower (F. N.) is transferred to Seattle, where A. H. Huott was Vitagraph and Al Oxtoby First National manager. H. D. Hearn (F. N.) retains the Memphis office, where Vitagraph has had no exchange.

R. T. Smith (Vitagraph) gets the Milwaukee branch, with C. K. Olson transferred to the home office. L. E. (Nicky) Goldhammer (Vitagraph) is assigned the branch at Minneapolis with W. C. Brimmer (F. N.) transferred to Portland, where Pete Stewart (F. N.) and M. F. Keller (Vitagraph) were managers.

J. A. Davis (Vitagraph) is New Haven manager. M. H. Keleher formerly managed the First National branch. F. Goodrow (Vitagraph) gets the branch at New Orleans, where L. Conner managed the First National exchange.

J. H. Rohde (Vitagraph) is Oklahoma City manager. T. O. Beyrle formerly managed there for First National. George W. Taif (F. N.) is manager at Omaha, where M. A. Raymon had the First National branch. R. H. Haines (F. N.) is given the Pittsburgh branch, with H. S. Dunn (Vitagraph) transferred to the home office.

William F. Gordon (F. N.) has the Salt Lake branch, where M. H. Gustavson formerly was Vitagraph manager. Charles Muehlman (F. N.) remains at San Francisco. M. A. Walsh formerly managed for Vitagraph. A. M. Weinberger (Vitagraph) gets the St. Louis branch. D. P. Rathbone formerly managed for First National.

Carl Lesserman (F. N.) is manager at Chicago, with Norman Moray transferred to the home office as sales manager of Vitaphone Varieties. Robert Smeltzer (F. N.) is Washington manager, Ralph E. Binns (F. N.) is sales manager at the branch.

Warners secured control of First National two years ago through acquisition of the Stanley Co. At the time, Fox had a 28 per cent interest in the company, which blocked any plans of a merger. However, when William Fox experienced financial difficulties, he sold his interest to Warners for a reputed price of $10,000,000.

### *A Break*

**Gus Solomon, Brooklyn and Long Island sales manager for First National, married Grace Cohen on Thursday at noon.**

**At 1 o'clock while at his bride's house, he received notification that, under the consolidation move at Warners-First National, his job had been aholished.**

### *The Fool 'Em Business*

**The press department of Vitaphone has been instructed not to supply newspaper reviewers with the running time of its short subjects. No explanation is given.**

**So reviewers call Warner's own theatres on Broadway on the phone and invariably get the information with neither delay nor hesitation.**

### *Entire Sales Department in Shakeup; Economy Is Basis of Move*

### *Form B. & E., Ltd.*

London—Jack Buchanan, stage and screen star, who has made pictures in Hollywood, and Harry D. Edwards are forming a producing company here, to be known as "B. & E., Ltd."

### *Making Foreign Versions*

Hollywood—Foreign versions of "Hell's Angels" are being made by Caddo Prod. Joseph Monocure March is in charge of production.

### *F. N.-Publix Jam*

**San Antonio, Tex.—First National has cancelled its contract locally with Publix. The franchise has been obtained by the Empire theatre, an independent house. The franchise includes a number of Warner Vitaphone pictures.**

# Hess Keeps Wires Humming in Attempt To Win Allied O. K. of Illinois Zoning

### *Hunter's Process*

**Hollywood—C. Roy Hunter, Universal's technical chief, has developed a new wide screen color process. This new process uses standard film and the images which are printed two on a frame, are of different colors. One frame will be, for example, all red, the next green, yellow, etc. These frames running through the projector travel twice as fast as the ordinary film and the color filters attached to the lens, help to bring out the colors. Hunter has been working on the process for several months and has finally gotten it to the stage where it is practical and can be used with standard film at a cost much less than ordinary color film, he says.**

## Protection Hits Cleveland Skids

Cleveland—Protection has hit the skids in Cleveland and the exhibitor association has pulled out of the conferences. Members said they did not want to disturb existing contracts, indicating they will resume negotiations in time to complete zoning schedules before the 1931-32 selling season starts.

Most of the product for the present season has been bought, it was pointed out, and although most of them have a retroactive clause covering any schedules worked out, the local association believes it should let well enough alone.

Meanwhile, efforts are being made to zone the state outside of Cleveland. P. J. Wood, business manager of the state association, and Martin Smith are representing unaffiliated exhibitors.

## Zoning Is Set in Philadelphia Area

Philadelphia—Satisfactory arrangements have been concluded with distributors on the question of zoning for this territory. With the exception of several upstate houses, particularly at Harrisburg and Reading, protection issue is settled here.

Exhibitors at Harrisburg and Reading declare that a better arrangement had been made by them with the distributors than through the committee of the M. P. T. O. A. The case of these exhibitors will be considered separately, it was announced.

The program of the national convention of exhibitors, to be held in Philadelphia on Nov. 10, 11 and 12, was received and the local body pledged to aid the program.

### *RKO Sues Exhibitor*

Boston—RKO has filed a creditor's petition against the Premier theatre of Norwood, Mass., alleging that it owes RKO $3,825.

### *Offers Independents Concessions But Saperstein Turns Thumbs Down*

Chicago—Gabriel Hess has been bargaining with Aaron Saperstein by wire and phone in an effort to gain independent approval of the Chicago and Illinois zoning plan, with "no sale" registered to date. One report had it that Hess offered "to throw out anything in the proposed plan which the independents found objectionable" in order to gain the Allied unit's okeh of zoning for the territory.



*Gabriel Hess*

Saperstein has stated that his organization will refuse to approve a zoning plan in any form whatever and that his organization is not interested in concessions made or offered by the Film Board so long as a continuing zoning committee is authorized by the plan. Saperstein has charged that independent interests are not fairly represented on the proposed continuing zoning committee, and never could be. It would be a simple matter, he says, for this committee to reinstate any and all clauses dropped from the zoning plan in order to gain independent approval of it, once the plan and the committee become operative.



*A. Saperstein*

Meanwhile, zoning and protection is administered here just as it always has been in the past. This has led proponents of the rejected plan to claim that it is operative here. Actually, it is not, although theoretically much of it is. The explanation lies in the fact that the plan embraces the old, unwritten system in its entirety, but whatever it added to that system is being ignored in all contracts—even in those of the circuit and circuit-affiliated theatres. For this reason it may be definitely stated that there is still no written or legal system of release and protection in Illinois.

### *Distinction*

**Philadelphia—The only picture player ever to become governor of a state is the distinction of Gov.-Elect Gifford Pinchot, who was one of the few Republicans engaged in important campaign fights who won out at the election Tuesday. Gov. Pinchot appears in "South Seas," a picture which he made with Mrs. Pinchot and their son. Talking Picture Epics distributes the attraction.**

### *Showmanship Gold Mine*

**That's what we call the Managers' Round Table Club six months' index which is included in this week's issue of the club section, starting on page 55. This index includes a full listing of the exploitation, advertising and publicity activities of the thousands of Club members whose showmanship has earned them world-wide recognition.**

**The six months' index, properly used, constitutes a genuine encyclopedia of modern showmanship. Take advantage of the tried and successful activities of the showmen-members of our Round Table Club.**

## Protection Aims Spell Ruination?

Columbus — Granting of protection demands of the four major companies which he says control the exhibition situation in 30 large cities of the state will spell ruination to scores of independents, declares Pete Wood, business manager of the Ohio exhibitor unit.

"Until you know how this protection matter affects you," he writes in sounding the call for the annual convention Nov. 18 and 19, "you are in no position to definitely decide on what you can afford to pay for film. And if you sign any contracts without having this knowledge, you are apt to pay prices which will eventually prove to be unreasonable."

## Chains Control Only Few Keys

Atlanta—Georgia is one state in the Union which is singularly free from distributor chain domination, with but a few keys in the state controlled by chains.

Paramount Publix and its affiliates are the No. 1 circuit, operating the Paramount and Keith's Georgia here, the Modjeska and Imperial, Augusta; Ritz, Strand and Capitol, Macon, and the Lucas and Odeon, Savannah.

### Chains Hit Hard

Radio-Keith-Orpheum now has the Capitol here, as a result of its deal with Universal, and Loew's has the Palace and Grand. Fox has the Fox, which is declared to be running in the red for plenty.

The Fox, according to opinion of local showmen, is fully five years ahead of the town, which makes it hard for the house to get by and doubly tough for other first run theatres.

# Employment Crisis Ending on Coast as Studios Swing Into Production Stride

### *Another "Nurse" Film*

**Hollywood — The title must ring pleasantly on M-G-M ears. Having recently finished "War Nurse," the studio is preparing for just plain "Nurse." Denison Clift is writing the script and dialogue.**

## Newsreel House Ends First Year; Take Is $475,000

Fifty-two weeks under its present policy has netted the 598-seat Newsreel Theatre in New York a gross of about $475,000. On a flat, all-time scale of 25 cents a throw, this means the house has played to 1,900,000 paid admissions during the first year of its operation.

The house, formerly the Embassy, threw open its doors under the newsreel plan on November 2, 1929, and clicked from the outset. The attendant publicity that followed in its wake indicated that other cities through out the country would follow the same idea. As a matter of fact, several did, but failed to make a go of the plan.

Now the fox organization is again talking about a chain of newsreel houses. Truman H. Talley, general manager of the Movietone News, who is currently in Berlin launching a German edition of the reel, declares houses will be opened in Berlin with others planned for London, Paris and Sydney. Other cities are reported to be under consideration as well.

## $3,000 High for Big House; $5,000 Low in Smaller

Chicago—The handicaps under which the Fox Monroe operates, largely because of its out-of-the-way location, are illustrated by a booking made by the Castle theatre this week. The picture booked is "Devil with Women," which had its first Loop run at the Monroe this week. The Castle will take the picture immediately after the Monroe. If the Monroe's gross this week exceeds $3,000 it will have done splendidly; whereas, if the Castle, with 650 seats less than the Monroe, does under $5,000 in its first week with the same picture, "Devil with Women" will be considered a flop at the smaller house. But it is a practical certainty that the $5,000 mark will be reached.

The Castle adjoins the so-called "world's busiest corner," State and Madison streets. One block south and one west of it is the Monroe, not far as distances go, but a world apart as far as box-office draw is concerned.

### *Situation Better Than Last Year; Warners, F. N. Resuming*

Hollywood—While production activities and employment were extremely light during the summer months, studio activity is picking up rapidly and, with the exception of two studios now closed, production is ahead of last year at this time.

Warners and First National will remain closed for another month, at which time they will embark on a heavy schedule. Warners' studio was closed at this time last year, but First National was open with four pictures in work.

When the studio reopens, Warners will adopt the supervisor system of production, instead of the former plan, under which Darryl Zanuck was overseer of every production. The system will be similar to that employed at M-G-M, with Zanuck occupying a job identical with Irving Thalberg's.

Three supervisors will be appointed, two of whom are Ray Enright and Lucien Hubbard and an undetermined third party.

#### Busy at Paramount

Paramount has seven companies working, with four preparing to start. Fox has completed 24 of its scheduled 48 features, which is about the same percentage of completed pictures as last year.

M-G-M has nine talkers in work, plus five foreign versions, making about six more units at work than at this time last year.

The Pathe studios are quiet, but plan to resume work soon to meet schedules. RKO has five companies active, all on a more ambitious scale than were the four companies working at this time last fall.

Universal has five English and four foreign version talkers in work, about twice as many as were busy at this time last year. Tiffany and Columbia have about the same number of films in work as last year.

Because the big pictures in production are using more players, the employment situation is much better than last year. Extra lists, however, are smaller than in former days, as "the intimate" type of talkers now being made requires less players.

All studios are commencing fall and winter activity and business conditions here are on the upward trend.

### Theatres in "Healthy State," Says Schulberg

Hollywood—National business conditions are growing sounder daily, declares B. P. Schulberg, Paramount production chief. Theatres, which are "barometers of the public pocketbook, are in a healthy state," he asserts.

### *Universal Signs Sidney Fox on Term Contract*

Hollywood—Sidney Fox, former stenographer who skyrocketed to prominence with her work in "Lost Sheep," has signed a five-year contract with Universal.

### *Independents Busy*

**Hollywood—Resumption of independent activity on a more elaborate scale than in previous years is under way. Indications here are that the state right market will stage a comeback this season.**

## Derr Nails Yarn Of Monetary Jam At Pathe Studio

Hollywood—Spiking reports that inactivity at Pathe is due to lack of finances, the company is preparing to start work on five new pictures within the next few weeks, with President E. B. Derr continuing in charge of studio activity.



*E. B. Derr*

Talkers recently released, says Derr, are "showing a nice profit," so more money is to be spent on future productions.

"Big Money" and "Her Man," Derr points out, have been booked solidly in Fox theatres. "Sin Takes a Holiday," recently finished, is to be sold to Publix, it is stated.

Practice of Pathe in farming out its various stars and the inactivity of the studio have given rise to report that the company was in a monetary jam and was loaning its stars for the profit it could get out of their services.

## RKO Name Junked Favoring "Radio" To Avoid Mixup

Hollywood—So much confusion has been caused by the trademark RKO, used when discussing Radio Pictures and the Radio studio, that the film plant and picture product will hereafter be called Radio Pictures Studio and Radio Pictures, respectively.

The name RKO, which heretofore has been used by both the theatre organization and the film company, is to be used only in connection with the theatres hereafter.

Complaints have been received from all over the country from people asking just what pictures were "RKO pictures." Many said they never saw the name RKO used, but heard of pictures by that name.

## *Loew Assets Jump to $128,633,361*

Comparative balance sheets of Loew's, Inc., for the fiscal years ending the 31st of August, 1929 and 1930, giving a statistical picture of the corporation's financial standing follows:

### *ASSETS*

| | YEAR ENDING AUG. 31, 1930 | | YEAR ENDING AUG. 31, 1929 | |
|---|---|---|---|---|
| Current: | | | | |
| Cash and call loans | $6,637,370.34 | | $8,356,436.70 | |
| Cash reserved for coostruction | 1,489,944.44 | | 1,717,937.59 | |
| | | $8,127,314.78 | | $10,074,374.29 |
| Receivables: | | | | |
| Accouots receivable | $2,532,731.21 | | $2,265,673.52 | |
| Notes receivable | 355,712 61 | | 239,158.08 | |
| Due from affiliated corporations | 1,462,120.66 | | 1,974,812.08 | |
| | | $4,350,564.48 | | $4,479,643.68 |
| Inventories—At cost: | | | | |
| Film prnductions in process, completed and released (after amortizatioo) | $26,952,236.81 | | $22,644,774.94 | |
| Film advertising accessories | 646,831.81 | | 598,182.55 | |
| Tbeatre and studio supplies | 261,283.43 | | 323,272.49 | |
| | | $27,860,352.05 | | $23,566,229.08 |
| Advances: | | | | |
| To motion picture producers, secured by film productions | $765,538.35 | | $1,260,135.34 | |
| Mortgage and interest payments | 256,001.04 | | 407,428.33 | |
| | | 1,021,539.39 | | 1,667,563.67 |
| Total current assets | | $41,359,770.70 | | $39,787,811.62 |
| Investments: | | | | |
| Stocks and mortgages of affiliated corporations | $12,365,821.18 | | $11,843,802.53 | |
| Deposits on leases and contracts | 844,622.84 | | 807,296.65 | |
| Miscellaneous | 1,611,375.16 | | 2,271,391.64 | |
| | | $14,821,819.18 | | $14,922,490.82 |
| Property—100% owned: | | | | |
| Land | $24,671,225.03 | | $24,310,443.99 | |
| Buildings and equipment | 55,249,371.04 | | 49,477,483.93 | |
| Leaseholds | 2,251,740.57 | | 2,503,649.63 | |
| | $82,172,336.64 | | $76,291,577.55 | |
| Less reserve for depreciation | 13,233,637.54 | | 10,955,480.19 | |
| | | $68,938,699.10 | | $65,336,097.36 |
| Deferred | | 3,513,072.81 | | 4,177,224.46 |
| | | $128,633,361.79 | | $124,223,624.26 |

### *LIABILITIES*

| | | | | |
|---|---|---|---|---|
| Current: | | | | |
| Accounts payable | $5,630,833.58 | | $7,364,889.29 | |
| Notes payable | 193,296.28 | | 408,676.17 | |
| Federal and state taxes | 1,427,483.33 | | 1,190,109.31 | |
| Accrued interest | 716,911.17 | | 783,431.35 | |
| Advances from affiliated corporations | 230,267.93 | | 141,646.53 | |
| Debenture sinking fund payments, etc. (net) | 1,048,500.00 | | 667,000.00 | |
| | | $9,247,292.29 | | $10,555,753.15 |
| Subsidiary corporations' dividend payable Sept. 15 | $69,124.09 | | $70,893.39 | |
| Accounts payable—long term | 210,500.00 | | 277,000.00 | |

(*Continued on page* 31)

# Loew's Rings Up New Profit Jump Of $2,834,991

Reaching a new profit mark in its history, Loew's, Inc., which includes M-G-M as its most important subsidiary, reports a net increase of $2,834,991 for the year ended Aug. 31, 1930, as against the previous year. The 1929-1930 profits total $14,942,017, as against $12,107,026 for 1928-1929.

Aside from this jump in the net, the company has further strengthened its position by reduction of a number of liabilities and an increase of $4,409,737 in assets, which the corporation now places at $128,633,361, as against $124,223,624 last year. An analysis of the current consolidated balance sheet shows that the 15-year six per cent debentures which mature in 1941 have been reduced by retirement from $12,694,000 to $11,695,000, or $999,000.

Negatives in production or completed and released are currently valued at $26,952,236, as against $22,644,774 last year, the figures applying after amortization.

Accounts payable have dropped from $7,364,889 in 1929 to $5,630,833 in 1930, while theatre receipts have jumped $13,493,-186 from $108,312,973 in 1929 to $121,706,-159 in 1930. Loew's is also deriving greater revenue from rentals on stores and offices in its theatre buildings, the revenue having jumped $458,613 from $4,112,992 in 1929 to $4,571,605 at the close of the 1930 fiscal year.

An insight into the operating cost of the M-G-M sales machine is conveyed by the item down on the balance sheet as "film distribution" which cost $14,089,697 in 1929 and $14,744,161 in 1930, or $283,541 a week. This applies to the international activities of M-G-M.

Loew's, Inc., has shown a steady rise in its net in the last ten years. The following chart tells its own story:

| | |
|---|---|
| 1921 | $1,800,550 |
| 1922 | 2,267,871 |
| 1923 | 2,415,489 |
| 1924 | 2,949,053 |
| 1925 | 4,708,631 |
| 1926 | 6,388,200 |
| 1927 | 6,737,205 |
| 1928 | 8,568,162 |
| 1929 | 12,107,026 |
| 1930 | 14,942,017 |
| Ten Year Profits | $61,884,204 |

The 1929-1930 net shows an increase of $1.98 a share, or $9.90 per share on the average number outstanding at the close of the year. For the last fiscal year, the per share profits totaled $7.92.

# Plunkett Orders Price Slashes in Houston Majestic

Houston—The first price slash in any Houston theatre followed the recent visit of Joseph Plunkett, general manager of RKO, to the Majestic, one of the RKO theatres of the southern chain recently acquired through a deal with the Interstate Amusement Co.

Prices heretofore have been 25 cent bargain matinee from 11 to 1 P.M., 40 cents balcony and 60 cents lower floor, and 75 cents for boxes and loges from 1 P.M. until closing.

The new scale of prices, effective Oct. 31, the beginning of the second week's run of "Check and Double Check," is 25 cents until 1 P.M., 35 cents between 1 and 6, 50 cents between 6 and 7, and 60 cents from 7 until closing; no extra charge for boxes, and balcony and first floor prices the same.

The Majestic was originally built for vaudeville, and box seats have always been sold for more.

## *Benjamin Gets District*

Ben Benjamin, formerly with Universal at Kansas City and Chicago, has been placed in charge of the Middle States Division for Columbia, with headquarters at Kansas City. He will have jurisdiction over the Kansas City, Des Moines and Omaha offices.

## *From Fox to F. N.*

Cleveland—Dave Klein, for years with the local Fox selling force, is now with First National in the Toledo territory.

## *Buying Strike Flops*

London—Buying strike of British exhibitors is proving pretty much of a dud, with pledges to refrain from booking in protest against percentage and overage being broken generally.

## *Mix Ill*

Hollywood—Tom Mix is confined to a local hospital due to an injury to his back sustained in a fall several years ago. His illness will prevent his appearance at Natchez, Miss., in a $50,000 breach of contract suit.

# Hays 'Subsidy' on Approved Films May Be Dropped

Baltimore—Changing of the plan of operation of the International Federation of Catholic Alumnae, under terms of which the organization praises good pictures and ignores the bad, is reported under consideration, as is proposal that the association henceforth refuse to permit the Hays organization to defray the expense of publishing its lists of approved films.

Both policies were condemned by Archbishop Michael J. Curley in an address before the Maryland chapter of the organization.

The archbishop took occasion to praise Miss M. Cecelia Muth, head of the Maryland chapter, in bringing the printing of the list by producers to the attention of the national convention. Miss Muth questioned the wisdom of the policy which she felt placed the association under obligation to the industry.

"The committee's work," the archbishop declared, "would be carried on far better, in my opinion, if you did not accept one single penny from any movie man, woman or child. I should act independently. Don't bother about the good pictures, but condemn the bad ones.

"While you are boosting the best, people are going to the rest."

The committee was given a vote of confidence by the convention.

## Promoted from Sales Staff

Omaha—E. A. Harms, recently appointed Pathe branch manager here by E. J. O'Leary, general sales manager, won his promotion from the sales staff. Harms came to Pathe from Warners and previously to that was in business for himself operating theatres. Harms was born in Germany, coming to America following graduation from high school.

## Skeets with Powell

Hollywood—Skeets Gallagher is to appear in William Powell's next Paramount picture, which has the tentative title of "Buy Your Woman." He joins a supporting cast in this filming of Octavus Roy Cohen's play, "Alias Mrs. Wallace," which includes Carol Lombard and Juliette Compton. Louis Gasnier will direct.

## "U" Assignment Changed

Universal City—Because Zasu Pitts will not be able to complete work in another production in time, Virginia Sale has been signed to play the role formerly assigned to Miss Pitts in Universal's "Many a Slip," which Vin Moore is directing with a cast headed by Lewis Ayres and Joan Bennett.

## Fox Reclaims Westlake

Los Angeles—R. T. Newton is the new manager of the Westlake, which "bounced" back into the West Coast chain when business took a slump and the independent operators were unable to keep it going.

The Westlake will still show second-run pictures, but will have Fanchon & Marco units as an added attraction. This is the first time in two years the house has had a stage show. It is the only theatre in the Westlake district to offer vaudeville. The house will operate on a twice-a-week change policy.

## Two Versions Shown

Montreal—Both the English and French versions of "Playboy of Paris" were shown at the premiere here at the Palace. Receipts were close to the record mark.

## N. E. Association Drive On

Boston—With the appointment of George F. Sellman as field agent, a drive is under way for members for the Independent Theatre Owners of New England.

# Net Profit of $2,834,991 Revealed

(Continued from page 30)

| | YEAR ENDING AUG. 31, 1930 | | YEAR ENDING AUG. 31, 1929 | |
|---|---|---|---|---|
| Fifteen-year 6% debentures, due 1941 | 11,695,000.00 | | 12,694,000.00 | |
| Bonds and mortgages of subsidiary corporations | 13,872,870.42 | | 15,937,599.00 | |
| First lien 6% bonds of subsidiary corporation—due 1947 | 10,125,000.00 | | 10,375,000.00 | |
| Subsidiary corporations' stock outstanding (Metro-Goldwyn, etc., preferred) | 4,938,445.57 | | 5,561,452.57 | |
| Deferred credits | 972,918.59 | | 1,284,285.53 | |
| Reserve for contingencies | 500,000.00 | | 500,000.00 | |
| Capital stock: | | | | |
| Preferred stock, no par value, $6.50 cumulative: issued and outstanding, 146,763 shares | $13,869,103.50 | | $14,023,800.00† | |
| Common stock, no par value: | | | | |
| Issued 1,569,725 shares | | 1,569,725 shares | | |
| Less held by trustee for holders of stock purchase warrants 156,151¼ shares | | 205,731⅞ shares | | |
| Outstanding 1,413,573¾ shares | | 1,363,993⅛ shares | | |
| | 34,348,805.64 | | 32,082,520.64 | |
| Surplus | 28,784,301.69 | | 20,725,083.36 | |
| | | $128,633,361.79 | | $124,223,624.26* |

## OPERATING STATEMENT

*Including All Subsidiary and Affiliated Corporations*

| | | | | |
|---|---|---|---|---|
| Gross income: | | | | |
| Theatre receipts, rentals and sales of films and accessories | $121,706,159.27 | | $108,312,073.26 | |
| Rentals of stores and offices | 4,571,605.90 | | 4,112,992.96 | |
| Booking fees and commissions | 1,285,291.39 | | 845,530.04 | |
| Miscellaneous income | 1,956,973.16 | | 2,931,341.02 | |
| | | $129,521,029.72 | | $116,201,937.28 |
| Expenses: | | | | |
| Theatres and office buildings | $61,264,478.64 | | $56,331,167.35 | |
| Film distribution | 14,744,161.25 | | 14,089,697.54 | |
| Amortization of films | 23,872,047.50 | | 19,711,888.44 | |
| Film advertising accessories | 698,238.56 | | 703,539.23 | |
| Producers' share of film rentals | 6,541,687.83 | | 6,934,481.59 | |
| | | $107,120,613.78 | | $97,770,774.15 |
| Operating profit before depreciation and Federal taxes | | $22,400,415.94 | | $18,431,163.13 |
| Depreciation of buildings and equipment | $3,470,573.26 | | $2,748,685.69 | |
| Federal taxes | 1,893,137.57 | | 1,607,788.84 | |
| | | 5,363,710.83 | | 4,356,474.53 |
| Net profit all corporations | | $17,036,705.11 | | $14,074,688.80 |
| Minority interests' share, affiliated corporations | | 2,094,687.90 | | 1,967,662.43 |
| Loew's Incorporated share after Federal taxes | | $14,942,017.21 | | $12,107,026.17 |

## CONSOLIDATED SURPLUS ACCOUNT

| | | | |
|---|---|---|---|
| Surplus, Sept. 1, 1929 | $20,725,083.86 | | $14,833,171.83 |
| Operating profit as above | 14,942,017.21 | | 12,107,026.17 |
| | $35,667,101.07 | | $26,940,198.00 |
| Less: | | | |
| Undistributed share affiliated corporations | $770,029.52 | | $861,167.15 |
| Dividends paid and declared: | | | |
| Subsidiaries preferred (Metro-Goldwyn, etc.) | 341,684.77 | | 350,070.49 |
| Loew's Inc., preferred | 953,963.34 | | 969,800.00 |
| Loew's Inc. Common | 4,817,121.75 | | 4,034,076.50 |
| | | 6,882,799.38 | 6,215,114.14 |
| Surplus, August 31, 1930 | | $28,784,301.69 | $20,725,083.86 |

*Includes $136,236.12 which appears on balance sheet as of August 31, 1929 as item "Notes Payable—Long Term" on the basis of 145,000 shares, issued and outstanding.

# Paramount's RKO Peeve Results in Hamilton House

Cincinnati—Paramount's retaliatory program, against Radio-Keith-Orpheum for moving in on the deal for the Ike Libson chain, is being emphasized at Hamilton. The company has a 1,500-seat house under construction, to open in March, and now has taken over the Hamilton Palace from the two Harrys—Silver and Sturnburg.

The Palace, built 12 years ago, for several years was managed by Fred S. Meyer, who now is president of the Wisconsin exhibitor unit and is manager of the Alhambra, Milwaukee.

# Publix Ties Up With Football In Minneapolis

Minneapolis—Publix is riding the bandwagon with both radio and football. What the firm can't help it makes help it. Martin Kelly of the Publix publicity department says it is a definite policy and that it is working out.

Radio fans have reported that it isn't possible to listen to the local stations in the Twin Cities for any extended period without hearing some mention of one of the company's theatres. That isn't strictly true. It can be done, but it is the proud boast of the Publix outfit that there isn't a local station that doesn't have something to say about what is going on at their houses and that there isn't a theatre owned by the company that isn't mentioned some time, somewhere, on the air by one station or another.

The Twin Cities have two major radio stations. Minneapolis has four minor school stations, one belonging to the Dunwoody Institute and the other to the University of Minnesota. Some of them have only a few listeners, but the theatres overlook no opportunity to take a shot at them via air.

When the football season bore down on the town it was realized that campus activities before the games would cut into attendance from the university, that the game itself would draw dollars that otherwise might find their way into the box-office, and that the radio broadcast of the games by the two big stations would hold thousands of fans to their seats on Saturday afternoon at least.

Publix chose its Minnesota to hook on to the wave of football enthusiasm. By smart advertising around the university it announced football parties after the final show with dancing in the great lobby and special entertainment both from the stage show and from the campus.

Not only are these weekly affairs successful, but the interest is so great that the campus made a special request that the parties be held on Monday nights, instead of Thursdays. As many as a hundred couples dance in the lobby at once and the Minnesota is believed to get practically all of the campus business with a great play when the football team wins.

Publix is considering ways and means of extending the plan to the high school groups, there being half a dozen high school football teams that cut into the Friday afternoon shows during the season.

## *Screen Mirror in K.C.*

Kansas City—*Screen Mirror*, the Fox fan magazine, enters Kansas City next month. The twelve Fox houses have been using a similar house organ, the *Friendly Messenger*, which has been in circulation for the last two months as a weekly. It is understood *Screen Mirror* will absorb the *Friendly Messenger*, the latter serving as the Kansas City supplement to the main section.

Herbert Breidenthal, who established the *Friendly Messenger*, died three weeks ago.

## *Tiffany Sales Changes*

**Realignment of Tiffany managers at three eastern exchanges has been completed by Sales Manager Oscar R. Hanson, with installation of Irving Hanower as Washington manager. Previously, Hanson had appointed Al Blofson manager of the New York exchange, with Harry Brown of Washington transferred to the Philadelphia branch. Hanower formerly was salesman in New York. He is succeeded by Manie Meyer, brother of Phil Meyer, former New York manager, who has joined Columbia.**



*Irving Hanower*

**Blofson was guest at a welcome dinner Thursday at the Warwick, followed by a preview of "She Got What She Wanted" at Yonkers. Monday he was feted at a farewell dinner by the Philadelphia Film Board of Trade.**

## *Program of Annual M.P.T.O.A. Convention*

(*Continued from page 26.*)

Report of board of directors, presented by Ed. Fay, chairman.
Report of National Secretary M. J. O'Toole of Scranton, Pa.
Name important committees: Resolutions, credentials, sergeant-at-arms.
Addresses by M. E. Comerford; Lt.-Gov. Arthur James; Oscar Hanson; Ed. Kuykendahl.
Buffet luncheon at noon.
Dinner dance 9 P.M. to midnight. List of speakers:
Con McCole, Eddie Dowling, Gov. Carl E. Milliken, Joe Brandt, Al Lichtman, R. F. Woodhull.

**Tuesday, Nov. 11**

Opens 10 A.M.
Report of committees.
Address by Dr. Franklin S. Irby.
Address by Col. R. E. Logsdon.
Address by Michael Simmons.
Nomination of national directors.
Luncheon.
Opens 2 P.M.
Address by Maj. L. E. Thompson.
Address by Sidney R. Kent.
Address by Charles H. Bunn.
Address by Frank Conklin.
Election of national directors.
Annual banquet at 6:30 P.M.
At speakers' table:
Harry A. Knapp, Albert M. Greenfield, Harry Warner, C. C. Pettijohn, Eddie Dowling, Maj. Gen. Smedley Butler, Harry A. Mackey, Congressman Wm. P. Connery, Con McCole, M. A. Lightman, J. David Stern, M. E. Comerford, R. F. Woodhull, Sidney R. Kent.

**Wednesday, Nov. 12**

Opening session 10 A.M.
New business, reports of committees, resolutions.
Address by L. E. Blachley.
Address by A. C. La Rue.
Election of officers.
Open Forum.

## *Desberg Plans to Attend*

Cleveland—Excepting Fred Desberg, who is a member of the board of directors of the M. P. T. O. A., no local exhibitors have indicated their intention of attending the convention at Philadelphia.

# Business So Bad That Capone Lays Off 200 Coppers

Chicago—"Business," remarked a Loop theatre manager, "is so bad all the mice in our dime mill are giving themselves up to the cats. And just as though that wasn't enough, they're askin' us now to run a trailer askin' people to help provide jobs for the unemployed. Can you imagine? Why, that's the same as askin' us to cut our own throats. If we get 'em all back working again, who'll there be left to pay to see a show? Can you tell me?"

At this juncture the manager was summoned to the projection room. It seems the efficiency of one projector had become a matter of grave uncertainty to the operator.

"Stick around," he called back over his shoulder. "I'll be back in a second. Just have to stick a little adhesive tape on this magic lantern of ours."

"Yes, sir," he frowned, returning a moment later, "conditions are certainly bad. Why, do you know," confidentially, "we haven't had to throw a 'John-Buzzer' out of the house in more than a week now. No, sir. The last one was a week ago yesterday."

"What," we inquired, a little embarrassed at our own innocence, "do you mean by a 'John-Buzzer'?"

He glanced at us, a little scornfully, we thought.

"A dame," was the reply. "You know—a lobby hustler. They generally wait around till they spot a visiting fireman, or a guy in from Nebraska with a load of steers for the yards, follow him inside and get a seat next to him. Well, there ain't been one of 'em around for a week now. In good times we have 'em every day. But not no more. When the easy money ain't around they disappear like a ten-case note in a night club.

### Even Snipes Are Shorter

"No, sir. There's no dough around nowadays." His eyes took on a far-away, wistful look. "I can remember," he smiled, "when they useta bust up to the cashier's window out front and peel a 'saw-buck' offa big roll like it was a street car transfer. Them was the days. Now they sneak to the slot with a dying look on their faces tryin' to count the change in their pockets to find out if they'll have enough left for carfare home.

"Why, do you know, Bert—he's the porter—Bert was telling me only yesterday he'd noticed it, too—how hard times are gettin'. Says the snipes they shoot in the washrooms nowadays ain't hardly worth pickin' up any more. No bigger than that."

He measured off a fraction of an inch on his index finger.

"The cheap bums!" we sympathized.

"Sure," he said. "But they can't help it. It's even worse in their racket—whatever it is—than it is in ours. Conditions are bad everywhere. A fellow was telling me just this morning it's the same in his line. He's got a cigar store over on Dearborn and peddles a little gin over the counter. Says he never saw anything like it. Told me things were so slow in the booze trade Ca-

(*Continued on page 34-D*)

# Horwitz Out for Censorship but Abe Myers Gives Lie to Claim of Support

## A Bray from Texas

**Will Horwitz, Houston theatre operator, is enlisting the support of the citizenry in that city to foist a state-wide censorship bill on the amusement industry of Texas.**

**He is telling the Houston public, in paid newspaper advertising space, "I am ashamed today of some of the pictures I am forced to run"; that the "movie trust"—good old rallying cry—is, by its greed for the almighty dollar, forcing the exhibition of "sexy, indecent, repulsively gross pictures."**

**Here you have the amazing spectacle of an exhibitor, who calls himself a showman, inviting reformers to step in and regulate the business in an important state. We step out of our accustomed forum to focus the attention of the entire industry on this man and on what would be an amusing incident, if it were not fraught with potential danger.**

**We wonder how many of the "indecent" attractions of which Horwitz raves he would have spurned if he had an opportunity to play them; whether his spiel isn't more commercial than righteous and what the members of the Independent Theatre Owners of Texas now think of their new presidential spokesman.**

**We wonder how Horwitz discovered the formula which makes him a perfect ass and a figure of utter ridicule in the eyes of his business associates and what he uses when others use brains.**

**KANN**

## 500-Seater Is Publix 1st Run In Wilmington

Wilmington—Paramount films have at last found housing room for first runs in a downtown local theatre. The Rialto, a theatre of 500 capacity, formerly devoted to popular-priced westerns, has taken the task of challenging Stanley-Warner, owners of four first-class houses on the same street, to which Paramount first runs are not available. Furthermore, another house, the Strand, a neighborhood theatre of 800 capacity, is now running Paramounts, including seven first runs, on a limited contract. The Rialto, of which A. J. Blair is the president, holds the exclusive rights on first runs, however. The Strand is not a downtown competitor. Its first booking is "Let's Go Native." Others in the offing are "Manslaughter" and "Animal Crackers." With the running of Paramounts comes the announcement from Blair that his theatre has been equipped with the latest Western Electric sound system, which gives it an edge on other theatres in this respect.

## Blank to Rebuild at Burlington After Fire

Des Moines—Fire destroyed the Rialto at Burlington, in a blaze of unknown origin which is believed to have started under the stage. E. K. Kalwishky is manager.

A. H. Blank, head of the Central States Theatres Corp., stated through Harry Weinberg, in charge of the Des Moines office, that the theatre would be rebuilt. A Burlington corporation will build the house.

## Myers Refutes Horwitz Charge On Censorship

Washington—"I did not mention censorship in my Dallas speech, which was concerned solely with organization and protection," Abram F. Myers, president of Allied States Association, Thursday told Motion Picture News.

"Horwitz," said Myers, "outlined over the telephone his views with reference to censorship which I assumed related only to Texas."

Censorship, the Allied leader said, "is a local matter which hardly could be taken up nationally and which each territory must decide for itself.

"I am not sufficiently acquainted with details of Mr. Horwitz's plan to discuss it intelligently," he concluded.

### Catching 'Em Hot

**In the reviewing section of MOTION PICTURE NEWS this week, commencing on page 46, appear opinions on the following feature pictures, several of which have just emerged from Hollywood studios:**

**Beyond the Law**
**Cohens and Kellys in Africa**
**Conspiracy**
**Flame of Love**
**Headin' North**
**Kismet**
**Oh, for a Man!**
**Suspense**
**Third Alarm**

## Stormy Petrel Uses Splash Ads In Threat; Continues War on Chains

Houston—Will Horwitz, who started his career as president of the Allied Theatre Owners of Texas in a jam with Houston independents, has a new wrinkle—the advocacy of a state censorship law for Texas.

In newspaper advertisements the Houston showman, who has been with the association but a few months, razzes pictures generally, stating he is ashamed to run many of them. Then he gives a purported quotation from Abram F. Myers, president of Allied, advocating censorship. His advertisements state that Myers, when censorship was proposed at the convention, jumped to his feet and said:

"That is the only weapon left to us in the fight to make our theatres decent. I promise you the national support of our organization; promise you a similar fight in every state now without proper state censorship."

Horwitz will ask the state legislature to enact a censorship law, and says he has the promise of the state attorney general's office for investigation of alleged monopoly of film companies in the state. The new Texas president joined the association last summer, when the protection fight became hot, and since has laid down a newspaper barrage against the chain houses.

At the Dallas convention, a delegation of Houston independents appeared to defend the proposed zoning plan which Horwitz is so bitterly opposing, but were denied the floor at the convention. They charge Horwitz with trying to use the organization for personal gain. They said they were not members of the association because they could not afford to be.

Horwitz was named president of the Texas unit when Col. H. A. Cole stepped down to become manager. Other officers elected are: Reuben Frels and W. E. Hodges, vice-presidents. Bennett Haralson is continuing as secretary.

## Labor Trouble Held Cause of Tear Gassing

Council Bluffs—Tear gas bombs thrown into the Liberty at Council Bluffs, were attributed by B. Harding, manager, to be the reopening of the labor troubles which caused some difficulties two years ago. Several hundred persons were thrown into a panic by the bombs and two persons, a boy and a young man, were overcome and carried to the hospital for oxygen treatment.

## Warners Reported After New Theatre in Albany

Albany—A report that negotiations for a new Warner theatre had been reopened here is current among real estate operators. It is said that Harry M. Warner is expected in Albany in the near future. The company has had an option on a number of sites in Albany for a number of months past.

## M. P. Academy Selects Its "Blue Ribbon" Holders



*For best picture of year: "All Quiet On the Western Front"*
*For best director: Lewis Milestone*



*For best art direction: Herman Rosse for "King of Jazz"*



*For best actor: George Arliss for "Disraeli"*



*For best actress: Norma Shearer for "Divorcee"*





*For best photography: Willard Vanderveer and Joseph T. Rucker for "With Byrd at South Pole"*



*For best writing: Frances Marion for "The Big House"*



*For best sound recording: Douglas Shearer for "The Big House"*

# Shearer, Arliss, "All Quiet" Win Academy Awards

Hollywood—"All Quiet on the Western Front" was voted the best picture of the last year and its director, Lewis Milestone, credited with turning in the best directorial achievement in the annual awards of merit voted by the Academy of M. P. Arts and Sciences. Five hundred members of the Academy attended the annual affair, at which Will H. Hays was guest speaker.

Awards were determined by a ballot of the Academy membership, based on pictures released in Los Angeles during the year ended July 31. Other awards are:

For best performance by actress: Norma Shearer in "The Divorcee."

For best performance by actor: George Arliss in "Disraeli."

For best cinematographic achievement: "With Byrd at the South Pole," Willard Van Derveer and Joseph T. Rucker.

For best art direction achievement: "The King of Jazz," Herman Rosse.

For best sound recording achievement: "The Big House," M-G-M sound recording department.

For best writing achievement: "The Big House," Frances Marion.

A feature of the meeting was a film address by Thomas A. Edison, who with George Eastman was elected to honorary membership. Vice-President Conrad Nagel presided at the session. Bronze statuettes, emblematic of the awards, were formally presented to winners by a member of the Academy branch to which the achievement is related.

# Publix Units to Supplant Native Canadian Shows

Toronto—Several weeks of Jack Arthur presentations at the Imperial, Famous Players Canadian house, have culminated in a tentative decision to replace the native presentations with Publix units, also sending the same shows to Montreal.

Arthur had been using imported headliners and a master of ceremonies with local ballet and orchestras. The presentations were produced here. From the beginning there was trouble about costs. The change is announced for Nov. 21.

T. S. Daley, after starting as managing director of the Imperial, when RKO vaude was removed to make the house the Famous high spot, returned to head office after a few weeks only and then went east to open the new Capitol in Halifax, N. S.

## *Tampa Getting "Moby Dick" for Two Bits*

Tampa—George Peck, manager of the Park, cleared his decks so as to bring the John Barrymore feature, "Moby Dick," in for a full week's showing with no tilt in the prices. The Park established a 10c and 25c scale for the summer months, but the customers seem to like the low prices so well that Peck is letting it ride.

# Talker Dubbing Antagonizes Fans In Foreign Lands

European audiences are objecting to dubbing of talkers to an extent that unless American films become polyglot, United States picture firms may find the market slipping away from them, Ralph Heinzen writes in a United Press despatch from Paris. No longer can films get by with actors speaking English lines, which come through the amplifiers according to the language of the country concerned. False lip movement is the berries so far as Europe is concerned.

There was one film shown in Paris which had Dutch, French, Spanish and American players each speaking French with a different accent. Audiences hooted, considering it great comedy, although the film was meant to be serious.

"We will simply have to decide whether we are going to come abroad and make films in foreign languages or take entire casts to California and make five to ten different language versions of every film," Alfred Lewen of M-G-M told the United Press correspondent.

### M-G-M Plans to Make 50 Foreign Language Films

M-G-M will make foreign language talkers on a picture-for-picture basis with English speaking versions. That means that 50 foreign-language films will be made during the coming year, in addition to the English-speaking films. A number of European players, directors and technicians will be sent to Hollywood in connection with the new program.

### *New Unit Meets Nov. 12 to Outline Program*

Cincinnati—Plans for future activities of the newly organized exhibitor unit of Allied States Association, which has adopted the title of the Allied Theatre Owners of Southern Ohio, Kentucky and West Virginia, will be discussed at a meeting Nov. 12, according to Fred M. Strief, business manager.

### *AMPA Plans Dance; Daab Testimonial to Get Ad*

Staging of a dance on the U. S. S. Illinois is planned as the annual AMPA function. Details now are being mapped out. A resolution was passed at yesterday's session to present a testimonial to Hy Daab, RKO advertising chief, for the effectiveness of his campaign on "Check and Double Check."

### *Jazz "Daddy" Returns*

"Alexander's Ragtime Band," the first piece of jazz ever written, is to be revived by Max Fleischer in the form of an animated screen song. It was written by Irving Berlin in 1911.

### *Weeks to Coast*

George W. Weeks, vice-president of Sono Art-World Wide, has left for the Coast to supervise production of ten pictures for the new season.

### *Pathe News Chiefs*



Terry Ramsaye



Ray L. Hall

# Celebrate 20th Anniversary of Pathe Newsreel

Twentieth anniversary of Pathe News will be celebrated beginning Nov. 11. The pioneer newsreel was established in 1910 by Charles Pathe in Paris. Pathe News today and for several years past has been under the editorial guidance of Terry Ramsaye and Ray Hall. Ramsaye is editor-in-chief.

The first editor of Pathe News was Bert Hoagland, who was engaged by J. A. Berst, who established the Pathe organization in America for Charles Pathe. He was followed by L. E. Franconi, who is still with the Pathe organization functioning as chief of the extensive film library. G. Hugon and Eric Mayles each served as editors for brief periods. In 1915, Emanuel Cohen became editor and continued in charge for 11 years. He resigned to found the Paramount News and was succeeded by Ray L. Hall.

### *"Ingagi" Plagiarized, Federal Court Holds*

Unopposed judgment of $150,000 has been handed down in Federal Court in favor of Byron W. MacKenzie, owner of the copyright to "Hearts of Africa," against Congo Pictures, Ltd., on the ground that the defendant's "Ingagi" was a plagiarism of parts of the MacKenzie picture. "Ingagi," which enjoyed a brief but spectacular career, was the subject of protests from scientists that it was a fake.

### *Vaudeville Out at 7 N. Y. Houses in Stagehand Jam*

Fox has dropped vaudeville at seven New York theatres following a jam with the stage employes on their demand for two additional men at the Academy of Music. This puts 70 union musicians, 28 stagehands and a number of vaudeville acts out of work. The theatre had agreed to use four men at the Academy, but balked at the demand for two additional men.

### *Receiver for Tone-O-Graph*

Armin Mittleman has been appointed temporary receiver for Tone-O-Graph, Inc., following a suit in equity. The friendly action was instituted by the Casey Trunk Co.

# Will Rogers No Draw on Charity Bill with 'Liliom'

Los Angeles—Despite the fact that Will Rogers is appearing in person at every show, "Liliom" is not clicking at Loew's State, where it was expected a "take" of $40,000 would be rung up at the box-office. Instead, the grosses for the first two days totaled about $8,000, a little more than half of what was expected.

The talker, which is rated as a class picture and not especially appealing to the average theatre patron, was set for the State some time ago. Since then West Coast has tried to have the booking changed, but the studio would not allow it. Neither would they sanction a change of title for this showing, a practice heretofore followed by West Coast in several instances. Studio orders were to play the talker as booked and under the same title.

Rogers is getting $12,500 for the week and donating it to the Community chest. The theatre will give all over the nut of $35,000 to the chest. Estimates, however, are $10,000 in the red.

At the Criterion "Billy, the Kid," on Realife film, opened strong and bids fair to do a good business. The picture grossed very heavily the opening days and looks good for a grind of several weeks.

### *Re-Equipping Fox Houses; $3,500,000 Spent in East*

Revamping of theatres in the Fox circuit, launched as far back as May, will continue under budget arrangements just completed by Harley L. Clarke. Since midsummer, houses in the Eastern division have been improved to the extent of almost $3,500,000 and about the same amount on theatres on the West Coast, including new projects.

### *Army Studio Opened*

Washington—Heading a delegation of executives and officers high in the official family of the department of war, Assistant Secretary of War Frederick H. Payne participated in the formal opening of the sound recording studio and private projection room in the Unition Building when the recording apparatus and sound reproducing equipment installed by RCA Photophone were operated and their functions explained.

### *To Film "Fan Mail"*

Hollywood—"Fan Mail," an original story "depicting the human side of Hollywood," has been selected as the special John Murray Anderson is to produce next for Universal. Anderson made "King of Jazz."

### *Brenon Casts Loretta Young*

Hollywood—Loretta Young has been cast in the feminine lead in "The Devil's Battalion," which Herbert Brenon will direct. Irene Rich also has been cast for the picture.

### *Ohio Theatre Burned*

Upper Sandusky, O.—Fire of unknown origin destroyed the Ohio theatre, which was operated by W. L. Bristol.

# Musicians Lose Sympathy Strike Aid in St. Louis

St. Louis—Operators and stagehands have declined to strike in sympathy with the musicians, so it looks as though pit orchestras, organists and stagehands will be out for a long time to come.

Theatres offered a compromise agreeing to employ 100 musicians for ten months, on provision that houses without orchestras would not be picketed, but this was turned down.

Officers of the International Alliance of Stage Employes and M. P. Machine Operators refused to sanction a sympathy walkout. Musicians have been out since Sept. 1, when the demand that orchestra of the St. Louis theatre be increased to 20 men from 12 was refused.

## *Canadian Operators Protest Class Tests*

Toronto—Operators in cities and towns of Ontario have been advised by the Ontario government that the examination of all projectionists for classification purposes will be conducted forthwith. Intimation has been given that the operators will be divided into four classes, based on the proficiency shown in the written examinations.

The operators have protested that the tests are unfair and that they will lead to a shake-up in present employment arrangements, particularly if the operators at one theatre are given Class "A" rating while those at another theatre are placed in a lower category. Under the government regulations, it is planned to have a Class "A" man in charge of a projection room, while others will be regarded as assistants.

## *Reisman Off on Swing Around Land; To L. A., Too*

A loop around the country in three weeks is the heavy schedule which Phil Reisman, general sales manager at Universal, has set for himself, visiting the studio before returning to New York. He left New York Thursday.

## *New Des Moines Secretary*

Des Moines—Miss M. E. Streeks is the new Film Board Secretary here. She comes from the Film Board at Winnipeg. Before that she was at Washington, D. C. She succeeds Miss Margaret McCrevey, who has been secretary of the Des Moines board for the past two years.

## *Arrested on Sunday Charge*

Metropolis, Ill.—W. A. Collins, manager of the Illinois Theatre here, was arrested Sunday charged with violating an ordinance in operating his theatre on the Sabbath. Rev. Harmon Etter, Baptist minister, obtained the warrant for Collins.

## *Six-Syllable Sells Story*

Mike Simmons, president of the AMPA, has written "First Aid," an original glorifying the ambulance surgeon in the war, and it will be made as a special by Sono Art.

## *D. W. on Projection*

**Previewing of a picture in houses where sound reproduction does not show the picture off to its best advantage is a mistake, in the opinion of D. W. Griffith. The veteran producer now in New York from the Coast, declares that poor reproduction will ruin any picture.**



*D. W. Griffith*

**"Talking pictures," says Griffith, "are only as good as the operator projecting them," adding that the fact must be realized if pictures previewed are not to go out under a "terrific handicap."**

# Franklin Plan of Economies Gets Oldknow's Veto

Portland, Ore.—Discarding the economy program outlined by Harold B. Franklin, his predecessor, Oscar S. Oldknow, new vice-president of Fox West Coast Theatres, paid a brief visit to Portland on an inspection trip to northwest theatres operated by his organization.

"The rumors of business depression mean nothing to us, for we believe that the pictures now in the making and those recently completed at our studios are the finest yet. They are made to cater to a discriminating public that is becoming more and more particular. Not only will more time and money be spent on pictures, but also Fanchon & Marco are cooperating with us by producing finer revues of a greater variety," was the optimistic statement of Mr. Oldknow.

Portland will be affected almost immediately by the "better times" program, with repairs and renovations slated at the Fox Broadway and Fox Hollywood theatres and also at the Coliseum in Seattle, which will close on Nov. 14 for remodeling. When it reopens, redecorated and renovated, the Colisium will greet showgoers as a popular-priced theatre.

The determination to use newspaper space for 90 per cent of its advertising is another important phase of the Fox plans.

## *Cruze to Make "Platinum"*

Hollywood—"Platinum," novel by Edward Dean Sullivan, author of "Rattling the Cup on Chicago Crime," and Adele Commandini, has been purchased by James Cruze for Tiffany releases, it was announced today. Lola Lane will in all probability be cast in the leading feminine role. Walter Lang will direct and Julian Josephson has been signed to do the screen adaptation.

## *Men Get Break*

**Chicago—Essaness had four houses closed to kids last week while "pinks" played the spots. That's one way of getting the adolescent trade back.**

# 16,000 Theatres In Nation Today; 10,000 Now Dark

Less than 16,000 theatres are now in operation in the United States, C. W. Bunn, sales manager of Electrical Research Products, says a survey made by his company shows. The survey, he asserts, emphasizes that conditions in the industry are adjusting themselves in orderly manner with future prospects encouraging.

"At the first glance this diminished total of theatres might lead to the conclusion that the popularity of pictures has waned. This is not so," he declares. "What it means is that the public, aware of the difference between good and inadequate reproduction, is patronizing the theatres where the reproduction is satisfactory.

"The patronage formerly enjoyed by the 10,000 theatres that have closed is now going to the 16,000 remaining houses. Their total weekly patronage today is larger than the weekly motion picture attendance at any previous time in the country's history.

"Of these 16,000 theatres, about 10,000 have sound equipment. Of this number 4,800 have the Western Electric Sound System and about 6,200 other kinds of apparatus.

"Our information indicates that about 2,500 of the closed theatres have a possibility of reopening."

## *Ottawa Theatres Make Play for Kid Trade*

Ottawa—Children are again very much in evidence in the theatres, particularly for special matinee performances. The first Saturday morning show at the Imperial in months was staged by Manager Ray Tubman with a double-feature program consisting of "The Silent Enemy" and "The Song of Soho," admission being 10 cents. Saturday matinees at B. F. Keith's theatre and the Avalon are also drawing heavy juvenile patronage and the kiddies cut loose with cheers, jeers and applause in old-time style.

Manager P. J. Nolan of the Avalon is conducting a Matinee Children's Club for the Saturday afternoon shows with fine results, the theatre being packed with youngsters, the admission being 15 cents.

## *Offer Bargain Shows*

Detroit—A new price policy has been put into effect at the Madison, with bargain matinees and evening and Sunday prices on a lower scale. Children will be admitted for 15 cents at all times. Matinee price has been set at 25 cents until 6 P. M. daily, except Sunday, and from then until closing for 50 cents. Sunday admission will be 50 cents for adults. New first run pictures and the return continued engagements of picture offerings will be featured.

## *Paramount Signs Owsley*

Monroe Owsley has been signed by Paramount for an important role in "Strictly Business," which Frederic March and Clandette Colbert will make at the Long Island studios. Phillips Holmes will also make a talker in New York for Paramount playing opposite Nancy Carroll in "Two Against Death."

# Clara's Rubber Checks Stretch Out Publicity

San Francisco—Elmer F. Remmer, who is said to have accepted Clara Bow's checks to the tune of $19,000 at his gambling resort at Calneva, only to find later that the redhead isn't so dumb and had stopped payment on them, is being sued for divorce. Clara is partly to blame for the action, for Mrs. Remmer says her husband told her: "I got so much publicity out of Clara Bow's bum checks that now I know everyone and am hobnobbing with the big shots. You're no help to me now; you're just a detriment."

Upon which Mrs. Remmer saw red, and the rubber game in the marital mixup will be played in court.

## *Clara Bow Swears Off Gambling and Richman*

Hollywood—Clara Bow has announced definitely that her gambling days are over and that from now on she will stick to parchesi, checkers and dominoes for indoor recreation. She would not discuss the Remmer divorce suit, admitted that her affair with Harry Richman has grown cold, and said nice things about Rex Lease, the lady-socking western he-man.

# Business Booms In Iowa Cities

Des Moines—Iowa theatres are doing a remarkable business in the cities and towns of good size, says Al Yarowsky of the First National office in Des Moines in a checkup of booking and a comparison with those of other exchanges of this office. The bookings for the new year's pictures are past those of last year and from several angles exchange men feel that Iowa is showing up very good and that they are in good luck.

The small towns, those of 1,000 population and under, are starving and have been having a hard time for a good while. Locations like Dubuque, Waterloo, Fort Dodge, Marshalltown, Cedar Rapids, Sioux City, etc., are all going big, while Des Moines seems to be booming in the amusement business.

## *Victor McLaglen Cast*

Hollywood—Marking the first time he has appeared in any but a Fox picture since "What Price Glory," Victor McLaglen has been cast in Paramount's "Dishonored" opposite Marlene Dietrich. Gary Cooper originally was slated for the part.

### *Signs "The Great One"*

**The Great Art Shires, baseball player, amateur pugilist and champion self-praiser of the universe and other points, has gone movie now and has another field in which to talk about himself. Universal has signed him up to play in two episodes of "The Leather Pushers."**

### *Scotch Prizes*

**Chicago—Warner Club tossed a swell Hallowe'en party in First National's offices in the exchange building. Brunswick furnished the entertainment and music for dancing; games and refreshments by committees; ghost stories by Tom Gilliam. Everybody had such a swell time they forgot to ask for the prizes that were to be awarded the best costumes, so the club is holding them for the next party. Regular monthly business meeting of the club's officers next Tuesday.**

# Combo Play and Film, "U" Plan; Hersholt to Star

Hollywood—"The Sign of the Rose" will be made by Universal as a combination stage play and motion picture, it is reported. Jean Hersholt will have the most important role in the production and will make personal appearances with the film.

The idea at present is to show the first part of the play in film and then raise the curtain and go on with the stage play. The final part of the production will be in film, also it is planned.

The picture will be filmed in its entirety as a regular feature for places where Hersholt will not appear in person.

Plans are still in a formative state and the date for production is not set. George Beban made a combination and silent version several years ago.

# Blair Gets L. A. Paramount Post

Seattle—The first of the several changes in the ranks of Paramount Publix executives in the Pacific Northwest territory reported to be scheduled for this month was announced here this week by C. C. Perry, Publix Western division manager, who has just arrived from Los Angeles.

It involves the transfer of Robert Blair, at present supervisor of Publix theatres in Seattle and Portland, to the post of city manager in Los Angeles, with jurisdiction over all Publix houses in the southern California city.

Mr. Blair was succeeded in this territory by Leon Levy, former manager of the United Artists theatre in Los Angeles, he is making headquarters in the Paramount theatre building here, and will supervise the operation of that theatre and the Paramount and Rialto theatres in Portland.

A. W. Baker and Zach Freedman remain as manager and assistant manager, respectively, of the local Paramount theatre.

## *Chapman Joins Standard*

Pittsburgh—Abe Chapman, for the past five years with Pathe, has been appointed local branch manager for Standard Film Service, succeeding Harry E. Klein, who resigned.

# Whitbeck Stages Shakeup in Fox Publicity Staff

Los Angeles—Shakeup in the Fox West Coast Theatre publicity staff has resulted in an entirely new system being worked out and put into practice by Frank Whitbeck, director of advertising and publicity.

The new system brings all the press men into the home office, where new and larger quarters are being arranged for the department. There will be 17 men in the department with Whitbeck in direct charge. Second in command will be Eddie Eckels, who will supervise activities of the other men in the department.

Those who have been given assignments at the present time are Mel Riddle to Loew's State and Grauman's Chinese; George Ver Halen to Criterion and Carthay Circle, and Hal Baetz to Egyptian and Wilshire. Each of these men will have several assistants.

Bob Collier will head the exploitation end of the staff and will visit the various theatres on the circuit, helping out where and when necessary. The Fanchon & Marco publicity staff and those who helped publish *The Last Word* and *Screen Mirror* will also be located in the same offices and under Whitbeck's supervision.

The idea for a central staff belongs to Whitbeck and the layout is in accordance with his plans.

# New Canada Tax To Boost Cost Of Accessories

Ottawa—Proposal to tax American magazines coming into Canada on the basis of their advertising revenues and Canadian circulation is now before the Canadian Cabinet. It is of interest to picture business because it would hit the circulation of fan magazines and national publications carrying picture advertising. Trade publications are unlikely to be affected to any important degree.

Some definite statement on the matter is expected this month, but, in the meantime, strong opposition to the proposal has developed.

At the same time, the government is being urged to boost the tariff on imported printing matter on a poundage basis. Consideration has been promised, but nothing else. This would hit press books, lobby cards, litho and other advertising material now sent in by the distributor.

### *Bad Influence*

**Hamilton, O.—John C. Schumacher, house superintendent of the Rialto, was elected county sheriff by a large majority over the Republican incumbent. He claims he originally aspired to the office while watching the hard-riding hombres in the Westerns.**

# Warners to Keep Wide Film System For Own Theatres

(*Continued from page 26*)

opposition with competitive houses, if—and the "if" is a big one—the business should suddenly veer toward wide film.

As pointed out in Motion Picture News, the general industry atttitude today is to lay off wide film until the public is ready for it. However, the impression prevails that some company may hit the market with a "wow" attraction, and thereby precipitating the whole business into wide-angled projectors and screens.

Vitascope is photographed on 65 mm., as against the current standard of 35 mm. and projected as shot, via a special attachment which the Warners claim can be applied to any machine in about thirty minutes.

The image, of course, requires a new screen.

The Warners make claim that Vitascope adds a third dimensional effect on the ground that the focal length of the camera lens results in additional depth. Elimination of close-ups or switches from long to medium shots is regarded by the company as a method to improve the continuity of action. That advantage, however, is claimed for Grandeur, Realife, Spoor-Berggren and other wide film systems.

In addition to "Kismet," First National has photographed "Adios" on wide film.

# Seven N. Y. Critics Ignore Vitascope; Only 2 Like It

The odds are against Vitascope insofar as New York newspapers are concerned. Only six of the 13 critics of the metropolitan dailies commented on the new Warner wide film process and of that number two like it, as exemplified in "Kismet," and four think the enlarged image detracts from the story.

Bland Johannesen of the *Daily Mirror*, Rose Pelswick of the *Evening Journal*, Julia Shawell of the *Graphic*, Richard Watts, Jr. of the *Herald-Tribune* and William Boehnel of the *Telegram* turned all of their comment to the picture itself and offered no critical analysis of Vitascope. Regina Crewe on the *New York American* merely said it was "spacious" and Mordaunt Hall of the *Times* devoted one paragraph to the facts involved with nary a word of criticism regarding its effect.

Excerpts of the six published opinions follow:

DAILY NEWS—Certainly it enhances the scenic values of so magnificently mounted a production.

EVENING WORLD—And the same thing may be said of Vitascope which has been said of all other wide films—that its very ponderousness militates against a smooth flow of story telling. Like Grandeur Film or Realife, the giant images set before you tire you out long before the final fade-out comes, and, what's more important, there are spots in which the sound and dialogue are less than distinct.

MORNING TELEGRAPH—All (First National) has to do is to turn out more "Kismets," present more Skinners and hug Vitascope to its proprietory bosom. "Kismet" would have been an excellent picture in ordinary dimensions; in Vitascope its appeal is doubled and its sermon to the industry given strength. Let there be width, oh, Allah.

POST—As such ("Kismet") should have provided a wealth of material for movie treatment, but the story emerges in a badly garbled form, laden down with a dialogue and choked up with a wide screen device that thrusts the characters forward into proportions that seem terrifyingly out of keeping with the story and the mise en scene. The figures are insistently heroic and, except for a very few perspective sequences, are projected with an unnecessary and annoying emphasis.

SUN—The production is presented on still another variety of wide screen, called in this case, the "Vitascope." Now "Kismet," while ostensibly a spectacle, is really a play concerned with people and their clashings, and the big screen tends to prevent you from focusing on their intimate goings-on. However, I don't suppose the Vitascope hurts the drama in "Kismet" very much—even though it doesn't noticeably help it.

WORLD—Upon a mammoth canvas the veteran player of that designing cut-throat (Otis Skinner) swaggers more importantly, delivers his soliloquizing speeches with a greater sweep and volume and romps through this time-worn and old-fashioned portrayal with even more of inward enjoyment than was his in the silent picturing of it. As a consequence, everyone concerned appears to contemplate it with pleasure. It is the same old melodrama in balloon-tire proportions. The one notable change is that on occasion it slips disconcertingly out of key and out of focus.

Aside from the mere business of introducing its wide screen, there is no apparent reason for the employment of its new method in "Kismet." It seems to be that the wide screen finds its most distinctive effectiveness in the reflection of panoramic episodes, exteriors and the like.

"Kismet" does present a half dozen massive settings, such as those of the market place, the throne room, the harem and the courtyards, but aside from these a large proportion of its chapters move forward in interior and close-up. In these the device for enlarging the picture unfortunately sacrifices the clearness of cut, the accuracy of camera placement gained in the normal curtain. But as to the passages of greater size, no doubt this Vitaphone appliance will serve as well as any of its recently initiated relations.

## *Tut! Tut!*

**Hollywood—The chatter columnist on a Los Angeles paper wrote something about Harry Richman, "Clara Bow's ex-friend."**

**An hour later, the proofreader was carried out roaring with hysterical laughter. When he had quieted down, they asked him why. He showed them the galley proof of the Richman item. The typesetter had made it "Clara Bow sex friend."—*Photoplay.***

## *Business Bad, Capone Cans Cops*

(*Continued from page 32*)

pone had to lay off 200 coppers. But this can't last," he sighed.

"No," we agreed. "It'll change soon."

"Sure. But if it's for the worse I can still laugh at 'em. My brother-in-law," he explained, "is a big shot with a television outfit. Them're the babies who're gonna be in the bucks, and I got a job promised me any time I want it. "Hello, Bert—" turning to a newcomer. "What the grief?"

"It's that Number 2 projection machine again. Otto says he don't think it'll last out the show."

"Stick around," called the manager over his shoulder. "I'll be right back."

## *Appearances Pull*

**Providence—The Publix Paramount theatre here finds personal appearances of screen stars an aid to business. Recently Charles Rogers and Hal Thompson appeared in connection with their films and an effort now is being made to get Charley Ruggles to say howdy. Ruggles is a big Providence favorite, critics raving about him in all reviews.**

# Spanish Talkers And Road Shows San Diego Plan

San Diego—One dark house here may be reopened and a stock theatre turned over to talkers if deals under way are completed.

Plans for the showing of Spanish talkers and presentation of roadshows in the Balboa are announced by Harry Hartman, division manager for Fox. Under the plan, the foreign language talkers will be shown three days a week, and road productions booked out of Los Angeles to fill the rest of the weekly program.

The Balboa has been closed for almost a year. Hartman's plan is the result, he said, of many requests by Spanish residents here for talkers in their native tongue. The Savoy is one other house involved.

After a run of five consecutive years, Fulkerson and Marsh, producers, have announced plans to close. Details of the proposed move have not been announced, but the producers say they plan to lease the house to Los Angeles theatre men for film productions.

If the deal goes through, the Savoy Players will go to a house in Hollywood to continue their productions, Lawrence Marsh, producing director, said.

A movement is under way by civic organizers to sell enough season tickets to finance the company in a longer stay here. The announcement of the proposed closing has aroused many San Diegoans, as the Savoy is the last house here where stage plays are offered.

## *Company Formed to Make Talkers in Spanish*

Spanish Talking Pictures has been formed in New York to make Spanish talkers. Production will be on the Coast. Fitelson, Lerman & Meyers handled the incorporation. Fitelson is attorney for Tiffany. Frank Dreher, now in "Once in a Lifetime," legit show, will appear in the productions.

## *Dix Third Player to Become Radio Director*

Hollywood—Richard Dix is the next player in line for acting-directing assignments on the Radio lot. Lowell Sherman and Louis Wolheim for some time have been directing and appearing in company films.

## *Pansy Purloiner*

**Dayton, O.—There is at least one purloiner of other people's property hereabouts who has ample cause for reflection. A man, probably the boy friend of a modern sweetie, stole a French mirror, 12 inches by 36 inches, from a rest room of the RKO Strand. In leaving the theatre he passed several ushers as well as the doorman without being discovered.**

# "Billy," "Life of Party" in Heavy Dough On Coast

Los Angeles—"Billy, the Kid" was the talk of the town, copping off $24,500 at the Criterion for a rating of 245%. Top dough for the week went to Loew's State, with Will Rogers in person pulling in the shekels. However, at $35,000 that was no bargain for the theatre, due to the heavy nut.

Warners' "Life of the Party" looks like a real box office card, for it goaled them at both the Downtown and Hollywood, playing day and date. Amos 'n' Andy continued to show strength. The two-a-day houses nosedived, however.

Estimated takings:

**Los Angeles**

**"JUST IMAGINE" (Fox)**
FOX CARTHAY CIRCLE—(1,650) 75c-$1.50, 4th week, 7 days, twice daily. **Other attractions:** Abe Lyman and band, news. **Gross:** $15,000. **Rating:** 120%.

**"BILLY, THE KID" (M-G-M)**
FOX CRITERION—(1,652) 35c-65c, 7 days. **Other attractions:** Cartoon, news. **Gross:** $24,500. **Rating:** 245%.

**"LILIOM" (Fox)**
LOEW'S STATE—(2,418) 35c-65c, 7 days. **Other attractions:** F. & M. "Seasons" Idea, news, Will Rogers in person. **Gross:** $35,000. **Rating:** 129%.

**"THE VIRTUOUS SIN" (Para.)**
PARAMOUNT—3,596) 35c-65c, 7 days. **Other attractions:** "Collegiate" revue, news. **Gross:** $20,000. **Rating:** 80%.

**"LIFE OF THE PARTY" (Warners)**
WARNERS DOWNTOWN—(2,400) 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $24,500. **Rating:** 163%.

**"DU BARRY" (U.A.)**
UNITED ARTISTS—(2,100) 35c-65c, 7 days. **Other attractions:** News, organ concert. **Gross:** $17,000. **Rating:** 125%.

**"BIG MONEY" (Pathe)**
RKO—(2,700) 35c-65c, 7 days. **Other attractions:** News, vaudeville. **Gross:** $12,000. **Rating:** 75%.

**"CHECK AND DOUBLE CHECK" (RKO)**
ORPHEUM—(2,750), 35c-65c, 7 days (second week). **Other attractions:** News, Knute Rockne short. **Gross:** $21,000.

**"MR. WU" (M-G-M)**
CALIFORNIA-INTERNATIONAL 2,000) 35c-65c, 7 days. **Other attractions:** Spanish comedy, news. **Gross:** $7,300. **Rating:** 104%.

**Hollywood**

**"THE BIG TRAIL" (Fox)**
GRAUMAN'S CHINESE—(2,030) 75c-$1.50, 5th week, 7 days, twice daily. **Other attractions:** Stage revue, news. **Gross:** $14,500. **Rating:** 90%.

**"THE LAST OF THE DUANES" (Fox)**
GRAUMAN'S EGYPTIAN—(1,800) 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $4,000. **Rating:** 59%.

**"LIFE OF THE PARTY" (Warners)**
WARNERS HOLLYWOOD—3,000) 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $23,000. **Rating:** 104%.

**"SO THIS IS LONDON" (Fox)**
PANTAGES HOLLYWOOD—(3,000) 40c-65c, 7 days. **Other attractions:** F. & M. "Enchanted Garden" Idea, news. **Gross:** $15,000. **Rating:** 100%.

## *Firebug Tries to Burn Greenwich House*

Greenwich, N. Y.—A fireproof runner under an aisle carpet saved the Star from the work of a firebug. The carpet had been soaked in gasoline and then set afire. State troopers and police are investigating, but as yet no trace has been found of the incendiary. The theatre will suffer a loss of several hundred dollars.

The work of the firebug was discovered when a woman entered the theatre to prepare it for the day. She discovered that gasoline had been spread around various parts of the auditorium and also came upon a can of the liquid in the center aisle. The damage was done mainly by smoke, which injured the draperies and the walls. The theatre is owned by Dennis Regan, of Greenwich, one of the pioneer operators in northern New York, but has been operated by G. A. Woodward of Luzerne, N. Y.

## *Cheerio, Ol' Topper*

**Credit C. A. Stimson, of Big 4, with this one. While in England recently, he accompanied a British producer on a visit to his young son at boarding school.**

**The professor, with characteristic tact, gave a brief talk on films in general. In particular he regretted "the appalling colloquialisms introduced by American films and their influence on the hitherto unsullied English tongue."**

**"Train your ear to catch and throw off the hideous incongruities of this raw-ther frightful slang," the master harangued. "And nevah, nevah, for one moment, let me hear any of my young men engage in such distressing vulgarisms."**

**A lad in a front seat squirmed with increasing restlessness.**

**The teacher turned his penetrating eye upon this Union Jackie. "Do you understand, sir?" he fiercely queried.**

**"Okay, pal," was the terse reply!**

# "Corpulation" in 2nd Week Slide

San Antonio—After shattering all attendance records at the RKO Majestic in its first week, "Check and Double Check" dropped with a thud the second, and was yanked Sunday after two days of the second week. "The Silver Horde" was substituted.

The Amos 'n' Andy feature played to 87,000 admissions in its first week, which tops the record of "The Cockeyed World" by 17,000 patrons.

## *"Playboy of Paris" Held Over*

Maurice Chevalier's "Playboy of Paris" will be held over a second week at the New York Paramount. "Laughter," featuring Nancy Carroll and Fredric March, which originally was scheduled for the New York and Brooklyn Paramount theatres the week of Nov. 7, will be released at both houses the week of Nov. 14.

## *Delay Patent Suit*

San Antonio—Trial of the suit of the Aleograph Co. of America, a local concern, against Electrical Research Products for alleged infringements of patents which was set for Nov. 3 in the Federal court, has been postponed until Nov. 28. As the suit also asks for an accounting of profits and damages, there are millions involved.

## *Cut Indoor Golf Space*

Vancouver—Indoor golf proprietors are using half-page advertising space in Vancouver newspapers on a co-operative basis, eight indoor courses being in the list. Vancouver claims more inside links than any other Canadian city.

## *New Bernstein House*

London—The Granada, another link in the rapidly-growing Bernstein circuit, has opened at Walthamstow.

Bernstein's new Granada at Walthamstow, England, was the subject of a feature article in the November *"Showman"* section of Motion Picture News, issue of Nov. 1.

# RKO Aces, Plus New House, Get $51,000 on B'way

RKO's Mayfair was the big noise on Broadway this week, the new 2,300-seater off to a flying start with Amos 'n' Andy's "Check and Double Check." The house, Thursday, was well on the way to a $51,000 take for its first week, staging a paid-admission second show at the premiere last Friday night.

Roxy failed to make any sensational ripple with "The Big Trail," emphasizing that the public hasn't any great yen for wide screen, so far as the Street is concerned. The previous attraction, "Scotland Yard," on regulation-size film, soared to $97,000, so the picture's still the thing that pulls 'em into the box-office.

Estimated takings:

**"WAR NURSE" (M-G-M)**
ASTOR—(1,120) 50c-75c-$1-$1.50-$2, 1st week. **Other attractions:** "Flip the Frog" (M-G-M), "Dogway Melody" (M-G-M). **Gross:** $20,319.

**"BIG HOUSE" (M-G-M)**
CAPITOL—(4,700) 35c-50c-75c-$1.50, 7 days. **Other attractions:** Comedy, "Helping Grandma," Our Gang, News and Capitol presentation. **Gross:** $87,383.

**"ABRAHAM LINCOLN" (U. A.)**
CENTRAL—(1,490) $1-$2, 9 days, 10th week. **Other attractions:** "Dollar Dizzy" (M-G-M), "The Zampa." **Gross:** $15,710.

**"MURDER" (British International)**
GEO. M. COHAN—(1,500) 35c-50c-75c, 7 days. **Other attractions:** "The Leather Pushers," (U.).

**"HELL'S ANGELS" (U. A.)**
(Playing simultaneously at the Criterion and Gaiety)
CRITERION—(850) $1-$2-$2.50, 7 days, 11th week. **Other attractions:** None. **Gross:** $10,800.

**EMBASSY—ALL NEWSREEL**
EMBASSY—(598) 25c, 7 days. Straight newsreel. **Gross:** $9,444.75.

**"HELL'S ANGELS" (U. A.)**
(Playing simultaneously at the Criterion and Gaiety)
GAIETY—(808) $1-$1.50-$2-$2.50, 11th week. **Other attractions:** None. **Gross:** $9,400.

**"EAST IS WEST" (Univ.)**
GLOBE—(1,050) 35c-50c-75c, 7 days. **Other attractions:** "Toby the Pup," (RKO), Knute Rockne short, (Pathe), "Bedtime Story" (Col.). **Gross:** $18,500.

**"OUTWARD BOUND" (Warners)**
HOLLYWOOD (1,600) 50c-75c-$1-$1.50, last 5 days. **Other attractions:** "Looney Tunes," "Helen Brodcrick," "Martinelli" (all Vitaphones). **Gross:** $8,375.50, followed by "Kismet" for 2 days, $6,038.

**"THE VIRTUOUS SIN" (Para.)**
PARAMOUNT—(3,700) 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Stage show and newsreel. **Gross:** $70,300.

**"WHAT A WIDOW" (U. A.)**
RIALTO—(1,904) 65c-85c, last six days. **Other attractions:** "You're in the Army Now," (Para.), "Grand Uproar" (Para.). **Gross:** $14,800.

**"WHOOPEE" (U. A.)**
RIVOLI—(2,103) 35c-65c-85c, last nine days. **Other attractions:** "Red, Green and Yellow" (Para.). "Swing You Sinners" (Para.). **Gross:** $28,300.

**"THE BIG TRAIL" (Fox)**
ROXY—(6,200) 50c-75c-$1, 7 days. **Other attractions:** Stage show and news. **Gross:** $110,000.

**"THE GIRL OF THE GOLDEN WEST" (F.N.)**
STRAND—(3,000) 35c-50c-65c-85c, 7 days. **Other attractions:** Vitaphone variety, "Lost and Found" and "Aesop Fables." **Gross:** $29,785.

**"OLD ENGLISH" (Warners)**
WARNERS—(1,490) $1-$1.50, last four days. **Other attractions:** "The Legacy," "Believe It or Not" (Vitaphone). **Gross:** $6,327. Followed by "Outward Bound" for 3 days. **Gross:** $8,375.50.

**"THE OFFICE WIFE" (Warners)**
WINTER GARDEN—(1,493) 35c-50c-$1, 5th week. **Other attractions:** Eddie Foy, Mark Hellinger, Walter Winchell (all Vitaphone), news. **Gross:** $23,234

## *Exhibitors Get Set to Fight Daylight Law*

Watertown, N. Y.—Theatre owners are not losing any time these days in taking steps that may do away with daylight saving next summer. At a meeting of the common council in Watertown a statement was made that petitions doing away with daylight saving will probably be submitted to the people next year.

# 'Little Accident' Beats 'Check' in Baltimore Race

Baltimore—Patronage rose to a high peak at four theatres in Baltimore during the week, but, as usual, the high grosses were taken in by Loew's Stanley and Century with their seating capacity of over 3,000 each.

"Her Wedding Night" at Loew's Century took in an estimated $14,000, rating 87½ per cent, while at Loew's Stanley, "Playboy of Paris" did about as well with $15,400 as the gross, rating about 88 per cent.

The pictures which made ratings rise at the four theatres are as follows:

"Little Accident" took in a gross estimated at $9,000 at Warners' Metropolitan, which rated 150 per cent; "Check and Double Check" went over strong at Keith's, aided by a slice of national advertising and the stars' radio reputations, the gross being figured at about $9,800 for six days and a special midnight Sunday showing, giving a rating of 116 per cent; "Whoopee," during its second week of a second run at Loew's Valencia, took in $3,900, which rated 111 per cent, and "Scarlet Pages" at the Rivoli grossed an estimated $8,800, giving this house a rating of 110 per cent.

Estimated takings:

**"HER WEDDING NIGHT" (Paramount)**
LOEW'S CENTURY (3,070), 25c-60c, 6 days. **Other attractions:** News, "Cobb Goes Fishing" (Sportlight), "The Picnic" (Walt Disney cartoon), "Who Killed Rover" (M-G-M Dogville comedy). **Gross:** $14,000. **Rating:** 87½%.

**"PLAYBOY OF PARIS" (Paramount)**
LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** News, Nature's Freaks" (Columbia Curiosity), "Mariutch" (Paramount song reel), "Ladies Last" (M-G-M comedy). **Gross:** $15,400. **Rating:** 88%.

**"WHOOPEE" (U. A.)**
**(Second week of second run after one week at Stanley and one week at Parkway)**
LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Other attractions:** News, "Zampa" (U. A. featurette), "The Imperial City" (FitzPatrick travelogue). **Gross:** $3,900. **Rating:** 111%.

**"DU BARRY, WOMAN OF PASSION" (U. A.)**
**(Shown uptown after one week at the Century, downtown)**
LOEW'S PARKWAY (987), 15c-35c, 6 days. **Other attractions:** News, "Baby Follies" (Gus Edwards' colortone M-G-M revue), Rudy Vallee in "The Maine Stein Song." **Gross:** $3,100. **Rating:** 72%.

**"LITTLE ACCIDENT" (Universal)**
WARNERS' METROPOLITAN—(1,300), 15c-50c, 6 days, starting Saturday. **Other attractions:** News, "Believe It or Not" (Ripley cartoon), "The Booze Hangs High" (Vitaphone Variety). **Gross:** $9,000. **Rating:** 150%.

**"CHECK AND DOUBLE CHECK" (Radio)**
KEITH'S—(2,500), 25c-50c, 6 days, starting Thursday night and a Sunday midnight show. **Other attractions:** News, "Story Book Parade" (Paramount). **Gross:** $9,800. **Rating:** 116%.

**"A DEVIL WITH WOMEN" (Fox)**
NEW—(1,600), 25c-50c, 6 days. **Other attractions:** News, "Don't Bite Your Dentist" (Sennett Educational). **Gross:** $9,000. **Rating:** 90%.

**"GRUMPY" (Paramount)**
AUDITORIUM—(1,630), 50c-$1, with three reserved seat shows daily and four Saturday for six days. **Other attractions:** News, "The Nightingale" and "Lost and Found" (Vitaphone Varieties). **Gross:** $2,805. **Rating:** 421%.

**"SOUTH SEAS" (Talking Picture Epics)**
LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "The Broadway Limited," "In Old Madrid" (Tiffany color symphony), "Marc Connelly," "Creative Hands." **Gross:** $750. **Rating:** 75%.

**"THE BIG FIGHT" (Sono-Art)**
PALACE—(2,046), 25c-60c, 6 days. **Other attractions:** "Divorced Sweethearts" (Terrytoon), Jimmie Hodges in "That's My Wife" on the stage. "The Voice of Hollywood" (Columbia). **Gross:** $6,300. **Rating:** 70%.

**"SCARLET PAGES" (First National)**
RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** "Kid, the Kidder" (Pathe comedy), "Screen Snapshots," "The Last Yard" (Knute Rockne series), news. **Gross:** $8,800. **Rating:** 110%.

**"LAST OF THE LONE WOLF" (Columbia)**
HIPPODROME—(2,250), 20c-60c, 6 days, starting Saturday. **Other attractions:** The Harvey Players on the stage, with acts, chorus, orchestra, news, "Indians Are Coming" (Universal). **Gross:** $8,000. **Rating:** 80%.

## *Big In Houston*

**Houston—Amos 'n' Andy did a fine business at the Majestic RKO theatre for a seven-day run. The gross hit $20,000 which compares with $23,932 garnered by "The Cock-Eyed World." The picture was held over a second week, with four new vaudeville acts.**

# Blackface Duo Collect $28,000 In Boston Run

Boston—Amos 'n' Andy in "Check and Double Check" hung up a new box-office record for the Keith Memorial this week with a gross of $28,000. The gross exceeded even the days of the opening of the new theatre. The rating is 160% and was the high spot for the week. It holds over for a second week.

The week's grosses throughout the city were high. "Playboy of Paris" at the Metropolitan hit 140% with $45,500 taken in, while "Women Everywhere" at the Keith-Albee was good for $23,000, or 120%.

Two roadshows in the downtown district at a time are unusual in this city. "Hell's Angels," in its ninth week, grossed $10,000 at the Tremont, and "Abraham Lincoln," with a $1.50 top at the Majestic, grossed $7,000 for 120% in its second week. When United Artists put two road shows in Boston at the same time they broke a precedent, but results showed good business judgment.

"Those Three French Girls," which hit the high spots for Loew's State three weeks ago, came back to Loew's Orpheum for $24,000, or 125%, a performance decidedly out of the ordinary. "Billy, the Kid," was good for $24,000 at Loew's State and "Up the River" at the Scollay Square rolled up $15,000 for 110%.

Estimated takings:

**"PLAYBOY OF PARIS" (Paramount)**
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Publix revue, news. **Gross:** $45,500. **Rating:** 140%.

**"WOMEN EVERYWHERE" (Fox)**
KEITH ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, comedy, Sportlight, news. **Gross:** $23,000. **Rating:** 120%.

**"CHECK AND DOUBLE CHECK" (RKO)**
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $28,000. **Rating:** 160%.

**"HELL'S ANGELS" (United Artists)**
TREMONT—(1,800), 50c-$2, 6 days. **Other attractions:** None. **Gross:** $10,000. **Rating:** 90%.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
LOEW'S ORPHEUM—(3,100), 35c-50c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $24,000. **Rating:** 125%.

**"UP THE RIVER" (Fox)**
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $15,000. **Rating:** 115%.

**"LINCOLN" (United Artists)**
MAJESTIC—(1,800), 50c-$1.50, 7 days. **Other attractions:** None. **Gross:** $7,000. **Rating:** 120%.

**"BILLY, THE KID" (M-G-M)**
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Burton Holmes Travelogue, comedy, news. **Gross:** $24,000. **Rating:** 125%.

## *"Splinters" Roadshown*

Montreal—"Splinters," the British war comedy, was roadshown at His Majesty's by Regal Films during the week of Nov. 2. Prices ranged from 30 cents to $1 and performances were given twice daily.

# Seattle Falls for "Double Check" To Tune of 185%

Seattle—Amos 'n' Andy moved into town this week and a big portion of the local citizenry visited them during the week at their quarters in the RKO New Orpheum. Business reached about $27,000 (185%) and the film is being held for another week. The only other attraction ever to achieve that distinction was "Rio Rita," which did about $50,000 in two weeks last fall at slightly higher prices.

Other attractions in the city played to average business only. "Her Wedding Night" at the Paramount sagged about $12,000 (85%), being all that it copped, Clara Bow seems to be a losing bet here since the advent of talkers. The Fox Fifth Avenue had a fairly good week with "Way for a Sailor" and a big stage show, taking around $14,500 (110%) for the run. "What a Widow" at Hamrick's Music Box was good for about $8,000 (115%) and "The Life of the Party" at the Blue Mouse took close to $7,000 (105%). "Up the River" at the Fox did a nice week with about $14,000 (120%), but Fox's Coliseum was off with "Clancy in Wall Street." Those last two words in the title have a nasty sound to a good many people.

Bainbridge's stockplayers moved into the Metropolitan Theatre for a season of stock at $1 top, and presented "Nancy's Private Affair" to good business.

Estimated takings:

**"LIFE OF THE PARTY" (Warners)**
BLUE MOUSE—(950), 25c-35c-50c-75c, 7 days. **Other attractions:** Vitaphone Varieties, news, Billy Ulman and band. **Gross:** $7,000. **Rating:** 120%.

**"CLANCY IN WALL STREET" (S. R.)**
COLISEUM—(1,850), 25c-35c-50c, 7 days. **Other attractions:** "The Break-Up" (S. R. scenic), news, organ concert. **Gross:** $2,900. **Rating:** 80%.

**"UP THE RIVER" (Fox)**
FOX—(2,450), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** "Bottom of the World" (S. R. scenic), news, Owen Sweeten and band. **Gross:** $14,000. **Rating:** 120%.

**"WAY FOR A SAILOR" (M-G-M)**
FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Fashion reel, news, Fanchon & Marco's "Gobs of Joy" Idea. **Gross:** $14,500. **Rating:** 110%.

**"WHAT A WIDOW" (U. A.)**
MUSIC BOX—(950), 25c-35c-50c-75c, 7 days. **Other attractions:** "Leather Pushers" (Universal), news. **Gross:** $8,000. **Rating:** 115%.

**"CHECK AND DOUBLE CHECK" (RKO)**
RKO NEW ORPHEUM—(2,650), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** News, orchestra concert, vaudeville. **Gross:** $27,000. **Rating:** 185%.

**"HER WEDDING NIGHT" (Paramount)**
PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** "Song Service" (Paramount), "Bouncing Ball" (Paramount cartoon), news, Publix stage revue. **Gross:** $12,000. **Rating:** 85%.

## *Radio Boys Break Record*

Toledo—"Amos 'n' Andy" played to more people and to larger grosses in the opening week of its extended run engagement at the Rivoli theatre than any picture in the history of the house. Police were called upon to handle the crowd, according to Al Mertz, RKO branch manager.

## *Radio Advertising Cut*

Vancouver—Publication of radio programs in the newspapers of Vancouver has been discontinued by the publishers in justice to local exhibitors who use considerable display space each week. Radio advertisers were buying no space in the newspapers, it was stated.

# "What a Widow" Only Film Over Par in Ottawa

Ottawa—"What a Widow" brought continued good business to the Centre theatre, but special exploitation played a strong part in drawing the crowds—particularly the women. Gross of $2,800 was equal to 95%. Comparatively, the most popular picture of the week was "Let Us Be Gay" at the Avalon at 35 cents top, which grossed $1,400, for 110%. "Good News" fell down some at Keith's, earning an 85% gross of $3,100 for the first half, and "Liliom" was responsible for $3,700, or 90%, being somewhat better in spite of the fact that many people called it a "crazy picture." It was a feature that aroused curiosity, however, while Farrell fans were there in numbers, of course. "The Spoilers" at the Regent was just so-so.

Estimated takings:

**"THE SPOILERS" (Para.)**

REGENT—(1,225) 25c-35c-40c-50c-60c-75c, 6 days. **Other attractions:** News, "Freshman's Goat" (Educational comedy), orchestra. **Gross:** $4,700. **Rating:** 95%.

**"WHAT A WIDOW" (U. A.)**

CENTRE—(1,200) 15c-25c-35c-50c, 6 days. **Other attractions:** Sportlight, "Somewhere Out" (Pathe), "Traffic Tangle" (Pathe comedy). **Gross:** $2,800. **Rating:** 95%.

**"GOOD NEWS" (M-G-M)**

B. F. KEITH'S—(2,592) 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "Men Without Skirts" (RKO). **Gross:** $3,100. **Rating:** 85%.

**"LET US BE GAY" (M-G-M)**

AVALON—(990) 25c-35c, 3 days. **Other attractions:** News, Lloyd Hamilton in "Prize Puppies" (Educational comedy); Screen Snapshots (Col.). **Gross:** $1,400. **Rating:** 110%.

**"THE SQUEALER" (Col.)**

IMPERIAL—(1,200) 15c-25c-35c-50c, 6 days. **Other attractions:** News, Andy Clyde in "Vacation Loves" (Educational comedy), "Story Book Parade" (Para.). **Gross:** $2,300. **Rating:** 85%.

**"LILIOM" (Fox)**

B. F. KEITH'S—(2,592) 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News "Red Green and Yellow" (Para. comedy), "Honolulu Wiles" (Col. cartoon). **Gross:** $3,700. **Rating:** 90%.

**"THE UNHOLY THREE" (M-G-M)**

AVALON—(990) 15c-25c-35c, 3 days. **Other attractions:** Fox news, Charlie Chase in "50 Million Husbands" (M-G-M comedy), "Flower Garden" (M-G-M Technicolor). **Gross:** $1,200. **Rating:** 95%.

## *Turberg Promoted*

Hamilton, O.—Nat Turberg, formerly treasurer of the Palace Theatre Co., has been appointed manager by Paramount Publix, who recently took the house over on a ten-year lease. The Palace will be under jurisdiction of Mark Wolf, divisional manager, whose headquarters are at Indianapolis.

## *Indorsers Share Fund*

Indianapolis—The Photoplay Indorsers of Indianapolis are listed on the 1930 Community Fund roster as recipients of $400 of the money collected by the fund. The money is to be used to help defray the expenses incurred by the organization in its work of indorsing pictures for the public.

## *Canadians See "Hell's Angels"*

Windsor, Ont.—Residents of border cities in Ontario are seeing "Hell's Angels," despite the ban of the Ontario board of censors on patriotic grounds, simply by crossing over to Detroit where it has been playing as a roadshow at Shubert's Detroit Opera House. The Detroit theatre advertised extensively in Canadian newspapers to get this patronage.

## *Action Needed*

**Pittsburgh—Although theatre business here is in the doldrums, exhibitors aren't particularly worried and express optimism over the future. Business is declared to be off 75 per cent, with 300 theatres dark in the trade territory.**

**Showmen here are crying over poor pictures and say that when distributors give them more action stuff business is sure to pick up. The few local successes scored here recently have been with action pictures.**

# Toronto Grosses $15,000 (125%) on "Double Check"

Toronto — The Canadian premiere of "Check and Double Check" was the talk of the walk in Toronto, starting out with a swell pre-view performance and being held over for a second week after a gross of $15,000, or 125%. This was the only hold-over in Canada for the week. Big business was also done by "The Big House" at Loew's, which rang up $16,500, equalling a percentage of 95%, while "Her Wedding Night" was good for $17,000 at the Imperial along with a pleasing stage show. The Uptown more than held its own with a split week of "All Quiet on the Western Front" and "Monte Carlo," doing around $5,500 on each, which means 90%.

Estimated receipts:

**"CHECK AND DOUBLE CHECK" (RKO)**

TIVOLI—(1,600) 35c-50c-60c-75c, 6 days. **Other attractions:** News, "Meet the Boy Friend" (Para. comedy), Tivoli Talking Reporter. **Gross:** $15,000. **Rating:** 125%.

**"THE BIG HOUSE" (M-G-M)**

LOEW'S—(2,200) 25c-35c-40c-60c-75c, 6 days. **Other attractions:** News, "Doctor's Order" (M-G-M comedy), "Prince of Wales in Many Countries" (special news reel). **Gross:** $16,500. **Rating:** 95%.

**"HER WEDDING NIGHT" (Para.)**

IMPERIAL — (3,600) 25c-35c-40c-60c-75c, 6 days. **Other attractions:** News, stage show, Talkertoon. **Gross:** $17,000. **Rating:** 93%.

**"THE SANTE FE TRAIL" (Para.)**

SHEA'S HIPPODROME—(2,600) 30c-40c-65c-75c, 6 days. **Other attractions:** Five vaudeville acts, news. **Gross:** $14,500. **Rating:** 90%.

**"ALL QUIET ON THE WESTERN FRONT" (U.)**

UPTOWN—(3,000) 15c-25c-35c-50c, 3 days. **Other attractions:** News, "Grand Uproar" (Paramount cartoon). **Gross:** $5,500. **Rating:** 90%.

**"MONTE CARLO" (Para.)**

UPTOWN—(3,000) 15c-25c-35c-50c, 3 days. **Other attractions:** "Introduction of Mrs. Gibbs" (Para. comedy), Sportlight, "Champion Makers" (Pathe), Mickey Mouse cartoon (Col.), news. **Gross:** $5,400. **Rating:** 90%.

## *Sues Ince Studios for Commissions on Yarns*

Hollywood—Edna R. Schley has filed suit against the Thomas H. Ince studios for $1,800 which she says is due her as commissions on the sale of rights on nine stories.

In her complaint Miss Schley contends that under her agreement she sold to Douglas McLean rights to "Twenty-three and a Half Hours Leave." The price paid was $5,000, of which $1,000 was rightfully hers, she contends. Commission on eight other stories, sold to Charles Ray, and including "The Egg Crate Wallop," amounting to $800, also never was paid her, the complaint declares.

# Chevalier Clicks In Montreal with $18,000 Intake

Montreal — Maurice Chevalier was the playboy of Montreal, with the result that his "Playboy of Paris" at the Palace topped the list, Manager George Rotsky making it a sure thing by presenting the French print of the feature three times daily to draw the substantial French populace and also running in midnight shows. The gross outcome was $18,000, or 115%, yet the attraction was not held over, one week of intensive presentation being considered enough. The Capitol, with its stage show and "The Sea God," ran a close second with $17,500, or 105%, the Paramount picture being particularly popular. "Dixiana" was good for a week at the Princess, but no longer, at $11,000, or 95%, while "Good News," with vaudeville, rated 95% with $15,000 and Manager Adams was satisfied.

Estimated takings:

**"THE PLAYBOY OF PARIS" (Para.)**

PALACE—(2,600) 25c-40c-50c-65c-75c-99c, 7 days. **Other attractions:** News, Lulu McConnell comedy (Para.), "Spain's Maddest Fiesta" (M-G-M). **Gross:** $18,000. **Rating:** 115%.

**"THE SEA GOD" (Para.)**

CAPITOL — (2,670) 25c-40c-50c-65c-75c-85c, 7 days. **Other attractions:** News, stage show, concert orchestra, "Japanese Fantasy" (Tiff.). **Gross:** $17,500. **Rating:** 105%.

**"GOOD NEWS" (M-G-M)**

LOEW'S — (2,982) 25c-35c-50c-65c-75c-99c, 7 days. **Other attractions:** Five vaudeville acts, news, orchestra. **Gross:** $15,000. **Rating:** 95%.

**"DIXIANA" (RKO)**

PRINCESS—(2,272) 25c-30c-40c-50c-60c-65c, 7 days. **Other attractions:** News, "Honolulu Wiles" (Col. cartoon), "Parley-Vous" (Univ. comedy), Universal Topics. **Gross:** $11,000. **Rating:** 95%.

**"CONSPIRACY" (RKO)**

STRAND—(750) 15c-25c-50c, 7 days. **Other attractions:** Added feature: "Borrowed Wives" (Tiff.), news. **Gross:** $3,900. **Rating:** 85%.

**"WHITE HELL OF PITZ PALU" (U.)**

ROXY—(550) 25c-50c-75c, 7 days. **Other attractions:** French news, Screen Snapshots (Col.), Educational comedy; travelogue. **Gross:** $2,300. **Rating:** 85%.

## *Business Slump? Not For Claude Neon Firm*

Claude Neon Lights reports sales for itself and associated companies throughout the United States for the first nine months of 1930 amounting to $13,002,331, as against $10,604,458 for the first nine months of 1929, an increase of about 22 per cent.

The total sales for the third quarter of 1930 of $4,044,280 are within four per cent of the third quarter of 1929.

## *Sally Phipps in Short*

Sally Phipps of "Once in a Lifetime" has been assigned the ingenue lead by Broadway Talking Pictures, Inc., in a two-reel dramatic film called "Her Story." This is one of a series of 12 two-reel pictures being made by this new producing organization. Raymond Friedgen is director and producer of the series. Others in the cast include Wyndham Standing, Roy D'Arcy and Louise Carter. Production will start on Friday at the Audio Ciname Studio.

## *Ohio Okays "Squealer"*

Cleveland—"Squealer," Columbia prison picture, was passed by the Ohio Board of Censors with no major cuts.

### *Flesh Clicking*

**Cincinnati—Changing cycle of the times is reflected in the manner in which combination houses are going over, and emphasized by the RKO Albee here, whose gross has been doubled within the last four months.**

# Pepsodent Duo Clicks $22,500 In Kansas City

Kansas City—"Check and Double Check" led the parade of grosses, taking in $22,500 and chalking up a 150% rating, the Mainstreet holding over the Amos 'n' Andy picture for another week.

The other houses in town felt the effect of the drawing power of the radio favorites. Three houses managed to keep their heads above water and maintain an average week, while two dropped by the wayside. "Office Wife" gave the Newman $12,500, which is a rating of 100%. The Midland also had a 100% week with "Up the River," which brought in $14,500. Public generally agreed this picture had a poor title. Picture was well liked, but its drawing power was weakened by a title which spelled underworld, a type of picture which this town is getting fed up on. The Royal rated 100% with "Heads Up," getting $4,500.

The Pantages took a nosedive on "Extravagance," which gave the house only $8,500, or a rating of 85%. The Pan re-instated vaudeville this week in place of Fanchon & Marco revues. The suspending of the F. & M. shows is only a temporary move, however. "Last of the Lone Wolf" at the Uptown grossed $4,800, or a rating of 80%.

Estimated takings:

**"CHECK AND DOUBLE CHECK" (RKO)**
MAINSTREET—(3,067) 35c-60c, 7 days. **Other attractions:** Vaude. **Gross:** $22,500. **Rating:** 150%.

**"THE OFFICE WIFE" (Warners)**
NEWMAN—(2,000) 25c-60c, 7 days. **Other attractions:** "Don't Bite the Dentist" (Mack Sennett comedy), news. **Gross:** $12,500. **Rating:** 100%.

**"UP THE RIVER" (Fox)**
MIDLAND—(4,000) 25c-40c, 7 days. **Other attractions:** "Dollar Dizzy" (Charley Chase comedy), Silly Symphony, news. **Gross:** $14,500. **Rating:** 100%.

**"HEADS UP" (Para.)**
ROYAL—(900) 25c-50c, 7 days. **Other attractions:** "Divorced Sweethearts" (Mack Sennett comedy), news. **Gross:** $4,500. **Rating:** 100%.

**"EXTRAVAGANCE" (Tiff.)**
PANTAGES—(2,190) 25c-50c, 7 days. **Other attractions:** News and five acts vaude. **Gross:** $8,500. **Rating:** 85%.

**"LAST OF THE LONE WOLF" (Col.)**
UPTOWN—(2,200) 25c-50c, 7 days. **Other attractions:** "Kid the Kidder" (Pathe comedy), "Snappy Salesmen" (Universal cartoon), news. **Gross:** $4,800. **Rating:** 80%.

## *Sheuerman Reappointed Warner Branch Manager*

Cleveland—Following the visit here of H. M. Warner, Spyros Skouras and Dan Michaelove, Fred Sheuerman was re-appointed office manager of the local Warner exchange, a position he held for several years and until last spring, when he was made city sales manager. L. F. Weintz, former office manager, is now with the Warner theatre department in this city.

# Two Cincy Runs Give Amos, Andy Total of $45,100

Cincinnati—All roads led to the Palace and Capitol theatres, where Amos 'n' Andy regaled a receptive populace in "Check and Double Check." House records at both theatres were shattered completely, as a steady flow milled about the box offices fighting to deposit their money. Nothing like it has ever been experienced in the annals of local amusements. When the managers' reports were checked and double checked, the score stood $28,100 for the Palace, and $17,000 for the Capitol.

Advertising, publicity and exploitation for this picture were circused to the 'nth degree, exceeding anything of a similar nature that has gone before, and the records established, from both intake and advertising standpoints, leaves something for future pictures to shoot at.

Despite this unprecedented result, business at the other houses was not affected to the extent that was originally thought, with exception of RKO Albee, vaudefilm, where the gate went slightly below the 100% mark, which is very unusual for this house.

The Lyric, with second week of "The Big House," continued to stand 'em up, and although the gross fell considerably from the first week, it was, nevertheless, higher than that registered for many of the preceding pictures.

The Strand had an even break with the previous week, while the Family went way up on a split-week showing, turning in the highest gross since the new policy and price schedule went into effect.

Total gross for all houses ran $98,680, which is the highest ever turned in at any time by any Cincinnati amusement organization, constituting an all-time record.

Estimated takings:

**"THE BAD MAN" (F. N.)**
RKO ALBEE—(3,300) 35c-50c-65c-75c, 7 days. **Other attractions:** Vaudeville, "The Racqueteers" (Pathe Sporlight), "Many Happy Returns" (Vitaphone act), "October Horoscope" (FitzPatrick), "Curiosities No. 2 (Col.), news. **Gross:** $21,550. **Rating:** 98%.

**"THE BIG HOUSE" (M-G-M)**
RKO LYRIC—(1,400) 30c-50c, 7 days. **Other attractions:** News. **Gross:** $16,900. **Rating:** 141%. Second week for this picture.

**"CHECK AND DOUBLE CHECK" (RKO)**
RKO PALACE—(2,700) 30c-50c, 7 days. **Other attractions:** "Dogway Melody" (M-G-M), news. **Gross:** $28,100. **Rating:** 201%. Picture shown simultaneously at RKO Capitol.

**"CHECK AND DOUBLE CHECK" (RKO)**
RKO CAPITOL—(2,000) 30c-50c, 7 days. **Other attractions:** "Kiddie Revue" (M-G-M colortone), news. **Gross:** $17,000. Picture shown simultaneously at RKO Palace.

**"MEN OF THE NORTH" (M-G-M)**
RKO STRAND—(1,350) 25c-40c, 7 days. **Other attractions:** "The Touchdown" (Rockne No. 4, Pathe), "Men Without Skirts" (RKO comedy), news. **Gross:** $5,900. **Rating:** 170%.

**"MEN WITHOUT LAW" (Col.)**
RKO FAMILY—(1,140) 20c-25c-35c, 4 days. **Other attractions:** "Mind Your Own Business" (Pathe comedy), news. **Gross:** $3,354. **Rating:** 170%.

**"UNDERTOW" (Univ.)**
RKO FAMILY—(1,140) 20c-25c-35c, 3 days. **Other attractions:** "Alpine Echoes" (Vitaphone), "Discontented Cowboys" (Univ. comedy), news. **Gross:** $1,806.

## *Sunday Shows Sought*

Fort Collins, Colo.—Petitions are in circulation here calling for a special election to vote on proposed ordinance to permit Sunday shows.

### *Couldn't Place Her*

**On being informed that his wife was suing him for divorce a movie star exclaimed, 'Why, I am simply astounded!" His friends tell us confidentially that he hardly knew the woman.—*Life*.**

# Amos'n' Andy Do $16,000 and Break Providence Record

Providence—The bronze playboys of radio fame, Amos 'n' Andy, knocked the town for a loop, smashing all records at the RKO Albee and drawing $16,000 into the coffers. The week-end business was tremendous and Manager Harry Storin is holding the attraction over for a second week.

Business, generally, was good, Loew's State garnering $22,000 with "Billy, the Kid," which is well over the 100 per cent mark. The Paramount, too, showing "Laughter," was turning 'em away several nights, catching $15,000. The Majestic with "Office Wife" and the RKO Victory, showing "East Is West," also clicked for 100 per cent and over.

This business is considered remarkable in view of the fact that hectic political rallies were being held each night in the downtown districts and Al Smith drew 15,000 to the auditorium on Monday.

Estimated takings:

**"CHECK AND DOUBLE CHECK" (Radio)**
RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** "Two Minutes to Go" (Rockne), "Singing Sap," Snapshots, news. **Gross:** $16,000. **Rating:** 125%.

**"LAUGHTER" (Paramount)**
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** "Insurance" (Paramount comedy), news. **Gross:** $15,500. **Rating:** 110%.

**"THE OFFICE WIFE" (Warners)**
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "Parisienne Nights" (Vitaphone comedy), "Japan" (travelogue), news. **Gross:** $12,000. **Rating:** 105%.

**"BILLY, THE KID" (M-G-M)**
LOEW'S STATE—(3,800), 10c-50c, 7 days. **Other attractions:** News, Disney cartoon. **Gross:** $22,000. **Rating:** 110%.

**"EAST IS WEST" (Universal)**
RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** "Swiss Cheese," "Hold the Baby," "Came the Pawn," news. **Gross:** $9,000. **Rating:** 100%.

## *Midnight Previews Hit Omaha with a Rush*

Omaha—This town went midnight preview all at once. After RKO Orpheum has campaigned a reserved seat premier of "Check and Double Check" for a couple of weeks Paramount-Publix sprung two previews on the same night to even things up. The Paramount showed "The Life of the Party" and the World screened "Her Wedding Night," both of which are current with the Amos 'n' Andy film.

## *Stench Bombs in Two*

Akron—Stench bombs were hurled in the Paramount and Regent theatres last Tuesday, said to be the result of labor difficulties. Special police guards have been placed in both houses in an effort to catch the offenders.

# "Double Check" in Chi Hits $44,675 Last 2 Days Drop

Chicago—"Check and Double Check" broke all existing house records at the State-Lake, outstripping the high for the house, reached under its old vaude-film policy. The Amos 'n' Andy picture hit $44,675. "Laughter," playing across the street from Amos 'n' Andy, earned the Chicago $48,960, which was high for the week. The Amos 'n' Andy film which did $39,712 the first five days of its run, or about $7,942 a day, dropped the last two days of its first week. On the basis of the opening days, the picture should have done $55,596, but didn't.

McVickers closed for one day to put in a large screen and magnifying lenses on projection machines for "The Big Trail" showing. The picture opened to fine trade and excellent plugs from the reviewers in mid-week and got $33,100 in six days. "Old English" knocked off a nice $24,190 in its first week at the Roosevelt, and "Du Barry" hit a fair $24,600 at United Artists to earn a second week. Oriental was only so-so with "Maybe It's Love," getting $34,000.

Estimated takings:

**"EXTRAVAGANCE" (Tiffany)**
CASTLE—(300), 60c, final 7 of 17 days. **Other attractions:** News. Picture playing to adults only. Replaced by "The Locust Lady" (Audible). **Gross:** $4,800. **Rating:** 154%.

**"LAUGHTER" (Paramount)**
CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Orchestra, stage show, news, comedy, novelty short. **Gross:** $48,960. **Rating:** 102%.

**"THE BIG TRAIL" (Fox)**
McVICKERS—(2,284), 35c-85c, 6 days. **Other attractions:** Comedy, news. House using wide screen and magnifying lenses on projection machines. Attracted very little attention. Reviews of picture were swell and so is business. **Gross:** $33,100. **Rating:** 139%. (6-day basis).

**"THE SEA GOD" (Paramount)**
**(Second time in Loop)**
MONROE—(962), 25c-40c, 7 days. **Other attractions:** Thirty minutes of news, comedy. **Gross:** $2,880. **Rating:** 48%.

**"MAYBE IT'S LOVE" (Warners)**
ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show with Stanley Smith, news, cartoon, novelty short. **Gross:** $34,000. **Rating:** 81%.

**"AFRICA SPEAKS" (Columbia)**
**(Second time in Loop)**
ORPHEUM—(700), 35c-50c, 7 days. **Other attractions:** Thirty minutes of news, comedy, novelty short. **Gross:** $6,500. **Rating:** 93%.

**"EAST IS WEST" (Universal)**
PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** Four acts RKO vaude headed by Alexander Gray and Bernice Claire; orchestra, news, cartoon, musical short. Picture moved here after one week at the Woods. Playing to adults only. **Gross:** $24,240. **Rating:** 101%.

**"DICH HABT ICH GELIEBT"**
PUNCH & JUDY—(390), 75c-$2, first five days. **Other attractions:** Comedy, novelty short. After six weeks of "Abraham Lincoln" (U. A.), house shows evidence of the Machat penchant for foreign productioos. Fair reviews and corresponding business, with price scale a little too high to get aoy volume of the city's plentiful but thrifty German population. **Gross:** $6,500. **Rating:** 110% (5-day basis).

**"OLD ENGLISH" (Warners)**
ROOSEVELT—(1,591), 35c-85c, first week. **Other attractions:** News, comedy. Splendid reviews for this one and correspondingly nice business. **Gross:** $24,190. **Rating:** 118%.

**"CHECK AND DOUBLE CHECK" (Radio)**
STATE-LAKE—(2,776), 35c-85c, first week. **Other attractions:** News, musical shorts. All house records broken and house's high for its old vaude-film policy broken. Looks like about three more weeks. **Gross:** $44,675.

**"DU BARRY—WOMAN OF PASSION" (U. A.)**
UNITED ARTISTS—(1,700), 35-85c, first week. **Other attractions:** "Don't Give Up" (Educational), "Story Book Parade" (Paramount), news. **Gross:** $24,600. **Rating:** 112%.

**"SWING HIGH" (Pathe)**
WOODS—(1,166), 35c-75c, 7 days. **Other attractions:** News, comedy. House now under Jones, Linick & Schaefer management. "The Squealer" (Columbia) replaced "Swing High." **Gross:** $11,300. **Rating:** 99%.

## *Teaching by Talkers*

**Columbus—Foreign students striving to master our idiomatic English are to be given a break through the medium of the talkers, according to series of experiments to be conducted by M. R. Clark, local Paramount manager, in cooperation with Dr. John L. Clifton, state director of education for Ohio, who, incidentally, is chief of the Ohio censor board.**

**Initial experiment was held at the State theatre, with "The Big Pond" as the first articulate screen production designed to divorce the alien sons from their mother tongue and teach them to split a mean infinitive according to Webster et al.**

**Professors and instructors from Ohio State University, together with students from nearby colleges and high schools were among those present to note the reaction on the embryonic linguists. Consensus of opinion seems to be that the ambitious boys and gals will be speaking reverse English after acquiring the talker technique.**

# Harold in Duel With 'Check' Boys; Wins by $1,000

Portland, Ore.—Harold Lloyd in "Feet First," backed by a bangup exploitation campaign by Manager J. R. Frazier of the Paramount, copped first place in town with a gross of $15,000, which means a rating of 138%. It was a close race with Amos 'n' Andy, for the blackface comedians, in their second week at the RKO Orpheum, drew $14,000, for a rating of 125%.

It was a satisfactory week generally, with all theatres reaching par or above. The Washington-Oregon football game drew thousands to town—and to the theatres.

Estimated takings:

**"FEET FIRST" (Para.)**
PORTLAND PARAMOUNT—(3,068) 25c-35c-50c, 7 days. **Other attractions:** Orchestra, news. **Gross:** $15,000. **Rating:** 138%.

**"CHECK AND DOUBLE CHECK" (RKO)**
RKO ORPHEUM—(1,700) 25c-35c-60c, 7 days, 2nd week. **Other attractions:** Vaudeville, news. **Gross:** $14,000. **Rating:** 125%.

**"BILLY THE KID" (M-G-M)**
FOX BROADWAY — (1,912) 25c-35c-60c, 7 days. **Other attractions:** "Fanchon & Marco's "American Beauty" Idea, news. **Gross:** $13,800. **Rating:** 120%.

**"UP THE RIVER" (Fox)**
FOX UNITED ARTISTS—(945) 25c-35c-60c, 7 days. **Other attractions:** News, Universal comedy. **Gross:** $12,000. **Rating:** 110%.

**"BIG BOY" (Warners)**
HAMRICK'S MUSIC BOX—(1,835) 25c-40c, 7 days. **Other attractions:** News; serial (Universal), Vitaphone shorts. **Gross:** $9,800. **Rating:** 100%.

**"HEADS UP" (Para.)**
RIALTO—(1,498) 25c-35c-50c, 7 days. **Other attractions:** News, Paramount comedies. **Gross:** $9,700. **Rating:** 100%.

## *Exhibitor Sued for Unassigned Contracts*

Milwaukee—Action has been started against Jack Yeo and the Odeon building by RKO and Universal for unplayed contracts. The Odeon and Davison, formerly conducted by Yeo, have been taken over by Fox Midwesco. A claim of $2,262.50 has been entered by RKO and $397 by Universal. Ben Koenig is acting as attorney for the exchanges in the matter.

# Cleveland Gives Only 115% to 'Double Check'

Cleveland—For reasons which nobody has been able to dope out, business at local first-run houses was not so hot this week. There was nothing the matter with either the weather or the attractions offered, but they did not sell as well as they have done during previous weeks. Amos and Andy piled up a lot of admissions at the RKO Hippodrome, but the gross was not what was expected, considering the amount of business these radio stars have been doing elsewhere. A big advertising campaign covering all avenues of publicity was used, but the gross for the first week was a long way from the house record. The other first runs pulled through with average results, "The Big House" holding up well in the third and last week.

**"THE BIG HOUSE" (M-G-M)**
STILLMAN—(1,900) 40c-75c, 7 days. Third week. **Other attractions:** "Bigger and Better" (M-G-M), "Swing, You Sinoers" (Para.), news. **Gross:** $14,000. **Rating:** 93%.

**"HER WEDDING NIGHT" (Para.)**
ALLEN—(3,300) 30c-60c, 7 days. **Other attractions:** "Ladies Last (M-G-M), "Dizzy Dishes" (Paramount Talkertoon), "Cobb Goes Fishing" (Pathe Sportlight), news. **Gross:** $15,500. **Rating:** 86%.

**"RENEGADES" (Fox)**
STATE—(3,400) 30c-60c, 7 days. **Other attractions:** Stage show, news. **Gross:** $20,000. **Rating:** 100%.

**"GIRL OF THE GOLDEN WEST" (F.N.)**
RKO PALACE—(3,600) 25c-75c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $25,000. **Rating:** 100%.

**"CHECK AND DOUBLE CHECK" (RKO)**
RKO HIPPODROME—(4,500), 30c-75c, 7 days. **Other attractions:** "Jungle Terrors" (Pathe), Knute Rockoe No. 2, "Chain Gang" (Columbia Mickey Mouse cartoon), news. **Gross:** $23,500. **Rating:** 115%.

**"FURIES" (Fox)**
CAMEO—(1,200) 25c-50c, 7 days. **Other attractions:** "Si Si Senor" (Educational comedy), "Jazz Rhythm" (Col.) "Cockeyed News" (Para.), news. **Gross:** $4,100. **Rating:** 82%.

# The 'A Boys' Cop Indianapolis Top, Grossing $22,000

Indianapolis—Amos 'n' Andy at the Circle proved to be the greatest draw at local houses. The Circle took in a gross of approximately $22,000 for a rating of 130%. The picture is to be held over for the second week and is expected to continue to draw good crowds. The Indiana, Apollo and Lyric drew average patronage and received ratings of 100%. The Palace, showing Gloria Swanson in "What a Widow," took in approximately $10,000 for a rating of 110%.

Estimated takings:

**"CHECK AND DOUBLE CHECK" (RKO)**
CIRCLE—(2,600) 25c-40c-50c, 7 days. **Other attractions:** News, Vitaphone shorts. **Gross:** $22,000. **Rating:** 130%.

**"MONTE CARLO" (Para.)**
INDIANA—(3,300) 35c-50c-65c. **Other attractions:** Publix stage show, news. **Gross:** $20,000. **Rating:** 100%.

**"THE DOORWAY TO HELL" (Warners)**
LYRIC—(2,000) 25c-35c-50c. **Other attractions:** Six acts of vaudeville, news. **Gross:** $3,000. **Rating:** 100%.

**"THE LIFE OF THE PARTY" (Warners)**
APOLLO — (1,100) 25c-35c-50c. **Other attractions:** Rockne football serial, Vitaphone acts, news. **Gross:** $6,000. **Rating:** 100%.

**"WHAT A WIDOW" (U.A.)**
PALACE — (2,800) 25c-35c-50c. **Other attractions:** Comedy, news. **Gross:** $10,000. **Rating:** 110%.

# Amos 'n' Andy Knock Business For Mpls. Loop

Minneapolis—The extraordinary spectacle of one theatre doing an all but capacity business four shows a day with five on Sunday without making a ripple in the even flow of regular business for the other houses was proof conclusive here that the radio fans can be brought out with their shekels by such a feature as "Check and Double Check."

The folks from the sequestered firesides asked no questions about the show, apparently. They broke all the houses records at the RKO Orpheum in the Minneapolis section of the 300 simultaneous openings. They came out to see their old friends and not the picture. Nobody cared about the title, "Check and Double Check." It was Amos 'n' Andy, regular visitors in the house every night, almost as well known to the family as the mail man and the family dog, that the people wanted to look at. The pull was almost equal to that of a home talent production among the kith and kin of those who have fat parts.

On the word of the various managers and as far as inspection could reveal there was no appreciable falling off in other downtown business. Whatever was taken away by the grand smash, apparently, was given back by the overflow on the night shows when those who didn't get to see the colored comics dropped in at the theatre of their next choice.

The film has now opened in the RKO Seventh Street, the old Orpheum vaudeville house, which was dusted off with a two weeks' run of "Africa Speaks," and the question now asked is how long it will continue to do its stuff.

Estimated takings:

**"LAUGHTER" (Paramount)**

MINNESOTA—(4,025), 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Stage show, news. **Gross:** $27,200. **Rating:** 85%.

**"CHECK AND DOUBLE CHECK" (RKO)**

RKO ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Vande, news, comedies. **Gross:** $28,000. **Rating:** 96½%.

**"MADAM SATAN" (M-G-M)**

CENTURY—(1,640), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $7,500. **Rating:** 75%.

**"GOOD NEWS" (M-G-M)**

STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Comedy, screen novelties and news. **Gross:** $7,000. **Rating:** 70%.

**"THE SANTA FE TRAIL" (Paramount)**

LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Comedy, news. **Gross:** $2,000. **Rating:** 70%.

**"SINNER'S HOLIDAY" (Warners)**

ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,500. **Rating:** 65%.

**"AFRICA SPEAKS" (Columbia)**

SEVENTH STREET (1,420), 25c-35c-50c, 7 days, 6 shows daily, second week. **Other attractions:** None. **Gross:** $4,000. **Rating:** 25%.

## *Sunday Shows Prove Hit at Bellows Falls*

Bellows Falls, Vt.—In the face of competition from Sunday indoor and miniature golf, theatre managers here opened their theatres Sunday evenings in defiance of "blue" laws and the theatres were quickly filled. There has been no interference from local or state authorities. Sunday night shows will be continued here for the first time.

### *Box-Office*

**Hollywood—M-G-M has another box office smash in "Within the Law." Joan Crawford wins new laurels in it, turning in a fine performance. This talker has plenty of action, suspense and thrills. It moves at a fast tempo that never lets the interest die. Kent Douglas, a newcomer, and Robert Montgomery give excellent portrayals, as do others in the cast.**

**Sam Wood didn't miss a thing in the direction and the picture should click wherever shown. The story, taken from the stage play, has been brought up to date, and this treatment helps considerably. Depression has a hard time licking a picture like this.**

**CROUCH**

# 'Morocco' Booked As 1st Paramount In Chinese Theatre

Hollywood—Evidence of the close working arrangement between Fox and Paramount is seen in the deal whereby "Morocco" goes into Grauman's Chinese for a run. The theatre is operated by Fox West Coast circuit and the picture was produced by Joe Von Sternberg. It is the first Paramount film to play that theatre.

No date has been set, but it is figured the run will get under way early next month. The Chinese is now housing "The Big Trail."

## *Freuler to Coast to Supervise Production*

John R. Freuler, president of Big Four, has left New York for Hollywood to inaugurate new production units. The company will handle in 1930-31, via state rights market, a series of eight action "mellers," two series of six Westerns each and 12 two-reel comedies. Bruce Mitchell will make the first in the action series, starting work immediately upon Freuler's arrival. Craig Hutchinson will soon start on a comedy group, the first to be "Radio Raspberry." Alvin J. Neitz is scheduled to make the initial Western, "Hell's Valley."

## *English Talker Planned by Judea, Jewish Film Maker*

Judea Films will slip an English talker into its schedule, the subject selected being a crook story which Sidney Golden will direct probably at the Bristol studio in Waterbury. The company has been making all-Jewish talkers.

## *Film Board Aiding Deaf St. Louis Theatre Fans*

St. Louis—Silents have been placed by the Film Board at the disposal of organizations interested in persons afflicted with deafness. Meanwhile theatres here rapidly are installing equipment enabling the deaf to hear talkers.

# 'Check' Hits 155% In Philly; Stage Shows Big Draw

Philadelphia—Return of stage shows, following the conclusion of the musicians' strike, jumped the grosses at the Mastbaum, Fox and Earle, the three houses which normally feature presentations, though it is doubtful if the increased grosses made the week as profitable as the period when the stage bills were out.

With the Duncan Sisters and an augmented orchestra of 80 pieces, the Mastbaum hit $40,000, which was two thousand better than last week, when Moran and Mack appeared without musical accompaniment. The Fox jumped $2,000 with the Roxy Gang and ballet and the Earle, with a Warner-Publix stage show, jumped $1,000 over the preceding week. None of these increases seems heavy enough to cover the additional expense of the stage presentations, though the gradual drop from week to week in grosses during the strike gave indications that ultimately the lack of stage shows would be felt.

The big noise of the week, however, was "Check and Double Check," which swept into the Boyd for a gross of $28,000, beating the excellent record made by "Whoopee" three weeks before. Figure means a percentage rating of 155%.

Estimated takings:

**"THOSE THREE FRENCH GIRLS" (M-G-M)**

MASTBAUM—(4,800) 35c-50c-75c, 6 days. **Other attractions:** Publix stage show featuring Duncan Sisters, augmented orchestra of 80 pieces, Murray-Sidney comedy, news. **Gross:** $40,000. **Rating:** 100%.

**"LILIOM" (Fox)**

FOX—(3,000) 35c-50c-75c, 6 days. **Other attractions:** Roxy Gang and ballet on stage, orchestra, news. **Gross:** $28,000. **Rating:** 105%.

**"FOLLOW THRU" (Para.)**

KEITH'S—(1,800) 35c-50c-75c, 6 days. **Other attractions:** Paramount comedy, news. **Gross:** $14,000. **Rating:** 95%.

**"CHECK AND DOUBLE CHECK" (RKO)**

BOYD—(2,400) 35c-50c-75c, 6 days. **Other attractions:** "Island Empire" (FitzPatrick), "The Gorilla" (Mickey Mouse), news. **Gross:** $28,000. **Rating:** 155%.

**"ABRAHAM LINCOLN" (U.A.)**

ALDINE—(1,500) 50c-$1.50, 6 days. **Other attractions:** "Zampa" (U. A. musical short), Terry-toon cartoon, news. **Gross:** $10,000. **Rating:** 65%.

**"BROTHERS" (Col.)**

EARLE—(2,000) 25c-65c, 6 days. **Other attractions:** Warner-Publix stage unit, news. **Gross:** $19,000. **Rating:** 105%.

**"DOORWAY TO HELL" (Warners)**

STANLEY—(3,700) 35c-50c-75c, 6 days. **Other attractions:** "The Last Yard" (Rockne-Pathe), "Won by a Neck" (Lloyd Hamilton), news. **Gross:** $16,000. **Rating:** 90%.

**"DANGER LIGHTS" (RKO)**

STANTON—(1,700) 25c-65c, 6 days. **Other attractions:** Vitaphone variety, news. **Gross:** $10,000. **Rating:** 100%.

**"THE STORM" (Univ.)**

KARLTON—(1,000) 40c-50c, 6 days. **Other attractions:** Educational comedy, news. **Gross:** $4,500. **Rating:** 90%.

**"ANIMAL CRACKERS" (Para.)**

ARCADIA—(600) 50c, 6 days. **Other attractions:** Pathe comedy, news. **Gross:** $5,500. **Rating:** 110%.

## *Garmen Gets Avalon*

Baltimore—The Avalon theatre, residential house in the northwestern section of Baltimore, has just been taken over by Louis Garmen, who owns the Pimlico in the same district. He has appointed Louis A. DeHoff, pioneer film exhibitor of Baltimore, as manager. The house will reopen shortly after having had its sound equipment changed.

## *Wheeler-Woolsey Remaining*

Hollywood—RKO has denied report that Wheeler and Woolsey are to leave the company.

# Black Face Boys Get 31 Grand in 2nd Detroit Week

Detroit—These two hombres, Amos 'n' Andy, surely occupy an important place in the hearts of Detroit fans, for their "Check and Double Check" is sailing serenely along, knocking the props from under local records.

The picture's second week showed that it has sustained drawing power, enabling the RKO Downtown to lead the city with a gross of $31,000. It's going into a third week. And this at a time when local houses are crying plenty.

Estimated takings:

**"FOR THE LOVE O' LIL" (Fox)**

FOX—(5,500), 15c-25c-50c, 7 days. **Other attractions:** F. & M. Idea in Blue, Movietone news, comedy. **Gross:** $29,000.

**"HELL'S ANGELS" (Howard Hughes)**

SHUBERT-DETROIT—(1,757), 50c-75c-$1-$1.50, 7 days, fifth and final week. **Other attractions:** None. **Gross:** $18,000.

**"SANTA FE TRAIL" (Paramount)**

FISHER—(2,800), 35c-40c-75c, 7 days. **Other attractions:** Publix unit, sound news, comedy. **Gross:** $18,000.

**"CHECK AND DOUBLE CHECK" (RKO)**

RKO DOWNTOWN—(2,750), 25c-50c, 7 days, second week. **Other attractions:** Sound news, comedy. **Gross:** $31,000. (To be held for third week.)

**"DANCING SWEETIES" (First National)**

MADISON—(1,976), 35c-50c-75c, 7 days, first week. **Other attractions:** Sound news, comedy. **Gross:** $12,000.

**"BILLY, THE KID" (Metro-Goldwyn)**

PARAMOUNT—(3,448), 35c-50c-75c, 7 days, third week. **Other attractions:** Sound news, comedy. **Gross:** $12,000.

**"PLAYBOY OF PARIS" (Paramount)**

MICHIGAN—(4,100), 35c-50c-75c, 7 days. **Other attractions:** Publix unit, sound news, comedy. **Gross:** $26,000.

**"ANIMAL CRACKERS" (Paramount)**

RIVIERA—(2,800), 15c-25c-50c, 7 days, second run. **Other attractions:** Sound news, comedy. **Gross:** $13,000.

**"SEA GOD" (Paramount)**

HOLLYWOOD—(3,436), 10c-25c-50c, 3 days, second run. **Other attractions:** Stage show, sound news, comedy. **Gross:** $8,500.

**"ANIMAL CRACKERS" (Paramount)**

HOLLYWOOD—(3,436), 10c-25c-50c, 4 days, second run. **Other attractions:** Stage show, sound news, comedy. **Gross:** $9,000.

**"DUBARRY WOMAN OF PASSION" (U. A.)**

UNITED ARTISTS—(2,000), 35c-50c-75c, 7 days, second week. **Other attractions:** Sound news, comedy, Sportlight. **Gross:** $11,000.

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Amos 'n' Andy and Fifi Dorsay were the big noise here last week. In its first three days at the Downtown, "Check and Double Check" was seen by around 120,000 people, more than doubling receipts.

Estimated takings for the week ending Oct. 30 are:

**"LAUGHTER" (Para.)**

MICHIGAN—(4,100) 35c-50c-75c, 7 days. **Other attractions:** Publix unit, news, comedy. **Gross:** $28,000.

**"THE GORILLA" (F. N.)**

STATE — (3,000) 35c-50c-75c, 7 days, first week. **Other attractions:** Sportlight, Andy Clyde comedy, Armida short. **Gross:** $14,000.

**"RENEGADES" (Fox)**

FOX—(5,500) 15c-25c-50c, 7 days. **Other attractions:** F. & M. "Cadet" Idea, Fifi Dorsay, news, comedy. **Gross:** $34,000.

**"HELL'S ANGELS" (Howard Hughes)**

SHUBERT DETROIT — (1,757) 50c-75c-$1-$1.50, 7 days, fifth week. **Other attractions:** None. **Gross:** $14,000.

**"EXTRAVAGANCE" (Tiff.)**

FISHER—(2,800) 35c-40c-75c, 7 days. **Other attractions:** Publix Unit, comedy, news. **Gross:** $20,000.

**"CHECK AND DOUBLE CHECK" (RKO)**

RKO DOWNTOWN—(2,750) 25c-50c, 7 days. **Other attractions:** News, cartoon. **Gross:** $32,000.

**"WHOOPEE" (U. A.)**

MADISON—(1,976) 35c-50c-75c, 7 days, fourth week. **Other attractions:** Sportlight, news. **Gross:** $12,000.

**"BILLY THE KID" (M-G-M)**

PARAMOUNT—(3,448) 35c-50c-75c, 7 days, second week. **Other attractions:** News, color fashions, comedy. **Gross:** $12,000.

**"DU BARRY, WOMAN OF PASSION" (U.A.)**

UNITED ARTISTS—(2,070) 35c-50c-75c, 7 days, second week. **Other attractions:** Sportlight, Eddie Buzzell comedy, news. **Gross:** $10,000.

**"FOLLOW THRU" (Para.)**

RIVIERA—(2,800) 15c-25c-50c, 7 days, second run. **Other attractions:** News, comedy. **Gross:** $11,000.

**"LET'S GO NATIVE" (Para.)**

HOLLYWOOD—(3,436) 10c-25c-50c, 4 days, second run. **Other attractions:** Stage show, news, comedy. **Gross:** $7,500. (Week ending Oct. 25.)

**"FOLLOW THRU" (Para.)**

HOLLYWOOD—(3,436) 10c-25c-50c, 3 days, second run. **Other attractions:** Stage show, news, comedy. **Gross:** $6,000.

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### *Charge Accounts?*

**Cleveland—Requests for charge accounts are being made by Cleveland suburban patrons. They want to attend the theatre, one manager reports, but haven't the cash. Although thousands are out of work, the impression prevails that the slump is definitely ended and an upswing is in prospect.**

# "Whoopee" 200%, "A" Twins 160% In Des Moines

Des Moines—Business is on the up and up in Des Moines and two pictures playing for a week's run made record business for the year while the Paramount, with two popular pictures to which it had devoted the minimum of advertising, did a grand business, also. "Amos 'n' Andy," playing at the Orpheum for the week, had a line-up in front of the box-office even on the rainy nights and the first half of the week established a record business for this year, with the last half dropping slightly to a total gross of $13,000, or 160%. "Whoopee" started off very nicely and maintained a 200% average for the week at the Des Moines, the best business of the year so far, says Manager Bob Gary. "Liliom" showed up much better than "College Lovers" at the Strand, rating extra good business on Saturday and Sunday, 120% for "Liliom" and 100% for "College Lovers." "Heads Up" and "Laughter," splitting the week at the Paramount, each scored 120%.

Estimated takings:

**"HEADS UP" (Para.)**

PARAMOUNT—(1,700) 25c-35c-60c, 3 days. **Other attractions:** News, 3 acts of vaude. **Gross:** $9,800. **Rating:** 120%.

**"LAUGHTER" (Para.)**

PARAMOUNT—(1,700) 25c-35c-60c, 4 days. **Other attractions:** News, stage show. **Gross:** $8,400. **Rating:** 120%.

**"WHOOPEE" (U.A.)**

DES MOINES—(1,600) 25c-35c-60c, 7 days. **Other attractions:** News "By Appointment" (Para. comedy). **Gross:** $16,000. **Rating:** 200%.

**"CHECK AND DOUBLE CHECK" (RKO)**

ORPHEUM—(2,000) 25-50c, 7 days. **Other attractions:** News, RKO vaude, Knute Rockne Series (Pathe). **Gross:** $16,000. **Rating:** 160%.

**"LILIOM" (Fox)**

STRAND—(1,100) 20c-30c, 4 days. **Other attractions:** News, "Never Strike Your Mother" (Col.). **Gross:** $1,800. **Rating:** 120%.

**"COLLEGE LOVERS" (F. N.)**

STRAND—(1,100) 20c-30c, 3 days. **Other attractions:** News, "Her Future" (Para.), "Hot and How" (Educational). **Gross:** $1,000. **Rating:** 100%.

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### *Daylight Saving Out*

San Francisco—Extensive campaign against daylight saving waged by amusement interests resulted in defeat of the measure in Tuesday's election.

# Omaha Checkup Shows $26,400 For Taxicab Pair

Omaha—The town's biggest dough in several months went to "Check and Double Check" which lasted for nine days at the Orpheum and piled up a total of $26,400, hitting 165%. The house did five shows daily with a change of vaudeville at the end of seven days. The Berkoffs topped the stage bill, but all the draw was due to Amos 'n' Andy.

"Her Wedding Night" at the World, in face of such competition, got a par week and $11,000. At the Paramount, "The Life of the Party" grossed $7,650, or 90%.

First half at the State, "The Sea Wolf," was good for 125% rating on an intake of $2,812. Last four days, "Eyes of the World" slipped to 95%, getting $2,375.

Frosty weather has ended the miniature golf season, though a few of the places are still hanging on. Night football has replaced night baseball but it only comes once a week.

Estimated takings:

**"CHECK AND DOUBLE CHECK" (RKO)**

ORPHEUM—(3,000) 25c-60c, 9 days. **Other attractions:** Four RKO acts, headed by the Berkoffs, Rockne short, news. **Gross:** $26,400. **Rating:** 165%.

**"HER WEDDING NIGHT" (Para.)**

WORLD—(2,500) 25c-60c, 7 days. **Other attractions:** Five Publix acts, news. **Gross:** $11,000. **Rating:** 100%.

**"THE LIFE OF THE PARTY" (Warners)**

PARAMOUNT—(2,900) 25c-60c, 7 days. **Other attractions:** "Fishing with Cobb" (Pathe), "Skyscraping" (Para.), news. **Gross:** $7,650. **Rating:** 90%.

**"THE SEA WOLF" (F. N.)**

STATE—(1,200) 25c-40c, 3 days. **Other attractions:** Comedy, novelty, news. **Gross:** $2,812. **Rating:** 125%.

**"EYES OF THE WORLD" (U. A.)**

STATE—(1,200) 25c-40c, 4 days. **Other attractions:** Comedy, novelty, news. **Gross:** $2,375. **Rating:** 95%.

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### *Century Resumes Stage Shows After Labor Rift*

Baltimore—Loew's Century, managed by A. H. Beuhrig, re-established its stage show policy with talking pictures, an orchestra in the pit and on the stage and an organist this week. "Pastels" was the first Loew-Capitol theater unit offered.

Differences between the theatre organization and the musicians' union of Baltimore were ironed out with the same terms in effect as formerly except that there is a six weeks' cancellation clause now which can be put in effect but it is understood that if the theatre wishes to take advantage of that clause the musicians must be paid a bonus during the time.

George Wild is again conducting the pit organization of 17 men as formerly, while fifteen are engaged in the stage band. All soloists formerly with the Century have been re-engaged and some of the musicians double in the pit and on the stage. The organist is Al Hornig, formerly at Loew's Parkway in Baltimore.

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### *Simon Starts First*

Simple Simon Comedies has inaugurated its production activities at the Audio Cinema Studios in the Bronx. Louis Simon's first comedy is "Hot Shivers."

Mort Blumenstock is directing Simon in a vehicle written by William A. Grew and Rube Welch. Ruth Holden, second lead in the Chicago company of "June Moon" and previously in several Broadway productions, is leading woman. Aileen Cook, Walter Wilson and Peggy Cunard are other leads.

### Gag

Cincinnati—A local newspaper man with an ingrowing sense of humor offered the MOTION PICTURE NEWS sleuth an exclusive yarn during the record-breaking run of "Check and Double Check."

He confidentially spilled the information that the picture had been withdrawn, and no further showings would be possible.

With visions of the misguided Ohio censors again indulging in their favorite indoor sport of "pulling" pictures, aforesaid sleuth, with his ear to the ground, reached for his note pad.

"Pepsodent is removing the film," was the smart retort from the wise-cracking journalist.

# They'll Swear in Harmony in New 'What Price Glory'

Detroit—Fox will remake a musicalized version of "What Price Glory," with Fifi Dorsay in the role of Charmaine, she has been informed by long distance call from the studio.

At the same time, it was stated that it is doubtful that Victor McLaglen and Edmund Lowe, who were seen in the original silent version of the production, will be seen in the same parts in the new picture, as better singing voices are said to be wanted.

Fifi Dorsay herself is "Queen Bee" along Detroit theatre row these days. The "petite Parisian peril" jumped into town with only enough time to make her first scheduled appearance at the Fox during the second anniversary show last week, and her popularity is borne out by the fact that the house played to capacity crowds all week, thanks to an extra heavy billing the previous week by the opposition for "Those Three French Girls."

## Open N. Y. Stage Unit In Houston Metropolitan

Houston—"Moonbeams," the first of the much-advertised "New York" stage units, opened at the Metropolitan, Publix deluxe theatre, with Jimmy Ellard, Houston's favorite m.c.

A slump in business, due to the lack of good pictures, according to the management, is being bolstered by bigger and better stage units. These units, formerly routed via New Orleans to Texas, were recast there. Now they are routed from New York to Dallas, San Antonio, Houston, and then New Orleans, with original casts.

## Holiday Helps

Ottawa—All Saints' Day, Nov. 1, was a general holiday in the Canadian capital and in all cities of the province, and the theatres felt the direct benefit, the only counter-attractions being the football games. Another legal holiday throughout the Dominion is Monday, Nov. 10, observed as a combination Thanksgiving and Armistice Day.

# Imitation Golf Folds on Coast; Mania Vanishes

Hollywood—Premature golf has had its day—for this year at least. The puny courses which made the city's vacant lots a thing of beauty and a gathering place for pellet putters are being folded up and moved to parts unknown. Once again the corner lots are becoming more sordid and await the building of a service station or "Eat 'n Your Car" stand.

Theatre managers have the whole field to themselves now and if business doesn't come to them it's not the fault of the golf pastime.

One golf course built early this year for about $5,600 was sold at a sheriff's sale the other day for $210. Other courses around town are available for the kids to play on free of charge and those owning a putter and ball are making use of the opportunity. Just how the larger courses are going to fare next year and through the winter is problematical, with the odds on the red side of the ledger.

## Indoor Golfies Waning, Albany Official States

Albany—Theatre owners who are wondering just how many more indoor miniature golf courses will be built this fall were encouraged by an address by F. F. Futterer, director of municipal recreation, who declared that the pee wee variety of golf does not possess the challenge a game needs to have to endure. All outdoor golf courses in Albany are now closed, but each week sees from one to three new indoor courses opening.

It is figured that the heating of these indoor courses will necessarily be an expensive proposition and that many owners who have not figured on this will be forced to close their places before the winter is over.

## Organists Dropped in Albany, Troy Theatres

Albany—Organists are no longer employed at any of the motion picture theatres of Albany or Troy, N. Y. Stage shows have also been abandoned in Utica. Steve Boisclair, premier organist of Albany for several years and who broadcast each week over WGY, is now said to be in the Middle West.

### The Grand Entry

Hollywood—When the Villa Carlotta, new Hollywood apartment hotel, burned—that's where so many movie stars and folk live—the other evening, and the fire engines began roaring and clanging and sirening about the place, one of the guests in a downstairs apartment to which the smoke hadn't yet penetrated, commented:

"H'm; sounds like another director coming home."—*Photoplay.*

### Weekly Premieres

Hollywood—Good showmanship is responsible for the success Fred Miller is achieving at the California International Theatre, where only foreign version talkers are presented.

One of the features of Miller's showings are the weekly premieres which occur every Friday night. Stars appearing in the foreign versions make their appearance and other notables attending are announced over a radio hookup. Lights and all the gala attraction of a first night help to sell the pictures and build up a steady clientele from among the 120,000 foreign speaking people of Los Angeles.

# Colleen Moore on Stage Competish In Indianapolis

Indianapolis—The legitimate season started Oct. 31 at the English theatre with the presentation of Colleen Moore in her first stage production, "On the Loose." The first night drew an almost capacity crowd, although it is believed that the two night stand would not deduct from the attendance at the motion picture houses.

In the past the picture business has not been seriously affected during the stage season, as the legitimate offerings have been taken by the theatre-goers as additional entertainment and not as substitutes for the screen dramas, as might have been expected.

Articles of incorporation for the English Theatre, Inc., were filed recently. The new corporation was formed by interests of the Circle Theatre Co., which purchased the franchise for the house from the Valentine Theatre Co. The directors are Leo M. Rappaport, Edgar O. Hunter and Herman P. Lieber. C. Roltare Eggleston, former manager of Keith's theatre, will manage the house.

## Serial Crashes First Runs at Seattle, Portland

Seattle—For the first time in the history of a first run picture theatre in this territory since the advent of talking films, a serial is to be a part of the program at John Hamrick's Blue Mouse, beginning next month. "The Indians Are Coming" is the serial and it has been booked by Hamrick for his Music Box theatre in Portland and his Blue Mouse in Tacoma.

## Cruze Prepares Second

Hollywood—James Cruze's second picture for Tiffany will be "The Command Performance," which Walter Lang will direct. Lola Lane is the first player signed for the cast. Gordon Rigby is directing.

## Greta Gets Spy Role

Hollywood—Greta Garbo will start work on "Mata Hari" as soon as she completes "Inspiration" for M-G-M.

# Kiddie Shows As Builders Of Good Will

Ryllis Hemington, public relations director of Fox West Coast theatres, offers another in the series of suggested programs for Saturday morning kiddie shows, which appear regularly in Motion Picture News. The new group covers Nov. 22 and 29, both highly important on the showman's calendar because of the unlimited possibilities offered by Thanksgiving Day and other holidays in the season for the staging of elaborate and colorful programs in neighborhood theatres.

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*Sat., Nov. 22—Suggestion No. 1*

**MIGUEL JOSE SERRA, KNOWN AS FATHER JUNIPERO SERRA, BIRTHDAY, NOV. 24, 1713-1784**

Spanish missionary to the Indians of California. Founded the missions of San Diego, San Gabriel and others:

(a) Guests of honor:
1. Mission Fathers.
2. Officers of Indian Women's Club.
3. Officers of History and Landmarks Club.

(b) Display of American and California flags.

(c) Librarian or representative of History and Landmarks Club to tell the story of the establishment of the missions in California and their influence on the history of the state.

(d) Geography teacher from public schools to sketch map and locate important cities, lakes, rivers, starring locations of the old California missions.

(e) Representative of local Chamber of Commerce to tell children of the importance of their state, its location, climate, industries, products and people.

(f) Invite elementary teachers to display in theatre foyer the sand-table work of the children, illustrating California missions, big trees, orange groves, mountains and Pacific Ocean.

(g) Souvenirs: tiny California bear flags.

(h) Close matinee with singing of California songs—"I Love You, California," and others.

(i) School orchestra or Glee Club to furnish California music.

(j) Encourage children to attend matinee in Spanish costume.

(k) Doorman in Spanish costume.

**PICTURES:**
1. "Valley of the Giants" (Redwood forests), First Natl., 7 rls.
2. "Ramona," United Artists, 8 rls.
3. "Tide of the Empire" (Calif. history), M.G.M., 6 rls.
4. "California Mait "(Gold mines), First Natl., 6 rls.
5. "Rose of the Golden West" (Calif. history) First Natl., 7 rls.
6. "Beyond the Sierras" (Calif. history), M.G.M., 5 rls.
7. "Senor Americano" (Calif. romance), Univ., 5 rls.
8. "California," M.G.M., 5 rls.
9. "Senorita" (Bebe Daniels), Para.
10. "California Straight Ahead," Univ., 6 rls.
11. "The Mojave Kid," R.K.O., 5 rls.

**SHORTS:**
1. "Lonesome Pines" (LaJolla, Cal.), 1930 Pathe Review No. 19, 1 rl.
2. "La Paloma" (Mission San Gabriel), 1930 Pathe Review, 22.
3. "Goat" (rural California), 1929 Pathe Review No. 24, 1 rl.
4. "Bells" (Riverside, Cal.), 1929 Pathe Review No. 33, 1 rl.

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*Sat., Nov. 22—Suggestion No. 2*

**JOHN ALFRED BRASHENI, BIRTHDAY, NOV. 24, 1840-1920**

Astronomer, telescope builder, manufacturer of scientific instruments. His instruments of precision made possible many important discoveries in physics and astronomy.

(a) Guests of honor:
1. Representatives of Weather Bureau.
2. Local astronomers.
3. Teachers of astronomy.

(b) If possible, secure a telescope for mounting in front of theatre.

(c) Cooperate with local merchant for window display of astronomical instruments—telescopes, glasses, etc.

(d) Representative from Weather Bureau or Chamber of Commerce to explain the value of the knowledge gained through the use of astronomical instruments, regarding weather, climate, tides, etc. Explain effect of weather conditions on airplane flying and ocean travel.

(e) Display of weather charts, barometers, thermometers and their use explained.

**SHORTS:**
1. "The Tide Rises" (scenic novelty), Para., 1 rl.
2. "'Way Up There," 1930 Pathe Review No. 10, 1 rl.

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*Sat., Nov. 22—Suggestion No. 3*

**ANDREW CARNEGIE, BIRTHDAY, NOV. 25, 1835-1919**

Manufacturer, capitalist, philanthropist; benefactor of libraries, creator of endowments for international peace, institutions for research, etc.

(a) Guests of honor: Representatives from library.

(b) Librarian to tell of Andrew Carnegie's philanthropic activities regarding the establishment of free libraries, also his contributions toward international peace.

(c) Compare the present day library facilities to limited privileges of the past.

(d) Librarian to distribute lists of books interesting to children.

(e) Cooperate with elementary teachers to present children in a playlet where each child represents a book character.

(f) Attendance prize: Suitable small book.

* * *

*Sat., Nov. 22—Suggestion No. 4*

**THE FIRST STREET RAILWAY IN AMERICA BEGAN OPERATION, NOV. 26, 1832**

It was pulled by one horse and ran from the City Hall in New York to Fourteenth Street, a distance of about a mile and three-quarters.

(a) Guests of honor: Representatives from the street railway companies.

(b) Representative of street railway company to tell story of street railway progress and development, illustrating with pictures the various models of cars.

(c) If possible have representative of street car factory explain the building of street cars.

(d) Representative of street railway to explain to the children the public safety obligation of street railways.

**PICTURE:**
1. "The Iron Horse" (First railroad), Fox, 10 rls.

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*Sat., Nov. 22—Suggestion No. 5*

**THANKSGIVING DAY (NOV. 27)**

The last Thursday in November.

"Of all the holidays observed in this country there is none so distinctively American as Thanksgiving. It is a legacy of the Pilgrims, cherished because of the romance and traditions that surround it.

"But days of thanksgiving for special occasions have been common in all Christian countries in all ages. A number of such celebrations have been held in England, one of which was for the defeat of the Spanish Armada in 1588. The inhabitants of Leyden, Holland for many years observed October 3rd as a day of thanksgiving in memory of the deliverance of that city from the Spaniards in 1574. This was a popular festival among the Dutch during the ten years the Pilgrims lived in Holland and may have suggested to them the thanksgiving celebrations which were afterward held at Plymouth.

"The origin of the day we now celebrate must be attributed to Gov. Bradford of Plymouth. In November, 1620, the Pilgrims landed on the desolate coast of New England and passed the following winter with great suffering and privation. In the spring seed was sown and its growth was watched with great anxiety for on the result depended the lives of the colonies. When the grain was cut and the harvest was found to be abundant, there was great rejoicing and the Governor proclaimed a day of thanksgiving. He sent out four men in search of game and they soon returned with a large number of wild fowl, most of which were turkeys. It is doubtless due to this incident that the turkey has always been considered a necessary feature of Thanksgiving feasts. This festival lasted nearly a week and a large party of friendly Indians, including the Chief Massasoit, shared in the festivities. . . .

"In the summer of 1623 the little colony was again facing starvation. A drought, which began in May, almost destroyed the crops. About the middle of July the Governor appointed a day of fasting and prayer. Soon after this the weather changed. . . . About the same time Captain Miles Standish returned from a voyage which he had taken to secure provisions and brought with him not only food but also news that a ship which was expected from Holland had been sighted. In acknowledgment of these blessings a day of Thanksgiving was appointed and held on July 30, 1623.

"It is probable that both these celebrations had their influence in forming our present Thanksgiving day. The Pilgrims appointed similar days of Thanksgiving on various occa-

(Continued on next page)

# Sat. Matinees For Youngsters Boost Business

# Thanksgiving Holiday Offers Showman Angles

(*Continued from preceeding page*)

sions but it does not appear that the celebration was regularly observed.

"On October 3, 1789, Washington issued a proclamation appointing Thursday, November 26, 1789 as a day of general Thanksgiving. This was the first Thanksgiving proclamation issued by a United States president and may be considered the first national Thanksgiving Day.

"For a little while the holiday was observed faithfully but somehow a break occurred and one by one the states began to observe the day at different times . . . but all of observances were in November.

"In 1864, President Lincoln issued a proclamation appointing the fourth Thursday in November, with a view of having the day observed every year thereafter. The very next year, however, the assassination of Lincoln almost caused a suspension of this rule but President Johnson was prevailed upon to appoint the last Thursday in November as Thanksgiving and since then each President has followed his custom. On receiving the President's proclamation, the governors of the several states issue a proclamation of their own naming the same day. Thanksgiving Day is now observed everywhere throughout the United States and is kept as a legal holiday in almost every state and territory.

"The adoption of the last Thursday in November as a uniform date for the observance of Thanksgiving was doubtless due to the efforts of Mrs. Sarah J. Hale, author of the last century. About 1840 she began agitating for a more general observance of the day and the selection of a definite time so that the celebration might have a more national character. Year after year she wrote to the governors of the states asking them to appoint the last Thursday in November. The idea met with general approval and this finally led to the adoption of the present method of fixing the date."

(a) Guests of honor:
1. Daughters of American Colonists.
2. Colonial Dames.

(b) Story teller from library to use foregoing material in a form interesting to children, emphasizing the origin and reason for celebration.

(c) History teacher to tell Abraham Lincoln's part in setting a definite day for Thanksgiving celebration.

(d) Lobby might be decorated in autumn grains, vegetables, fruits or flowers, horn of plenty.

(e) Singing of Thanksgiving songs, led by local music teacher.

(f) Dancing teacher to present pupils in autumn costumes.

(g) Encourage children to bring vegetables or canned foods for distribution among needy families, also outgrown clothing, to be given to charity organizations.

**SHORTS:**
1. "Bring Home the Turkey" (Gang comedy), Pathe, 2 rls.
2. "Cold Turkey" (cartoon), Univ.
3. "The Pilgrims" (Chronicles of American Series), Pathe, 3 rls.
4. "The Puritans" (Chronicles of America Series), Pathe, 3 rls.
5. "Just Passin' Through" (Will Rogers), Pathe, 2 rls.
6. "Courtship of Miles Sandwich" (Burlesque on Thanksgiving celebration), Pathe, 2 rls.

* * *

***Sat., Nov. 29—Suggestion No. 1***

**LOUISA MAY ALCOTT, BIRTHDAY, NOV. 29, 1832-1888**

Story writer, author of "Little Men" and "Little Women."

(a) Guests of honor:
1. Local Writer Club.
2. Story tellers from library.

(b) Teacher of literature or school librarian to relate to children the interesting life of Louisa May Alcott and her sisters.

(c) Teachers of intermediate grades to cooperate with librarian in presenting group of children in characters from Miss Alcott's books.

(d) Attendance prize: Small copy of one of Miss Alcott's books.
a child.

(e) Dancing teacher to present children in costume and dance of the period.

(f) Arrange with local book store for window display of Miss Alcott's books announcing Junior Matinee celebration.

**PICTURES:**
1. "Janice Meredith," M.G.M., 7 rls.
2. "Quality Street" (colonial), M.G.M., 7 rls.

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***Sat., Nov. 29—Suggestion No. 2***

**CYRUS WEST FIELD, BIRTHDAY, NOV. 30, 1819-1892**

Financier, projector of the Atlantic cable.

(a) Guests of honor: Representative from local telegraph and telephone company.

(b) Representative from telegraph company or Chamber of Commerce to tell children of the many attempts and final success of the laying of the Atlantic cable and its international values, stressing the time saved as compared with the old way of carrying messages by ship.

(c) Representative from electrical power company to explain use of cables and development and practical use of electricity in its various forms.

(d) Display of American and English flags.

(e) Singing of American and English songs.

**PICTURES:**
1. "Across the Atlantic" (Monte Blue), Warner, 7 rls.
2. "Overland Telegraph," M.G.M.
3. "The Glorious Trail" (First telegraph), First Natl., 6 rls.

**SHORTS:**
1. "Voice of the Sea" (song sketch), Pathe, 1 rl.
2. "Braving the Wolf Rock Light" (Britain's Rocky Coast), 1929 Pathe Review No. 32, 1 rl.

* * *

***Sat., Nov. 29—Suggestion No. 3***

**SAMUEL LANGHORNE CLEMENS (MARK TWAIN), BIRTHDAY, NOV. 30, 1835-1910**

Author, humorist.

(a) Guests of honor:
1. Members of Writers Club.
2. Writers of humor columns of newspapers.

# Suggested Bills Aid in Picking Proper Subjects

(b) Librarian to tell story of life of Mark Twain and his writings for young people.

(c) Tie in with book store for display of Mark Twain's writings with card telling of celebration of Mark Twain's birthday at Junior Matinee.

(d) Invite teacher of dramatics to have group of children in costume to represent characters (from Mark Twain's writings) in skit or pantomime.

(e) Attendance prize: Small copy of "Huckleberry Finn," "Tom Sawyer" or "Connecticut Yankee."

**PICTURE:**
1. "Connecticut Yankee," Fox, 7 rls.

## *Stage Shows in Glendale; . House in Red for 2 Years*

Glendale, Cal.—Fox West Coast is putting stage shows back in the Alexander after an absence of two years. The theatre has been playing pictures day and date with Los Angeles with only 21 days' protection and Hollywood fifteen minutes away.

The house has been in the red for two years and the new policy is probably figured by Oscar Oldknow as a way to compete with downtown theatres. There are two other first runs here, three second runs and one other. Plenty of competition for a suburban town.

## *Holdover Suit Against "Doc" Gallup Settled*

Marquette, Mich.—Infringement of copyright action brought against the Delft Theatre Co. by Pathe and Universal has been settled in favor of the exchanges. It is reported that several other cases of infringement and bicycling of films against Wisconsin and upper Michigan exhibitors have been filed. The Delft firm is headed by H. C. (Doc) Gallup.

## *On Zoning Committee*

Milwaukee—Arthur Schmitz, local RKO manager, has been named to the permanent zoning committee to succeed Thomas Greenwood, former Pathe manager, who has been transferred to Chicago. Jack O'Toole, Tiffany, and Charles W. Trampe, Mid-West Distributing Co., are the other two exchange managers on the committee.

## *Irving in "Resurrection"*

Hollywood—George Irving is the latest member to be added to the cast of "Resurrection" which Universal is making with John Boles and Lupe Velez in the starring roles. Edwin Carewe is handling the megaphone.

## *Signs Merna Kennedy*

Hollywood—Merna Kennedy has been signed for "The Midnight Special," fourth Chesterfield talker, being directed by Duke Worne.

# • Stop Us If We're Wrong •

MAYBE there is nothing significant in the fact, but Gaston Glass, who recently appeared in James Cruze's "She Got What She Wanted," has announced his intention to wed a Russian dancer. . . . And Bradley King, scenarist, has said "I Do" to George H. Boyd, Los Angeles contractor, the nuptials having been performed last night.

* * *

*Adolphe Menjou appeared in court in New York this week to answer a* $10,000 *breach of contract suit, brought by John J. McKeon, his former manager. . . . The case was postponed until next week. . . . Al Blofson is starting out with a bang as New York manager for Tiffany. . . . He's been on the job only a week and already has set "Extravagance" at the Beacon.*

* * *

Joe E. Brown is returning to Hollywood by boat via the Panama Canal, after making personal appearances in New York. . . . Walter Meyers, who handles the booking of Warner acts, is that way over Miss Marjorie Hartman, daughter of Samuel L. Hartman, and there'll be wedding bells soon. . . . Albert Howson instilled pep into some 200 Warner theatre managers in the Pennsylvania region, selling them on the exploitation possibilities of the new product.

* * *

**E. J. O'Leary, Pathe sales chief, is busy setting new product in Loew's Greater New York houses. . . . Circuit theatres playing Pathe News have renewed for next year. . . . Charles Ruggles is back at work at the New York Paramount studios, after a series of personal appearances. . . . Lawrence Tibbett expresses amusement over the reported rift between him and the missus, branding it so much hooey.**

* * *

Otis Skinner, star of "Kismet," the First National and Vitaphone screen version of his most famous stage play, and Sidney Blackmer, featured in the picture, were present at the premiere Thursday night at the Hollywood, New York. . . . Helene Darly, French star, has gone to Hollywood to make foreign language talkers for Vitaphone. . . . Charley Einfeld, First National advertising and publicity impressario, can be found at every Columbia football game, lustily cheering his alma mater.

* * *

**The Amos 'n' Andy opener was attended by filmdom's blue book entries. John E. Otterson of "Erpi," who isn't seen much in film circles, was among those present. And in a theatre wired with RCA Photophone at that. . . . Guy Morgan, U. A. representative in South America, is beaming on Broadway again, after spending several years in the land of revolutions. . . . Here only for a short stay.**

* * *

*The Newsreel theatre is letting its presentation do whatever celebrating there is to be done, while observing its anniversary this week. . . . A year ago a lot of weisenheimers said the idea was a crazy one.*

* * *

Alfred T. Mannon, Coast representative of the Van Beuren Corp., is in New York for conferences with President Amedee J. Van Beuren. . . . Another in from the Coast is W. H. Kemple of Triangle, whose company recently reissued "The Birth of a Nation" with sound effects. . . . He intends to remain several weeks. . . . Incidentally, D. W. Griffith still has a cut on the profits, his take running about 22 per cent.

## *As They Say*

**"Deed hi see a muvvink peeeture lest night!"**
**"Hmmmm-ummmmm!"**
**"Vot vas?"**
**"De Dun Petrul."**
**"Polissmen wid recketeers, yas?"**
**"No. Hevvyaters wid herrplans."**
**"Vas good?"**
**"Movvelus. Must hev custing meeluns fun dollars."**
**"Dots remindink me, hi'm goink in the pun bizzness. I just cum from uppenink my new pun-shop."**
**"Vell. Good loek to you. As the hevyaters say, 'heppy lendings'."**

***—Judge.***

WHOSE shoe trees did Vic Shapiro borrow to break in those new golf shoes of his? There's one Hollywood doesn't know. . . . "Lep" Friedman hasn't been West for seven years. Says he's going soon and maybe by aeroplane—maybe.

* * *

*An old timers' meeting at the Empee Club: Bruce Johnson, Bill Morgan and Jaydee Williams with Charlie Wilcox making a foursome around the luncheon table.*

* * *

**E. V. Richards blew into New York this week from New Orleans. The gang in town hasn't seen much of him since his long siege of illness. "Rich" says he's O. K. now. So much so, his family even permits him to sean trade papers under the guise of light summer reading.**

* * *

Jack Pegler and Barrett McCormick, as plenipotentiaries de luxe for Lord & Thomas and Logan, threw a dinner et al for Hy Daab prior to the opening of the Mayfair theatre. Took pictures and everything.

* * *

*Truman H. Talley, veteran Fox executive, is receiving congratulations on the effectiveness of the new German edition of Fox Movietone News. . . . Loew-M-G-M's new group insurance plan surely is proving popular with employes.*

* * *

**This guy Jim Morrison, Fox Denver manager, already is anticipating winning the Fox anniversary drive in January. . . . Jim and his Cowboys have copped the last four special drives and usually get what they go after. . . . Bill Howard certainly pulled a pleasant surprise in his direction of "Scotland Yard." Bill has a way of turning out showman's pictures. . . . You see, he used to peddle film in the old days, so he has an in that few directors can boast. . . . To prove it, Fox has just given him a nice new contract.**

* * *

Wonder how some of the four figure (not finger) execs figure they can pound pep into their help by making the underlings take a cut. . . . It's a cinch such moves cost more than they save.

* * *

*S. L. (Roxy) Rothafel is due back in New York from Europe in December, and the inside story still is that he will join RCA soon after. . . . Meanwhile, Harry C. Arthur and Mike Marco are running the big house, Marco handling the stage end.*

DAVE BADER, who never believes in wasting time, sends one of his "and company" letters to dote on the California climate. . . . Dave rarely stays in one place long enough to get sold on it. . . . He surely missed something when he wasn't on hand for the Universal party. . . . Maybe Phil Reisman isn't solid with the Universal gang, as their welcome to him showed.

* * *

*Whoever was responsible for the trip to Havana gag deserves a world of credit for showmanship. . . . And trust Frank Mastroly to cop the round-trip ticket to the Cuban metropolis. . . . Now, if he can sell the company an idea, he'll get a trip, too, for naturally the missus voted the tickets.*

* * *

**Sam Jacobson, who is doing such a whale of a job with the Universal newsreel, certainly was all eyes when the chorus gang was hoofing. . . . And Jack (Consolidated) Goetz offered a story that was nobody's business. . . . He and Ralph Poucher, also of Consolidated, helped hold the fort.**

* * *

'S funny, but it seemed like there were more people from other companies than there were Universalites at the party. . . . Columbia certainly had plenty of representation, with General Sales Manager Joe Goldberg showing some fancy steps. . . . Another ringer was Oscar (Tiffany) Hanson, who spent the evening selling Fred McConnell an idea.

* * *

*Uncle Carl Laemmle didn't forget to send a telegram from the Coast to wish all and sundry a good time. . . . And that was a swell present the gang gave Herman Stern, president of the club.*

* * *

**Paul Gulick certainly was in his element, and had many a good laugh during the show. . . . And the acrobatic act that was staged would bring down any house. . . . The hand that the Riley kids got made one wonder if it was a Universal party, after all.**

* * *

Hurray for this gentleman of the cloth. . . . Dr. A. B. Beresford, pastor of the Mohawk Presbyterian Church in Cincinnati, says that the talker "is the greatest single educational agency that has come into the keeping of man during the last four centuries; nothing can compare with it since Gutenberg printed the Bible." . . . Give him a hand, boys.

* * *

*Joe Reilley, former bluecoat and now police chief of the Fox studio in Hollywood, has been New Yorking. Joe's been a Hollywoodite for about two years and now says the big burg is the bunk.*

* * *

**Jimmy Grainger is adding to his collection of blue ribbon dogs. The official family now consists of two, but there'll be a couple more almost any minute now.**

* * *

Numa, the lion that injected thrills into hundreds of pictures, is dead in Hollywood. . . . He is said to have earned $75,000 for his owner, Charles Gay.

* * *

**Constance Bennett's new picture, "Sin Takes a Holiday," is to go into the New York Rivoli for a run. . . . Tom Holden, cashier of Pathe's Ciney branch, has just been awarded the 15-year service pin by C. J. Scollard, executive vice-president.**

# Opinions on Pictures

## Kismet

*(First National)*

***It All Depends***

*(Reviewed by Red Kann)*

HARD to spot "Kismet." If you approach it from the angle of that it is "different," it will click. Certainly the picture has considerable merit, revolving almost entirely around the magnetism and the skilled performance of Otis Skinner, who starred in the stage version and who also appeared in a silent version of the picture some years ago for Robertson-Cole.

The dialogue is steeped in poetic "thees" and "thous." Whether the fast-moving present generation will go for it remains to be seen. The picture is in costume, often effective in pageantry and splendid in production values. Likewise, it is theatrical and occasionally unwieldy, but through it all Skinner's performance is unquestionably the beacon light.

It may be that the type of audience that goes for pictures like those which George Arliss has made for the Warners may be counted upon to patronize "Kismet," but decision along those lines is one that must be reached by the individual showman, familiar as he is with the gang that patronizes his theatre or theatres.

While Skinner dominates the picture in every wise, the cast which has been assembled for his support is way under par. Loretta Young has practically nothing to do as Marsinah. Sidney Blackmer, as the Wazir Mansur, plays the heavy in the good old-fashioned way, which means he inclines to overacting. David Manners, as the caliph, elicits no cheers and, as far as Mary Duncan is concerned, you get the impression the director must have been looking more at the display of figure which her abbreviated costume reveals than her histrionics. Edmund Breese, as Jawan, has little to do, but that little is excellent. As a matter of fact, he rates second to Skinner.

The yarn transpires in one day and revolves around the rascality of Hajj, beggar and thief. Briefly, he steals robes from the bazaars, is arrested and brought before the chief of police who promises to spare his arm if Hajj will murder the caliph. The crime is planned to save the chief of police from being branded an absconder.

Hajj promises and, posing as a Moorish magician, is brought before the caliph who wards off the blow via a coat of mail he happens to be wearing at the time. The beggar is imprisoned, but escapes. Elsewhere, his daughter, Marsinah, is being prepared for entrance into the chief of police's harem. Hajj kills the villain, is again nabbed by the caliph's guards and banished as the daughter learns the simple gardener with whom she had fallen in love is really the ruler of Baddad.

*Operatic number will lend proper dignity as supporting short.*

Produced and distributed by First National. From play by Edward Knoblock. Directed by John Francis Dillon. Adaptation and dialogue by Howard Estabrook. Edited by Al Hall. Photographed by John Seitz. Length, 8,253 feet. Running time, 92 mins. Release date, Jan. 18.

THE CAST

Hajj ..... Otis Skinner
Marsinah ..... Loretta Young
Caliph Abdallah ..... David Manners
Wazir Mansur ..... Sidney Blackmer
Zeleekha ..... Mary Duncan
Jailer ..... Montagu Love
Amru ..... Ford Sterling
The Guide Nazir ..... Theodore von Eltz
Imam Mahmud ..... John St. Polis
Jawan ..... Edmund Breese

## Suspense

*(British International Pictures)*

***A Powerful War Drama***

*(Reviewed by J. P. Cunningham)*

A HIGHLY intelligent and powerfully gripping dramatization of Patrick MacGill's war story has found its way from the studios of England, where only too seldom does a talker emanate with such splendid production qualities, mechanically and otherwise, as are found in "Suspense."

American distributors will certainly have plenty to worry about in foreign-market competition if British producers continue the high production mark which is reached in this one.

From the angle of American exhibitors and their box-offices, there looms but a single hitch to prevent substantial grosses, and that rests in its war-story classification. Not that the dramatization is unauthentic, or unconvincing, but because predecessors in the field have nicked the edge on this type of material. Audience reaction usually handicaps those which bring up the rear in cycles. However, whether or not this situation develops with "Suspense" remains to be seen. The picture certainly deserves as much of a play as has been accorded previous war dramas, on the basis of comparative production values. By selling in true showmanship style, a national distributor might easily displace the handicap.

For stark drama, it is a pip. You are made to feel, way down in the depths of your boots, the same nerve-racking tenseness which gripped the heart-strings of most participants in that great struggle. We wager the most enthusiastic advocate of war will more than once consider conversion to pacifism when he feels the depressing reaction to the miserable and mind-wrecking phases of life in a mud-filled dugout.

Entirely a man's picture, for it is practically without the slightest trace of feminism, in cast or in action, a more truthful portrayal of the horrors of war has yet to be filmed. From the moment of the first shot, down to finis, there can be easily observed an unquestionable touch of realness. Sound contributes plenty in this respect, faithfully recording the whizzing of shells and the slush of mud.

This is the rainy, muddy side of war, more convincing, and surely more truthful than the flowery tints with which many have painted it. "Suspense" does prove that "war IS hell."

Direction is superb, and, aided by splendid portrayals by the entire cast, intelligent camera angles and almost perfect sound, you can practically rest assured that an indelible impression will be made on the minds of theatregoers who appreciate good screen drama. Not a little of that popular brand of dry English humor trickles lightly through all of this sordidness and does much to lighten the spirits of observers.

A real showmanship campaign is needed to put over this one. Tie-up with American Legions and other associations.

*Lighten your bill with slapstick comedies and cartoons.*

Produced at Elstree studio, London, by British International Pictures, Ltd. Directed by Walter Summers. Photography by T. Sparkhul and Hal Young. Edited by Walter Sokvis and Emile de Reulle.

THE CAST

Sergeant McGlusky ..... Cyril McLaglen
Captain Wilson ..... Jack Raine
Corporal Brown ..... Syd Crossley
Private Pettigrew ..... Mickey Brantford
Private Brett (Allelnia) ..... Percy Parsons
"Scruffy" ..... D. Hay Petrie
Private Lomax ..... Fred Groves

## Headin' North

*(Tiffany)*

***Unusual Western***

*(Reviewed by Charles F. Hynes)*

A LOT of comedy and some unusual twists make this western stand out. It contains an abundance of laughs and goes far from the beaten track of western pictures.

In this, Bob Steele is out to expose the crooked gambler who had made his father go wrong. He teams up with a rancher who becomes his pal after a fight. In escaping from the law, the two are forced to pose as English actors. A lot of fun results when the pair do their stuff as limey performers. Some of the saloon scenes are a treat, particularly when the hardboiled girl does her stuff as a cabaret entertainer.

Bob Steele is an outstanding attraction, and in this he troups well. He is a good song and dance man in addition to his riding ability, and comes through okay in this.

It's a different kind of western, loaded with laughs, with the hero called upon to fake an actor's role in order to escape from the sheriff. With his pal, Bob puts on a vaudeville turn, which is a riot of comedy.

No review of this picture would be complete without due emphasis placed on the fine photography which characterizes it. Some of the shots are exceptional for their beauty and effectiveness.

Direction by J. P. McCarthy is very good, with all possibilities of the story having been taken advantage of. However, Steele is handicapped considerably by a mediocre supporting cast, no member of which stands out.

This picture will appeal strongly to western fans. It will get by nicely as a better-than-average program picture. Steele is adding considerably to his popularity and this picture should help the work along.

*Comedy and musicals needed.*

Produced and distributed by Tiffany. Directed by J. P. McCarthy. Story and adaptation by J. P. McCarthy. Edited by Fred Allen. Length, 4,950 feet. Running time, 55 minutes. Release date, Nov. 1, 1930.

THE CAST

Bob Steele, Barbara Luddy, Perry Murdock, Walter Shumway, Eddie Dunn, Fred Burns, Gordon de Main, Harry Allen, Gunnis Davis, S. S. Simon, Jack Henderson and Jim Welsh.

## The Flame of Love

*(British International Pictures)*

***Just Fair***

*(Reviewed by Robert Hage)*

ANNA MAY WONG hardly rates stardom and in this picture she is not so hot. She has the role of a Chinese dancer, in love with the adjutant of a grand duke of imperial Russia. Although she exudes considerable sex appeal, her characterization leaves plenty to be desired. The picture lacks a happy ending, and, while perfectly logical, the climax in all probability will be detrimental.

Outstanding in the production is the performance of George Schnell as the grand duke. He is an accomplished actor who lends color and vigor to the role of the pseudo-villain. Although the part lacks conviction, Schnell makes it real and powerful.

Anna May Wong gives a good performance, but the part assigned her isn't so favorable. There is nothing in it to warrant special attention, although she enacts her role well.

The story is of an adjutant to a Russian grand duke, who falls in love with a Chinese dancer. The grand duke falls for the dancer and orders her to attend a supper party with him. In the course of the evening he makes unwelcome advances and is shot by the girl's brother. The latter is sentenced to die, but is saved when the girl offers to sacrifice herself. The grand duke, however, permits her to make a getaway, on her promise to renounce the adjutant forever.

Some of the scenes and dialogue are a bit risque. John Longden, the adjutant, resembles Frank Fay somewhat, and is not particularly keen in his part. The rest in the cast are satisfactory.

*Comedy and musicals needed.*

Produced and distributed by British International Pictures. Directed by Richard Eichberg. Scenario and dialogue by Moncton Hoffe. Length, 6,600 feet. Running time, 74 minutes. Release date, Oct. 30, 1930.

THE CAST

Hai Tang ..... Anna May Wong
Lieutenant Boris ..... John Longden
Grand Duke ..... George Schnell
Colonel Moravjev ..... Percy Standing
Yvette ..... Mona Goya
Wang Hu ..... J. Leyon

# Opinions on Pictures

## Oh, For a Man

(*Fox*)

***Full of Giggles***

(*Reviewed by Red Kann*)

A LOAD of laughs in this. Which makes it well worth a boost. "Oh, For a Man" is not big, but is amusing and sexy in a manner which can prove offensive to nobody.

The story, in brief, concerns the foibles of a grand opera star who falls for a burglar, makes him, marries him and the situations which develop between them before the final and inevitable happy fade-out.

The story had an idea, even if slightly farfetched, but the charm which Hamilton MacFadden injected into his direction and his always deft touch in guiding the characters through their paces more than surmounts the fundamental stretching of coherence which marks the story's conception.

In other words, it's a bit difficult to figure that normally an opera star, feted by the world as Jeannette MacDonald is in the picture, either could or would go for a second-story man even if he happens to be as prepossessing in looks as Reginald Denny. On the other hand, audiences undoubtedly won't concern themselves with that.

Here you have Miss MacDonald, temperamental and impetuous, declaring the life of a grand dame of the opera is the bunk. You know right along, of course, that she doesn't mean a word of it and that the last decision she might be expected to make would be to ditch her career. Into her room one night comes Denny who is the Barney McGann of the opus. She falls for him. He thinks he has possibilities as a singer and the singer decides to give him a chance.

She uses her wiles and her prestige with her impresario to get him a contact. Then in comes her teacher to whip the impossible into line. Of course, it's no go. Denny exhibits more of a bellow than a voice and that's that. He's about to wash up on his venture in the realms of opera, when MacDonald confesses she loves him.

He decides to marry her and off to Italy they go. The singer offers him a villa in the mountains overlooking a lovely lake. He's thinking of Third Avenue and the pals he used to know. The situation develops inevitably as you expect it must. Eventually, Denny has enough, leaves for New York, while Miss MacDonald sees suicide, the convent or her public as alternatives to placate her great sorrow.

So back to the opera she goes, has an auspicious opening once again to be visited that night by her husband via the porch route. He lays her out cold for a bad third act; she tells him it was because her heart wasn't in the performance and asks him to stay for a little bit anyway. He does—for longer than that—as the picture fades out. The ending is a bit weak and not up to the excellence of that which precedes it.

Miss MacDonald exhibits a versatility that has not appeared in her earlier work. She gives an extremely good performance. Denny, too, comes through in splendid style as the Irish husband. Alison Skipworth, as Laura the maid, is extremely good. Ditto for the rest of the cast.

*Cartoons suggested with this.*

Produced and distributed by Fox. From "Stolen Thunder," Saturday Evening Post story by Mary F. Watkins. Directed by Hamilton MacFadden. Scenario by Philip Klein. Dialogue by Lynn Starling. Edited by Al De Gaetano. Photographed by Charles Clarke. Length, 7,800 feet. Running time, 87 minutes. Release date, Dec. 14.

THE CAST

| | |
|---|---|
| Carlotta Manson | Jeannette MacDonald |
| Barney McGann | Reginald Denny |
| "Pug" Morini | Warren Hymer |
| "Totsy" Franklin | Marjorie White |
| Laura | Alison Skipworth |
| Peck | Albert Conti |
| Frescatti | Bela Lugosi |
| Costello | Andre Cheron |
| Kerry Stokes | William Davidson |

## Conspiracy

(*Radio*)

***Mystery Stuff Entertains***

(*Reviewed by Bill Crouch*)

A NOVEL story adapted from the stage play, plus some excellent acting by Ned Sparks makes this talker rather entertaining. The piece is rather crudely put together and would have been much better with more attention given to details and softening of the more dramatic moments.

The story revolves around Bessie Love's endeavor to protect her brother, the district attorney, from a band of dope peddlers. In order to protect herself she is forced to kill the head of the narcotic ring, and when Sparks, an eccentric writer and amateur detective, writes the story of the murder as it appears to him, Miss Love is disclosed as the murderess. However, Hugh Trevor as the truth-seeking reporter saves her from being tried for the murder and she is exonerated.

The part of the cantankerous writer is very well played by Sparks and it is his work that carries the piece over many rough spots in the story. A love interest between Miss Love and Trevor is woven into the yarn and given relief to the heavier moments. There are many plots and counterplots in the talker and at times the story becomes very confusing. Christy Cabanne directed and, in several instances, failed to get the most out of some of the dramatic situations.

Smaller roles are capably played by Ivan Lebedeff, Rita La Roy and Otto Matieson. Trevor is especially good as the reporter and Miss Love does fair in a part not especially suited to her talents.

*Use strong comedy support here.*

Produced and distributed by RKO. Directed by Christy Cabanne. Story by Robert Baker and John Emerson. Continuity by Beulah Marie Dix. Edited by Artie Roberts and Sam White. Photographed by Nick Musuraco. Length, 6,480 feet. Running time, 72 minutes. Release date, August 5th.

THE CAST

| | |
|---|---|
| Margaret Holt | Bessie Love |
| Winthrop Clavering | Ned Sparks |
| John Howell | Hugh Trevor |
| Nita Strong | Rita LaRoy |
| Butch Miller | Ivan Lebedeff |
| Martha | Gertrude Howard |
| James Morton | Otto Matiesen |
| Weinberg | Walter Long |
| Rose Towne | Jane Keckley |
| Capt. McLeod | Donald Mackenzie |
| Mark Holt | George Irving |
| Victor Holt | Bert Moorhouse |

## The Third Alarm

(*Tiffany*)

***Sure-Fire Hoke***

(*Reviewed by Charles F. Hynes*)

IN silent form, "The Third Alarm" was one of the biggest money-makers turned out by FBO. The talker version should be a money-maker, as well, because it is loaded with exploitation angles. It's not outstanding as a production, but the sure-fire hoke is there, so it will please pretty generally.

Emory Johnson has wisely steered clear of the original story, so that, except for the title, this is in no sense a remake, a point which should be stressed in all advertising. He has written an entirely new story around the title, and while some of it is mushy, it gets over well.

Anita Louise and James Hall have big opportunities in this and come through nicely. Miss Louise is a beautiful girl with ability, and should become a bet. Hall probably does the best work of his career in this. Paul Hurst supplies a generous amount of laughs, in a part that fits him to a T. Little Georgie Billings is a talented kid, and helps the sob stuff. Hobart Bosworth, always a topnotcher, is fine as the fire captain, and Jean Hersholt is effective in an all-too-brief part.

The picture is well directed and dressed up nicely. The main action centers around the efforts of Hall to adopt Anita Louise and her little brothers, after they have been placed in an orphanage. Their father, a fireman, had lost his life at a blaze. The kids run away from the orphanage, and Hall and Hurst learn that they can adopt the kids, provided either Hall or Hurst are married. Then they try to land a wife, with Hall finally waking up to the fact he is in love with Anita. Hurst's up-to-the-minute date book, containing pictures of his various girls, is a laugh.

The climax is a fire at the orphanage. It's out and out hoke, but carries wallop.

*Musicals will go well with this.*

Produced and distributed by Tiffany. Directed by Emory Johnson. Story by Emilie Johnson. Continuity by Frances Hyland and Jack Natteford. Photographed by Max Dupont. Length, 6,300 feet. Running time, 70 minutes. Release date, not set.

THE CAST

| | |
|---|---|
| Milly Morton | Anita Louise |
| Dan | James Hall |
| Beauty | Paul Hurst |
| Dad Morton | Jean Hersholt |
| Captain | Hobart Bosworth |
| Neeta | Mary Doran |
| Woman barber | Dot Farley |
| Mamie | Nita Martan |
| Jimmy | Georgie Billings |
| Uncle | Walter Perry |
| Matron | Aileen Manning |

## Cohens and Kellys in Africa

(*Universal*)

***Lots of Laughs***

(*Reviewed by Dick Crenshaw*)

ALTHOUGH the Cohens and Kellys idea has been used plenty, this picture is probably the best that has been turned out by the well known comedy pair. There are plenty of laughs in the production, and it was well received at its first preview. It rates as a good programmer and is okay for first runs and split-week bookings.

Africa proves an ideal background for the trouble-hunting partners, Cohen and Kelly. These parts are again taken by Charlie Murray and George Sidney, while Vera Gordon and Kate Price appear in their usual roles as the wives. Animal scenes add much to the picture and work in well with the dialogue and plot. The picture would prove entertaining if for nothing but its action, animal and native African scenes.

Cohen and Kelly go to Africa with their wives in search of ivory keys to aid their piano business. After a number of comical experiences in an African city, they start the long hike into ivory territory. Here the native black men desert them and they are captured by cannibals. They escape from the man-eaters through a ruse and are caught by another tribe, which is ruled over by a former friend of Cohen's. This friend guarantees to furnish them with the ivory needed, and a game of African miniature golf over a novel course is played to settle a few business details.

In the meantime Mrs. Cohen and Mrs. Kelly are captured by a desert sheik and held for ransom. Not being beauties, their abductor decides to set them free without payment from their husbands. The life in the sheik's harem has proven so tasteful to the two, however, that they decline to leave until their husbands re-

verse the situation and grab off a few of the harem beauties.

The talker was over footage in preview form, but with considerable editing will be speeded up.

Murray and Sidney do their usual stuff and are okay. Vera Gordon and Kate Price fit in well as the wives, and the direction by Vin Moore is satisfactory.

*Strong musicals and semi-serious shorts needed to complete the program.*

Produced and distributed by Universal. Directed by Vin Moore. Story by Vin Moore and Edward Luddy. Photographed by Hal Mohr. Length, release date not determined by distributor.

THE CAST

Mr. Cohen ..... George Sidney
Mr. Kelly ..... Charles Murray
Mrs. Cohen ..... Vera Gordon
Mrs. Kelly ..... Kate Price
Windjammer Thorn ..... Frank Davis
Sheik ..... Lloyd Whitlock
Guide ..... Nick Cogley
Chief ..... Ed. Kane

## Beyond the Law

(*Syndicate Pictures*)

***Pretty Weak***

(*Reviewed by Charles F. Hynes*)

ON A double feature bill this can get by, but it needs plenty of help. It lacks the rapid fire action patrons expect from a western. Louise Lorraine is the outstanding member of the cast and does the best work. Frazer is miscast as a western player. Direction is just fair.

The action takes place on the border between California and Nevada, where a bandit chief rules the country-side, presumably with the undercover aid of the sheriff. He harrasses a rancher and his daughter and son, until the rancher finally leaves for the capitol to get state aid. A happy-go-lucky wanderer, Robert Fraser, and his pal are held up by one of the bandits, but secure employment on the ranch, where he helps frustrate the rustlers until the troops arrive.

The troopers' songs give this a touch of color and the battle between the troops and the outlaws is effective.

*Needs comedy support.*

Produced and distributed by Syndicate Pictures. Directed by J. P. McGowan. Story by A. G. A. Durham. Photographed by Frank Newman. Length, 4,930 feet. Running time, 50 minutes. Release date, Aug. 15.

THE CAST

Dan Wright ..... Robert Frazer
Barbara Reingold ..... Louise Lorraine
Ted ..... Jimmie Kane
Jack-Knife ..... Lane Chandler
Reingold ..... Wm. Walling
Brand ..... Charles King
Jack Slade ..... Edward Lynch
Monty ..... George Hackathorne
Lieutenant ..... Franklin Farnum
Stone ..... Robert Graves

## *Wunder to Discuss Academy in Lectures*

Clinton Wunder, executive manager of the Academy of M. P. Arts and Sciences, arrived in New York on Monday for conferences on Academy affairs. He is to address a gathering at Kansas City on Nov. 16, in the first of a series of speeches before civic leaders throughout the country. Other speeches scheduled are: St. Louis, Nov. 18; Memphis, Nov. 19; Omaha, Nov. 21; Des Moines, Nov. 20 or 22; Minneapolis, Nov. 23 and 24; Milwaukee, Nov. 25; Chicago, Nov. 26.

## *Projection Training School Head Aquitted*

Seattle—Charges of grand larceny against Jay E. Holmes, agent for a motion picture projectionists' training school and organization, were dismissed in this city last week by Justice of the Peace John B. Wright for lack of evidence.

Holmes was alleged to have induced prospective projectionists to enlist in his school by telling them it was affiliated with the American Federation of Labor and had contracts with leading local theatres to furnish them with his graduate students. Both of these charges were denied by the defendant.

Several witnesses were introduced to prove that Holmes had assisted them in obtaining employment after they learned the projectionists' trade, and they also denied that Holmes had enrolled them under false pretenses.

## *Publix Changes Mind, Reopening Detroit House*

Detroit—Sudden decision on the part of the Publix-Michigan officials in Detroit resulted in the re-opening of the State Theatre Thursday. The State closed its doors a week ago Friday without advance notice, word now being given out that the closing was for purposes of "renovation." A lower admission scale is to be effective under the new policy of one-week runs. "Doorway to Hell" is the first attraction.

## *Paramount Adding to Stage Show Houses*

Detroit—Report that stage shows are to be eliminated from the Publix-Kunsky theatres, the Michigan and Fisher, where they are now important parts of the program, are absolutely without foundation, according to N. M. Platt, Detroit district manager. Platt says the organization is now adding to, rather than decreasing, stage resources.

## *Daab Goes West*

Hy Daab, publicity and advertising chief for Radio Pictures, leaves for the Coast Saturday to take a peek at "Cimarron" and other pictures newly completed or nearly so.

This, by way of preparation for advertising campaigns which will launch them in the trade.

## *Cutting Havana Reference*

Washington—Pathe is deleting all reference to Havana in "Her Man," following official Cuban protest that the film presented the city in a false or derogatory light.

## *Educational Contracts Renewed*

Hollywood—Contracts of Charlotte Greenwood and Bert Roach have been renewed by Educational.

## *Cut Laye Opus*

**Hollywood—Samuel Goldwyn took another look at the Evelyn Laye picture the other night after 3,000 feet of film and several song numbers had been removed and the result was a faster and better piece of entertainment.**

**Evelyn Laye is a great bet and shows great screen possibilities as a commedienne. She possesses a marvelous voice and her acting is of the best.**

**The comedy antics of Leon Errol were not cut any and are decidedly mirth provoking—the limber-legged comic stealing many scenes from a talented cast.**

**The story is of the Cinderella type and the picture will meet with approval if sold as a comedy, rather than a filmusical.**

**CROUCH**

# *Short Subjects*

## Racket Cheers

(*Sennett—Educational*)

***Plenty of Laughs***

MACK SENNETT directed this comedy. It is up to his usual high standard. The trouble encountered by Andy Clyde and his wife, Daphne Pollard, when they buy a rum running yacht, provides the basis for many clever and amusing gags. This comedy is okay for any bill.

Most of the story, if there is a story, deals with a running gunfight with the coast guard. In order to stop Andy and his friends on the yacht, the government agents call out the whole navy, planes, subs, warships and all. Stock shots are used of these, but they fit well into the talker.

Charles Irwin and Marjorie Bebe as the rum runners add some good comedy touches, but Clyde and Pollard take top honors. Running time, 22 minutes.

## The Crystal Gazer

(*Columbia*)

***Laughs Galore***

EDDIE BUZZELL, as a Hindu crystal gazer, foretells an impending divorce, the story following with Eddie the sympathetic judge. There are plenty of laughs at the expense of the husband, but the final twist proves a wow. Then the crystal shows the old hokum of a miniature golf salesman (Buzzell), misunderstood by a jealous husband, who throws him out of a high window. Then the old gag of Eddie coming back for his rubbers goes over big despite the fact that this gag had been done by the late George Le Maire in "The Dentist" and others.

## Pulling a Bone

(*Paramount*)

***Starts Slow; Then Builds***

BURNS AND ALLEN are featured in this piece of nonsense built up around a chap with a bone in his throat. As you expect, he has a merry time trying to have someone believe him first, and secondly to help him. Some of the gags are old and a lot of them new—to this reviewer, at least. Not much sense to it, but after a slow start, this one builds. Worth a play. Directed by Howard Bretherton. Running time, 10 minutes.

## Humanettes

(*RKO*)

***Novelty Angle***

FAILS miserably in its weak attempt to be humorous, but for sheer novelty there are sufficient twists to pass muster with average neighborhood audiences. Out completely for the de luxe stands. A dull and uninteresting story prevents the intended laughs. The skeleton dance is splendid. Running time, 9 minutes.

(*Short Subject Reviews are continued on next page.*)

## *United Artists Plans To Star Walter Huston*

Walter Huston is being groomed for stardom by United Artists. He had the title role in "Abraham Lincoln." Huston arrived in New York yesterday from Toronto.

## *Jannings Stays in Berlin*

Berlin—Emil Jannings will not return to America in the near future for talkers, for the player has signed a new contract with Ufa for a third picture.

# Opinions on Pictures

## Scarlet Runner & Co.

*(British International Pictures)*

***Great***

HIGHLY interesting and very well done, this is a picturization of the various stages in the growth of a scarlet runner. It is one of the cleverest and interesting shorts it has been our good fortune to see. Ingenious handling of the theme makes it an unusual subject. Any audience will get a lot of information and entertainment out of this fine subject. Running time, 8 minutes.

## Audio Review, No. 43

*(Pathe)*

***Interesting***

SOME unusual shots of the Rock of Gibraltar and of the life of the Spaniards living at the slope of the British fortress is the opening unit, but the most interesting feature shows the interior of the Chicago Planetarium with its intricate mechanism by which it throws a faithful reproduction of the stars on the globe ceiling. The issue is rounded out by a tour of the mansions of New York millionaires. Worth playing. Running time, 9 minutes.

## The Electric Ship

*(General Electric)*

***Fair***

THIS commercial short takes us on the SS. Virginia, an electrically-driven steamer of the Panama-Pacific line and the largest vessel built in this country, to the West Coast via Havana and the Panama Canal. Routine shots aboard ship and at ports of call are included. It's an advertising plug for the company, and will not excite any one. Running time, 9 minutes.

## College Capers

*(Vitaphone No. 4124)*

***Fair***

PHOTOGRAPHED in Technicolor, this short has the merit of a fresh idea, but its possibilities have not been developed to the fullest extent. It contrasts the college graduation exercises of two decades ago, when dignity reigned, with a jazzy parody along modern lines, but it is produced with such a pronounced jerkiness that the idea is ruined. Running time, 10 minutes.

## Charles Hackett

*(Vitaphone No. 1143)*

***Bombastic; Lacks Illustion***

THE famous romance of Romeo and Juliet takes it on the chin in this Vitaphoner. Exactly how old Romeo was may be subject to controversy in so far as actual years may be concerned. Juliet, too, according to Bill Shakespeare, was a very comely wench. And so, when you see a Romeo who obviously reached his majority years ago and a Juliet who sings far better than she looks, it becomes one tough job to keep the illusion that presumes to surround these two renowned lovers.

The renditions are very good, and thus the ear is satisfied. But the eye has thrown at it more than it can reasonably absorb. Hackett's operatic bombasity doesn't add to the affair, either. Running time, 9 minutes.

## The Big Cheese

*(Pathe—Aesop Fable)*

***Fair***

THERE are some laughs in this, but they are few and far between. Most of the action is devoted to a prize fight, with the pugs interpolating esthetic dances, but it's overdone. Very little thought was devoted to making this. Running time, 8 minutes.

# *Short Subjects*

## Go to Blazes

*(Universal)*

***Has Lots of Laughs***

THIS starts out as pretty much of a dud, but gathers momentum as it goes. By the time of the wind-up it registers as a hilarious comedy which will go big with any kind of audience. George Sidney and Charles Murray have an individual style of comedy which gets over nicely. In this, they are entrusted with the care of the fire station while the boys are having a picnic. The inevitable fire finds them taxing their ingenuity in trying to rescue the widow both are keen for. This can be depended upon for plenty of laughs. Running time, 21 minutes.

## The Bandmaster

*(Krazy Kat—Columbia)*

***Great***

ANOTHER reason why these clever cartoons are so popular. The Kat appears in the title role, going through a series of funny capers which will put this over in grand style on any kind of bill. This cartoon is worth special billing in any kind of theatre. Running time, 9 minutes.

## Traffic Tangle

*(Pathe)*

***Feeble***

THE lines supplied to Nat Carr and Dot Farley in this alleged comedy are so putrid that your audiences will groan—if they have any intelligence. And the story is almost as bad. Nat buys a new Ford and the family, consisting of Miss Farley, Spec O'Donnell and George Billings, starts on a camping trip. They tangle up traffic, but a cop, unable to find his "tickets," orders Nat to drive him to his home to get them. Twice on the way there they are stopped by motorcycle cops, neither of whom notices the huge cop sitting beside Nat and gives the latter a ticket. That's too much license and the interest of the audience sags. Don't plug this one. Running time, 20 minutes.

## The Glory of Spain

*(Pathe)*

***Average***

THE photography in this Tom Terriss Vagabond Adventure is so flat that the interest palls. Long shots of Spanish towns that look like the Bronx from afar, close-ups of little girls dancing and a few stereotyped bull fight scenes make up the "adventure." Terriss, however, manages to become excited and romantic in his synchronized spiel. Running time, 10 minutes.

## Razord In Old Kentucky

*(RKO)*

***Has Laughs***

THIS is a burlesque on a Kentucky feud, the town divided into two armed camps, when Nick and Tony arrive to set up a barber shop. They figure they'll be in for heavy dough, due to the prevalence of beards. The dividing line runs right through the barber shop, so the veteran partners are forced to take sides. It has some laughs, particularly the summoning of the clans with the trick automobile horn of the type Eddie Cantor made famous. Running time, 20 minutes.

## Bird Island of Peru

*(Talking Picture Epics)*

***Very Interesting***

DR. ROBERT CUSHMAN MURPHY lecturing on Peruvian birds. He photographed the pictures on the Peruvian Oceanographic Expedition of the American Museum of Natural History. It has some fine shots of bird life, and the love-making of two boobies is a treat. Dr. Murphy is an entertaining talker. These travel monologue films are going over well. Running time, 21 minutes.

## Hot and Bothered

*(Columbia)*

***Peppy***

EDDIE BUZZELL as a radio announcer keeps up a rapid-fire spiel as the action flits hither and yon, with some funny antics. Eddie explains what it's all about, although only brief flashes are shown of him before the microphone, and in some episodes, by means of clever dubbing, the characters' voices are carried by Eddie with fairly perfect synchronization of the talk and the lip movements. Eddie's voice becomes tiresome, however. Running time, 10 minutes.

## The Showman

*(Radio)*

***Old Stuff***

A TOBY, the Pup, cartoon filled with the stereotyped singing and dancing acts of beast, fowl, fish, etc. There's one original gag—a goldfish donning a regulation diver's suit to come to the surface and join in the singing. It's got a few laughs in it. Running time, 7 minutes.

## Jewel of Asia

*(Columbia—Bray)*

***Stale***

THIS is the second in the Rambling Reporter travelogue shorts being made by the Bray Studios, but it lacks action and interest. The cameraman roams the city of Bangkok, Siam, depicting scenes shown often before. The synchronized voice is flat. Just another travelogue. Running time, 10 minutes.

## While the Captain Waits

*(Paramount)*

***Mild Attraction***

ARMIDA, featured player in a number of recent Coast pictures and now a musical comedy star on Broadway, gets the stellar spot in this short, a musical with a nautical background. The setting is aboard an ocean liner and the night that on which the usual concert in the first cabin is to be held. But Armida is back in the steerage singing and dancing for the immigrants. She sings as well as her small and undistinguished voice permits, but dances considerably better. No world-beater. Just a mild attraction. Directed by Ray Cozine. Running time, 9 minutes.

## Mariutch

*(Paramount)*

***Pretty Good***

ONE of the series of song cartoons produced by Max Fleischer for Paramount distribution, "Mariutch" has had a number of better predecessors. The song, however, is known up and down the land and is 'way ahead of the cartoon work that accompanies it. In high spots, there is one: when the curtain behind which the violently active hootchy-kootchy dancer doing her stuff goes up and demonstrates the gyrations belong to three acrobats. Running time, 7 minutes.




# Chicago Theatres Do Share in Aid Of Unemployed

Chicago—Numerous local theatres are cutting themselves in on a generous share of the city's good will as a result of their effective participation in relief measures for unemployed persons.

Approximately fifty theatres, cooperating with the Chicago *Daily News*, ran trailers urging patrons to list "Help Wanted" advertisements in the free classified ad space provided by that newspaper. Other theatres, cooperating with other emergency relief organizations, ran trailers urging charitable contributions of clothing, food, fuel, money and employment. Numerous theatres, themselves, provided or created jobs by immediately inaugurating house cleaning and decorating programs and caring for delayed repair work.

The Chicago *Daily News*' policy of offering free classified ad space for the listing of "Help Wanted" advertisements was duplicated in Memphis and other cities in the middle west and south. Memphis theatres, cooperating with the morning and evening *Commercial-Appeal*, are running trailers similar to those in use here, urging patrons to list employment in the free columns.

The theatres' aid has proved effective in every instance and has won for numerous managements the good will of their communities and editorial commendation by newspapers.

# Hours and Wages Reduced in W. E. Hawthorne Plant

Chicago—Western Electric's Hawthorne plant—Chicago's largest employer of labor and the country's second largest—this week put into effect a reduced working week in order to prevent further layoffs of employes. Half of the office and factory staffs at Hawthorne are now working on a forty-four and one-half hour and forty hour week, as compared with the former fifty and one-half hour week. A salary reduction has gone into effect to conform to the shorter working schedule. Approximately 15,000 employes are affected by the change.

### *Checked*

**Chicago—A Scotchman, given a ticket for Parking Double, canvassed every theatre in town in an attempt to find out where it was playing.**

# Stage Shows Are Obsolete, Warner Reaction in Chi

Chicago—Would you think of calling for your best girl in a horse and buggy? No more would Warners think of putting a stage show in a Chicago theatre. Read their announcement of the introduction of an all-picture policy at the Capitol:

"The Capitol," says the ad, "is too progressive a theatre to cling to out-moded, old-fashioned forms of entertainment . . . and too loyal to its patrons to tax them for something which has lost its appeal as entertainment.

"Public sentiment demands the discarding of stage presentations as obsolete and lacking in novelty, and tomorrow finds the Capitol ready with its popular new policy, The Entire Show on the Talking Screen—and the public pockets the saving!"

The Capitol formerly used Fanchon & Marco units, and is the fifth important Chicago theatre to oust stage shows and go all-picture policy in recent months. Others were: B. & K.'s Belmont, Granada and Marbro, and the RKO State-Lake.

## *"10 Nights in Barroom" Suit Is Settled*

Chicago—Damages of $50,000 are asked in suit filed here against Willis Kent, independent producer, by Leon Goetz of this city which has been settled out of court. In the praecipe of the suit Goetz charged that he had not received his full share of the earnings of the independent production, "Ten Nights in a Barroom," in which he held an interest, and asked an accounting and settlement. No answer was filed by Kent.

## *More Publix Give-Aways*

Chicago—The recently opened Paramount at Hammond, Ind., is already resorting to give-aways in order to bolster business. Philco radio drawings at the theatre are being widely advertised. Perhaps it's just as well that that Publix-sponsored clause in the new zoning plan prohibiting give-aways was contested by the independents.

# Red Hot Spice Peps Ads of Chi Warner Theatres

Chicago—Warners have stolen the crimson toga for lurid theatre advertising from other Chicago theatre offices in the brief space of a few months. Here is a sample from recent Warner advertising here:

"'A Lady Surrenders'—Mary gave what Isabel refused." This prominent line was flanked by an illustration of a girl disrobing. Another showed a woman being carried to a definitely suggested destination on the arms of a man.

"Half Shot at Sunrise" was the story of the "boudoir buccaneers in the grin and garter belt of Gay Paree," and plenty more in the same vein. And if there was a boudoir sequence in the entire picture it wasn't shown in Chicago, for one place.

"Scarlet Pages" was the "electrifying drama of women seared by shame."

But perhaps it's not all the advertising department's fault. Warner theatres here have been playing more "pinks" than any other group of theatres in the city, and an advertising man can't be expected to sell a certain plumbing fixture with copy based on quotations from Keats' "The Eve of St. Agnes."

It was Warners' advertising of "Party Girl" that caused a local court to invalidate the injunction under which it was playing here.

## *"Dawn Review" For Milkmen*

Chicago—Something new in pre-views was brought to light with the receipt here of trailer copy heralding a "Dawn Preview," scheduled for 5:45 A.M. at the Ritz theatre, Muskogee, Oklahoma. The picture billed was Paramount's "Playboy of Paris." Regular admission rates were in effect with main floor seats by reservation. Breakfast was served by the theatre to all patrons. A particular appeal was made to milk men finishing up and to stenos starting out, with the reminder that the performance would be over by 7:30, in time for every one to get to work.

## *Flesh Being Dropped At Warner Chi House*

Chicago—Warner's Capitol, large South Side house, this week will discontinue stage shows. All-picture programs, with a reduction in admissions, will be the new policy.

THE

# Projectionists' Round Table

*By John F. Rider*

It is not a difficult matter to visualize two windings, one with 10 turns of wire with a total resistance of 20 ohms and another coil of 400 turns rated at 10,000 ohms. Suppose further that these two windings are used as the magnetizing coils in two meters such as that shown in Figure 84.

A current of .01 ampere through each winding causes the meter pointer to move over an arc equivalent to that of the scale of the meter between the 0 and the full scale deflection. In order that the meter containing the low resistance coil indicate full scale deflection a voltage of .2 volt must be applied across the terminals of the meter. In order that the needle of the meter containing the high resistance coil indicate full scale deflection it is necessary that the voltage applied across the terminals of the meter, therefore the winding be 10,000 x .01, or 100 volts. Thus, if the resistance of the magnetizing winding is increased so that full scale reflection is obtained for a definite value of current flow, that meter is suitable for use as a voltmeter.

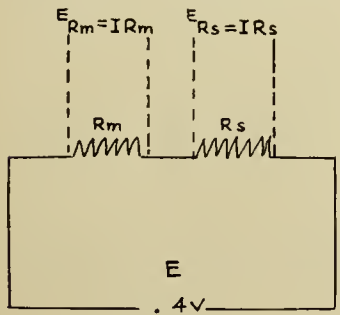


FIG 85

With the high resistance coil fixed as to the number of turns and with the maximum magnetizing current fixed at .01 ampere, the meter will deflect when potentials between 0 and 100 volts are applied across the meter terminals. Now, it is evident that the deflection of the meter needle is a function of the current coursing through the winding and that a full scale deflection of the meter needle is an indication of a current flow of .01 ampere, but the meter is no longer suitable for the measurement of current flow. This is so since the internal resistance of the instrument is so great that if it is placed in series with a circuit carrying current, the resistance of the meter will add so much resistance to the circuit that it will greatly influence the characteristics of the circuit and the current indication upon the meter will no longer be a true indication of the actual current in the circuit.

As a matter of fact, the insertion of such a high resistance into a low resistance circuit of a few hundred ohms will impair the operation of the system. Thus, a voltmeter is not suitable for the measurement of current despite the fact that it is a current indicating instrument.

Recognizing the use of a low resistance winding in a current meter and a high resistance winding in a voltmeter, it is impractical to construct high range voltmeters with magnetizing coils of many turns and high resistance. Obviously the higher the range of the voltmeter, the greater would be the number of turns required for the magnetizing coil. To make a long story short, the use of high resistance magnetizing windings is used only in low-range instruments.

A much more practical method is employed. Referring to the moving iron type of meter illustrated in Figure 84, illustrated in Lesson 23 full scale deflection means a voltage of .2 volt and current flow of .01 ampere. This is the equivalent of a coil or meter resistance of 20 ohms, indicated as D in Figure 84. This same value of current may be caused to flow through the meter when the applied voltage is .4 volts by adding a resistance Rs in series with the meter, so that the current through the meter coil remains at .01 ampere with an applied potential of .4 volt. This arrangement is nothing more than the regular series circuit discussed in Lesson 8.

Consider Figure 85. Rm is the 20-ohm resistance of the meter winding. Rs is a series resistance. The current flowing through the meter coil, or R, is governed by several conditions.

First, the value of the applied voltage E; second, by the value of Rs, and third, by the value of Rm. We know that Rm is fixed; hence, if E is constant, the current, according to Ohm's law, which is applicable in this case, is going to be controlled by Rs. No matter what the value of E, some value of Rs will, in series with Rm, limit the flow of current through Rm, therefore the meter to any predetermined value necessary to give full-scale deflection, yet not to indicate off scale.

In the case cited, the maximum current is limited to .01 ampere. The voltage indication required is .4 volt. This means a total resistance of 40 ohms is necessary. Of this total 20 ohms is represented by Rm, hence the series resistance required is the difference between the total and that in the meter, or $40 - 20 = 20$ ohms. With an applied potential of .4 volt and a series resistance Rs of 20 ohms, our meter will indicate full-scale deflection equivalent to a current flow of .01 ampere and an *applied* voltage of .4 volt. It is significant to note that the drop across the meter has not changed. It still remains at .2 volt. But the sum of the respective drops in the circuit is equal to the applied voltage, or

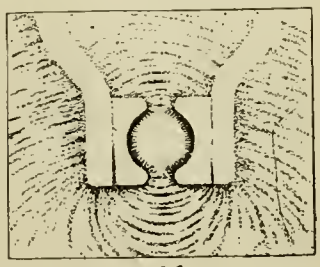
$$IR_m + IR_s = E$$

We have selected for our illustration a very low value of voltage. Suppose that the required voltage indication is 400 volts. The meter remains as before. Its maximum current is .01 ampere, and the drop across the meter is .2 volt. Hence an external element must produce a voltage drop equal to the applied voltage E less the drop across the meter, in this case 399.8 volts. Therefore, the value of the series resistance is governed by two factors. First, the required voltage drop, and second, the maximum current flow through the meter. In the case cited

$$Rs = \frac{399.8}{.01}$$
$$= 39{,}980 \text{ ohms}$$

A resistance of this value connected in series with the meter will allow the application of 400 volts or will allow the measurement of voltage up to and including 400 volts, since any voltage up to and including 400 volts will cause the flow of current not greater than .01 ampere. Such is the arrangement of the series resistance and the current meter to comprise a voltage indicating instrument. This explanation by no means concludes the discussion of series multipliers. Its function was to illustrate the formation of voltage indicating instruments with current indicating meters as the basic structures.

It should be understood that the series multiplier resistance arrangement is not to be found in every voltmeter. Low-range meters employ high resistance coils. This is a general


FIG. 86

statement and should not be construed as being absolute because many voltmeters even of very low range, less than 10 volts to be exact, make use of series resistance voltage multipliers. Further discussion relating thereto shall follow upon the conclusion of the preliminary description of the moving coil type of meter.

*The Moving Coil Type of Meter.*—In contrast to the moving iron type of indicating instrument, suitable for the measurement of alternating and direct currents and voltages is the moving coil type of meter, limited solely to the measurement of direct current and voltage, but extremely popular for that form of work. In other words, if the data desired is that relating to direct current or voltage, the moving coil type of meter is used in preference to the moving iron type of instrument.

While it is true that the mechanism of the moving coil type of instrument differs from that in the moving iron type of unit, the basis of operation is the same in both types of meters. The current through the magnetizing coil in the moving iron type of meter evokes forces between two magnetized bars. The current through the coil used in the moving coil type of meter evokes forces between two magnetic fields, this force being in the form of a torque upon a coil, causing it to turn within a certain space. By virtue of the form of pivoting of the coil, its rotation occurs in a predetermined

***This is Lesson 24 in The Rider Series on Sound Projection***

manner. However, let us start at the beginning and show the structure of the average moving coil meter. We take as an example the Weston instrument of that type.

There are two important parts of a moving coil type of meter. These are the permanent magnet and the moving coil. The permanent magnet is in the form of a horseshoe. Lines of force are existent between the poles of this magnet, but since the moving system is located at a definite point, an effort is made to concentrate the lines of force at the poles of this magnet by the use of two soft iron pole pieces, as shown in Figure 86, depicting the poles and pole pieces of the permanent magnet. This illustration shows the lines of force at the pole pieces. The radial position is the ideal required because it affords a uniform concentrated field within which is located (when used) the moving coil.

By suitable design of this air gap so that a uniform field exists between the pole pieces or within the space through which the coil is to rotate, a uniform scale with equal divided divisions is possible. This part of the instrument is the same for current or voltage indicating instruments.

The moving coil in a current indicating instrument consists of a few turns of wire wound upon a rectangular form, usually of aluminium. Such a form is shown in Figure 87. The pointer is attached to this form and pivoted in such manner that rotation of the coil moves the pointer across the scale.

When the coil is located within this constant magnetic field (due to the permanent magnet) and current is passed through the turns of the coil, another magnetic field is created around the turns of the coil. Thus, we have two magnetic fields within the space between the pole pieces. Now, between every carrying conductor and a magnetic pole, there exists a mechanical force, whose value depends, in addition to other things, upon the product of the current through the coil and the strength of the pole.

For the sake of brevity we shall assume that "the other things" have been taken care of, and since the constant field is uniform, the torque exerted upon the coil is proportional to the strength of the current through the coil. By virtue of the relation between the two magnetic fields, the forces evoked tend to turn the coil in such manner that the coil will be linked by the maximum possible number of flux lines.

Since the meter pointer is attached to the



FIG. 87

coil and since the design of the system is such that the movement of the coil is proportional to the current through the coil, the meter pointer moves through a uniformly divided arc. This is in contrast to the moving iron system, where the motion of the pointer dependent upon the forces evoked between two like poles of a magnet moves over a scale which is proportional to the square of the current.

The presence of the constant field due to the permanent magnet makes this type of meter unsuited for A. C. measurements. Furthermore, it creates polarity in the instrument. When the direction of the current flow through the coil is correct the reaction of the two fields is such that the meter needle moves in the proper direction. However, if the direction of the current through the coil is reversed, the reaction between the two fields will still be existent, but the direction of the force will be reversed and the meter pointer will deflect in the opposite direction. Hence, when alternating current is applied to the coil, the total motion of the

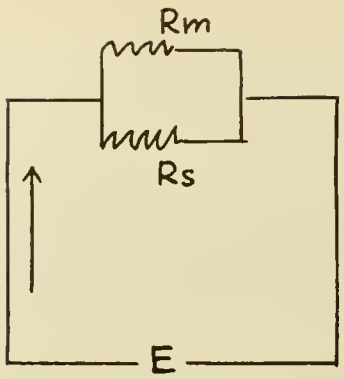



FIG. 88

pointer is zero or perhaps oscillation over a short distance around the 0 point upon the scale.

*Internal Resistance of the Meter.*—Once again the deflection is due to the current flowing through a coil. And once more it is impossible to wind a coil without resistance, hence the moving coil type of meter, like the moving iron type of meter, is possessed of a certain value of resistance, i. e., internal resistance. Whether this value of resistance is small or great depends entirely upon the design of the instrument. For current meter it is low and for voltage indicating instruments it is high, but at all times the maximum deflection indicates the flow of a predetermined value of current. Excessive current flow will cause the meter to deflect beyond the upper extremity of the scale or "off scale."

*Meter Ranges.*—It is customary to quote the range of any type of meter as from 0 to some maximum value. This would tend to create the impression that any value of voltage within these two limits may be measured with a voltmeter or any value of current may be measured with a current meter. Such is not the case. While it is true that the lower limit is zero and that any finite value of current or voltage is in excess of zero, decimal values of unit current or voltage are not very readily discernible upon current or voltage indicating instruments which have maximum ranges equal to several hundred times the unit value.

In other words, it is not very easy to read .001 volt upon a voltmeter of a single range with a maximum range of 100 volts. The reason for this is that the instrument is not designed for such work. The width of the pointer, the width of the lines upon the scale, the inertia of the moving system itself are factors which impose definite limitations upon the lower limits of all indicating instruments. For this reason, current and voltage meters are made in various ranges.

The subject of meter ranges is of interest. Obviously, for any one fixed design of a meter, be it of the current or voltage indicating type, extension of the range may be accomplished without much trouble, but reduction of the range and utilization of the full scale for reduced range is not practical. It is possible, but generally not practical. Examples of how such reduction may be attained will be shown later.

As in the case of the moving iron type of meter, the basic moving coil type of instrument is a current indicating device. Current meters have windings of low resistance and voltage indicating instruments have windings of fairly high resistance, but once more all voltmeters do not employ high resistance windings. At the same time meters designed to indicate high values of current do not pass all of the current indicated upon the meter, directly through the meter.

Meters are calibrated in decimals of the unit of current or multiples when they are current indicating instruments and decimals of voltage or multiples of voltage when they are voltage indicating instruments. Thus, current meters are referred to as microammeters, milliammeters and ammeters. Naturally each of these may be interpreted in the other, but it is customary to qualify the type of instruments according to the equivalent of the maximum indication. Thus, if a meter indicates 1,000 microamperes, or 1 milliampere, at full scale deflection, that meter is generally known as a milliammeter. If the full scale deflection is a decimal value of 1 milliampere, the meter is known as a microammeter. By the same token, if a milliammeter indicates 1,000 milliamperes, or 1 ampere, at full scale deflection that meter is known as an ammeter, with a range of from 0-1 ampere.

The same may be said of voltmeters. A meter with a full scale deflection of 1,000 millivolts is a voltmeter with a range of from 0-1 volt. If the meter indicates 750 millivolts at full scale deflection it is a millivoltmeter with a range of from 0-750 millivolts.

Supplementary to the current or voltage designation of a meter, one frequently hears the application of a term designating the utility of the meter, i. e., its location in a system, viz., filament voltmeter, plate millammeter, grid current meter, plate voltage meter, etc. These terms are applied to indicating instruments employed in connection with vacuum tubes and vacuum tube circuits. Similar appellations are applied, of course, different in character to indicating instruments employed in connection with other equipment and systems.

In connection with such names, it should be understood that the name does not limit the application of the meter to the circuit stated. That same meter is suitable for use in any circuit where the maximum potential does not exceed the maximum or full scale rating of the instrument and the character of the potential or current conforms with the design of the instrument.

*Current and Voltage Ranges.*—We have mentioned that the range of a current or a voltage indicating instrument may be increased at will. Suppose that we start with a current meter. As an example we shall select a moving coil type of instrument rated at .001 ampere, or 1 milliampere, and an internal resistance of 30 ohms. The drop across this meter coil is $.001 \times 30$, or .03 volt. If this meter is connected into a circuit through which is flowing some value of current within the 0-1 milliam-

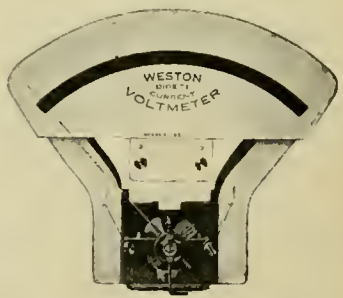



FIG. 89

pere limits, the value of the current will be indicated upon the meter. What about a circuit which is carrying 10 milliamperes, or 10 times the maximum of the meter? Is this meter suitable for insertion in such a system? The answer is to the affirmative with reservations. The reservation is the use of a shunt.

We know from the previous discussion of resistances in parallel (Lesson 8) that if two resistances are connected in parallel, the total current is the sum of the current flowing through the branches. We also know that the voltage is the same across all branches of a parallel system. From this we glean that the current through each branch varies inversely as the resistance of the branch, that is, when the voltage is maintained constant. With these relations in mind it is not difficult to visualize a state wherein the known current flow through

one branch of known resistance will be indicative of the total current in the circuit.

Consider Figure 88. E is a voltage. Rm is one resistance and Rs is another resistor in shunt with Rm. The total current in the circuit is I. At the junction between Rm and Rs, the total current divides into $I_m$ and $I_s$. If Rm = Rs, the value of $I_s$ will always be that of $I_m$, regardless of the value of E. Whether E is small or great, $I_s = I_m$ when Rm = Rs. Thus, if we know $I_m$, we automatically know Is. Furthermore, by making Rs a predetermined decimal or multiple of Rm, we can make $I_m$ a predetermined decimal or multiple of $I_s$ and of I. This becomes evident when we consider the relation between currents through parallel branches. Suppose that Rm is twice as great as Rs. Whatever the value I, twice as much current will flow through Rs than is flowing through Rm. If we know the current through Rm, the total current can readily be determined. By a suitable known ratio of Rm / Rs, and known current through Rm, we can determine total current I.

Now, if a meter such as we have mentioned is to be employed to indicate the flow of 10 milliamperes for full scale deflection, the meter winding need never carry more than 1 milliampere. If this winding is Rm, we can arrange a shunt resistance Rs to carry the remaining 9 milliamperes and the meter scale with this shunt always in place can be calibrated for a full scale deflection of 10 milliamperes. By virtue of the ratio between Rm / Rs the meter scale is multiplied a definite number of times. By suitable selection of Rs the flow of .001 ampere through the meter (Rm) may represent a total current I of 10, 100, 1,000, 10,000, or even 100,000 milliamperes.

However, we must qualify the ratio Rm / Rs. This does not indicate the actual multiplying ratio. This ratio indicates the division of the currents between Rm and Rs. But since the meter at all times carries a part of this current, the multiplying term is

$$\frac{Rm}{Rs} + 1$$

The part "+ 1" represents the portion of the total current flowing through the meter. This relation may be expressed in another manner. The total current is that flowing through Rm and Rs. The current through Rm bears the same relation to the total current I as the Rs does to the sum of Rm and Rs. In other words, the multiplying factor is

$$\frac{Rs + Rm}{Rs}$$

These two ratios are absolutely independent of current values. They pertain solely to the resistances involved, hence any current range is possible by suitable arrangement of the shunt resistance or element. A 100 ampere meter would naturally require very heavy coils, as a matter of fact so heavy as to be entirely impractical. But by the use of a shunt element which is a part of the external circuit of the meter, a meter mechanism which requires only .001 ampere for full scale deflection can be utilized and calibrated to represent a total current flow of 100 ampere when .001 ampere flows through the meter.

Suppose that we have the current meter rated at .001 ampere and 30 ohms. This meter is shunted by a 10-ohm resistance Rs. Whatever the value of current through Rm, three times as much flows through Rs. Thus the ratio Rm / Rs indicates the division. However, we know that the meter is carrying current and, if the shunt is carrying three times as much, the total current may be said to be divided into four parts; one flowing through the meter and three parts flowing through the shunt.

That one part flowing through the meter is present at all times, even when the value of the shunt is greater than the meter resistance or when the current through the meter is greater than through the shunt. We can add the currents through Rm and Rs and thus determine the total current, but such operation requires definite knowledge relative to the currents in each branch. By operating with the resistances, we predetermine the division of the currents.

Thus, in the case cited, the current through the meter is .001 ampere and through the shunt is .003 ampere. The sum of these currents is .004 ampere. If we apply the multiplying factor to whatever value of current is indicated upon the meter to determine the total current we have

$$I = Im \times \frac{Rs}{\frac{Rm}{Rs} + 1}$$
$$= .001 \times 4$$
$$= .004$$

and

$$I = Im \times \frac{Rs + Rm}{Rs}$$
$$= .001 \times \frac{40}{10}$$
$$= .004 \text{ ampere}$$

Because of the known division of currents through paralleled circuits of known resistance we can determine the values of resistance necessary for use as a shunt in order to provide a definite division of currents. If we desire to multiply a meter scale three times and remember that one part of the current will flow through the meter, the remaining two parts must flow through the shunt. Hence the shunt must carry twice as much current as the meter, therefore the resistance of the shunt must be half of that of the meter.

If we desired to multiply the meter scale six times, we must secure a division of currents whereby the current indicated upon the meter is one-sixth of the total. The other five-sixths will flow through the shunt. If the shunt must carry five times as much as the meter, its resistance, because of the inverse law relating to current division in parallel circuits, must be one-fifth of the resistance of the meter. This division is expressed as

$$\frac{Rm}{\frac{I}{Im} - 1}$$

where I is the total current and $I_m$ is the current through the meter. The relation $(I/I_m - I)$ indicates the division of the current. Thus, if the meter resistance is 30 ohms and the required range is .01 ampere or 10 milliamperes and the meter scale is .001 ampere or 1 milliampere, the value of Rs, the shunt

$$= \frac{30}{\frac{.01}{.001} - 1}$$
$$= \frac{30}{9}$$
$$= 3.33 \text{ ohms}$$

At the same time, we can determine the resistance of the shunt by considering the ratio between the current through the meter and the current through the shunt. If the meter scale is to be multiplied 10 times, it is the equivalent of dividing the current into ten parts; one part flowing through the meter and the other nine parts flowing through the shunt. Hence, the ratio $I_m/I_s = .001/.009$ and if we multiply the resistance of the meter by this quantity we ascertain the value of the shunt, since the ratio between the shunt and the meter resistance must equal the ratio of the current through the meter to the current through the shunt or

$$I_m/I_s = R_s/R_m$$

and $R_s = (I_m/I_s) \times R_m$

## Blood-Thirsty Reformer

**Portsmouth, O.—An unsigned threatening letter, evidently written by a religious fanatic, has been received by C. A. Harrell, city manager. The writer strenuously objects to picture houses being open on Sunday, and threatens to "bump off" Manager Harrell, Municipal Judge W. R. Sprague and Patrolman Charles Bender unless this nefarious practice is immediately discontinued.**

**The communication is similar in text to ones received by other city officials at Portsmouth in which the self-appointed guardian of the city's morals threatened to take the officials for a ride if the Sabbath day continued to be thus desecrated.**

**Fingerprint experts are investigating. Meanwhile, Sunday shows are in operation, and the would-be killer has not carved any additional notches in his gun.**

## "Hell's Angels" Jam

**Toronto — Counting on a blanket okay on "Hell's Angels" from English censors as a means of getting the Ontario ban on the picture raised, the decision to make another try for the local board's verdict was again postponed when the British officials ordered three reels out. Ontario censors say these are the same scenes to which they objected. Patent rights also complicate the question here.**

## "Equitable Copyright" Demanded in Canada

Ottawa—George Herbert Thring, secretary of the Incorporated Society of Authors, Playwrights and Composers, London, England, is in Ottawa for the announced purpose of conferring with the Canadian government with a view to securing the enactment of "a fair copyright law" in Canada. Thring declared that all other Dominions of the British Empire had adopted an equitable act.

Exhibitors in Canada are watching developments but, in the meantime, are ignoring the demands of the Canadian Performing Rights Society for an annual tax on a seat basis for the privilege of using copyrighted music in pictures and otherwise, the Canadian assignments of which are held by the society.

## Cincy Legit Out!

Cincinnati—An unconfirmed rumor is in circulation to effect that the Victory, the only legitimate theatre in Dayton, which has been dark for several months, is to be wired for sound, in which event legitimate attractions are to be discontinued entirely.

## The Retort Swell

**Andy Clyde, the Mack Sennett comedy star, had been ill for two weeks, and his physician advised daily osteopathic treatments.**

**Appearing on the Sennett lot unexpectedly a few days later, he was greeted by Marjorie Beebe with:**

**"Didn't you go to the osteopath today, Andy?"**

**"No," he replied, "I was kneaded at home."**

# Pathe Halts Plan To Remake Serials

Hollywood—Pathe has called a halt on production of serials, following a compilation of comments from exhibitors. It seems that the idea of remakes in chapter plays hasn't clicked so favorably, exhibitors feeling that new stuff is what the public wants. It had been planned to make talkers of some of the past Pathe serial successes.

Meanwhile, Universal and Mascot Pictures are cleaning up on talker serials.

## *Warners Continue with Theatre Field Expansion*

Warners has not abandoned expansion plans but intends to go through with theatre projects scheduled. Contracts for three new Warner houses have just been let. These are: Morgantown, W. Va., 1,300 seats; Torrington, Conn., 1,900 seats, and New Avenue Grand, Washington, 1,800 seats. John Eberson is contractor for the first and last named while Thomas Lamb is architect for the Torrington house.

## CLASSIFIED ADS

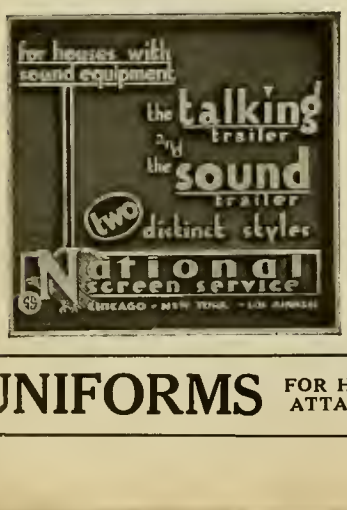
### Ticket Machines

WILL PAY CASH for used Ticket Machines. Automatic "GOLD SEAL" or SIMPLEX MODELS PREFERRED. Forward information giving size of machine, serial number, motor current and condition. MIDWEST TICKET & SUPPLY COMPANY, Inc., 910 South Michigan Avenue, Chicago, Illinois.

### For Sale

GEORGIA theatre for sale; nearest showhouse 22 miles; drawing population 22,000; capacity 300 and balcony for colored; disc equipment; everything owned but the building; three-year lease with renewal option; theatre doing best business for size town in state. Price $6,500; $4,000 cash; balance one year. If you haven't the cash don't waste my time or yours. Grand Theatre, Montezuma, Ga.

3,000 UPHOLSTERED OPERA CHAIRS from Century Theatre, New York City. Sell any amount at sacrifice prices. Box No. 692, Motion Picture News, 729 Seventh Avenue, New York.




### *Sweet Man*

Now, don't listen while I convey a secret to a friend of mine who, approaching fifty, wears belts on his coats, and tries to give chorus girls the idea that he's just out of Yale.

The male stars of Hollywood have beauty secrets just like the girls. There is a certain little device made of adhesive tape and string which acts as a temporary face lift. The adhesive tape is applied close to the ears and holds the sagging muscles of chin and neck in place. Two very famous, but aging *Doan Juans* wear these devices when they're making a picture.

—*Photoplay.*

# Extras' Average Pay $2.63 Weekly

The average wage of a Hollywood extra is $2.63 a week, Jerome Beatty discloses in "The Modern Screen Magazine." There are over 17,000 men, women and children in the film city competing for the eight or nine hundred jobs open to extras every day. Ten dollars a day is the usual wage and out of that extras are expected to furnish a complete wardrobe. Jane Arden, whose two-year average wage of $47.45 a week is the highest in the industry, has among other things fifteen hats, twenty-one pairs of shoes, seven evening dresses and four evening wraps. Babe Green, who has averaged $46.95 for the past two years, owns full dress, tuxedo, sport suits, military uniforms, cutaway, knickers, riding habit and every sort of ordinary clothing. Miss Arden's wardrobe cost more than $2,000 and Green's well over $1,000; yet, says Mr. Beatty, they are mighty glad to get $10 a day and to work a little more than an average of four days a week, for they know that if the producers wanted to hire extras at bed rock prices they could fill the stages, so great does the supply exceed the demand.

## *First De Luxer at St. Louis Going to Stock*

St. Louis—This city's first de luxer, the Grand Central, is about to make its final bow about Christmas as a film house, switching to a stock policy. Competition of the St. Louis, Missouri and Fox proved too tough and the old theatre went dark several months ago. Later it was proposed to install an indoor miniature golf course, but with the popularity of that fad passing this plan was abandoned. Dramatic stock seems to be in demand here.

## *Wins $55,000 Award*

Damage award of $55,000 has been made by a Manhattan jury in favor of Clara Joel, wife of William Boyd, for injuries received in a taxicab accident, which she says marred her beauty and ruined her voice, ending her stage career.

# Para. Changes in Northwest States

Portland—There is a heavy conference of Paramount Publix executives under way, portending a change in the Northwest territory. Charles C. Perry, head of the western division of theatres, is here conferring with L. J. Levy of San Francisco, and Robert Blair, Northwest district head. Levy, it is learned, is slated to replace Blair here.

## *"Dawn Patrol" Theft Case Off to Nov. 17*

Hollywood—Preliminary hearing in the action revolving alleged thievery of "The Dawn Patrol" script has been continued to November 17 by Municipal Judge Ballard.

Defendants are Edith Higgins, accused of theft of the original manuscript from First National studio, and Forrest J. Easley and Joseph M. March, charged with conspiring with her to commit burglary and grand theft.

Miss Higgins, former employe of Warners, took the manuscript, valued at $20,000, from the studio, it is charged.

March and Easley are accused of conspiring with her and offering her $100 to be given to Carmelita Sweeney, another Warner employe, for her assistance.

Why the theft, if one was perpetrated, has not come to light.

## *Plymouth Theatre Sold To Mayflower Corp.*

Worcester, Mass.—The Plymouth theatre was sold at auction this week by the Worcester County National Bank, as trustee, to a committee representing the Mayflower Corp., of New Haven, Conn., which financed the structure. The price paid was $100,000 above taxes, which were listed as $72,000.

BUSINESS MEN stay at the
NEW YORKER

The New Yorker has 2500 rooms, every one with radio, tub and shower bath, Servidor and circulating ice water. There are four popular-priced restaurants, including Coffee Shop. Rates from $3.50 a day. 85% of the rooms are $5, or less.
Manhattan's Largest and Tallest Hotel
34th Street at 8th Avenue, New York City
RALPH HITZ · Managing Director

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

### *SALARIES!*

THE oft-heard expression, "The laborer is worthy of his hire," apparently never received much attention from theatre owners — if present day managers' salaries are any criterion.

There was a time, in what now seems like the dim and distant past, when men entrusted with the management of a large and expensive theatre were paid a salary somewhat commensurate with the responsibilities of such a position.

Then came—not the dawn—but chain theatre control and the none to gentle process of cutting overhead. And for some unknown reason that process always started with the manager's salary.

Yet, if you stop to analyze the operating expense of a theatre you will soon find that the cost for the man who runs the house is one of the smallest items of all the essentials needed to properly operate the house.

Aside from stimulating interest in the theatre and increasing its receipts, the manager must mix with the various organizations in the community and while the theatre may bear the dues for membership in those organizations, the manager, as a representative citizen in the community, is often put to the expense of those many items coming under the heading of entertainment and goodwill.

He must dress and look neat at all times and that costs plenty, too.

Then he must be an able executive both in his contact with merchants and civic leaders as well as in his relations with the general public and his staff. He must keep an ever-watchful eye on every part of the theatre's equipment so as to avoid expensive breakdowns and replacements. Summing up in as brief a way as possible, **he must carry the entire responsibility of an investment running from several hundred thousands to sometimes a million dollars.**

And for all of that work, all of that effort, all of that responsibility, they tell him that the house cannot afford to pay more than "just so much," which in many instances means fifty to seventy-five dollars a week.

A man capable of looking after an investment involving so much money, a man who understands his job and looks after every detail of it as though it were his own personal investment, and, above all, a man who is, admittedly, the right man for the job, deserves a damned sight more than seventy-five dollars a week.

We hope to see the day when a happier condition will exist between theatre-owners and managers on the salary question.

*"Chick."*

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# MANAGERS' ROUND TABLE CLUB

## How Much to Join?

**The Club has been accepted as such a valuable aid to showmen that many of them take it for granted that a joining or membership fee is required.**

**May we take this means of correcting any such a mistaken idea?**

**It costs you NOTHING to join the Managers' Round Table Club, and there are no dues, charges or fees of any kind in connection with your membership.**

***WE HAVE NOTHING TO SELL BUT SERVICE AND YOU GET PLENTY OF THAT FREE.***

***M. R. T. C.***

## *Police Department Co-operates With Friedman on Stunt*

Sam Friedman got plenty of co-operation from the city officials in a safety slogan contest which indirectly was a plug for "Manslaughter," playing at the Capitol Theatre, Pottsville, Pa.

The safety slogan contest was sponsored by both the theatre and the Journal; the Journal giving write-ups for five days in advance and another in announcing prize winners.

The idea of the contest was to jot down a slogan, not over ten words. And also to make people think in terms of safety, especially drivers of motor vehicles.




The ticket prize winners had only one choice in which to redeem their tickets and that was on the opening night of "Manslaughter," at which time the Mayor in a short speech from the stage donated the first prize.

The Motor Club which donated the first prize also permitted Friedman to hang a large banner from the second floor window of their office building. The office building is in the heart of the city and it was one of the best spots one could have sought for this purpose. The banner was in two colors and plugged "Manslaughter."

The Mayor and Supt. of Streets also permitted Friedman to place signs on the "No Parking" traffic signs. These signs read, "Avoid Committing MANSLAUGHTER—Obey Pottsville's Traffic Rules." 190 of these cards were used in this manner.

## *Earle Holden Had Novel Herald In R. R. Ticket Form*

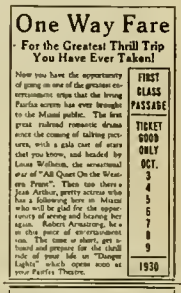
Stunts and more stunts drift into Club headquarters that helped Earle Holden put his pictures across.

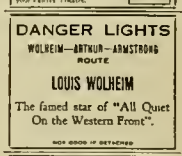
His latest does a lot of talking. Of course it's a variation of a gag that has been pulled before but we want to say now that no one has used it as well as Holden, especially in view of the fact that he had a natural picture to tie-up with it, in the form of "Danger Lights," a railroad drama.

Through the co-operation of one of the local railroad companies he secured a few thousand of the envelopes that are used to place tickets in. Appropriate copy was placed on the back of the envelopes. In case you don't know what these envelopes are like, hop down to your railroad ticket office and get yourself a couple.

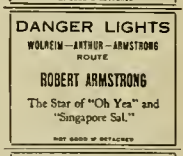
The tickets themselves were made up in the standard colors used by many of the railroads throughout the world, light olive stock with black type. This stunt created a lot of comment in Miami and was the means for putting the film across to excellent results. How about it? Do you think you can use it on this picture or any coming to your house? It's a good angle and one that you shouldn't miss. You may be able to get the railroad company in on it to pay for half of the printing.

Earle also passes along to us his trailer presentation for the picture, and as it contains some points which will be of value to his fellow Club members we are printing it here.


One Way Fare
For the Greatest Thrill Trip You Have Ever Taken!
Now you have the opportunity of going on one of the greatest entertainment trips that the living Fairfax screen has ever brought to the Miami public. The first great railroad romantic drama since the coming of talking pictures, with a gala cast of stars that you know, and headed by Louis Wolheim, the sensational star of "All Quiet On the Western Front". Then too there's Jean Arthur, pretty actress who has a following here in Miami who will be glad for the opportunity of seeing and hearing her again. Robert Armstrong, he's on this piece of entertainment too. The time is short, get aboard and prepare for the thrill ride of your life on "Danger Lights" which opens soon at your Fairfax Theatre.
FIRST CLASS PASSAGE
TICKET GOOD ONLY OCT. 3 4 5 6 7 8 9 1930


DANGER LIGHTS
WOLHEIM—ARTHUR—ARMSTRONG ROUTE
LOUIS WOLHEIM
The famed star of "All Quiet On the Western Front".
NOT GOOD IF DETACHED


DANGER LIGHTS
WOLHEIM—ARTHUR—ARMSTRONG ROUTE
JEAN ARTHUR
Sensational little actress of "The Greene Murder Case" and "Mysterious Dr. Fu Manchu"
NOT GOOD IF DETACHED


DANGER LIGHTS
WOLHEIM—ARTHUR—ARMSTRONG ROUTE
ROBERT ARMSTRONG
The Star of "Oh Yea" and "Singapore Sal."
NOT GOOD IF DETACHED


DANGER LIGHTS
WOLHEIM—ARTHUR—ARMSTRONG ROUTE
"Marvel Of the Age"
Press critics hail "Danger Lights" as something new in entertainment. A terrific drama! Plunging juggernauts, fired by a woman's love into infernos of storm-swept passion.
NOT GOOD IF DETACHED


DANGER LIGHTS
WOLHEIM—ARTHUR—ARMSTRONG ROUTE
"Mightiest Of Thrillers"
Screaming whistles, grinding brakes, delirious speed. See the railroad washout, ride on the record run 100 miles per hour on the world's fastest locomotive.
NOT GOOD IF DETACHED


SEE AND HEAR
DANGER LIGHTS
Fairfax Theatre
ONE WEEK ONLY STARTING FRIDAY, OCT. 3RD

### "Danger Lights" Trailer Presentation

To be used with regular sound trailer one week in advance of play date.

**Props Needed:**

1 electrical Victrola with loudspeaker
1 imitation train whistle, can be borrowed from music store or some orchestra
1 locomotive bell, can be borrowed from some railroad or possibly from music store. The louder the better
1 Pullman porter's uniform
2 hand bags or suit cases
1 train effect record for use with Victrola

1—Victrola, bell and whistle is in charge of stage manager and should be placed where all three can easily be worked in a quick manner.

2—Pullman porter's uniform is for colored porter, also the hand bags.

**How Presented**

1—Booth fades in slide on the Magnascope screen showing the rear end of an observation car. This is faded on the close in curtain. As soon as effect hits the screen, the curtains are opened allowing the slide to show on the Magnascope proper.

2—Immediately after the curtains have been opened, the stage manager blows three sharp blasts on the train whistle and at the same time starts ringing the locomotive bell.

3—The ringing of the bell is a cue for our porter dressed in Pullman porter's costume to walk from the rear of the house down one of the aisles with the suit cases in his hand. As he passes down the aisle he will call "All aboard, all aboard for 'Danger Lights' special, Track No. 12, All Aboard, All Aboard," etc. He goes up on the stage and makes a right exit.

4—His exit is a signal for the stage manager to start the Victrola with the train effect record which should give the effect of a train starting and getting up speed. As soon as the imitation gives the effect of speed he should signal the booth to immediately start the sound trailer on the picture superimposed on top of the effect on the Magnascope. On first scene in the trailer stage will close masking to normal size and booth will fade out the effect.

**(The Club would appreciate other angles on trailer presentation.)**

# MANAGERS' ROUND TABLE CLUB

## *Cartoonist Gave a Picture to Glaser As Birthday Gift*

Some excellent showmanship was called into play by Will J. Glaser, manager of the Paramount Theatre, Faribault, Minn., when he set out to sell the first anniversary of the theatre's opening.

Front page stories appeared in advance that guest tickets would be given to all those never having seen a moving picture. There were 18 acceptances, of which practically all parties were from out-of-town. However, this stunt created considerable talk and helped to publicize the attractions playing during Anniversary Month.




The newspaper published a four-column cartoon of the manager in the act of cutting a birthday cake with heading reading, "Congratulations" and mention of event at bottom. This cartoon was later used on heavy paper with the other side giving a list of the month's attractions. Effective distribution of these cartoons also helped to sell the Anniversary Month bookings. A four-foot birthday cake made out of cardboard and plaster, surrounded with baskets of flowers was placed in the foyer. A card called attention to an offer of a three month's guest ticket to the patron estimating the nearest correct weight in pounds and ounces, the announcement of winner to be made at a Saturday midnight show. The newspaper carried a story and the theatre used a box at top of regular ad in 6-point type giving details.

Nearly 4,000 estimates were received on the birthday cake guessing contest. Estimating coupons were given with each paid admission during the week and there was a great deal of comment and interest manifested by the public in the contest not only by those taking part but many others too. The cake itself weighed 28 lbs. and 10 oz. and really had every appearance of being genuine. A young boy guessed the correct weight.

Listen, Mr. Glaser, we'd like to hear some more from you regarding the work you are turning out at the Paramount. How about keeping us posted so that we can pass it along to the rest of the Club?

## *Harrison Solicited Aid of Patrons to Help Him Pick Still*

Here's another one from the ace showman, J. P. Harrison, that will help you to work up a lot of interest in your coming attractions. This lobby stunt, worked in the Waco Theatre, Waco, Texas, had them talking about the picture with the usual good results following.

A large bulletin board was placed in the lobby; the board containing fourteen 8 x 10 stills and each one being numbered.

In the center of the panel was copy reading: "HELP US OUT, PLEASE! We are in doubt about which picture to run in the newspaper. The one that you vote the most popular will appear in the Sunday layout in the newspaper." A girl sat at a desk in the lobby and registered the numbers that the people indicated.

The stunt got them looking at the stills on "Holiday" as well as getting them talking about the picture, all of which made mighty fine publicity for the picture.

Listen, "J. P."! We'd like to hear a lot more from you. What do you say about it? Are you going to give the postman plenty to do?

## *"The Showman's Calendar"*

### *AN EXCLUSIVE CLUB FEATURE*

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

### NOVEMBER

| | |
|---|---|
| Nov. 10-16 | American Education Week |
| Nov. 11 | Armistice Day.<br>King's Birthday (Italy).<br>Washington Became a State (1889) |
| Nov. 11-18 | American Red Cross Week |
| Nov. 16 | Oklahoma Became a State (1907) |
| Nov. 16-23 | Children's Nat'l Book Week (sponsored by Parent Teachers' Ass'n.) |
| Nov. 23 | Capt. John Ericsson Landed in N. Y. (1837)<br>Repudiation Day (Maryland) |
| Nov. 25 | British Evacuated N. Y. (1783) |
| Nov. 27 | Thanksgiving Day |

### DECEMBER

| | |
|---|---|
| Dec. 2 | Monroe Doctrine (1823) |
| Dec. 3 | Illinois Became a State (1818) |
| Dec. 6 | St. Nicholas Day—(Patron Saint of Children) |
| Dec. 7 | Decoration Day, Cuba |

**You should have your plans well advanced for those special Thanksgiving shows for the poor, as well as the Christmas and Holiday tie-ups. Watch the Club pages for details.**

***Can you tie any of the above events into your theatre's activities?***

**And don't overlook the many local events that are constantly turning up right in your own town, county or state.**

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

## LAFF-O-THE-WEEK!

**This week's giggle is had at the expense of a certain "145th" assistant to a division manager. Said assistant requested that the house managers of the division make hourly trips to the sidewalks afront of the houses and scrape off chewing gum. This circuit has no porters, all the cleaning being done in the early morning hours through a certain maintenance company. What's a guy gonna do?**

## *Have a Handful of Hart's Showmanship In Newburgh, N. Y.*

Street ballyhoos seem to be one of the most effective mediums for business building in Newburgh, N. Y., as Edward Hart, manager of the Academy Theatre, always manages to report that they clicked.

A recent street stunt was that of using a girl to exploit "Common Clay," when it played the Academy.

The girl was dressed neatly, carrying a number on the front of her dress and carrying a large card on her back reading, "Lost a Name, Given a Number, Branded by Society as COMMON CLAY." Other copy on the card contained sales copy about the picture as well as name of theatre and playdates. The girl paraded the streets and excited lots of attention which in turn focused thoughts of persons on seeing the picture.



The same idea was again used, but this time on "Anybody's Woman." We'd like to point out that Hart uses very effective copy and this permits him to use the gag whenever he wants, as the copy attracts attention to it. One ballyhoo consisted of an attractive girl, neatly dressed, wearing a mask and carrying a tray on which was painted "Anybody's Woman." This girl paraded the business section and passed out candy kisses to which was attached tags carrying copy about the picture, theatre and playdates.

The other ballyhoo consisted of two boys carrying a large warning sign—copy on the sign reading: "WARNING! Scandal-wagging tongues calling Pansy Gray ANYBODY'S WOMAN must stop! I admit I married Pansy Gray when I'd known her only three hours and while under the influence of liquor but now she is my wife and I intend to protect her. Neil Dunlap—Meet the husband and wife of this sensational picture in ANYBODY'S WOMAN (cast, theatre, playdates)." These boys carried the sign about town and parked the sign every once in awhile to allow people to read it

In advance of the opening of the new serial "The Indians are Coming," he distributed heralds to the school children, before and after class. He also secured an old car, on which he mounted a three-sheet showing the Indians, and had the car driven around town for several days preceding the opening of the serial. Advertising the serial caused much comment among the children, and acted as a stimulus in bringing them into the theatre.

With so much activity evident up around his district, it is small wonder that Hart keeps his house on the winning side of the ledger all of the time. Let's hear from you again, Eddie.

## *Briant Engineered Man-Sized Campaign To Sell "Big Boy"*

It's a sure thing that E. H. Briant, of the National Theatre in Richmond, Va., knows his stuff. Anyone uninformed on this point need only consult this account of what he did to sell "Big Boy," and they'll have to admit that what we say is the McCoy.

The newspapers gave him plenty of advance stories and pictures on the film. A special front was built, with cut-out letters on the marquee giving it a brilliant finish. The sign was kept burning one week in advance of the opening. Small stickers were made and placed on all restaurant menus and fountain cards. 10,000 round cards, containing a cut of the globe, and an overprint red arrow, pointing to Richmond, with wording "THE FIRST SHOWING IN ALL THE WORLD" were used to plug the film, which, incidentally, world premiered in Richmond. On the reverse side, the picture was played up, together with a line on the cooling plant and bargain matinees. The largest laundry in town put one in each package. Others were distributed at the leading hotels, being placed in each room. The rest were distribtued through cigar stores.

Every day during the run of the picture, life savers and fruit drops, enclosed in special envelopes, were placed in every room of the four leading hotels in the city. Three leading restaurants placed one before the plate of every patron.

Local music stores and radio dealers were contacted and they plugged the theme songs. Haberdashery establishments were also tied up. The theme songs were plugged by the leading orchestras. Radio stations also loaned their assistance. A tie-up with the Big Boy Bottling Company netted Briant signs on their four trucks, and half the cost of printing 25,000 heralds, which were distributed all along the route. The Mayor of the city purchased the first ticket to the world premiere, and posed for the newspaper cameramen.

A bicycle endurance contest was going on in the city. Briant worked up interest in it to the extent of securing contributions to a fund for a cup, to be presented to the endurance riders if they broke a record, from the stage of the theatre. The newspapers came through great for this one. The Mayor loaned his assistance, playing head man on the stage, assisted by another prominent figure in civic circles.

Other activities on the "Big Boy" campaign included the phoning, by Western Union, of a number of prominent people, who were requested to send messages of good-will for the opening. 49 messages were placed on display, included among them one from Al Jolson, and also one from George Arliss. The completed campaign for the opening was a wow. The natives packed the house all during the run, proving to Briant that he knows his showmanship. Give us some more of it "E. H.," and include your photo.

## C. B. ANDERSON says:

***"I have been reading your ROUND TABLE Department ever since it was inaugurated, and have found some very helpful suggestions."***

***Manager, Ritz Theatre, New Albany, Miss.***

# MANAGERS' ROUND TABLE CLUB

## C. J. Latta Promoted; Leaves New Haven For Cleveland Post

"C. J." has left New Haven. Who are we talking about? Oh, yes. We are talking about C. J. Latta, former managing director of the Roger Sherman Theatre in New Haven, Conn., who has just earned a well-merited promotion to the post of district manager for Warner Brothers' Cleveland, Ohio, theatres.

Every constant reader of the Round Table pages knows what C. J. Latta has done since he has been in the show game. We started to pass his work along two years ago, and we are still doing it. Talk about improving with age! Latta's work does! He made many friends in New Haven, and it is a certainty that it will be some time before they forget him—if ever they do. His contacts with newspaper men and dealers were always a source of great profit for his house. The reason why being that Latta always treated them fairly.




On the evening that his appointment to the new position was announced, plans were immediately made by his house staff to tend him a dinner. And it was some dinner! Speeches and everything. The sentiments of the entire organization that Latta had built up at the house were expressed in these words, found in the dinner program: ". . . it certainly was a pleasure working, not for, but with 'C. J.'" That's enough for us, or any showman. When every one in the house says "Oke," can you ask for more?

Now to get down to business. We are presenting the last activities of Latta at the Roger Sherman. The photo of the man dressed in full-dress suit and wearing a mask, that we are showing, was used on "Raffles." The man walked about the streets of New Haven handing out calling cards reading: "I'm Lonesome. Meet me at Warner Bros.' Roger Sherman, Saturday at 1 o'clock." It was signed: "Raffles." Ronald Colman heralds were also used to plug the picture.



The man was picked up by the police at the close of the second day. It seems that an officer, well informed on city ordinances, did his duty. The story crashed the local papers for a picture, too. New Haven knew that "Raffles" was playing in the town. The heralds on the picture had a novel slant. The back page was imprinted with copy on a tie-up that Latta had obtained with a local jeweler.

The jeweler offered weekly prizes to persons holding heralds that carried numbers corresponding to ones in his window. The town ate up this stunt. They made sure that they received a herald weekly. Thousands of them were given out. There was no question but that the theatre received thousands of dollars worth of publicity. The jeweler was also given a mention on the screen, via trailers, announcing the stunt and new picture. The herald gag is a weekly feature, every herald on a new picture being imprinted. Incidentally, the gifts were sometimes displayed in the theatre lobby, as, for instance, when a 52-piece silver set was offered.

The other photo that we are showing was a ballyhoo on "All Quiet." A stuffed bear was placed alongside a sign carried on a white truck, plugging the film. A radio set was also installed on the truck and this served to attract plenty of attention to the street ballyhoo. This one stunt helped plenty to sell the show, though Latta used others as well.

Another gag that went over well—this on "Scarlet Pages"—was the novelty herald in the form of a booklet that was distributed. It contained twelve pages, in which was found very effective copy—along the lines of these "True Stories," so prevalent—that must certainly have aroused interest in the film. The heralds had no pulling power for the kids—the fact being that the picture was made for adult consumption—so they were left out this week.

We are sure that "C. J.," in his new assignment, is going to continue this live-wire work, and we look forward to hearing that his houses are knocking them cold. Good luck, "C. J."

## An Appreciation!

**We want to take this means of expressing our appreciation to the members of the Club who responded so promptly to our request for the special material which appeared in *The Showman* issue last week.**

**All of those special articles constituted the real "meat" of the Club discussion on theatre maintenance and equipment, and that it will be of great value to other showmen, desirous of learning more about this phase of theatre operation, goes without argument.**

**We are now preparing the list of subjects to be featured in the December *Showman* Club section and another group of members will be selected to contribute the necessary stories. In this way each succeeding issue of the Club pages in the *Showman* section will present new slants until it becomes as valuable from the equipment angle as it now is for exploitation, etc.**

## Emil Bernstecker Landed Free Space In Local Newspaper

A classified ad that drew lots of comment and created attention was used by Emil Bernstecker of the National Theatre in Greensboro, N. C., at no cost to himself or the house, recently.

The heading was, "EMIL AND 'STUFFER' SPEAK THEIR MINDS." And then followed an explanation who the principals were: "The place is a well known South Elm Street Restaurant. The time is just after ice cream—just before coffee. The verbal combatants are the manager of the National Theatre and the advertising manager of Odells."

A conversation then followed about Saturday ads paying in the Greensboro Daily News, a part of which is repeated:

Stuffer: "Well, I don't know about you, but I tried a Saturday ad offering 1,000 bang guns free to the first 1,000 kids coming to a tire store on Monday morning, and by 10 o'clock the perspiring manager had a broken arm from handing out the favors, a headache from the noise—and no guns."

Emil: "Oh, so that was where those kids came from! Do you know they almost broke up my show with their popping?"

Stuffer: "That's funny. Wonder why they came right over to your place?"

Emil: "I wonder—could it have been—? Yes, I guess they must have read my ads in the Saturday papers, too."

The ad was primarily one to entice advertisers to use the classified columns in the Saturday editions as well as other days. And it proved a good plug for the theatre.

"Which," says Emil, "is another way of grabbing publicity." "And," says we, "how about some more, Emil?"



NOVELTY SOUVENIRS
*Make friends with your patrons*
New profits in your box office receipts. Give kiddies "Brazel Novelties" and win them as Boosters for your show house . . . inexpensive attractive novelties serve as real business getters always.
Write for our Free Booklet. Showing 1,001 Kinds.
BRAZEL NOVELTY MFG. CO. 4009 Apple St., Cincinnati, O.

# MANAGERS' ROUND TABLE CLUB

## Putting It Over Big!

**Acting upon the tip that an animal cracker hunt as staged by another manager was successful, Harry Palmer of the Princess theatre, Bloomington, Indiana, staged one in his city with the result that the whole town's juvenile population turned out. The hunt was sponsored by the Indiana Daily Student publication and hundreds of youngsters roamed the town in search of envelopes containing animal crackers and special prizes.**



**The accompanying photo tells the story. And how!**

## Brewer Boosted His Business on Film by Minnie Golf Tie-Up

With a golf picture to plug at the Tennessee Theatre, Charles F. Brewer, manager of the house, had a natural tie-up with the two miniature golf courses.

He furnished both courses with score cards on which was plenty of copy about the picture, cast, theatre and play dates. The score cards were used in advance and throughout run of picture.

He also decorated the courses with banners which were placed in a conspicuous spot. This banner carried copy to the effect that "Follow Thru" was in the 'Hole-in-One' of musical comedies, theatre and play dates.

The courses in turn furnished the theatre with material to lay out a one-hole miniature in the lobby, including hazard, mat, etc. This display attracted lots of attention and made good publicity for the picture.

Brewer is continually displaying work of this type down in Knoxville, and since this is his first contribution, we are pretty safe in asserting that he is going to follow it up with some more, and rate the title of active member. And when you give us your next work, Charles, include your photo.

## Phillips Engineered Profitable Tie-Ups Anniversary Week

Ralph E. Phillips made several advantageous tie-ups that helped considerably in publicizing Anniversary Week at the State Theatre, Chattanooga, Tenn., awhile ago.

A tie-up was made with the local bottling company to serve drinks to all theatre patrons during Anniversary Week. A large bar was built in the lobby, painted up nicely and an announcement placed that the drinks were gratis to theatre patrons. In addition to furnishing the drinks, the bottling company permitted Phillips to place banners on their five trucks; the banners carrying copy playing up Anniversary Week.

A tie-up with a local bakery resulted in the bakery furnishing a birthday cake; the cake to be presented Monday night at the opening of Anniversary Week. The presentation was made to the holder of the lucky number of the ticket stub. The cake was on display in the lobby four days in advance and also a dummy cake was placed in the bakery window one week in advance with the announcement that the cake would be presented to some one on Monday night. The window display was very prominent as the bakery is on the main street where a lot of transients pass.

## Putting Green In Lobby Featured the Midget Golf Course

Ed. Crane had his lobby all fitted up in atmospheric style to advertise "Follow Thru," playing at the Florida Theatre, Daytona Beach, Fla

One week in advance, Crane installed the putting green in the lobby. It consisted of grass mats borrowed from a local florist, and a patented device with holes, which was borrowed from the local Spalding agency, who also furnished golf balls and other golf accessories.

In the background of the putting green was an artificial palm tree, borrowed from a local department store. In front of the palm tree was a display board offering patrons a guest ticket for the opening day of "Follow Thru" for each one making a hole in one. This idea went over big and naturally helped to sell the picture, too.

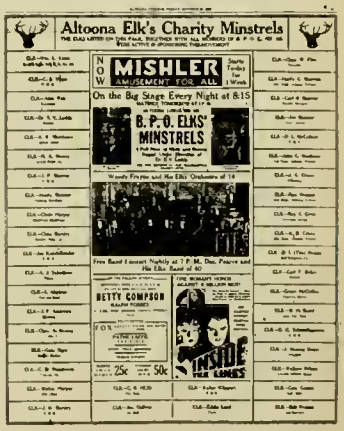
Crane had a display of golf togs in window of a department store with advertising cards and still photos; a window display of golf accessories in window of stationery store with advertising cards and stills and similar displays in windows of a hardware store selling sports equipment and in the local Spalding agency window.

## Minstrel Show Run By Sherred Gained Good-Will for House

They are still talking about the minstrel show that Carl B. Sherred ran, out in Altoona, Pa., recently at the Mishler Theatre.

Ever since he has been at the house, Sherred has been turning out some excellent work, and his activities have been passed along to the rest of the showmen in the Club, in many instances the stunts being adopted and worked immediately to the same success as Sherred enjoyed with them.

The ad we are showing will give you an idea of just another way that Sherred has of getting good-will and publicity for his house; the good-will in this instance being derived from the local newspaper when he showed them that he wanted to promote a full-page ad. The ad, which carried the names of all of the members participating in the Elks' shows, was given a great reception, plenty of attention being paid it. The attendance at the charity show was the largest representative gathering the theatre had ever known.




Listen, Carl! We look to hear some good things from you for the coming season, as we are sure your show selling this year is going to surpass anything that you have done thus far. Let's hear from you real soon.

## Notice to Members

**PLEASE be sure to notify the Chairman of any change of address.**

**—THANK YOU.**

# MANAGERS' ROUND TABLE CLUB

# SIX MONTHS' CLUB INDEX!

## Successful Showmanship—At Your Finger-Tips

*With this issue we hand you a complete index of the more important Club activities which appeared on our pages for the past six months. This index can be made as valuable as your ability and desire to use it. Kept in a handy place, where it will always be available for instant reference, you can readily see how simple it would be to sit down, and with the aid of this index, map out complete campaigns based upon tried and successful exploitation and advertising.*

*In making use of the Feature Campaign listings, please keep in mind that the stunt is NOT married to the picture with which it was used. They can all be remoulded to fit whatever picture you are anxious to exploit and your individual conditions.*

*By publishing this six-months' index you can now destroy the previous monthly indexes. This covers all the items previously listed.*


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# MANAGERS' ROUND TABLE CLUB

# WHAT IS EXPLOITATION?

## AS ANALYZED BY A SPECIALIST

### By GEORGE LANDY

According to my Webster's Dictionary, "exploit" has twin meanings: as a transitive verb, "to get the value out of something," as a noun, "a noble achievement."

Certainly, proper exploitation of an attraction, getting the value out of it (Webster should have said, as far as showmanship is concerned, "getting the MOST value out of it") is a noble achievement—in spades, which means double.

Like every other business in this age of modern complexity, exploitation includes a flock of fundamentals, which the thorough showman must never neglect. They form a groundwork that he supplies to his every exploitation campaign. They are the basic forces that he must line up, as best he can with the resources he can command, before he sits down and plans out the distinguishing highlight of his battle for box-office business.

In this groundwork, I classify:

### (1) Marquee

Here is a theatre property which few exploiteers value aright. It is virtually an illuminated 24 sheet (or bigger) in the heart of the territory which the theatre serves, close to competitors and seen by thousands daily. Marquee messages should be pithy, striking and unconventional, with plenty of changes of style and content.

### (2) Lobby

A good lobby won't sell tickets, of itself; but it will certainly act as a clincher, if your ads, exploitation, and word-of-mouth have paved the way. Again, the lobby is situated in the heart of your "main stem" (whether first run or neighborhood house). Use plenty of originality and don't begrudge money to a good artist. Be a good customer for the color manufacturers; use distinctively variant color combinations, so passers-by will sense the change of attraction; use combinations that fit in with the type of picture you are playing and make that lobby conform to the centralized idea of your newspaper advertising campaign. Use plenty of pictures; the customers love 'em. And don't be too modest about covering space. A good display will sell lots more tickets than an unimpaired view of the theatre's marble walls.

### (3) Window-displays

Here is a feature that most of us dismiss by getting a flock of exchange window-cards and letting a relief usher take them around, either with or without passes for the receptive merchants. Forget that system; it belongs back in the days of homespun underwear. Don't accept a window except where it has plenty of passersby; go after the crowds. Get the merchant whose windows command public attention regularly because he puts attractive displays into them. Give him display material on your attraction that is really based on a tie-up thought and also meritorious as an attraction-getter on its own. Give him a card, etc., that fits in with *his* sales campaign and also with the color scheme of his own displays. Figure out a tie-up that will help the merchant sell *his* wares as well as your theatre-tickets. Then you are putting over real exploitation and you won't have to shell out a lot of passes to get into windows. Sure, it means lots more work—but you wouldn't be a member of the Round Table and you wouldn't have read this far, unless you were the kind of man to whom the mention of that four-letter word doesn't cause worry. It also means more expense for your art department and it's worth it.

***His many years and varied experiences in the show game have fitted George Landy to make emphatic comments on exploitation. He speaks from actual experience. Followers of the Club pages will recall the marvelous work that this high-salaried publicity man turned out when handling Arkayo's Pacific Coast Theatres, an affiliation recently severed. This article is one that was received after the original series had started. String along with George and read what he has to say. It's interesting and helpful.***

### The Real Meat

Now for the real meat: Newspaper advertising and the central-exploitation idea. Please note the singular use of that word. It reveals this particular writer's whole thought on the subject of exploitation. You get all the milk from a cow when you use one good-sized bucket; you're bound to waste some of it and spill it, if you milk the one bossy into half-a-dozen shallow pans. The great snare for the exploitation man, the deceptive delusion, the fatal temptation, is to fiddle away his appropriation on a lot of minor stunts that may look good in a pressbook, or fill out an impressive report, or help you kid yourself—if you're your own boss—but which don't really mean anything.

Start thinking about your picture a couple of weeks beforehand and lay out the groundwork with your artist—that will give him time to get a start, so you'll be able to have other things made at the last moment and thus also he can give you something worthwhile. "Write down every exploitation thought that occurs to you—use the exchange pressbook, your own clipping file (if you have one), and your Round Table file. Then start the process of elimination: throw out stunts the other fellow has just pulled, those that are too expensive or need too much fixing at political headquarters, etc. In fact, keep asking yourself about each one: "Will it really sell more tickets than it costs? Is it really necessary?" You'll find that you've thrown most of them away when you've gone over the list a couple of times. You'll have just a couple or three real IDEAS in front of you. If you've been living right, it will be just ONE IDEA.

Now, take a fresh sheet of paper—get a big one. Put down everything you can concoct that will sell THE ONE IDEA. Again go through the process of elimination and what you'll have left is PURE GOLD, according to your own particular lights, experience, God-given talents, and local conditions. Clamp down on this one idea and the few ways you have decided to put it over and go into high gear.

### Plan Ahead

That's all exploitation is—it's a cinch!

Newspaper advertising (like everything else in theatre-operation) also really comes under the heading of EXPLOITATION—and most importantly. Don't be stingy with the papers; they give you circulation, reader support, other co-operation—they are your one best bet. Give your picture some advance aid; shoot the works the day before your opening, opening day and good support second day. If you're not over by this time, take the picture out as fast as you can.

As your advertising is so important, give it a real chance. Don't put it off until 30 minutes before presstime and then grab any old mat and shoot it in. As soon as you've decided on your central exploitation idea and how you're going to sell this particular picture, differentiated from all others, go into a huddle with your ad artist and try to lay out—tentatively, if necessary, and concretely, if possible—your exact space schedule for the whole run of that picture, your advance and at least the first week's ads, if it's a long run house. If it's a one-week or split-week house, you must lay out the whole campaign at the same time. The one centralized thought should dominate your entire campaign; but you can have as many different ads as possible. A daily change is ideal. Mix art and type, adapt the weight of the ad to local conditions, remember women still are the best picture customers, and stick to your decision.

Outdoor advertising is so local a problem that I won't treat it here.

### Make Up Your Mind

It's easier to do a lot of little things than to do one or two well. Don't fiddle away your energies or your appropriation. Make up your mind how you want to sell this particular picture (or other attraction), clear the groundwork away ahead of time, set your ads in work and hew to the line. Always leave yourself a litle leeway so you can grab at an emergency stunt that may arise at the last minute. Timeliness is a great asset.

In short, Noah Webster was right: Get the value out of the attraction, then you're exploiting it. And "noble achievements" win their reward not only in Heaven, but also at the bank.

***NEXT WEEK***

***"Debunk The Ballyhoo," by Jack O'Connell of the Vita-Temple Theatre, in Toledo, Ohio. He will make you gasp with astonishment at the frank and free-spoken opinions expressed. "Chick."***

# MANAGERS' ROUND TABLE CLUB

## *Jean La Roe Gave Newspapers Her Impressions Of City*

The activity Jean La Roe displays out around Columbus, Ohio, where she handles the publicity for the J. Real Neth string of houses, has long been an object of interest to the Club members, who have watched her work ever since her name first appeared on our pages.

Her recent activities cover numerous stunts that she engineered to secure publicity for the houses. When she made a trip to New York recently, upon her return to Columbus, she wrote a couple of columns of text on her visit for one of the newspapers, and, we notice, upon careful scrutiny that she took especial pains to mention that certain pictures coming to the Neth houses were corking films. Which is just another way for grabbing free space.




A stunt that goes over very well for her, and one that has not as yet failed, is that of having children submit sketches of stars in the pictures playing at the Neth houses. Through a tie-up with the local papers, she secures space in the columns, awarding passes as prizes. This angle, for some reason or other has become a great favorite with the residents of the city, and it is nothing to find a few hundred or so replies to every contest run.

Along with this story, we are presenting a sample of the advertising turned out at the house. You will notice that it is simply but effectively done in black and white, conveying every impression intended and striking, in its novelty, which may be seen in the special suit worn by Oakie and the facial expression. This, combined with the background, further aids the ad's effectiveness. As Miss La Roe is perennially active out around her district we will have some more of her work to pass along in the near future. We want to thank her for letting us see this and we are sure she will have some more fine slants on her next contribution.

## *Saxton's Syracuse Stunts Garner Lots Of Free Publicity*

In Syracuse, William K. Saxton is a pretty well known theatrical figure. The distinction is due in part to the active interests he takes in civic affairs, as well as those of his own, the theatre. This popular manager of Loew's State has always had a gag or two up his sleeve to use when he thought the occasion merited it.

One of his recent stunts was that of appointing a boy manager. The boy proved very capable, going out and promoting a tie-up with a local ice company on "Good News." Fifty trucks were secured, all of which carried banners plugging the ice and the show at the State. Copy read: "Arctic Ice for Dependable Service. GOOD NEWS for Dependable Entertainment." The stunt went over very well. In addition to this tie-up, Saxton went out and persuaded a couple of daily advertisers in one of the newspapers to head off their copy with the title "Good News." Some free publicity was garnered from the local papers through an invitation extended the Syracuse "U" football squad to witness the film. The publicity stories appeared on the sport pages.

On his next week's booking, which happened to be "Dough Boys," he planned and successfully executed a "Joy Week," comedy predominating on the screen menu. Saxton is always pulling stunts of this sort and we hope that his future activities will also appear on these pages. It's up to you, Bill.

## *Spread A Little Sunshine!*

We doubt whether any theatre owner or chain executive would veto a manager's suggestion to throw open the doors of the theatre for a special morning show just before Thanksgiving, for the purpose of receiving articles of clothing or food, as the admission price for a special show.

By co-operating with the local Welfare organizations, newspapers, etc., the food and other merchandise can be distributed to the worth-while poor. And in these days there are many who can stand a little helping hand.

In addition to such special shows, you can build a large box in the lobby of your theatre where patrons attending the regular performances can deposit packages for the same purpose. The newspapers will certainly get behind a move of this kind and carry stories and announcements regarding same. Your own program and screen should also be used to publicize this worth-while campaign.

Among other suggestions along these lines, we recommend: Potatoe matinee for the kiddies with a bag of potatoes or some other vegetables as the admission. Old toy shows, with all youngsters attending leaving one or more old toys. These can be repaired (if necessary) and repainted, and then distributed or held until Christmas.

However, we have conveyed our own thoughts on the subject. Whatever you can successfully work out along these lines will answer the purpose, BUT do something.

## *Theatre Front Was Well Designed For Selling Of Feature*

While we'll agree that those showmen who handle the Stanton Theatre in Philadelphia, Pa., have every right in the world to take pride in their work, to the extent of shooting us in their corking display on "Scarlet Pages," we think that they should have given us their names so that we could credit them with it, and let the rest of the show world know who turned out the work.

This front display had everyone who saw it talking. The photo does not really do it justice, as the camera cannot capture the startling color effects that were used. Looking at the photo closely you will observe the novel art pieces in the form of an opened book that carries the theme of the picture. On one page the title was splashed, on the other a still scene enlarged and made into a cut-out was placed. Appropriate copy was contained on the page. The valance under the marquee contains effective copy also. This valance, we believe, was made up in red, carrying silver letters.




The front created a lot of talk that resulted in word-of-mouth comment for the picture, in this way giving it publicity that was very valuable. We hope that we will hear some more about what is going on down around this house.

# MANAGERS' ROUND TABLE CLUB

## A Question

**Would window displays get better results in the winter time than billboards?**

**A showman would like an answer to this question. What are your views on the subject? Send them along to Club headquarters.**

## Program and House Organs Featured in Jerabeck's Selling

A whole raft of gags and suggestions have been handed to his fellow Club members by Randall Jerabeck in the latest contribution which he makes to the Club pages.

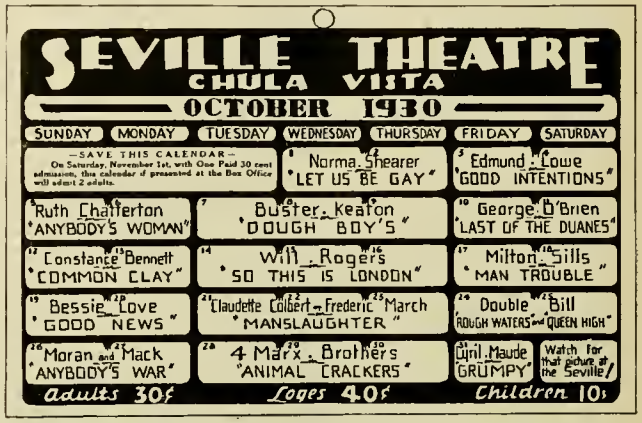
This live-wire showman, who has been following the Club pages ever since the organization made its appearance in the Motion Picture News, has included in his work a number of slants which were passed on at some time via the Club. For these gags, he asks that we give the persons responsible his thanks. But let's go. The first is an usher's card, a stunt that many members, no doubt, are familiar with. This card, with copy: "Dear Patron: I hope I may have the honor of seating you at each of these extraordinary attractions next week" (picture, play date and usher's signature) is handed out to patrons as they leave the theatre.

Jerabeck's heralds and programs show evidence of care in their make-up. They are attractively colored, especially an Easter program, which is tinted in blue, gold, brown and black, bordered with flowers, and carrying a head: "Wishing you a joyful Easter." A group of bunnies look at a large egg carrying an institutional plug. This program made a decided hit with the patrons, all of whom expressed their appreciation of his thoughtfulness to Jerabeck.

In the cut we are showing you can get a line of the sort of art work turned out for the chain by Robert Slanker, circuit artist. If you look closely you can see that the shorts—in this case Mickey Mouse—come in for a plug. The other piece of work was a cut-out for "Phantom of the Opera."




A gag that makes a considerable impression on the town—so much so that if it is a day late they phone and wrathfully inquire the reason—is the monthly calendar which is sent to every one on the mailing list. We are reproducing one of these calendars here, so that in the event that you may want to use a stunt of this sort, you can have something to work from. This calendar was made from a cut, the original drawing being made by the staff artist. All of the picture titles and play dates are hand-drawn, including the theatre slug. If you can have a local art student draw it up for a couple of passes, so much the better. It won't cost a fortune to have a cut made from the drawing, and you'll save plenty on the printing. At times the back of the calendar is used for plug-in co-operation with civic activities, for example, on Fire Prevention Week a notice was run requesting the co-operation of the townspeople in helping prevent fires. For the most part, the back is left blank. In order to enhance the effectiveness of the stunt, Jerabeck run a box announcing that on the end of the month the calendars, if presented at the box-office, will admit two adults for one price. Give this idea a little consideration, as it means something to any house.




We want to thank Randall for passing these along to us and we are sure that if he continues to display this kind of showmanship down in Chula Vista, the house is going to set a record for attendance. Keep us posted on your future work, Randall.

## McKoy Passes On a Couple of Gags Of Value To Selling

"Doughboys" brought dough into the box-office of the Olympia Theatre in Miami, Fla., but it was not the picture alone that did it. Most of the success was attributable to the work turned out by James H. McKoy, the manager, and his assistant, Francis Falkenburg, a rising showman.

Foremost among the stunts used was the one of two doughboys sitting in front of the box-office all day Saturday, apparently paying no attention to any one, and peeling potatoes. One of the boys happened to be very talented and at intervals during the day he would suspend work and play several numbers on the ukelele and sing, too.

Another stunt that created a lot of interest and helped to publicize the picture was a walking ballyhoo. A young man, rigged out in an ill-fitting Army uniform, carried a 12-foot beaverboard gun on his shoulder. Both the sign on his back and both sides of the huge gun carried copy pertaining to the picture, theatre and play dates.

A window display was secured in which a pile of potatoes was seen surrounded by cut-outs and neatly lettered cards playing up the picture, etc. A card also announced that guest tickets would be awarded to the 10 persons nearest estimating the correct number of spuds in the window.

Listen, "J. H.," why don't you give us a picture of yourself and some dope on your career so that we can give you a regular introduction to start the new season off right.

## South Africa Reports!

**Our latest reports from South Africa show that the Club members located there are displaying good showmanship. We will have some more of their work to present in the near future; and we want to take this means of acknowledging the letters of Cecil Thorne of Pretoria and George E. Smith of Krugersdorp, Transvaal, South Africa.**

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**C. L. HENSLER** has resumed his former position as manager of the State Theatre in Lexington, Ky.

* * *

**LEONCE TEXIER**, formerly of the Blenheim Theatre, New York City, has been transferred to the Crotona Theatre in the Bronx, New York.

* * *

**D. J. WHITE**, formerly manager of the Rialto Theatre, New York City, has assumed management of the Paramount in Stapleton, Staten Island, recently opened Publix house. Whyte is succeeded at the Rialto by L. B. Flintom.

* * *

**J. B. HARDY** has been appointed manager of the Blenheim Theatre in New York City. George Stoves, former assistant manager of the Highway Theatre, Brooklyn, N. Y., has been appointed treasurer of the house.

* * *

**J. SHEKLIN** has been appointed assistant manager of the Parkway Theatre in the Bronx, New York City.

* * *

**NEVIN McCORD** has been assigned to the assistant managership of the Portage Park Theatre, Chicago.

* * *

**LEONARD MAXWELL** has purchased the La Mesa Theatre in La Mesa, Calif., from Cecil Lewinson and Clyde Gleason. He will manage the house.

* * *

**W. L. LANSBERRY** has assumed management of the Gem Theatre in Filer, Idaho. House will feature a split policy of talkies and stage plays.

* * *

**A. J. MEYERS** is managing the re-modeled Cheerio Theatre in Seattle, Washington.

* * *

**JOHN CARNAKIS** is re-modeling the Virginia Theatre in Bakersfield, Calif.

* * *

**TONY LUBELSKI** will manage the new Sutter Theatre in Sacramento, California, in conjunction with Mr. Rude.

* * *

**A. V. FILIGNO** is managing the New Mission Theatre in Seattle, Washington.

* * *

**L. D. SCHNEE** has been appointed manager of the Rialto Theatre in Paynesville, Minn.

* * *

**BARNEY GURNETT** is managing the re-modeled T. & D. Theatre in Lodi, Calif.

* * *

**W. H. DONOVAN** has leased the Grand Theatre in Taunton, Mass.

* * *

**JOSEPH M. HARGEDON** has purchased the Colonial Theatre in Haverhill, Mass.

* * *

**HERMAN WILSON** is managing the Bijou Theatre in Richmond, Va., succeeding "Monty" Mountcastle.

* * *

**MRS. VIRGINIA McGEORGE** has been granted a permit for the dismantling and re-modeling of the Rex Theatre in Richmond, Va.

**MAUREY L. ASHMAN**, former manager of the Tivoli Theatre in New York City, has been promoted to the managership of the Avalon Theatre in the Bronx, New York City.

* * *

**EMIL IRMILLA** has been appointed manager of the new Ramona Theatre in Los Angeles, Calif.

* * *

**STEPHEN W. BROWN** announces that plans are under way for the re-modeling of the old Victory Theatre in Oxnard, Calif.

* * *

**RICHARD L. OWEN** is superintending construction of the Warner Bros. Theatre in San Pedro, Calif.

* * *

**S. H. HERRON** has sold the Bijou Theatre in New Philadelphia, Ohio, to J. S. Surrell and F. G. Schram, Cleveland theatre and film exchange operators.

* * *

**PHIL MESSINA** states that his theatre, the Gable in Sharon, Pa., will undergo a complete re-modeling.

* * *

**M. J. PRUNSKI** is managing the new Rialto Theatre, in North Little Rock, Ark.

* * *

**C. E. MOSHER** is readying the Mission Theatre in Arroyo Grande, Calif., for re-opening. House has been dark for some time.

* * *

**C. C. CONNOR** may assume the Arcadia Theatre in Los Angeles, Calif. He is reported by Mrs. Lola Adams Gentry of the Film Board of Trade as considering the deal.

* * *

**GEORGE MANN**, of the Redwood Theatres, Inc., has purchased from R. L. Ulsh, of Berkeley, property on which to erect a theatre.

* * *

**G. R. GERMAIN** has shifted his headquarters for the Pittsburgh Warner office to First National on Forbes Street.

* * *

**PHILLIP SMITH** Enterprises of Boston, Mass., have acquired the Ideal Theatre in Springfield, Vt. The circuit is one of the largest independents in New England.

* * *

**ROBERT W. PRIEST** has been appointed manager of the Parsons Theatre in Hartford, Conn. Fred Ward is the treasurer.

***Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.***

**MIKE ROSENBLOOM**, former exhibitor of Pittsburgh, Pa., is now in charge of a Freedom gas and oil station.

* * *

**JOHN MULLER** and Andrew Semon have taken over the Ritz Theatre, Sharpsville, Pa., from Peter Patti.

* * *

**JOHN GORRIS** has signed over the State Theatre in Clairton, Pa., to the Robb Amusement Company.

* * *

**C. E. LONG** has taken over the management of the Greenfield Theatre in Pittsburgh, Pa., succeeding H. Seemiller.

* * *

**W. B. HILL** has been appointed manager of the re-opened Monticello Theatre in Jersey City, N. J.

* * *

**J. G. NICHOLS** has sold the Cozy Theatre, Union, Ore., to Gracie Haggerty.

* * *

**C. A. LEONARD**, formerly with the publicity department of Publix' Chicago houses heads the newly organized Arkayo publicity department which will embrace the Golden Gate and the Orpheum houses in San Francisco and Oakland, Calif.

* * *

**HARRY HUFFMAN** has re-opened the Tabor Theatre in Denver, Colorado.

* * *

**RAY THOME** has been appointed publicity man at the California Theatre, San Francisco, succeeding Jack Gault.

* * *

**MEL MOSHER**, formerly with the Fox exchange in San Francisco, has taken over the management of the Orpheum in the California city for the Blumfield circuit.

* * *

**LOUIS HELLBORN** is now managing the St. Louis Theatre, St. Louis, Mo., succeeding L. R. Pierce.

* * *

**FLOYD O. WILLIAMS**, former manager of the Electric Theatre in St. Joseph, Mo., has opened the Orpheum Theatre.

* * *

**WARD VAN HOOK**, former manager of the Conway Theatre, Conway, Ark., has been transferred to manager of the Majestic in Stuttgart. Jess Hutson, formerly of the Paramount, Texarkana, has been assigned to the Conway.

* * *

**"MIKE" SIMON**, former branch manager for Paramount in Cleveland, Ohio, is now with the Universal sales exchange as special sales representative.

* * *

**JOHN J. CLARK** has leased the Rex Theatre in Ontonagon, Mich., to the Zenith Amusement Company of Duluth.

* * *

**GLEN DYSON** has purchased the Cameo in Carthage, Mo., from Harry Levitt. House will be re-modeled and opened under the name of "The Idol."

* * *

**ART GOULD**, former booker of the Chicago Warner Exchange is now connected with the Midwest Theatres Booking Corp., of the Windy City.

* * *

**W. O. WILSON** has taken over the Palace Theatre in Peach Creek, W. Va., from Dr. R. O. Hill.

# MANAGERS' ROUND TABLE CLUB

## ASSISTANT MANAGERS!

**In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the *Round Table Club*, PROVIDING their manager certifies as to the position they hold.**

**Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We therefore feel that their activities are many times just as important to the Club pages as the managers.**

**The reasons we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the managers but the managers must help us check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.**

## *Local Stores Gave Free Show To Bunch Of Tampa Kiddies*

Get an eye-ful of the latest Paul Short stunt pulled at the Tampa Theatre in Tampa, Florida, by this live-wire showman whose work has often furnished us with many interesting and helpful suggestions that were passed on to the rest of the Club. This gag was worked with "Animal Crackers."

One of the local stores, through a tie-up, invited several hundred children as their guests to see the picture. The children gathered about noon and then sang in unison, "Animal Crackers" to the tune of "Hold that Line." This stunt created plenty of excitement for a half hour and caused sidewalk traffic to be paralyzed for nearly two blocks. We'd also like to call your attention to the novel decorations, in the form of boxes of "Animal Crackers," which Short has placed under the marquee. This slant had them talking, and it did plenty to sell them on the picture also, as it served to attract the eye to the rest of the display.




At 1:30 P. M. on opening day of picture, a parade of 70 new cars and trucks took place. All vehicles were properly bannered playing up the picture, theatre and playdates. The parade of cars was led by an orchestra on a truck. All cars in line made very good use of their horns throughout the line of march to gain plenty of attention. The line of march took the cars through the downtown business sections as well as Ybor City and other residential and suburban places.

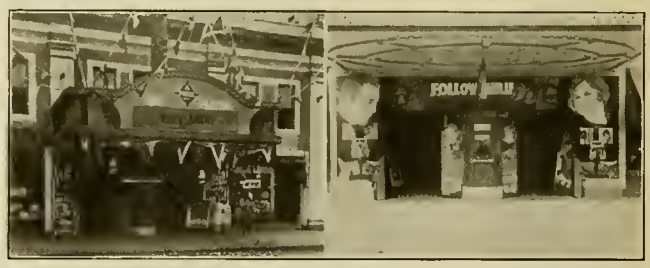
With a campaign such as this, the picture was bound to go over. And click it did. Keep it up, Paul, and let us in on what else you are doing to sell your shows, also.

## *Morris Turns Out Excellent Campaigns On Every New Show*

We haven't the full dope right on hand concerning the campaign turned out by Walter Morris at the Strand Theatre, Perth Amboy, New Jersey, for the World Premiere of "Only Saps Work" when the picture played his house, but we can tell you how he set about to announce the film; and when we receive the complete campaign we'll pass it along.

A special four-page booklet, printed in blue on good white stock, was distributed through the mailing list and on house-to-house deliveries to the residents of the town. The herald carried excellent copy, telling the people that they were to witness the first world premiere ever held in Perth Amboy. The herald carried the names of the stars and featured players, giving a little bit about their past performances. It met with favor wherever it was distributed.

When he played "The Spoilers," Morris made up a blotter novelty that carried copy: "What Could Be A Better Rule, Than For You To Make Your Plans Now To See (Picture, playdates, etc.)?" A small rule was imprinted at the bottom of the blotter. The blotter was distributed to banks, offices, hotels



and restaurants throughout the city. As you can see, the "life" value of the blotter was enhanced by the ruler angle.

For another plug on the same picture, he bought a bunch of tags similar to those used by express companies. The tags were imprinted with copy: "Be Happy! Prosperity is here to stay. AN EGG like this would have sold for two dollars in Nome, Alaska, in 1900 for its lasting quality—Hen Eggs sold for $12 per doz. We bring you Life, Love and Adventure, as lived there in the Gold Rush days in (Picture, Playdates, etc.)." An imitation, glass, hen egg was attached to the tag. The eggs were secured, at small cost, from a local dealer in novelties, and were wrapped in bright colored paper.

They were distributed through the prominent local grocery stores and placed in each bag of eggs sold, three days prior to the opening. Plenty of laughs were occasioned when the stunt first made its appearance and through this angle the picture received enough publicity to sell it alone, even though Morris did cover the rest of the angles as well.

We are also showing with this story, a couple of fronts created by Jack Hodges, who handled the house before Morris. Look them over and see whether you can pick out a couple of slants that will help you with your art displays. Thanks, Walter, for keeping us up-to-date on your work. We are sure that you are going to continue your live-wire showmanship and we look to hearing of some more, because from the way you Jersey showmen in the Publix outfit are stepping, there are bound to be any number of valuable angles to be found in your work, which can be passed along to the Club.

**"The Stamp of Real Merit"**
**Your membership in the Managers' Round Table Club**

# MANAGERS' ROUND TABLE CLUB

## *Moon Handled the Greater Show Gag In Showman Style*

Due to the corking campaign planned and executed by Russell B. Moon, director of advertising and publicity for the Fox New England Theatre, the circuit houses enjoyed unprecedented success along the business building, publicity, and good-will lines.

Tie-ups with the Saturday and Sunday papers of Meriden, Port Chester, Greenwich, Bridgeport, New Haven, and Waterbury, Conn., netted Moon special sections in which to announce the arrival of the Fox "Greater Show Season."

Full page advertisements, right on the front page, carried in bold type the announcement of the new season, with the other six and eight pages making up a section that carried the ads of the local merchants and pointed out the value of tie-ups with the theatre along this line. It also stressed the fact that "Greater Show Season," through the quality of the shows, would bring more and more people into town, thereby aiding business considerably. Interspersed throughout the advertising were stories regarding the production of pictures, stories of the activities of the executives and stars, as well as many new "personality" photos of the stars and feature players.




Moon also edited an eight page tabloid newspaper, printed on green stock, which was distributed to the patrons of the theatre during the celebration. A couple of pages from this paper are reproduced here, and you can see its effectiveness for yourself. It was called the "Fox Talkie News," and, as you will note, the "O" in Fox contained "The Last Word," the season's slogan. The rest of this paper carried fashions, editorial matter, cartoons, reviews, and feature stories of the players and their work. Thousands of copies were distributed by the theatres and taken home by the patrons.







These unusual ideas, together with many other stunts, made the Connecticut public conscious of the message Moon was endeavoring to convey, the result being that they all flocked to the theatre when the first film of the special season made its appearance. Being that much sold, they were ready to see the rest, too. Let's have some more of your work, Russell.

## *Benefit Performances!*

**Several weeks ago we mentioned the many valuable slants on tying up with the various local organizations for the purpose of promoting Benefit Shows in your theatre. We call attention to the profitable, as well as good-will angles in this idea.**

**Apparently many wide-awake showmen recognized the logic of our reminder and we have received quite a few interesting letters regarding this type of tie-up. While they vary a great deal in the way they were handled, they, nevertheless, prove that a friendly suggestion of any merit will be snapped up by showmen everywhere.**

**We were prompted by the fine reaction to again mention this idea. If you need help in the way of how to go about arranging such Benefit Shows, or want to know how best to figure the split in receipts, refer back to the issue of October 18th, or drop us a line and we'll gladly help.**

## *Weiss Is Walloping Out Some Showman Homers At Florida*

Just to give us a line on what he is doing, now that he is handling the job alone, Al Weiss, formerly of the team of Weiss-Perlberg, Inc., and manager of the Florida Theatre in Jacksonville, Florida, passes along some of his recent activities.

On "The Dawn Patrol" he secured an excellent tie-up with the public library, securing space in the institution for a panel with stills and reviews on the attraction. The library distributed 5,000 book markers and also displayed a half sheet art card in a prominent spot.

On "Good News" he secured a full page co-operative ad from the Florida Times Union—the first one that the paper ever consented to take part in. A two-inch streamer across the page carried the heading, "Good News For Jaxons." This helped to put the picture over to satisfactory receipts. On "Raffles" he pulled the key stunt that nearly always clicks. He had on hand, a lock, with five thousand keys, of assorted fits. But few of the keys would open the lock. On each key he attached a small shipping tag with copy: "If this key fits the lock at 140 East Forsyth St., Ronald Colman will give you a pair of passes to see "Raffles" at the Florida Theatre." The space on back of the tag was sold to a dealer in Yale locks and the cost served to pay for the printing of the tags. The windows at 140 East Forsyth Street were all whitewashed, with small apertures in the form of keyholes being left for people to peer through, and observe a cut-out inside of Ronald Colman busily engaged in cracking a safe. The stunt attracted much attention and caused a great deal of comment from everyone witnessing it.

Then Weiss had a good-will builder for "Doughboys." He announced that he was going to run a special matinee for children, under twelve years of age, who would bring doughnuts to the theatre. Three doughnuts entitled the bearer to a free admission. The doughnuts were given to the Salvation Army and it is interesting to note that over four hundred pounds of doughnuts were received. The announcement of the special matinees was broadcast at the weekly meeting of the Kiddie Club, and, in this manner, the message was conveyed to some 1100 children.

These activities seem to show that Al is going to carry on and endeavor to hang on to the record created by the incorporation when they were operating. It's oke by us, Al, only we want to be kept posted often on what you are doing.

***The Real Club Spirit!***
***"All For One And One For All"***

# MANAGERS' ROUND TABLE CLUB

## "DIRTY BULBS"

Talking about keeping your theatre in tip-top shape brings to mind the thought that you ought to devote a morning or afternoon to cleaning all the electric bulbs on the outside of the theatre.

Maximum brilliancy can never be attained from your signs if the bulbs are coated with a winter's dirt and soot. And while discussing this subject, may we inquire when you last walked out of the theatre, on an evening, to the opposite side of the street to look over the front of your house?

We suggest you develop the habit. In fact, it's worth doing several times a week, just to get the patron's slant on what the front of the house looks like. Is it inviting? Are there a majority of lamps not burning? Perbaps the letters of your theatre's name sign is sidly in need of a coat of white paint. Maybe the attraction letters could stand a good cleaning (despite your weekly inspection).

These represent but a few of the angles that every wide-awake showman should make it a point to watch. Whatever else you may do, DON'T wait for one of your bosses to tell you that your theatre looks like a "dump." Such news generally spoils your appetite for dinner and jars the nerves.

## *Bevel's Displays Show Evidences of Careful Planning*

One thing that L. W. Bevel takes a great deal of care in seeing that they are turned out the best he knows how, are the lobby displays and front art pieces that he designs for every new attraction at the Princess Theatre, Harriman, Tenn.

In the display that we are showing, you can see what he did with the brush on his recent "Prosperity Week." The background of this display was in dark purple, the lettering "Prosperity Week" in gold, with the dates in white. The still frames on either side of the beaverboard front were in green, also cut out of beaverboard. The center pieces in the foreground were colored red, yellow, green and orange. The one on the far left has the name of the theatre in metallics.




Give this color scheme a try by dabbing them on a piece of board, and see whether you think they would help to make your displays more effective. They clicked well for Bevel, perhaps they will do the same for you. Incidentally, the "Prosperity Week" went over very well for Bevel, he tying up the merchants and securing merchandise free of charge which was given away at the theatre. The merchants also plugged the week.

We want to thank Bevel for passing this along to us and we hope that he will keep us posted on his future work.

## *Craite's Kid Show Contained Parade Of Assorted Dogs*

Dogs and more dogs were the order of the day when I. J. Craite, manager of the Fort Theatre, Fort Atkinson, Wis., set out to sell the opening day of his new serial starring Rin-Tin-Tin.

When he played "The Lone Defender," he announced that all children presenting themselves at the theatre with a dog would be given free passes to visit the matinee show.

There it stood. Passes for every kid bringing a dog. Two hours before the opening time, the kids started to trundle down the main streets with the animals. What dogs! Long ones, short ones, big ones, small ones, all intent on helping their young owners see a show for nothing. Passing the street ballyhoo that Craite was using—a police dog, led by a man carrying a banner—they would look at the police dog and sniff disdainfully, much as though it was a disgrace to witness one of the canine fraternity acting in such a low-down capacity as a theatre ballyhoo. Arriving at the theatre, the dogs barked their greetings to friends whom they had not seen from the time they were pups. In some instances, though, sad to relate, feuds were renewed.




Every pedestrian on the streets stopped to look at the strange procession wending its noisy way to the theatre. Following it up, they traveled to the house and after looking at the displays for a while decided to go in and see the picture at some time during the day. Craite's stunt was one of the most successful he had ever pulled, the second work more than paying him for the passes he gave away on the opening. The adults, too, responded nobly to the serial, seeming to get as much kick out of it as the kids.

Craite has been doing some good things along the showman line out in Fort Atkinson and we look forward to hearing some more about him and his work. Right, "I. J."?

## *Perry Persists In Garnering Space For His Theatre*

That showman Fred Perry, who has been giving Binghamton, N. Y., some good stunts, pulled another one recently when he tied in with one of the local papers and grabbed off a flock of publicity for his house, the Capitol Theatre, by inviting the members of the paper sponsoring Junior Firemen's League to witness his show, as part of his contribution to Fire Prevention Week.

Headed by the Citizens' band of Binghamton, two motorcycle policemen, and several pieces of fire apparatus, the parade formed at 9 o'clock. The full membership of the league, 2,061, was in line, with the fife and drum corps of a local institution, and a squad of firemen. Banners were carried by many. The parade marched to the theatre, stopping there until the band had played a number, and then entering.

Inside the theatre, Perry led the boys in singing to music enticed from the organ presided over by Paul Loomis. After a session of singing, the National Anthem was rendered, at the conclusion of which the show was given. Plenty of publicity was the order of the day on this one for Perry. If you want to pull this stunt next year, file this away, as it may come in handy. Thanks, Fred.

# MANAGERS' ROUND TABLE CLUB

## Le Kander Used A Locomotive As A Plug For Picture

Playing a second run of "Thunder," C. G. Le Kander, manager of the Fargo Theatre in Geneva, Illinois, put the picture over to great results, for a second time, by one of the best street ballyhoos the town had ever seen, for a motion picture.

The train, in the photo we are showing, was the means through which Le Kander turned in a knockout week. The train, rubber-tired, was a replica of the old "Pioneer" the first train on the Chicago and North Western Railroad. The original pioneer stands on exhibition in the Chicago terminal of the Northwestern, and many thousands of people have seen it, a great many from Geneva and surrounding towns being numbered among them.




The locomotive was run by a regular train crew in uniform and work clothes. It visited all of the surrounding towns and also stopped for a time in front of the theatre, with a special card giving the dope on the stunt. Though the cut is a bit small, you may be able to pick out the officials who were present when the train entered the town. The gentleman in the derby hat is the vice-president of the Chicago-Northwestern railroad. The film, due to a great extent to Le Kander's stunt, broke and now holds the record for business getting at the six-year-old house. A funny incident came to light, when it was learned that so much comment was rife on the film, that the other theatres around the town played it and did exceedingly well on account of the publicity it had been given at the Fargo.

We want to thank Le Kander for the interest he is showing in the Club and we know that when he has some more ace showmanship of this sort to pass along, he will send it in to us. Are we right "G. E."?

## Football Schedule Card Was Excellent Institutional Plug

Selling his entire month's attractions to thousands of football fans was accomplished at small cost with a printed pocket size schedule gotten up by Sidney Smith, manager of the American Theatre, Pittston, Penn. The front side of the program was given over to listing the season's games while the back side carried the American's coming attractions schedule for the next four weeks.

Smith reports that the schedule cards went like hot cakes, apparently every one in town wanting one.

On the front side of the schedule card, he printed this copy: "Keep this as a reminder of two important schedules, Pittston High School and coming attractions at the American Theatre.

Thanks, Sidney, for letting us see your latest. Incidentally, how about a proto of yourself when you send in your next contribution? Which we hope will be soon.

**ALWAYS WEAR YOUR CLUB PIN**

## PAGING MORE "LOBBY LAFFS"

**Dick Kirschbaum is again in need of suggestions for the "Lobby Laffs" series, and knowing how popular these cartoons are with our readers, we are broadcasting this request right off the Club pages.**

**If you stop to think for a moment or two, undoubtedly you will recall some funny incident that occurred around your theatre and could be converted into one of Dick's "Laffs."**

**"Keep Your Sunnyside Up" and let's all get some fun out of this series as long as Dick is good enough to do the cartooning for us.**

## Beckerich Is Using New Type Of Sign To Plug His Shorts

The photo we are showing will give you an idea of the new type of sign that Al Beckerich, manager of the Hippodrome Theatre in Cleveland, Ohio, is using as a special appeal to the kiddie trade.

Al, who may be seen at the left of the sign—the man on the right being Billy Darrow, publicity man for the house—must think a lot of the gag to put it in a one-sheet frame. These signs can be used either in this fashion or as a banner. They are made up of felt in solid colors such as red, blue, etc. Upon them is impressed in silver, and in gold letters, the copy and the star's name, with a picture of the player being placed in the center.



They are very attractive and can probably be procured from the nearest exchange featuring the stars whose names and pictures appear on the banner. A spot, trained on the one-sheet frame, or on the banner itself when it is in the lobby, is also very effective. The metal leaf letters catch the light and throw it back, causing the eye to fall upon the gleam. Study out the idea and if you think you'd like one for your house, use it. Listen Al, we'd like to hear from you more often. How about keeping us posted on your future work. Oke?

## Special Supplement Was Landed By H. McCallon In Houston

A credit to his showmanship is the special section that Homer McCallon, manager of the State Theatre in Houston, Texas, turned out to plug his shows. The section was run with the co-operation of the newspaper and a nationally-known radio manufacturing company.

The special section, comprising eight pages, contained ads, stories and pictures, in which all of the dealers participating figured prominently, with the theatre coming in for a front page play. The section was one of the best that has been turned out in Houston in some years and it more than apprised the natives of the city that the State Theatre was right there with the shows.

Listen, Homer! We are hearing quite a bit about what you are doing down there. Suppose you keep us posted on your activities so that we can pass them along to the rest of the members of the Club. And at the same time, include your photograph and an account of your career in the show game.

# MANAGERS' ROUND TABLE CLUB

## "ACTIVE MEMBERS"

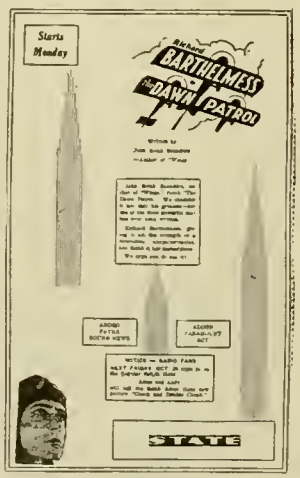
**Being an Active Member in the Club merely consists of taking the little time necessary to write and explain how you put over the various pictures; what new slant you have on theatre operation; what local angles you have found profitable in creating good-will, etc.**

**Items of this nature, together with any photographs you can send us, are what the Club members and readers of our pages like to follow.**

## *E. Bair Used Frank Hill's Ad; He Gives Him Credit for It*

The "All for One and One for All" spirit is in evidence again. This time the palm must be extended to E. E. Bair, manager of the State Theatre in East Liverpool, Ohio, for the instant acknowledgement—and we might say proud acknowledgement—of the use he made of a lay-out that Frank Hill of Walla Walla designed and which we used in our pages, not so very long ago.

"E. E." picked up Frank's ad and used it in one of his local papers. The ad was on "The Dawn Patrol," and we are reproducing it here in order that you may see the lay-out scheme. Bair, himself, is very proficient in the art of newspaper lay-out and we believe that it is certainly fine of him to use an ad run by his brother-member and see that he is given the proper credit.




Since he has been at the State and the American Theatre in East Liverpool, Mr. Bair has not been a bit backward in displaying showmanship that will click any place, and the success he is enjoying is the result of it. One of his latest features was the distribution of a quantity of handbills—the layout for which had previously been used in a newspaper ad—through the mailing list and house-to-house distribution. The handbill was headed: Painting The Show World Red (the red in red color). The rest of the handbill contained a list of the pictures as well as a little note from the management. With two houses in the town run by the same company, you may be sure that Bair had an imposing array of films to offer. This, coupled with the flash make-up of the handbill, sold the town.

We want to thank you again "E. E." for the way you are carrying out our Club spirit, and we are sure that the rest of our members—who would do the same—are right with us.

## *Consolidated Houses Are Using New Programs On Circuit*

The group of showmen comprising the Consolidated Amusement Enterprises Circuit in New York City, have been stepping out again. This time they have inaugurated a circuit house organ, the first issue of which has just reached our desk.

It is made up in the style that is used by the bigger circuits such as Loew, Arkayo, and others. Four pages, containing newsy bits and picture on current and coming attractions, it is sure to be met with favor by the patrons of the circuit houses. One of the inner pages carries the program of the houses wherein the paper is distributed. The back page carries the circuit programs. There are two separate distribution points, downtown and uptown. The downtown program is carried in its entirety on those programs intended for the house; with the same procedure being followed for the uptown theatres.

As the issues run along, we are sure that there are going to be lots of new angles added to them, particularly so since Rudy Kuehn is supervising the work. We hope to see some more so that we can report on them from time to time.

## *Atmospheric Front Conveyed the Circus Theme of Picture*

Plugging a circus picture in Fort Plain, New York, Harold L. Richardson, manager of the Fort Plain Theatre proved himself to be a pretty good aerialist by swinging high and selling "Swing High."

Located in a town that does not permit him to use as many exploitation angles as a larger place would do, Richardson, nevertheless, turns out some mighty fine work. The special herald that we are showing is but one of the angles that he used to bring the show home a winner. The herald was a real circus throwaway, measuring about the size of a newspaper page. It contained many catchlines, copy, mats and other information relating to the feature film. It was printed in black on pink stock. When they first made an appearance on the streets of Fort Plain they caused plenty of comment, and you may be sure that they were read from top to bottom.




Another angle that helped sell the picture was the circus front, created by Richardson, which we are showing. The front materials were for the most part comprised of sign cloth, the banners, valance, etc., being of that material. The trapeze above the marquee (which unfortunately, the photo does not show) was a home-made affair. A cut-out of the star in the film was placed on the rung. Electric lights of various colors were placed about the trapeze. The cut-outs in the foreground of the front display were resurrected from the store room, re-lettered and re-vamped for the occasion and put into use.




Richardson's campaign went over very well, as he took great care in seeing that it should do so. We are glad to note that he is continuing his live-wire work at the Smalley house and we hope to hear from him again very soon.

# MANAGERS' ROUND TABLE CLUB

## *Fourmet's Float Was A Classy Affair for Plugging Attraction*

Due to his successful float, Al Fourmet is walking on air. The foregoing statement is thus phrased in order that you will pay special notice to the photos we are showing below and get a line on what this live showman and his house artist, Joe Pendleton, are doing at the Paramount Theatre in Abilene, Texas.

The town of Abilene recently held a Loyalty Day Parade (and not in honor of the big league pitcher this town has landed on one of the pennant winning ball clubs) that formed part of the celebration of the West Texas Fair. Fourmet entered his contribution, which consisted, as you will notice, of a truck covered with beaverboard signs plugging the week's attractions at the local playhouse.




The art work was nicely made up, all of the colors standing out very well, and, as a result, the float was the subject of many comments from the persons lining up watching the parade. At the finish of the parade, the float was driven all over town, visiting the fair every half hour. The small cost of the truck and driver—four passes—was more than made up in the wealth of publicity derived.

Thanks, Al, for letting us in on what you are doing to pep up your town from a showman angle. We want to get some more from you, too, so that we can chalk up your progress on our blackboard. Oke?

## *Legion Drum Corps Was Pressed Into Service by A. Tate*

When Manager A. R. Tate of the Victoria Theatre, Jersey Shore, Pa., learned that the American Legion drum corps was going to stage a downtown parade on the opening night of his showing of "Anybody's War," he arranged that the corps wind up its march right at the front door of his theatre. The crowd followed them to the theatre and while the members were admitted as guests of the management, the ballyhooed audience paid its way in.

Tate also used cards which were tacked to all the electric light standards on the main street of the town, besides decorating his marquee with toy balloons painted black to represent Moran and Mack on which overseas hats were placed.

## *"Masked Phantom" at The Starland Broke Pole Endurance Mark*

Hitting the bell ten times out of ten, Gene Bollin, manager of the Starland Theatre, Los Angeles, Calif., is keeping his house in the public's eye at a fraction of the cost that the big houses in the city pay for their ads in the Los Angeles dailies.

He pulled a stunt recently that they will always remember in the neighborhood. A man, billed as "The Masked Phantom," set out to break the flagpole sitting record established by "Shipwreck Kelly." Perched on a pole atop the theatre, he sat and sat, until the record was finally broken. All during the time the attempt to break that record went on, the newspapers carried daily stories.

The climax came two days after the record-busting feat. The Los Angeles fire department was called out to bring the Phantom down from his lofty perch. Newspapers carried the stories and the newsreel photographs ground away shooting the scene. To enhance the effectiveness of the stunt, Bollin put a 12-piece orchestra, dressed in convict costume, on the marquee to plug the current feature, "The Big House." A tremendous mob of persons was on hand the night the fire department was called out. The photos will give you a little idea of the size. The police department had to call out reserves to hold them back.



These stunts that Bollin is pulling are keeping his house right before the Los Angeles theatre-going public, and, as a result, he is doing a corking good business. We hope that he will keep us posted on his future work, as we are sure he is going to have some excellent slants on show-selling.


# CLUB EMBLEM PIN!!!

**WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

Name of Member.....

Theatre .....

Address .....

City..... State.....

# MANAGERS' ROUND TABLE CLUB

## IT'S YOUR OWN FAULT IF YOU'RE LONESOME!

## JOIN NOW!!

*Here's the Blank*

**Application For Membership In "MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Position** .....

**Wm. A. Johnston** Honorary Chairman — **"Chick" Lewis** Chairman

## WHAT ARE YOU WAITING FOR?

## *COME ON, JOIN THESE LIVE WIRES!*

**WILLIAM K. SAXTON,** if we were in Syracuse, N. Y., would need no introduction to anybody, so fine a rep did he establish for himself at the State Theatre. Bill has been a pretty active showman since he has been at his house and any of his press books will prove this. He has crashed the papers as many times as Tammany Young has crashed a gate. Let's have your biography, Bill, and a photo, so that we can give you a real introduction. Oke?

———*Wear Your Club Pin! ! !*———

**DEAN C. DEMAREE** manages the State Theatre in Omaha, Neb. He is proposed for the Club by W. H. Bergmann, making about the ninety-seven hundredth showman our live-wire Regional Chairman has proposed for membership. Well, Dean, being in Omaha, leads us to believe that you are right there with the show goods. So that's all for the present. But we want to hear from you on your next campaign. What do you say?

———*Wear Your Club Pin! ! !*———

**PIERRE BOULOGNE** is the manager of the Norva Theatre in Norfolk, Va. Since his stay at the Norva Mr. Boulogne has been doing some good work and we know that now he is a full-fledged member of the Managers' Round Table Club he is going to continue his activity and pass the work along to his fellow members so that they can see what he is doing to keep the house on the winning side of the ledger. Let's have it, Pierre.

———*Wear Your Club Pin! ! !*———

**HERMAN G. WILSON** is the Assistant Manager of the Bijou Theatre in Richmond, Va. He has plenty of competition along the showman line and it keeps him busy stepping along to make sure that the Bijou gets plenty of representation. And it does. Future work of Wilson's, which we expect to present on our pages, will prove this statement because we know that the showman managing the house knows his stuff. Keep up the good work.

———*Wear Your Club Pin! ! !*———

**MIKE EDELSTEIN** has been in this racket plenty years, and now that he is giving them something to talk about along the showman line at the Mt. Morris Theatre in New York City, we are sure that he is going to pass it along for the rest of his fellow-members to look over. And when you do Mike, give us a photo and some data so that we can give you a real send-off.

———*Wear Your Club Pin! ! !*———

**DAVID J. LUSTIG** is the publicity chief for the Manhattan Playhouses in New York. Through some oversight, or something or other, we found out that Dave had never signed on the dotted line that entitled him to a mention on this page. Well, he's signed up now, and, as most of his fellow-members know, he can turn out some excellent work. We look forward to having lots of it on our pages for the new season, Dave. What do you say about it?

———*Wear Your Club Pin! ! !*———

**WADE G. LOUDERMILK** is the Assistant Manager of the Rialto Theatre in Phoenix, Arizona. We understand that Mr. Loudermilk is of another profession, and is learning the show game from the front of the house up. Well, Wade, with a showman of the experience of your house manager teaching you the ropes it shouldn't be hard for you to get along. Let's know how you're doing.

**GEORGE H. MINER** is the manager of the Loew's Theatre in Yonkers, New York, and we'd like you to know that it is unnecessary for us to say that he is active up around that district. He's more than active, as the crowds in the house every evening will prove. And if that isn't enough, all we have to do is to ask some of the other showmen around his neighborhood. This showman seems to have annexed quite a rep for himself as being a square-shooter. Welcome into the Club, George, and don't be a stranger.

———*Wear Your Club Pin! ! !*———

**ROGER R. DRISSEL** manages the Columbia Theatre in Washington, D. C. From the accounts we have gathered concerning Mr. Drissel's work, we find that he rates 'ace high" in the showman standing of his town. Which is oke with us, Roger. Only send us in some of your stuff, too, will you?

———*Wear Your Club Pin! ! !*———

**RAY M. BUTTERFIELD** manages the Metropolitan Theatre in Leominster, Mass. This town, wherein Mr. Butterfield is located, has shown some mighty fine showmanship in the past, and, even now there's some good work being done there. Let's have your show-selling slants, Ray, so that we can present them to your fellow members through the medium of the Club pages.

———*Wear Your Club Pin! ! !*———

**IRVING LIPNICK** manages the Fox Terminal Theatre in Chicago. While he was at the Tower Theatre in Milwaukee, Lipnick's showmanship was a big feature. Now, with so much to draw from in the Windy City, it is a sure thing that he'll have some corking work to his credit as soon as he gets "wised"on the situation. Keep us posted on your activity, Irving, so that we can pass it along.

———*Wear Your Club Pin! ! !*———

**T. M. HOROWITZ** is the manager of the Paramount Theatre in Peekskill, New York. Mr. Horowitz has an excellent background which should serve him well in the show game. We are sure that he is going to be an active member and contributor of the Club and we hope to hear from him shortly. Let's go, Ted!

———*Wear Your Club Pin! ! !*———

**F. E. OWEN** is the manager of the Capitol Theatre in Raleigh, N. C., that representative city of his state. Listen, "F. E.," we number some more showmen from down around your way on our rolls and you'll have to do some stepping to catch up with the showman lead they have been taking. As your first move in the campaign, how about a photo and some data on yourself so that we can give you an introduction?

### *Photos of Members!*

**THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.**

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Cala and Artem | E. Gall-N. Simonev | June | 6 | 7202 | 78 | June 14 |
| Children of the New Day | F. Gillazova-Litkin | June | 28 | 5518 | | |
| China Express | Special Cast | Mar. | 6 | 5631 | 63 | Mar. 15 |
| Demon of the Steppes | Saltykov-Podlesneya | Jan. | 16 | 6800 | 76 | |
| Fragment of an Empire | Nikitin-F. Semenova | Jan. | 25 | 7000 | 78 | Feb. 1 |
| Law of Siberian Taiga | Kevebui Kima | July | 23 | | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | Jan. | 4 | 6000 | 67 | Jan. 16 |
| Old and New | Martha Lapkina | May | 2 | 6921 | 76 | May 10 |
| Pamir, Record of Expedition | | July | 12 | 6000 | | |
| Sell | S. Svashenko | Oct. | 17 | 5600 | 62 | Oct. 25 |
| Storm Over Asia | V. Inkizhinov | Sept. | 6 | 7152 | 22 | Sept. 13 |
| Turksib | Educational | May | 24 | 9400 | 80 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| Jimmy Higgins | A. Buchma |
| Living Corpse, The | V. Pudovkin |
| Razlom | M. A. Narskov |
| Spring | Educational |
| Transport of Fire | G. Kuzoetsov |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4 | 5400 | 60 | Aug 23 |
| *†§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Apr. | 12 | 5400 | 60 | June 7 |
| *†§Breed of the West (A.T.) DF | Wally Wales | Nov. | 12 | 5400 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26 | 5400 | 60 | Oct. 18 |
| *†§Firebrand Jordan (A.T.) DF | Lane Chandler | June | 28 | 5400 | 60 | July 26 |
| *†§Red Fork Range (A.T.) DF | Wally Wales | Dec. | | 5400 | 60 | |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24 | 5600 | 62 | July 5 |
| *†§Trail of Danger (A.T.) DF | Wally Wales | Sept. | 30 | 5400 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Horton | Jan. | 20 | 5700 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. | 24 | 6 reels | 80 | |

## COLUMBIA

*(Available sound-on-film and sound-an-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. | 15 | 7054 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Sidney-Murray | Apr. | 25 | 6356 | 71 | May 3 |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | Oct. | 25 | 6843 | 76 | Nov. 1 |
| *†§Call of the West (A. T.) | Revier-Matt Moore | May | 10 | 6500 | 72 | May 31 |
| *†§For the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. | 5 | 7000 | 72 | Oct. 4 |
| *†§Guilty? (A. T.) | Holland-Valli | Mar. | 3 | 6371 | 71 | Apr. 12 |
| *†§Hell's Island (A.T.) | Holt-Graves-Sebastian | July | 16 | 7462 | 83 | July 26 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. | 5 | 9277 | 103 | Apr. 19 |
| *†§Lone Rider, The (A.T.) | Jones-Reynolds | June | 9 | 5432 | 60 | July 12 |
| *†§Lilies Must Play (A.T.) | N. Hamilton-D. Sebastian | Aug. | 1 | 5976 | 65 | Aug. 16 |
| *†§Last of the Lone Wolf (A.T.) | Lytell-Patsy Miller | Aug. | 26 | 6500 | 64 | Sept. 13 |
| *†§Melody Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. | 25 | 6386 | 71 | Feb. 15 |
| *†§Murder on the Roof (A. T.) | Revier-Livingston | Jan. | 18 | 5400 | 60 | Feb. 1 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. | 18 | 6364 | 70 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Prinole | Mar. | 26 | 8383 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Joan Peers | Aug. | 15 | 8273 | 82 | July 26 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. | 17 | 6359 | 63 | May 31 |
| *†§Sisters (A. T.) | O'Day-O'Neil | June | 15 | 6284 | 76 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. | 25 | 6358 | 70 | Sept. 13 |
| *†§Soldiers and Women (A. T.) | Prinole-Withers | Apr. | 30 | 6871 | 70 | May 17 |
| *†§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. | 16 | 6247 | 67 | Sept. 6 |
| *†§Temptation (A.T.) | Wilson-Gray-Percy | June | 6 | 6278 | 70 | June 28 |
| *†§Vengeance (A. T.) | Holt-Revier-Strange | Feb. | 22 | 6160 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arizona (A.T.) | | | | |
| *†§Charley's Aunt (A.T.) | Charles Rugoles-June Collyer | | | |
| *†§Criminal Code, The (A.T.) | Holmes-Huston-Doran-Cummings | | | |
| *†§Dirigible (A.T.) | Holt-Graves-Wray | | | |
| *†§Dawn Trail (A.T.) | Buck Jones | | | |
| *†§Fifty Fathoms Deep (A.T.) | | | | |
| *†§Flood, The (A.T.) | | | | |
| *†§Last Parade, The (A.T.) | | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Byron-C. Meyers-R. Hatton-Love | | | |
| *†§Madeone of the Streets A. T.) | Evelyn Brent-Robert Ames | | | |
| *†§Meet the Wife (A.T.) | | | | |
| *†§Men Without Law | Buck Jones | | | |
| *†§Miracle Woman, The (A.T.) | Barbara Stanwych | | | |
| Shadow Ranch | Buck Jones | | | |
| *†§Subway Express, The (A.T.) | | | | |
| *†§Tol'able David (A.T.) | Cromwell-Beery-Peers | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†Alaskan Knights | Krazy Kat Cartoon | May | 22 | 1 reel | July 12 |
| *†§Apache Kid, The | Krazy Kat Cartoon | Oct. | 9 | | |
| *†§Arctic Antics (A.T.) | Silly Symphony | June | 5 | 1 reel | Aug. 2 |
| *†Autumn | Silly Symphony | Feb. | 13 | 1 reel | |
| *†§Bandmaster, The | Krazy Kat Cartoon | Sept. | 8 | | |
| *§†Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25 | 1 reel | |
| *†§Barnyard Concert (A.T.) | Mickey Mouse | Mar. | 3 | 1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | Feb. 16 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | Aug. 23 |
| *†§Came the Dawn | Eddie Buzzel | Oct. | 25 | | |
| *†Cannibal Capers | Silly Symphony | Mar. | 13 | 1 reel | |
| *†Cat's Meow, The | Krazy Kat Kartoon | Jan. | 2 | 1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 8 | 1 reel | |
| *†§Cinderella (A.T.) | Krazy Kat Cartoon | Aug. | 14 | | |
| *†§Continental Evening, A | Fay Marce | Feb | 12 | 1 reel | |
| *†§Curiosities | Novelty | 6 min. | | | |
| *†Desert Bonk | Krazy Kat Kartoon | Mar. | 27 | 1 reel | |
| *†§Do It Now | Clark & Beremen | Jan | 29 | 1 reel | |
| *†§Dutchman's Paradise | Rambling Reporter | Sept. | 6 | | |
| *†§Faith, Hope and Charity | Specialties (Eddie Buzzell) | Sept. | 6 | 1 reel | Feb. 22 |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | June 21 |
| *†§Firefighters (A.T.) | Mickey Mouse | June | 11 | 1 reel | |
| †§Frollicking Fishes (A.T.) | Silly Symphony | May | 8 | 1 reel | Sept. 27 |
| *†§Gallooing Gaucho (A.T.) | Mickey Mouse | Feb. | 14 | 1 reel | |
| Gorilla Mystery | Mickey Mouse | Oct. | 1 | | |
| *†§Ham Berger & His Horse Radish (A.T.) | Color Sensation | July | 18 | 1 reel | |
| *†§Hard Boiled Yeggs | Specialties (Eddie Buzzell) | Oct. | 12 | | |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1 | 1 reel | |
| *†§Hawaiians | Columbia-Victor Gem | Apr. | 8 | 1 reel | |
| *†§Honolulu Wiles (A.T.) | Krazy Kat Cartoons | July | 17 | 1 reel | Jan. 24 |
| *†§Hot and Bothered | Specialties (Eddie Buzzell) | Sept. | 26 | | |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | 1 | reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5 | 1 reel | Nov. 9, '29 |
| *†§Jazz Rhythm | Krazy Kat | June | 18 | 1 reel | July 26 |
| *†§Jewel of Asia | Rambling Reporter | Sept. | 26 | 1 reel | |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19 | 1 reel | Jan. 11 |
| *†§Karnival Kid (A.T.) | Mickey Mouse | May | 23 | 1 reel | |
| *†§Lambs Will Gamble | Krazy Kat Cartoon | | | | |
| *†§Land of Long Age | Rambling Reporter | Sept. | 26 | | |
| *†§Let's Talk Turkey | Rambling Reporter | | | | |
| *†§Marionettes | Tony Sarg | Mar. | 12 | 1 reel | Aug. 9 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26 | 1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20 | 1 reel | Oct. 12, '29 |
| *§†Midnight in a Toy Shop | Silly Symphony | July | 3 | 1 reel | |
| *†§Monkey Melodies | Silly Symphony | Aug. | 10 | | Oct. 18 |
| *†§Never Strike Your Mother | Specialties (Eddie Buzzell) | Oct. | 18 | | |
| *†§Night (A.T.) | Silly Symphony | July | 31 | 1 reel | June 28 |
| *†§Old Flame, An | Krazy Kat Kartoon | Apr. | 24 | 1 reel | |
| *†§Ol'e'ry House (A.T.) | Mickey Mouse | Mar. | 28 | 1 reel | |
| *†§Pienic, The | Mickey Mouse | Oct. | 1 | 1 reel | |
| *†§Plane Crazy (A.T.) | Mickey Mouse | Feb. | 28 | 1 reel | |
| *†§Playful Pan | Silly Symphony | | | | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 9 | 1 reel | |
| *†§Princess Lady Bug (A.T.) | Color Sensation | Mar. | 17 | 1 reel | |
| *†§Prodigal Daughter, The | Specialties (Eddie Buzzell) | Sept. | 26 | | |
| *†§Radio-tors | Utica Jubilee Singers | Feb. | 26 | 1 reel | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 9 | 1 reel | |
| *†§Slow Beau | Krazy Kat Kartoon | Feb. | 27 | 1 reel | Feb. 22 |
| *†§Speckeesy | Krazy Kat Kartoon | Jan. | 30 | 1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulan | Mar. | 26 | 1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23 | 1 reel | |
| *†§Stage Door Pest | Boyce Combe | Jan. | 13 | 1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31 | 1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 17 | 1 reel | |
| *†§Summer | Silly Symphony | Jan. | 16 | 1 reel | Feb. 1 |
| *†§Talking Screen Snapshots | Released twice a month | | | 1 reel | June 9, '29 |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | |
| *†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15 | 1 reel | Jan. 11 |
| *†§Winter | Silly Symphony | | | | |
| *†§Ye Heartte Shoo (A.T.) | Color Sensation | Apr. | 12 | 1 reel | May 3 |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Average Husband (A.T.) | Clyde-Meerhend | Sept. | 7 | 1646 | 18 | Aug. 23 |
| *†§Better Friends (A. T.) | Lambert-McPhail | Apr. | 27 | 1606 | 18 | |
| *†§Big Jewel Case, The (A.T.) | Lambert-Kelsey-Garvie | Feb. | 23 | 1480 | 18 | Feb. 22 |
| *†§Bluffer, The (A.T.) | Clyde-Stedman | Sept. | 28 | 922 | 11 | Oct. 25 |
| *†§Bulls and Bears (A.T.) | Pollaro-Clyde-Beebe | Mar. | 2 | 1838 | 20 | Feb. 22 |
| *†§Bully Beef | Terry-Toons | July | 13 | 1543 | 6 | July 12 |
| *†§Camera Shy (A.T.) | Hamilton-Hintt | Feb. | 9 | 1480 | 16 | Feb. 1 |
| *†§Campus Crushes (A.T.) | Clyde-Beebe-Stuart | June | 15 | 1929 | 21 | June 28 |
| *†Caviar | Terry-Toons | Feb. | 23 | 659 | 7 | Feb. 22 |
| Chop Suey | Terry-Toon | Aug. | 24 | 528 | 6 | |
| *†§Congas, The (A.T.) | Beebe-Clyde | July | 6 | 1688 | 21 | July 12 |
| *†§Codfish Balls | Terrytoon | June | 16 | 578 | 6 | |
| *†§Dad Knows Best (A.T.) | Helmes-Bolton | Mar. | 30 | 1840 | 20 | Apr. 12 |
| *†§Divorced Sweethears (A.T.) | Christy-Irwin-Pollard-Beebe | Oct. | 26 | 1822 | 22 | Nov. 1 |
| *†§Don't Give Up (A.T.) | Buster and John West | Oct. | 26 | 1729 | 19 | Oct. 11 |
| *†§Don't Bite Your Dentist (A.T.) | Clyde Pollard | Nov. | 9 | 1837 | 22 | Sept. 27 |
| *†§Drumming It In (A.T.) | Mack Smalley | Jan. | 26 | 1800 | 18 | Jan. 29 |
| Dutch Treat | Terry-Toons | Sept. | 21 | 612 | 6 | |
| *†§Fat Wives for Thin (A.T.) | Beebe-Barraud-Clyde | May | 25 | 1880 | 22 | May 31 |
| *†§Flying Trip, A | Hodge Podge | Sept. | 7 | 895 | 10 | |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. | 27 | 1686 | 19 | Apr. 26 |
| *†§French Kisses (A.T.) | Bobby Agnew | June | 13 | 1684 | 19 | Aug. 9 |
| Fried Fish | Terry-Toon | July | 25 | 547 | 6 | Oct. 18 |
| *†§Freshman's Goat, The (A.T.) | Cooke-Shockley | Sept. | 2 | 1768 | 19 | |
| Fried Chicken | Terry-Toons | Oct. | 19 | 569 | 8 | Sept. 27 |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 27 | 1961 | 22 | July 12 |
| *†§Good Morning Sheriff (A.T.) | Lloyd Hamilton | May | 25 | 1735 | 19 | June 14 |
| *†§Grandma's Girl (A.T.) | Clyde-Stuart-Kane | Oct. | 12 | 1838 | 21 | Oct. 25 |
| *†§Hail the Princess (A.T.) | Bacey-Collins | May | 11 | 1673 | 17 | |
| *†Hawaiian Pineapples | Terrytoon | May | 16 | 602 | 7 | May 24 |
| *†§He Trumoed Her Ace (A.T.) | Burke-Beebe | Mar. | 23 | 1895 | 21 | Apr. 12 |
| *†§Hello Television (A.T.) | Clyde-Christy | Aug. | 17 | 1844 | 20 | Aug. 23 |
| *†§His Error (A.T.) | Barnes-Collins | Sept. | 14 | 1750 | 20 | |
| Hollywood Theme Song, A | Gribbon-Dodge-Terry-D'Avril | | | 2 reels | 20 | Nov. 1 |
| *†§Honeymoon Zeppelin (A. T.) | Beebe-Pollard | Apr. | 13 | 1070 | 22 | Apr. 26 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June | 29 | 1716 | 10 | June 28 |
| *†§Hot and How (A.T.) | Goodwin-Crane | Jan. | 12 | 1528 | 17 | Jan. 11 |
| *†Hot Turkey | Terry-Toon | May | 4 | 804 | 7 | |
| *†§How's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22 | 1667 | 19 | |
| *†§Hungarian Goulash | Terry-Toons | June | 28 | 619 | 6 | |
| *Indian Pudding | Terry-Toon | Apr. | 8 | 576 | 6 | Apr. 26 |
| *†§Johnny's Week End (A.T.) | Johnny Hines | Sept. | 14 | 1853 | 18 | |
| *†§Jumping Beans | Terry-Toons | Nov. | 2 | 499 | 6 | Oct. 25 |
| Irish Stew | Terry-Toons | Oct. | 6 | 635 | 8 | Oct. 11 |
| Kangaroo Steak | Terry-Toon | July | 27 | 535 | 6 | |
| *†§Love A La Mode (A.T.) | Granville-Drew | Nov. | 2 | 1770 | 18 | |
| *†§Love Your Neighbor (A.T.) | Charlotte Greenwood | Oct. | 12 | 1756 | 22 | Sept. 27 |
| *†Match Pray (A.T.) | Hasen-Diesel | Mar. | 16 | 2002 | 22 | Feb. 22 |
| *†§Medley of Rivers, A. (A.T.) | Hodge-Podge | Nov. | 8 | 692 | 10 | |
| Monkey Meat | Terry-Toon | Aug. | 10 | 546 | 6 | Aug. 23 |
| *Museum Pieces (A.T.) | Hodge-Podge | Feb. | 1 | reel | | |
| *†§My Harem (A.T.) | Moran-Bradbury | Nov. | 16 | 1784 | 18 | |
| *†§On Darling (A.T.) | Dover-McPhail-Peak | Feb. | 16 | 1565 | 17 | Feb. 1 |
| *†§Our Nagging Wives (A.T.) | Ford Sterling | Nov. | 9 | 1760 | 19 | Oct. 25 |
| Over the Air | Hodge-Podge | Oct. | 12 | 935 | 10 | Sept. 27 |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 16 | 1860 | 16 | May 10 |
| *†§Polished Ivory (A.T.) | Lloyd Hamilton | Mar. | 16 | 1642 | 18 | Mar. 29 |
| *†Pretzels | Terry-Toons | Mar. | 9 | 623 | 6 | Apr. 5 |
| *†§Prize Puppies (A.T.) | Lloyd Hamilton | Aug. | 3 | 1724 | 10 | |
| *†§Racket Cheers (A.T.) | Clyde-Irwin-Pollard | Nov. | 23 | 1994 | 22 | |
| *†§Radio Kisses (A.T.) | Beebe-Duryea-Carewe | May | 4 | 1891 | 21 | June 14 |
| *†Roman Punch | Terry-Toon | Apr. | 20 | 560 | 6 | Apr. 26 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Scotch (A.T.) | Clyde-Bevan-McPhail | Jan. 19 | 1961 | 22 | Jan. 4 |
| *†§Scotch Highballs | Terry-Toon | Nov. 16 | 560 | 6 | |
| *†§Si, Si, Senor (A.T.) | Tom Patrisolo | Sept. 21 | 1755 | 20 | |
| *†§Spanish Onions | Terry-Toon | Mar. 23 | 657 | 7 | |
| *†§Sugar Plum Papa (A.T.) | Clyde-Bribbons | Feb. 15 | 1932 | 21 | Feb. 1 |
| *†§Swiss Cheese | Terry-Toon | June 1 | 547 | 6 | |
| *†§Take Your Medicine | Andy Clyde | Oct. 26 | 969 | 10 | Oct. 25 |
| *†§Trouble For Two (A.T.) | Raymond McKee | Mar. 9 | 1527 | 17 | Mar. 29 |
| *†§Up a Tree | Lloyd Hamilton | Nov. 30 | 1777 | 19 | |
| *†§Vacation Loves (A.T.) | Clyde-Betty Boyd | Sept. 28 | 1904 | 21 | |
| *†§Western Knights (A.T.) | Lampert-St John-McPhail | Apr. 20 | 1661 | 20 | Apr. 5 |
| *†§Wilkins Murder Mystery | Wm. J. Burns | | 1014 | 11 | Sept. 27 |
| *†§Won by a Neck | Lloyd Hamilton | Oct. 5 | 1583 | 21 | Oct. 11 |

## FIRST NATIONAL

*(Available sound-on-disc and sound-on-film)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June 1 | 5672 | 62 | June 7 |
| *†§Bad Man, The (A.T.) | Huston-Revier | Sept. 14 | 7124 | 77 | Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Segal-Pidgeon | June 22 | 7419 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. 21 | 6416 | 72 | July 5 |
| *†§College Lovers (A.T.) | Whiting-Nixon | Oct. 5 | 5633 | | Sept. 6 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. 10 | not set | | July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May 11 | 6664 | 74 | June 7 |
| *†§Furies (A.T.) | Warner-Wilsen | Mar. 16 | 5609 | 75 | Apr. 26 |
| *†§Girl of Golden West (A.T.) | Harding-Rennie | Oct. 12 | 7276 | 75 | June 21 |
| *†§Gorilla, The (A.T.) | Joe Frisco | Nov. 2 | 5911 | 65 | Oct. 4 |
| *†§Ie the Next Room (A.T.) | Jack Mulhall | Jan. 26 | 6336 | 70 | Apr. 12 |
| *†§Lilies of Field (A.T.) | Corinne Griffith | Jan. 5 | 5879 | 67 | Dec. 21 |
| *†§Other Tomorrow (A.T.) | Fairbanks, Jr.-Young | Feb. 2 | 6190 | 68 | Mar. 8 |
| *†§Loose Ankles (A.T.) | Mulhall-Lee | Apr. 6 | 6200 | 68 | Apr. 19 |
| *†§Murder Will Out (A.T.) | Alice White | Not Set | 5187 | | |
| *†§Naughty Flirt (A.T.) | Claire-Bray | Feb. 16 | 6108 | 101 | Jan. 11 |
| *†§No, No, Nanette (A. T.) | Billie Dove | May 4 | 6749 | 99 | May 5 |
| *†§Notorious Affair, A (A. T.) | Nagel-Cleire | Aug. 9 | 6480 | 72 | June 7 |
| *†§Numbered Men (A.T.) | Dove-Fairbanks, Jr. | Oct. 19 | 5760 | 64 | Nov. 1 |
| *†§One Night at Susie's (A.T.) | Billie Dove | Feb. 8 | 5800 | 84 | Jan. 4 |
| *†§Other Tomorrow (A.T.) | White-Morris | Jan. 19 | 6003 | 68 | Apr. 5 |
| *†§Playing Around (A.T.) | Young-Mulhall | July 26 | 6055 | 77 | July 5 |
| *†§Road to Paradise, The (A.T.) | Fairbanks, Jr.-Young | Apr. 20 | 7219 | 80 | May 5 |
| *†§Sally (A.T.) | Marilyn Miller | Jan. 12 | 9277 | 103 | Dec. 28 |
| *†§Scarlet Pages (A.T.) | Ferguson-Nixon | Sept. 28 | 5906 | 65 | Aug. 9 |
| *†§Show Girl in Hollywood (A.T.) | White-Mulhall | Apr. 20 | 7219 | 80 | May 5 |
| *†§Son of the Gods (A.T.) | Rich. Barthelmess | Mar. 9 | 8344 | 92 | Feb. 9 |
| *†§Song of the Flame (A.T.) | Gray-Claire | May 25 | 6501 | 72 | May 5 |
| *†§Spring Is Here (A.T.) | Claire-Gray | Apr. 13 | 6386 | 70 | Apr. 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. 2 | 5632 | 63 | May 10 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June 15 | 7003 | 77 | June 7 |
| *†§Sweet Mama (A.T.) | Alice White | July 6 | 5012 | 55 | July 19 |
| *†§Top Speed (A.T.) | Brown-Claire-Whiting | Aug. 24 | 7200 | 82 | June 21 |
| *†§Way of All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. 7 | 6032 | 70 | July 26 |

### Coming Attractions

| Title | Star | Rel Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adios (A. T.) | Richard Barthelmess | Dec. 28 | | | Oct. 4 |
| *†§Captain's Blood (A.T.) | James Rennie | | | | Oct. 4 |
| *†§Father's Son (A.T.) | Janney-Stone-Rich | | | | |
| *†§Going Wild (A.T.) | Joe E. Brown | Dec. 24 | 6486 | 72 | Aug. 23 |
| *†§Honor of the Family, The (A.T.) | Walter Huston | | | | |
| *†§Hot Heiress, The (A. T.) | Lyon-Munson | | | | Oct. 4 |
| *†§Kies Me Again (A.T.) | Clare-Pidgeon | Jan. 25, '31 | | | |
| *†§Kismet (A.T.) | Otis Skinner | Jan. 18, '31 | 6253 | | Nov. 8 |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | | 5076 | 56 | Nov. 1 |
| *†§Little Caesar (A.T.) | Edw. G. Robinson | | 7300 | | |
| *†§Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | |
| *†§Mothers Cry (A.T.) | Pearson-Manners | Jan. 4, '31 | | | |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | 6480 | 72 | Sept. 13 |
| *†§Night of Way, The (A.T.) | Nagel-Young | | 6142 | | Oct. 11 |
| *†§Sunny (A.T.) | Marilyn Miller | Nov. 3 | | | Aug. 9 |
| *†§Tee Young to Marry | Young Withers | | 6400 | 80 | Aug. 9 |
| †*§Truth About Youth (A.T.) | Young-Tearle | Nov. 30 | 6235 | | |
| *†§Widow from Chicago (A.T.) | Neil Hamilton | Nov. 9 | 6235 | 65 | Oct. 25 |
| *†§Women Hungry (A.T.) | Lee-Kohler-Blackmer | | | | |

## FITZPATRICK PICTURES, INC.

### Features

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Lady of the Lake | Percy Marmont-Benita Hume | Nov. 1 | 4749 | 52 | Oct. 25 |

### SOUND SHORTS

### Traveltalk Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| No. 1—From Barcelone to Valencia (F.&D.) | | Sept. | 1006 | 11 | |
| No. 2—From Valencia to Granada (F.&D.) | | Oct. | 971 | 11 | |
| No. 3—From Granada to Toledo (F.&D.) | | Nov. | 975 | 11 | |
| No. 4—In Old Madrid (F.&D.) | | Dec. | 867 | 10 | |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | May | 972 | 11 | June 21 |
| No. 6—Gateway to India, The (F.&D.) | | June | 850 | 9½ | |
| No. 7—Temple of Love, The (F.&D.) | | July | 958 | 10½ | Sept. 6 |
| No. 8—Imperial City (F.&D.) | | Aug. | 832 | 9 | Aug. 23 |
| Nov. 9—Picturesque Hong Kong (F.&D.) | | Sept. | 716 | 10 | |
| No. 10—The Island Empire (F.&D.) | | Oct. | 716 | 8 | |
| No. 11—Japan in Cherry Blossom Time (F.&D.) | | Oct. | 766 | 9 | |
| No. 12—Java—The Fragrant Isle(F.&D.) | | Nov. | 773 | 9 | |

### American Holiday Series

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 3 |
| *Armistice Day (A.T.) | 3 |
| *Christopher Columbus (A.T.) | 3 |
| *George Washington (A.T.) | 3 |
| *Independence Day (A.T.) | 3 |
| §Labor Day | 3 |
| §Memorial Day | 3 |
| §Mother's Day | 3 |
| §Origin of Christmas | 6 |
| §Thanksgiving | 3 |

### Movie Horoscope Series

One Release for Each Month of the Year

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | 830 | 8 | |
| People Born in September (D.&F.) | | | 991 | 11 | |
| People Born in October (D.&F.) | | | 954 | 10½ | |
| People Born in November (D.&F.) | | | 711 | 8 | |
| People Born in December (D.&F.) | | | 714 | 8 | |
| People Born in January (D.&F.) | | | 901 | 10 | |
| People Born in February (D.&F.) | | | 810 | 10 | |
| People Born in March (D.&F.) | | | 901 | 10 | |
| People Born in April (D.&F.) | | | 689 | 8 | |
| People Born in May (D.&F.) | | | 749 | 8½ | |
| People Born in June (D.&F.) | | | 944 | 10½ | |
| People Born in July (D.&F.) | | | 823 | 9 | |

### Music Master Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| †Georges Bizet (D.&F.) | | Sept. | 972 | 11 | |
| †Johannes Brahms (D.&F.) | | Sept. | 971 | 1 | |
| †Franz Liszt (D.&F.) | | Sept. | 998 | 11 | |
| †George Frederick Handel (D.& | | Oct. | 990 | 1 | |
| †Frederick Chopin (D.&F.) | | Oct. | 932 | 10½ | |
| †Ludwig Van Beethoven (D.&F | | Oct. | 681 | 7½ | Apr. 19 |
| †Johann Strauss (D.&F.) | | Nov. | | | |
| †§Guiseppe Verdi (D.&F.) | | Nov. | | | |
| †Felix Mendelssohn (D.&F.) | | Dec. | | | |

## FOX FILMS

*(All releases sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Arizona Kid, The (A.T.) | Baxter-Marie | Apr. 27 | 7450 | 83 | May 17 |
| *†§Big Party, The (A.T.) | Leo-Carol-Albertson | Feb. 23 | 6482 | 72 | Mar. 1 |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. 2 | Standard 11116 | | Oct. 11 |
| | | | Grandeur 14200 | | |
| *†§Born Reckless (A.T.) | Edmund Lowe | May 11 | 7400 | 82 | May 10 |
| §*Comes Kirby (A.T.) | Terris-Murray | Jan. 12 | 9120 | 68 | Dec. 7 |
| *†§Cheer Up and Smile | Lee-Lake-Baclanova | June 22 | 8000 | 82 | Aug. 2 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. 15 | 8171 | 88 | Aug. 19 |
| *†§Common Clay (A.T.) | Bennett-Myron-Marshall | Aug. 17 | 7961 | 88 | June 21 |
| *†§Crazy That Way (A. T.) | Bennett-MacKenna | Mar. 30 | 5828 | 64 | Mar. 20 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | Apr. 20 | 5800 | 64 | Mar. 29 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May 4 | 7422 | 84 | May 10 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June 29 | 6340 | 70 | June 14 |
| *†§Golden Calf (A.T.) | Carol-Mulhall-Brendel | Mar. 16 | 8552 | 73 | Feb. 22 |
| *†§Happy Days (A.T.) | Special cast | Mar. 2 | 7526 | 84 | Jan. 18 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. 19 | 6395 | 70 | Dec. 14 |
| *†§High Society Blues (A.T.) | Gaynor-Farrell | Mar. 23 | 6750 | 75 | Mar. 1 |
| *†§Last of the Duanes (A.T.) | O'Brien-Loy-Browne | Aug. 31 | 5500 | 61 | July 12 |
| *†§Let's Be Pleces (A.T.) | Wagstaff-Lane | Feb. 2 | 6745 | 72 | Jan. 18 |
| *†§Lilion | Farrell-Taylor | Oct. 5 | 8472 | 94 | Sept. 13 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. 5 | 5940 | 68 | Jan. 25 |
| *†§Man Trauble | Gillis-Mackeill | Aug. 24 | 7800 | 84 | Aug. 30 |
| *†§Men Without Women (A. T.) | MacKenna-MacDonald | Feb. 9 | 7245 | 81 | Jan. 4 |
| *†§Not Demaged (A.T.) | Moran-Byron-Ames | May 25 | 8500 | 72 | June 14 |
| *†§One Mad Kiss (A.T.) | Dee Jose Mollea | July 13 | 5566 | 64 | July 26 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. 23 | 5600 | 62 | June 14 |
| *†§On Your Back (A.T.) | Rich-Warner-Hackett | Sept. 14 | 6600 | 70 | July 26 |
| *†§Renegades | Baxter-Beery-Ley | Oct. 26 | 8400 | 93 | Oct. 4 |
| *†§Romeh Romance (A.T.) | O'Brien-Chandler | June 15 | 4800 | 60 | June 21 |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Oct. 19 | 6750 | 25 | Oct. 4 |
| *†§Sea Wolf (A.T.) | Milton Sills | Sept. 21 | 8000 | 89 | Aug. 30 |
| *†§Seas Heat (A.T.) | Garrick-Chandler | Jan. 26 | 5825 | 76 | Dec. 14 |
| *†§She This is London (A.T.) | Will Rogers | June 8 | 8300 | 92 | May 31 |
| *†§Song O' My Heart (A.T.) | John McCormack | Sept. 7 | 8243 | 92 | Mar. 15 |
| *†§Soup to Nuts (A.T.) | Healy-Winninger-Smith | Sept. 28 | 6340 | 70 | Oct. 25 |
| *†§Such Men Are Dangerous (A.T.) | Baxter-Owen | Mar. 9 | 7586 | 62 | Feb. 1 |
| | (Reviewed under title of "Men of Love" in Feb 1, 1930, issue) | | | | |
| *†§Sunny Side Up | Gaynor-Farrell | Dec. 20, '29 | 11106 | 125 | Oct. 12 |
| *†§Temple Tower (A.T.) | MacKenna-Day | Apr. 13 | 5200 | 58 | May 17 |
| *†§5 Sisters (A.T.) | Drasser-Patricola | Apr. 6 | 6442 | 71 | Apr. 26 |
| *†§Up the River (A.T.) | Lues-Bogart-Tracy | Oct. 12 | 6200 | 92 | Oct. 11 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July 6 | 7200 | 80 | July 19 |
| *†§Women Everywhere (A.T.) | Murray-Gorsey-Kellard | June 1 | 7800 | 83 | June 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§A Devil With Women | Victor McLaglen-Marlo | Nov. 16 | 5750 | 64 July 26 |
| *†§Alone With You (A.T.) | Gaynor-Garrick | | | |
| *†§Are You There? (A.T.) | Lillie-Garrick | Nov. 30 | 5000 | 56 |
| Axelle | | | | |
| *†§Barcelona (A.T.) | Gaynor-Bogart | | | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| Charlie Chan Carries On | Fiil Chaney | | | |
| *†§Cisco Kid, The (A. T.) | Lowe-Baxter | | | |
| *†§Connecticut Yankee, A (A.T.) | Will Rogers-O'Sullivan | Mar. 8, '31 | | |
| *†§Dancers, The (A.T.) | Moran-Holmes-Walter Byrne | Nov. 9 | 7500 | 83 Oct. 4 |
| *†§East Lynne | Ann Harding-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Nastiegtoe | Jan. 18, '31 | | Nov. 1 |
| *†§F. O. B. Detroit | | | | |
| *†§Girls Demand Excitement (A.T.) | Brendel-White-Comptoe | | | |
| *†§Going Nowhere (A.T.) | Brendel-White-Tracy | | | |
| *†§Not Numbers (A.T.) | Corcoran-Byron-Collier, Sr. | | | |
| *†§Just Imagine (A.T.) | Brendel-O'Sullivan | Nov. 23 | 10058 | Oct. 18 |
| Land Rush | Victor McLaglen-Fay Wray | | | |
| *†§Lightnin' | Will Rogers | | | Oct. 25 |
| *†§Man Who Came Back, The (A.T.) | J. Gaynor - C. Farrell - K. MacKenna | Jan. 4, '31 | | |
| *†§Men on Cell (A.T.) | Edmund Lowe-Clarke | Dec. 28 | | |
| *†§Movietone Follies of 1931 (A.T.) | Special Cast | | | |
| *†§No Favors Asked (A.T.) | McLaglen-Francis | | | |
| *†§Oh, For a Man! (A.T.) | McDonald-Denny-White | Dec. 14 | 7800 | 80 Nov. 8 |
| *†§Once a Sinner | Dorothy Mackaill-Joel McCrea | Jan. 25, '31 | | |
| *†§One Night in Paris (A.T.) | Gaynor-MacKenna | | | |
| *†§Painted Women, The (A.T.) | John Wayne-Claire Luce | | | |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Werner | Dec. 21 | | Oct. 18 |
| Seas Beneath, The | O'Brien-Lessing | | | |
| *†§She's My Girl (A.T.) | Farrell-Comoton | | | |
| *†§Shopper Newfoundger (A.T.) | T. Clifford-E. Lowe-L. Hyams | Feb. 1, '31 | | |
| *†§She Wears the Pants (A.T.) | Dorsey-MacKenna | | | |
| *†§Snider The (A.T.) | Baxter-Churchill | | | |
| *†§Spy, The | Hamilton-Kay Johnson | | | |
| Soundrose | Charles Farrell-Elissa Landi | Feb. 8, '31 | | |
| *†§This Modern World (A.T.) | Baxter-Mackaill | Feb. 15, '31 | | |
| Three Girls Lost | | Mar. 15, '31 | | |
| *†§Tonight and You (A.T.) | J. Harold Murray-Moran | Jan. 4, '31 | | |
| *†§Women of All Nations (A.T.) | MacLaglen-Lowe | | | |
| *†§Wyoming Wonder (A.T.) | Howard-Corcoroe | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson | Mar. 1, 1931 | | |

## INTERNATIONAL PHOTOPLAY DISTRIBUTORS

### FEATURES

| Title | Star | Rel. Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. 1 | 7 | 78 | June 21 |
| *†§Crimson Circle, The | Stewart Rome | Feb. 1 | 7 | 79 | Jan. 11 |
| *§Dark Red Roses (A.T.) | Rome-Doble | Mar. 1 | 8 | 67 | Mar. 8 |
| *†§Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. 1 | 3 | 30 | |

### SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Aci-Dental Treatment | | 2 | 17 | |
| *†§Abbie Mitchell & Sizzle & Blake | Song Program | 1 | 8 | |
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | 1 | 8 | |
| *†§Feed the Brute (A.T.) | Animal Novelty | 1 | 8 | |
| *†§Hear Ye (A.T.) | Frawley & Smith | 1 | 9 | |
| *†§Justice (A.T.) | Special Cast | 2 | 17 | |
| *†§Little Journeys in Songland | Song Series | 1 | 8 | |
| Marionettes 1. Grand Opera | | 1 | 8 | |
| 2. Allez-Op | | 1 | 8 | |
| 3. Dimples & Tears | | 1 | 8 | |
| *†§Meet The Wife (A.T.) | Bransby Williams | 1 | 8 | |
| *†§Mr. Smith Wakes Up (A.T.) | Marriott-Gott | 2 | 18 | |
| *†§Night In Dixie, A (A.T.) | Mitchell-Nudgins | 2 | 18 | |
| *†§Nora Blaney No. 1 | Song Program | 1 | 8 | |
| *†§Nora Blaney No. 2 | Song Program | 1 | 8 | |
| *†§Radio Franks & 4 Bachelors | Song Program | 1 | 8 | Aug. 30 |
| *†§Teddy Brave & His Band | Jazz Program | 1 | 9 | Nov. 15, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Niles Welch | 2 | 18 | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

## METRO-GOLDWYN-MAYER

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. 21 | 8170 | 91 | Dec. 21 |
| *†§Big House, The (A.T.) | Beery-Morris-Hyams | June 14 | 7901 | 88 | June 28 |
| *†§Billy the Kid (A.T.) | John Mack Brown | Oct. 18 | 8808 | 82 | Sept. 13 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | Jan. 3 | 7961 | 89 | May 10 |
| *†§Call of the Flesh | Novarro-Morris | Aug. 16 | 9061 | 99 | July 12 |
| (Reviewed under title of "Singer of Seville" in July 12th, 1930, issue. | | | | | |
| *†§Caught Short (A.T.) | Dressler-Moran | May 10 | 6873 | 71 | May 10 |
| *†§Chasing Rainbows (A.T.) | Love-King | Jan. 10 | 8813 | 98 | Nov. 2 |
| (Reviewed under title of "Hood Show" in Nov. 2, 1929, issue) | | | | | |
| *†§Children of Pleasure (A. T.) | Gray-Ruble-Johnson | Apr. 26 | 6400 | 72 | Aug. 9 |
| *†§Devil-May-Care (A.T.) | Ramon Novarro | Feb. 7 | 9813 | 98 | Dec. 28 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. 19 | 7533 | 84 | Apr. 19 |
| *†§Doughboys | Buster Keaton | Aug. 30 | 7325 | 81 | July 26 |
| (Reviewed under title "Big Shot" in July 26 issue.) | | | | | |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. 22 | 6413 | 83 | Feb. 22 |
| *†§Flesh and the Devil (A.T.) | John Gilbert-Greta Garbo | Dec. 29 | 8112 | 112 | Dec. 28 |
| *†§Floradora Girl, The (A.T.) | Davies-Gray | May 31 | 7260 | 81 | June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyams | Mar. 15 | 6382 | 83 | Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. 23 | 7931 | 88 | Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | May 17 | 7654 | 85 | June 7 |
| *†§Lady's Morals, A (A.T.) | Grace Moore | Nov. 8 | 7856 | 88 | |
| (Reviewed under title of "The Soul Kiss" in Oct. 4 issue.) | | | | | |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Mathbone | May 24 | 6858 | 77 | May 31 |
| †§Lady to Love, A (A.T.) | Vilma Banky | Mar. 8 | 8142 | 90 | Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-Crews | Aug. 9 | 7121 | 79 | May 8 |
| *†§Lord Byron of B'way (A.T.) | Terry-Kaley-Edwards | Feb. 28 | 7069 | 78 | Jan. 25 |
| *†§Love in the Rough (A.T.) | R. Montgomery-O. Jordan | Sept. 6 | 7668 | 85 | Aug. 16 |
| *†§Madam Satan (A.T.) | K. Johnson-Reginald Denny | Sept. 20 | 10320 | 113 | Aug. 30 |
| *†§Men of the North (A.T.) | B. Leonard-O. Roland | Sept. 27 | 5359 | 60 | Oct. 25 |
| *†§Montana Moon (A.T.) | Joan Crawford | Mar. 29 | 7917 | 88 | Feb. 8 |
| *†§Not So Dumb (A.T.) | Davies-Nugent | Jan. 17 | 6875 | 75 | Nov. 2 |
| (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue.) | | | | | |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July 19 | 9130 | 102 | July 19 |
| *†§Oso Embarrassing Night | All English Cast | June 21 | 8611 | 90 | Aug. 16 |
| *†§Redemption (A.T.) | Gilbert-Negel-Adoree | Apr. 5 | 6019 | 67 | May 10 |
| *†§Rogue Song, The (A.T.) | Lawrence Tibbett | May 10 | 9723 | 108 | Feb. 1 |
| *†§Romance | Greta Garbo | July 26 | 6977 | 76 | Aug. 2 |
| *†§Sea Bat, The (A.T.) | Bickford-Miljee-Torres | June 5 | 6253 | 69 | May 3 |
| *†§Ship From Shanghai, The (A.T.) | Nagel-Johnson-Wolheim | Jan. 31 | 6176 | 69 | Jan. 18 |
| *†§Sins of the Children (A.T.) | Mace-Negent | June 28 | 7716 | 86 | July 5 |
| (Reviewed under the title of "Richest Man" in the World in July 5 issue.) | | | | | |
| *†§Strictly Unconventional (A.T.) | Stone-Cavanagh-Owen | May 3 | 4970 | 55 | Feb. 22 |
| (Reviewed under title of "The Circle" in Feb. 22, 1929, issue.) | | | | | |
| *†§Tale Med World (A.T.) | Rathbone-Johnson | Apr. 12 | 6452 | 72 | Apr. 19 |
| *†§They Learned About Women (A.T.) | Van and Schenck | Feb. 14 | 8773 | 97 | Dec. 14 |
| *†§These Three French Girls (A.T.) | R. Dooley | Oct. 11 | 6760 | 76 | Oct. 18 |
| *†§Unholy 3, The | Chaney-Lee-Limon | July 12 | 6478 | 72 | May 24 |
| *†§Way for a Sailor (A.T.) | John Gilbert | Nov. 1 | 7967 | 89 | Sept. 20 |
| *†§Way Out West (A.T.) | Haines-Hyams | Aug. 2 | 6407 | 71 | Aug. 9 |
| *†§Women Racket (A.T.) | Moore-Sweet | Jan. 24 | 6887 | 77 | Dec. 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Father | Davies-Forbes | | | |
| *†§Dance, Fool, Dance (A.T.) | Joan Crawford | | | |
| *†§Daybreak (A.T.) | Ramon Novarro | | | |
| Girls Together | | | | |
| †§Great Day, The (A.T.) | Joan Crawford | | | |
| Great Lover | | | | |
| *†§Great Meadow, The (A.T.) | Gilbert-Arlen | | | |
| *†§Her Fortune (A.T.) | Joan Crawford | | | |
| *†§Insolration | Greta Garbo | | | |
| (Reviewed under title of "The Soul Kiss" issue of Oct. 4.) | | | | |
| Mata Hari | Greta Garbo | | | |
| *†§March of Time (Tent.) | Weber & Fields | | | |
| Min and Bill | Marie Dressler | Nov. 29 | | Oct. 18 |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Dec. 13 | | Oct. 25 |
| *†§Passion Flower (A.T.) | K. Francis-Johnson-Bickford | Dec. 6 | | Oct. 25 |
| *†§Red Dust (A.T.) | Greta Garbo | | | |
| *†§Reducing (A.T.) | Dressler-Moran | | | |
| *†§Remote Control (A.T.) | Reed-Darro | Nov. 15 | | Oct. 11 |
| Secret Six, The | Beery-Rambeau | | | |
| *†§Southerner, The | Lawrence Tibbett | | | |
| *†§Squaw Man, The | | | | |
| Their First Mistake | Laurel & Hardy | | | |
| (Reviewed under title of "The Rag," issue of Sept. 27) | | | | |
| *†§Trader Horn (A.T.) | Harry Carey | | | |
| *†§War Nurse (A.T.) | Walker-Page-Montgomery | Nov. 22 | 7333 | 82 | Sept. 20 |
| Within the Law | Crawford-Armstrong | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. 19 | 1895 | Mar. 28 |
| Another Fine Mess | | Nov. 29 | | |
| *†§Baby Feelies (A. T.) | Revue | Apr. 12 | | |
| *†§Bear Shooters | Our Gang | May 17 | 1881 | Feb. 15 |
| *†§Below Zero (A. T.) | Laurel-Hardy | Apr. 26 | 1889 | Oct. 25 |
| Big Dog House, The | Dogville | Mar. 14, '31 | | |
| *†§Big Kick, The | Harry Langdon | Mar. 29 | 1627 | Jan. 25 |
| *†§Bigger and Better | B. Friend | | | |
| Blood and Thunder | B. Friend | Jan. 17, '31 | | |
| *†§Blotto | Laurel-Hardy | Feb. 6 | 2054 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Mar. 22 | 1928 | Apr. 5 |
| Busy Barcelona | Holmes | Apr. 11, '31 | | |
| Cabaleros Revue | | Sept. 20 | | |
| *†§Chick Shop, The | Revue | May 10 | 2 reels | |
| Clyde Doerr & His Saxophone Orchestra Act | | Dec. 18 | | |
| *†§College Hounds | Dogville | Sept. 27 | 1624 | Mar. 29 |
| *†§College Romeos | Biltmore Trio | Jan. 25 | 853 | |
| Crazy House | Dane-Moran | | | |
| Cuckoo Murder Case, The | Flip the Frog Series | Oct. 18 | | Nov. 1 |
| *†§Doctor's Orders | Friend | Sept. 13 | 1920 | |
| *†§Dogway Melody | Dogville | Dec. 20 | | Nov. 1 |
| *†§Dollar Dizzy (A.T.) | Charley Chase | Oct. 4 | 2354 | |
| *†§Dublie and Neerby | Holmes | Dec. 27 | | |
| *†§Fast Work (A.T.) | Charlie Chase | June 28 | 1866 | May 24 |
| *†§Fiddlesticks (A.T.) | | Aug. 16 | 568 | Aug. 16 |
| *†§Fifty Million Husbands | Merle Chase | May 24 | 1846 | Mar. 29 |
| *†§Fighting Parson | Langdon | Feb. 22 | 1877 | Dec. 14, '29 |
| *†§First Seven Years, The | Our Gang | Mar. 1 | 1843 | Apr. 5 |
| *Flower Garden | Revue | Jan. 18 | 1663 | |
| *†§Flying Fists | Cartoon | Sept. 6 | 628 | |
| *†§Gem of M-G-M (A.T.) | Novelty | Jan. 3, '31 | | |
| Girl Shock | Charley Chase | Jan. 23 | 1786 | Aug. 23 |
| Glories of Nikko, The | Holmes | Aug. 23 | | |
| *†§Heywire (A.T.) | Laurel-Hardy | May 29 | 1775 | June 7 |
| Head Guy, The | Harry Langdon | Jan. 11 | 1878 | |
| Helping Grandma | Our Gang | Jan. 3, '31 | 2 reels | Nov. 1 |
| High C's | Charlie Chase | Dec. 27 | 2623 | |
| *†§Hog Wild (A. T.) | Laurel-Hardy | May 31 | 1778 | |
| Hoosegow, The | Laurel & Hardy | | | Oct. 25 |
| *†§Hot Dog | Dogville | Aug. 16 | 1400 | Feb. 15 |
| *†§Into Morocco | Holmes | Dec. 6 | | |
| *†§Kiddies Revue (A. T.) | | Mar. 18 | | |
| *†§Kiss, The | Harry Langdon | June 14 | 1787 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | Sept. 6 | 2178 | Aug. 2 |
| Ladies Last | B. Friend | Dec. 6 | 1893 | |
| Looser Than Loose | Charlie Chase | Nov. 15 | | |
| Love Business | Our Gang | Feb. 14, '31 | | |
| Love Fever | B. Friend | Feb. 28, '31 | | |
| *†§Manhattan Serenade (A. T.) | Hackett-Doraa | | | |
| Madera Madrid | Holmes | Nov. 15 | | |
| *†§Night Owls (A. T.) | Laurel-Hardy | Jan. 4 | 1895 | Dec. 14, '29 |
| *†§Old Man Trouble (A. T.) | Davidson-Nichols | | 2 reels | |
| Peeps at Peking | Holmes | Jan. 17, '31 | | |
| *†§Pirates (A.T.) | Benny Rubin | Feb. 15 | 1622 | Aug. 16 |
| Pups Is Pups | Our Gang | Aug. 30 | 1693 | Oct. 18 |
| *†§Real McCoy (A. T.) | Charlie Chase | Feb. 1 | 1899 | Dec. 14, '29 |
| Rounder, The | Novelty | Nov. 22 | 1812 | |
| School's Out | Our Gang | Nov. 22 | 1893 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. 25 | 1870 | |
| †§Shrimp, The | Harry Langdon | May 3 | 1738 | Feb. 15 |
| *†§Song Writer's Revue, The (A.T.) | | Aug. 30 | 1861 | |
| So Quiet on the Canine Front | Dogville | Jan. 31, '31 | | |
| Soain's Maddest Fiesta | Holmes | Sept. 13 | 908 | |
| Sultan's Camp of Victory | Holmes | Feb. 28, '31 | | |
| Tale of the Alhambra, A | Holmes | Feb. 7, '31 | | |
| *†§Teacher's Pet (A.T.) | Our Gang | Oct. 11 | 1893 | Aug. 16 |
| That Little Bit of Heaven | Holmes | Mar. 21, '31 | | |
| Through the Yanatze Gorges | Holmes | Oct. 25 | | |
| *†§Touch Winter, A | Our Gang | June 21 | 1880 | Mar. 29 |
| *†§Van & Schenck | | Jan 11 | 799 | |
| Village Barber, The | Flip the Frog Series | Sept. 27 | 7 | Oct. 11 |
| Virginia Judge, The | Act. | Jan. 4 | | |
| *Vaudeville (A. T.) | Laurel-Hardy | | 2 reels | |
| What a Man | Charlie Chase | Feb. 7, '31 | | |
| †§When the Wind Blows | Our Gang | Apr. 5 | 1795 | |
| *†§Whispering Whoopee | Charlie Chase | Mar. 8 | 1907 | Mar. 29 |
| Who Killed Rover? | Dogville | Nov. 8 | | |

## PARAMOUNT

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Animal Crackers (A .T.) | Marx Brothers | Sept. 6 | 8887 | 99 | Aug. 30 |
| *†§Anybody's War (A.T.) | Morgan & Mack | Aug. 2 | 8117 | 75 | Apr. 5 |
| *†§Anybody's Woman | Chatterton-Brook | Aug. 30 | 7243 | | Aug. 16 |
| *†§Applause (A.T.) | Helen Morgan | Jan. 4 | 7066 | 78 | Oct. 12 |
| *†§Behind the Make-Up (A.T.) | Skelly-Wray-Powell | Jan. 11 | 6384 | 71 | Oct. 25 |
| *†§Benson Murder Case The (A.T.) | Powell-Paliette-Calvert | Apr. 12 | 5784 | 65 | Apr. 19 |
| *†§Big Pond, The (A.T.) | Chevalier-Colbert | May 3 | 8964 | 78 | May 17 |
| *†§Border Legion, The (A.T.) | Arlen-Wray-Holt | June 28 | 6068 | 68 | July 5 |
| *†§Burning Up (A.T.) | Arlen-Brise | Feb. 1 | | 58 | Feb. 15 |
| †§Dangerous Nan McGrew (A.T.) | Helen Kane | July 5 | 6571 | 71 | June 28 |
| †§Dangerous Paradise (A.T.) | Carroll-Arlen | Feb. 22 | 6244 | 58 | Feb. 22 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May 24 | 6743 | 75 | May 17 |
| Fast and Loose | Hopkins-Starrett-Lombard-Morgan | Nov. 8 | | | |
| *†§Feet First (A. T.) | Harold Lloyd | Nov. 8 | 8100 | 80 | Oct. 11 |
| *†§Follow Thru (A.T.) | Rogers-Carrall | Sept. 27 | 8388 | | May 24 |
| *†§For the Defense (A.T.) | William Powell | July 26 | 5670 | 63 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. 23 | 8647 | 90 | July 19 |
| *†§Heads Up (A.T.) | Rogers-Kane | Oct. 11 | 6785 | 78 | Sept. 27 |
| *†§Her Wedding Night | Clara Bow | Oct. 18 | 8924 | 75 | Sept. 27 |
| *†§Honey (A.T.) | Nancy Carroll | Mar. 29 | 6701 | 74 | Feb. 22 |
| *†§Kibitzer (A.T.) (D.) | Green-Brice-Hamilton | Jan. 11 | 7273 | 81 | Aug. 31 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. 26 | 7171 | 70 | Apr. 19 |
| *†§Laughter (A. T.) | Nancy Carroll | Oct. 25 | 8893 | 99 | Nov. 1 |
| *†§Laughing Lady | Chatterton-Brook | Dec. 28 | 7105 | | |
| L'Estimatique Mr. Partes (Slightly Scarlet) | A. Menjou-C. Colbert | | 6380 | 71 | Sept. 6 |
| *†§Let's Go Native (A.T.) | MacDonald-Oakie | Aug. 16 | 6787 | 65 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brice-Brese | Apr. 19 | 6312 | 70 | May 31 |
| *†§Love Among the Millionaires (A.T.) | Bow-Smith | July 19 | 6910 | 71 | July 12 |
| *†§Love Parade (A.T.) (D) | Chevalier-MacDonald | Jan. 18 | 10622 | 111 | Oct. 18 |
| *†§Man From Wyoming (A.T.) | Cooper-Collier | July 12 | 5989 | 68 | July 12 |
| †§Manslaughter (A. T.) | Colbert-Marsh | Aug. 9 | 7554 | 89 | July 26 |
| *†§Men Are Like That (A.T.) | Hal Skelly | Mar. 22 | 5467 | 61 | Nov. 23 |
| *†§Monte Carlo | Buchanan-MacDonald | Oct. 4 | 8077 | 85 | Aug. 9 |
| *†§Only the Brave (A.T.) | Gary Cooper | Mar. 8 | 6824 | 67 | Mar. 15 |
| *†§Paramount on Parade (A.T.) | Special Cast | Apr. 26 | 9125 | 101 | Apr. 5 |
| *†§Playboy Paris (A.T.) | Maurice Chevalier | Oct. 18 | 6312 | | Sept. 13 |
| *†§Queen High (A. T.) | Ruggles-Rogers-Morgan | Aug. 23 | 7905 | 77 | Aug. 9 |
| *†§Return of Fu Manchu (A.T.) | Oland-Arthur | May 17 | 6586 | 73 | May 10 |
| *†§Roadhouse Nights (A.T.) | Morgan-Ruggles | Feb. 15 | 7202 | 74 | Dec. 28 |
| Reviewed as "River Inn" in Dec. 28, 1929 issue | | | | | |
| *†§Safety in Numbers (A.T.) | Charles Rogers | June 7 | 7074 | 79 | June 7 |
| *†§Santa Fe Trail | Richard Arlen | Sept. 27 | 5839 | 63 | Sept. 27 |
| *†§San Fram Syracuse (A.T.) | Jack Oakie | July 26 | 6018 | 68 | Aug. 2 |
| *†§Sarah and Son (A.T.) | Ruth Chatterton | Mar. 22 | 6883 | 77 | Mar. 22 |
| *†§Sea Bat, The (A. T.) | Arlen-Wray | Sept. 13 | 6534 | | Aug. 30 |
| *†§Seven Days' Leave (A.T.) | Gary Cooper | Jan. 25 | 7300 | 88 | Nov. 23 |
| Reviewed under the title of "Medal" in Nov. 23, 1929 issue | | | | | |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | June 14 | 8387 | 69 | June 7 |
| *†§Silent Enemy, The | Indian Cast | Jan. 2 | 7551 | 88 | May 17 |
| *†§Slightly Scarlet (A.T.) | Evelyn Brent | Feb. 22 | 6264 | 71 | Jan. 25 |
| *†§Social Lion, The (A.T.) | Oakie-Brice | June 21 | 5403 | 80 | June 21 |
| *†§Spellers, The (A. T.) | Cooper-K. Johnstue-B. Compson | Sept. 20 | 8128 | | Aug. 30 |
| *†§Street of Chance (A.T.) | Wm. Powell | Feb. 8 | 7023 | 90 | Dec. 25 |
| *†§Texan, The (A.T.) | Gary Cooper | May 10 | 7142 | 68 | May 17 |
| *†§True to the Navy (A.T.) | Clara Bow | May 31 | 6398 | 71 | May 17 |
| *†§Vaudeboad Kino, The (A.T.) | King-MacDonald-Oland | Apr. 19 | 8412 | 105 | Jan. 11 |
| *†§Virtuous Sin, The (A.T.) | Huston-Francis | Nov. 22 | 7233 | | Oct. 4 |
| *With Byrd at the South Pole | | June 28 | 7411 | 82 | June 28 |
| *†§Young Eagles (A.T.) | Charles Rogers | Apr. 5 | 6405 | 71 | Mar. 22 |
| *†§Young Man of Manhattan (A.T.) | Colbert-Ruggles | May 17 | 7308 | 85 | Apr. 26 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Along Come Youth (A.T.) | Charles Rogers | Dec. 20 | | Oct. 18 |
| †§Dancing Mothers (A. T.) | | | | |
| *†§Dancing Sweetie | Bancroft-Francis | Nov. 22 | 6702 | 75 | Oct. 18 |
| *†§Fighting Caravan, The (A.T.) | Gary Cooper | | | |
| *†§Follow the Leader (A. T.) | Ed Wynn | Jan. 7, '31 | | |
| *†§Honeymoon Lane (A. T.) | Eddie Dowling | | | |
| *†§Huckleberry Finn (A. T.) | Junior Durkin | | | |
| *†§Kid Boots (A. T.) | Jack Oakie | | | |
| *†§Marton of the Talkies (A.T.) | Jack Oakie | | | |
| *†§Morocco (A. T.) | Cooper-Dietrich | Dec. 7 | | Oct. 11 |
| *†§New Morals (A. T.) | Wm. Powell | | | |
| *†§Only Saps Work | | Dec. 7 | 6642 | |
| *†§Perche No | Maria Jacobini | | 69 | |
| *†§Right to Love, The (A.T.) | Ruth Chatterton | Dec. 27 | | |
| *†§Rodeo Romance (A. T.) | Arlen-Carroll | | | |
| *†§Rose of the Rancho (A. T.) | Gary Cooper | | | |
| *†§Royal Family, The (A. T.) | Fredric March | Dec. 13 | | |
| *†§Scarab Murder Case (A. T.) | William Powell | | | |
| *†§Sea Legs (A.T.) | Jack Oakie | Nov. 29 | | |
| *†§Skiddy (A. T.) | | | | |
| †§Stolen Heaven | Nancy Carroll | | | |
| *†§Tom Sawyer (A. T.) | Jackie Coogan | Nov. 15 | 7648 | Oct. 18 |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| †§Accidents Will Happen (A.T.) | Smith and Dale | Aug. 2 | 2 reels | |
| Accordion Joe | Talkartoon | Dec. 13 | | |
| *†§Actions Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | May 3 | 1 reel | |
| *†§Antique Shop | Burns-Allen | | | |
| *†§Artist's Revenge, The (A.T.) | Gamberelli & Co. | Aug. 2 | 1 reel | June 14 |
| *†§At Home (A.T.) | Lulu McConnell | Aug. 9 | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | May 31 | 1 reel | |
| *†§Barnacle Bill, the Sailor (A.T.) | Talkartoon | Aug. 30 | 1 reel | Aug. 9 |
| *†§Bedeviled Lady (A. T.) | Louise Dresenda | Mar. 1 | 1794 | |
| *†§Bedelia | Screen Song | Jan. 4 | 604 | |
| *†§Belle of the Night | Dorothy McNulty | Feb. 15 | 2 reels | |
| *†§Blue Songs (A.T.) | Ruth Etting & Orchestra | Jan. 5 | 1 reel | |
| By Appointment | Craig-Bond | Nov. 1 | | |
| *†§Camera Trails | Bruce Scenic | Oct. 11 | 1 reel | |
| *†§Chinese Fantasy (A.T.) | Novelty Act | Jan. 6 | 1 reel | |
| *†§Chinatown Fantasy (A.T.) | Miller-Dora | July 5 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | May 10 | 1 reel | |
| *†§Cleaning Up (A.T.) | C. Conklin-M. Swain | Sept. 27 | 2 reels | |
| *†§Cockeyed News No. 1 (A.T.) | Eddie Cantor | Aug. 9 | | |
| *†§Come Take a Trip in My Airship | Screen Song | May 24 | 1 reel | June 14 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| *†§Confounded Interest (A.T.) | Raymond & Caverly | Oct. | 11 | 1 reel | |
| *†§Deep "C" Melodies (A.T.) | Frances Williams, Yacht Club Boys | | | 1 reel | |
| *†§Desperate Sam | Bert Gordon | Mar. | 29 | 1632 | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. | 9 | 1 reel | |
| *†§Don't Believe It (A. T.) | James Gleason | Feb. | 8 | 1872 | Mar. 22 |
| *†§Down With Husbands | Arthur-Roach | Mar. | 8 | 1660 | Mar. 22 |
| *†§Dresden Dolls, The (A.T.) | Marie Oambercill | July | 26 | 1 reel | |
| *†§Drifting Along (A.T.) | Robert Bruce Scenic | Sept. | 6 | 1 reel | |
| *†§Dukes of Dublin (A. T.) | Charles Murray | Feb. | 1 | 1850 | |
| Excuses | Brute Novelty | Nov. | 29 | 1 reel | |
| *†§False Alarm Fire Co. (A.T.) | Smith & Dale | Mar. | 8 | 1 reel | |
| *†§Family Next Door, The | Charles Ruggles | Jan. | 11 | 1381 | Feb. 15 |
| *†§Fatal Card, The (A.T.) | W. & E. Howard | Nov. | 8 | 1 reel | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | Mar. | 16 | 1 reel | |
| *†§Feelin' Blue (A.T.) | Ash-Washington | | | 1 reel | |
| *†§Fire Bugs | Talkartoon | May | 10 | 704 | Apr. 19 |
| *†§Fit to Be Tied (A.T.) | Burns & Allen | Aug. | 2 | 1 reel | |
| *†§For Love or Money (A.T.) | Lois Wilson | Jan. | 4 | 1870 | |
| *†§Food for Thought (A.T.) | Allen & Canfield | Sept. | 13 | 1 reel | |
| *†§Gettlng a Break (A.T.) | Block & Sully | May | 10 | 1 reel | June 28 |
| *†§Getting a Ticket (A.T.) | Eddie Cantor | Mar. | 10 | 1 reel | |
| *†§Glow Worm, The (A.T.) | Screen Song | Aug. | 23 | 564 | July 19 |
| *†§Go Ahead and Sing (A.T.) | Tom Howard | Oct. | 25 | 1 reel | |
| *†§Grand Uproar (A.T.) | Talkartoon | Oct. | 4 | 1 reel | |
| *†§He Was Her Man (A.T.) | Gilda Gray | | | 2 reels | |
| *†§Helping Hand, The (A.T.) | Solly Ward | Oct. | 4 | 1 reel | |
| *†§Her Future | Ethel Merman | Sept. | 6 | 1 reel | |
| *†§His Honor, the Mayor | Charlie Murray | Mar. | 22 | 2 reels | July 15 |
| His Price | Johnny Burke | Dec. | 13 | | |
| *†§His Wife's Birthday (A.T.) | Solly Ward | | | 2 reels | |
| *†§Hold-Up (A.T.) | Tom Howard | | | 2 reels | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | Sept. | 13 | 2 reels | |
| *†§Hot Dog | Talkartoon | Mar. | 29 | 1 reel | |
| *†§Not Time to the Old Town Tonight, A (A.T.) | Bersen Seng | Aug. | 2 | 1 reel | July 5 |
| *†§I Came First (A.T.) | Herman Timberg | Apr. | 12 | 1 reel | |
| *†§I'm a Wild Woman (A.T.) | Boydell-Ash | Aug. | 16 | 1 reel | |
| *†§I'm Afraid to Come Home in the Dark | Screen Song | Feb. | 1 | 851 | Jan. 25 |
| *†§I'm Forever Blowing Bubbles | Screen Song | Mar. | 15 | 1 reel | |
| In Again, Out Again | Cook-Bond | Dec. | 20 | 1 reel | |
| *†§In the Good Old Summertime (A.T.) | Screen Song | June | 7 | 1 reel | |
| *†§In the Shade of the Old Apple Tree | Screen Song | Jan. | 18 | 752 | |
| *†§Insurance | Eddie Caster | Aug. | 23 | 1 reel | June 28 |
| *†§Introduction of Mrs. Olbbs (A.T.) | Lulu McConnell | Sept. | 20 | 1 reel | |
| It's All Over | Marion Harris | Dec. | 20 | 1 reel | |
| *† Jazz Preferred (A.T.) | Zelaya | Aug. | 30 | 1 reel | July 5 |
| Just a Pal | Minor Watson | Nov. | 15 | 1 reel | |
| *†§Kandy Kabaret (A.T.) | Children's Ballet | Aug. | 23 | 1 reel | June 28 |
| *§†Knights in Venice (A.T.) | Smith & Dale | Mar. | 23 | 1 reel | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Hillbot | Sept. | 6 | 1 reel | |
| *†§La Paloma | Screen Song | April | 12 | 574 | |
| *†§La Schnoops, Inc. (A.T.) | Smith & Dale | Aug. | Nov. | 8 | |
| *†§Let Me Explain (A. T.) | Tayler Holmes | Jan. | 25 | 1070 | |
| *†§Lovers' Lane (A.T.) | Arthur & Morton Havel | | | | |
| *†§Many Moons (A.T.) | Bruce Novelty | Aug. | 9 | 1 reel | Sept. 6 |
| Marlutch | Screen Song | Nov. | 15 | 1 reel | |
| *†§Marry or else | Arthur & Morton Havell | Oct. | 25 | 2 reels | |
| *†§Meek Mr. Meek, The (A.T.) | Jerry Sarry | Aug. | 16 | 1 reel | |
| *†§Meet the Best Friend (A.T.) | Lillian Roth | Aug. | 30 | 1 reel | |
| *†§Melodies (A.T.) | Smith Bros., Singing | | | 1 reel | |
| *†§Melting Pot (A.T.) | Petite Revue | Jan. | 13, '29 | 2 reels | |
| *†§Million Mo's, A | Lee Morse | Apr. | 26 | 964 | Jan. 25 |
| Model Women | All Star | Dec. | 6 | 1 reel | |
| *†§Moon Bride's Wedding (A.T.) | Indian Musical Novelty | Feb. | 22 | 1 reel | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | Jan. | 11 | 1 reel | |
| *†§My Gal Sal (A.T.) | Screen Song | Oct. | 18 | 1 reel | |
| Mysterious Moso | Talkartoon | Dec. | 27 | 1 reel | |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | Aug. | 16 | 2 reels | Oct. 25 |
| *†§New Rhythm | Azplazer & Band | Oct. | 18 | 1 reel | |
| *†§Noah's Lark (A.T.) | Talkartoon | Oct. | 26 | | |
| Office Blues | Ginger Rose | Dec. | 22 | 1 reel | |
| Oh Teddy | Billy House | Dec. | 20 | 2 reels | |
| Ol' King Cotton | George Dewey Washington | Dec. | 27 | 1 reel | |
| *†§Ole Man Whoopee (A.T.) | Art Frank | Sept. | 27 | 1 reel | July 26 |
| On a Sunday Afternoon | Screen Song | Nov. | 29 | 1 reel | |
| *†§Operatic Selections (A.T.) | Tito Schipa | May | 24 | 1 reel | |
| *†§Paramount Acts | | | | 1 reel | |
| *†§Paramount Comedies | | | | 2 reels | |
| *†§Paramount Pictorial No. 1 | Clara Bow | Sept. | 27 | 1 reel | |
| No. 2 | Fish Faces Munich Manni-kins; Walrus Hunting in Si-beria; Stars of To-morrow | Oct. | 25 | 1 reel | |
| *†§Paramount Screen Songs | | | | 1 reel | |
| *†§Paramount Sound News | (Two Editions Weekly) | | | 1 reel | |
| *†§Paramount Talkartoons | | | | 1 reel | |
| Patient, The | The Three Swifts | Nov. | 29 | 1 reel | |
| Plastered | Willie, West & McGinty | Nov. | 22 | 1 reel | |
| Prisoner's Song, The | Screen Song | Mar. | 1 | 738 | |
| *†§Radio Reet | Talkartoon | Feb. | 15 | | |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | Aug. | 24 | 1 reel | |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | Oct. | 18 | 1 reel | Oct. 11 |
| *†§Resolutions (A.T.) | Billy House | Aug. | 30 | 2 reels | |
| Row, Row, Row | Screen Song | Dec. | 20 | 1 reel | |
| *†§Rube, The | Jimmy Barry | June | 21 | 1 reel | |
| *†§Sailor's Luck, A | George Beatty | Sept. | 13 | 1 reel | |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | Mar. | 8 | 1 reel | |
| *†§Scrappily Married | Johnny Arthur & Bert Roach | Feb. | 22 | 1634 | Jan. 18 |
| Seeing Helen Home | Helen Lynd | Nov. | 1 | 1 reel | |
| Seven Ir | Juliet | Dec. | 27 | 1 reel | |
| *†§Sing, You Dancers (A.T.) | Puck & White | Sept. | 20 | 1 reel | |
| Sky Scraping | Talkartoon | Nov. | 1 | 1 reel | |
| Sky Scrappers | Chester Conklin | Dec. | 6 | 2 reels | |
| *†§So This Is Paris Green | Fazenda | Jan. | 18 | 1747 | Jan. 25 |
| *†§Song Service (A.T.) | Lee Morse & Co. | Oct. | 25 | 1 reel | |
| *†§Spin Song (A.T.) | Screen Song-Valley | Sept. | 18 | 1 reel | Sept. 6 |
| *†§Story Book Parade, The (A.T.) | Children's Ballet | Oct. | 4 | 1 reel | Aug. 23 |
| *†§Strike Up the Band (A.T.) | Screen Song | Sept. | 27 | | |
| *†§Stronger Sex, The (A.T.) | Myers-Roach | Mar. | 15 | 1760 | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | July | 12 | 1 reel | |
| Sure Cure | Lynn Overman | Nov. | 1 | 1 reel | Sept. 6 |
| *†§Swing, You Sinner (A.T.) | Talkartoon | Sept. | 20 | 1 reel | Oct. 11 |
| *†§That Party in Person (A.T.) | Eddie Cantor | Jan. | 5 | 1 reel | |
| *†§The Rube (A.T.) | Jimmy Barry, Sketch | July | 21 | 1 reel | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | July | 14 | 1 reel | |
| *†§The Wanderlust (A.T.) | R. Bruce Scenic | | | 1 reel | |
| Tongue Tied | Lulu McConnell | Dec. | 13 | 1 reel | |
| *†§Toyland (A.T.) | Three Ormonde Sisters | July | 28 | 1 reel | |
| *†§Travelin' Alone (A.T.) | R. Bruce Scenic | | | 1 reel | |
| *†§Twentieth Amendment, The (A.T.) | | Jan. | 22 | 2 reels | |
| Up to Mars | Talkartoon | Nov. | 22 | 1 reel | |
| *†§Voices of Lonely Men | R. Bruce Scenic | Apr | 19 | 1 reel | |
| *†§Wanderlust, The | R. Bruce Scenic | April | 5 | | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | Feb. | 8 | 1 reel | |
| *†§While the Cagtala Waits | Armida | Nov. | 8 | | |
| Why Continue the Struggle | Casey-McHugh | Nov. | 15 | 1 reel | |
| *†§Wise Flies (A.T.) | Talkarton | July | 19 | 1 reel | June 14 |
| *†§Yes, We Have No Bananas | Screen Song | Apr. | 26 | 1 reel | May 24 |
| *†§You're In the Army Now | Johnny Burke | Oct. | 11 | 2 reels | |

## *PATHE* FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Big Money | Quillan-Gleason-Armstrong-Gleason | Oct. | 2870 | 82 | Oct. 4 |
| †§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. | 7607 | 84 | Nov. 15 |
| *†§Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau Gleason | Sept. | 7508 | 85 | Sept. 13 |
| *†§His First Command (A.T.) (F.) | Boyd-Sebastian | Jan. | 6850 | 85 | |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Herton-Ames | July | 8870 | 97 | June 14 |
| *†§Night Work (A.T.) (F.) | Eddie Quillan | Aug. | 8396 | 95 | Aug. 23 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. | 6748 | 73 | Nov. 30 |
| *†§Pardon My Gun (A.T.) (F.) | Starr-Duryea | June | 6654 | 03 | July 5 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. | 7074 | 78 | Feb. 6 |
| *†§Swing High (A.T.) (F.) | Twelvetrees-Scott | May | 7500 | 75 | May 3 |

## Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | | | |
| *†§Beyond Victory (A.T.) (F.) | Boyd-Twelvetrees-Gleason-Scott | Nov. 30 | | |
| *†§Crashing Through (A.T.) (F.) | William Boyd | Dec. 28 | | |
| *†§Greater Love, The (A.T.) | Ann Harding | Aug. 2, '31 | | |
| *†§In Open (A.T.) | Constance Bennett | Jan. 10, '31 | | |
| *†§I Take This Woman (A.T.) | Banky-Harding | June 7, '31 | | |
| *†§Last Frontier, The (A .T.) | William Boyd | July 26, '31 | | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. 5, '31 | | |
| *†§North of the Yukon (A.T.) | William Boyd | May 10, '31 | | |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Nov. 20 | | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. 19, '31 | | |
| *†§Rewhide (A.T.) | William Boyd | Feb. 8, '31 | | |
| *†§Rebound | Ann Harding | Dec. 14, '30 | | |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. 15, '31 | | |
| Sin Takes a Holiday | Constance Bennett | Nov. 10 | | |
| *†§Taking the Rap (A.T.) | Robert Armstrong | Aug. 16, '31 | | |
| *†§This Marriage Business (A.T.) | Constance Bennett | July 5, '31 | | |

## SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 20 min | |
| Pathe Sound News | | 10 min | |
| Pathe Silent News | | 10 min | |
| Pathe Audio Review | | 11 min | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 9 min | |
| Grantland Rice Sportlights | | 10 min. | |
| Talking Topics of the Day | | 7 min | |
| Knute Rockne Notre Dame | | | |
| Football Series of 6 | | | |
| 1. The Last Yard | Oct. 15 | 1 reel | Aug. 30 |
| 2. The Hidden Goal | Oct. 15 | 1 reel | Aug. 30 |
| 3. Flying Feet | Oct. 15 | 1 reel | Sept. 13 |
| 4. Touchdown | Oct. 15 | 1 reel | Oct. 11 |
| 5. Two Minutes to Go | Oct. 15 | 1 reel | Oct. 25 |
| 6. Backfield Aces | Oct. 15 | 1 reel | |

* * *

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All for Mabel | Carney-Wills | Oct. | 12 2 reels | Aug. 23 |
| *†§America or Bust | Daphne Pollard | July | 27 2 reels | June 21 |
| *†§Beauties, The | Hiatt-Kaley | June | 29 2 reels | |
| *†§Big Hearted | Harry Gribbon | June | 22 2 reels | June 28 |
| *†§Boss's Orders, The | Morgan-McPhail | Aug. | 31 2 reels | Aug. 2 |
| Breakfast in Bed | Pollard-Pangborn | | 2 reels | |
| *†§Bugville Romance, A | Aesop Fable | June | 6 1 reel | June 21 |
| *†§Campus Favorites | Sportlight | June | 29 1 reel | July 5 |
| *†§Carnival Revue | Hiatt-Hughes | Aug. | 3 1 reel | July 19 |
| *†§Chasing Rainbows | Sportlight | Aug. | 10 1 reel | |
| *†§Champion Makers | Sportlight | June | 15 1 reel | June 21 |
| Circus Capers | Aesop Fable | Sept. | 28 1 reel | 10 Oct. 4 |
| Cobb Goes Fishing | Sportlight | Oct. | 5 1 reel | 10 Oct. 4 |
| *†§Drums of Fear | Vagabond Adventure Series | June | 29 1 reel | June 28 |
| *†§Deep South | Song Sketch | Aug. | 24 1 reel | June 28 |
| *†§Oude Ranching (A.T.) | Sportlight | Sept. | 21 1 reel | 10 Aug. 16 |
| Ebony Shrine | Vagabond Adv. Series | Sept. | 21 1 reel | May 31 |
| *†§Farm Foolery | Aesop Fable | Sept. | 14 1 reel | Sept. 20 |
| Frozen Frolics | Aesop Fable | Aug. | 31 1 reel | Sept. 13 |
| Gem of Asia, The | Vagabond Adventure Series | Oct. | 19 928 | 10 Sept. 27 |
| ††§Give Me Action | Maning-Holmes | Aug. | 17 2 reels | Aug. 9 |
| *†§Glacier's Secret, The | Vagabond Adventure Series | June | 1 1 reel | May 31 |
| *†§Gliding | Sportlight | Sept. | 21 1 reel | 10 Sept. 27 |
| *†§Hearts and Hoofs | Rice-Keefe | Sept. | 7 2 reels | May 31 |
| *†§Hold the Baby | Agnew-Crane-McPhail | Aug. | 17 2 reels | |
| *†§Hooked | Sportlight | May | 18 1 reel | May 24 |
| *†§Hot Tamale | Aesop Fable | Aug. | 3 1 reel | Aug. 9 |
| *†§I'll Take That One | All Star | Oct. | 5 2 reels | |
| *†§Jungle Jazz | Aesop Fable | July | 6 1 reel | July 19 |
| *†§Jungle Terror | Vagabond Adv. Series | Oct. | 5 1 reel | Sept. 20 |
| *†§Kid the Kiddor | Campus Comedy | | 2 reels | Sept. 20 |
| Lair of Chang How | Vagabond Adv. Series-Terriss | June | 15 2 reels | 18 June 2 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. | 17 1 reel | Aug. 23 |
| *†§Let 'Er Buck | Sportlight | July | 27 1 reel | Aug. 9 |
| *†§Live and Learn | McPhail-Deering | June | 15 2 reels | Aug. 2 |
| *†§Love's Memories (A.T.) | Song Sketch | Feb. | 16 1 reel | June 7 |
| *†§Love That Kills | Vagabond Adventure Series | Aug. | 24 1 reel | June 2 |
| *†§Maudsley | Song Sketch | Jan. | 5 1 reel | |
| *†§Midnight | Aesop Fables | | 535 ft. 7 min | Oct. 25 |
| *†§Mind Your Own Business | Agnew-Gulliver | July | 30 2 reels | 17 June 12 |
| Musical Beauty Shop | Melody Series | June | 1 2 reels | 18 June 7 |
| Neat and Tidy | All Star | Sept. | 28 2 reels | |
| *†§New Waiter, The | All Star | June | 8 2 reels | |
| *†§Night Work, The | All Star | Sept. | 14 2 reels | |
| *†§Night in a Dormitory, A | Ginger Rogers | Jan. | 8 2 reels | |
| *†§On the Air (A.T.) | Topics of the Day | Jan. | 12 1 reel | Jan. 11 |
| *†§One Nutty Night, Comedy | Mills-Carney | Nov. | 30 2 reels | |
| *†§Oom Pah Pah (A.T.) | Aesop Fable | May | 11 1 reel | June 7 |
| *†§Pathe Audio Review (A.T.) | Released Every Week | | 1 reel | |
| *†§Pathe Sound News | Released Twice Every Week | | 1 reel | |
| *†§Perfect Match, The (A.T.) | Butler Mays | Apr. | 6 1 reel | Apr. 5 |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | May | 4 2 reels | May 10 |
| Racqueteers | Sportlight | Oct. | 19 2 reels | 11 Oct. 11 |
| *†§Rich Uncles (A.T.) | Richard Carle | May | 11 1 reel | May 5 |
| *†§Ride 'Em Cowboy | White-Carney | Apr. | 13 2 reels | Apr. 5 |
| Romeo Robin, A | Aesop Fable | June | 22 1 reel | June 28 |
| *†§Royal Flush, A (A.T.) | All Star | Dec. | 19 2 reels | Aug. 30 |
| *†§Rubeville Nite Club (A.T.) | H B Watson | Jan. | 26 2 reels | Nov. 10 |
| *†§Sacred Fires | Vagabond Adventure Series | July | 27 1 reel | |
| *†§Sands of Egypt, The | Vagabond Adventure Series | Nov. | 2 958 ft. | 10 |
| *†§Satan's Fury (A.T.) | Vagabond Adventure | Sept. | 7 1 reel | Aug. 23 |
| Self Defense | Sportlight | Jan. | 5 2 reel | Sept. 13 |
| *†§Ship Ahoy (A.T.) | Aesop Fable | | 1 reel | Jan. 11 |
| *†§Singing Sage, A (A.T.) | Aesops Fables | Feb. | 2 1 reel | Feb. 8 |
| *†§Sixteen Sweeties (A.T.) | White-McNaughten | Apr. | 20 2 reels | Apr. 19 |
| Ski Hi Frolics | Sportlight | Aug. | 24 1 reel | |
| *†§Sky Skippers (A.T.) | Aesop Fables | Feb. | 16 1 reel | Feb. 15 |
| Snow Time | Aesop Fable | July | 26 1 reel | 8 July 26 |
| *†§Some Babies | Carle-Hiatt-Little Billy | Sept. | 21 2 reels | Aug. 16 |
| *†§Somewhere Out | Sportlight | July | 18 1 reel | |
| *†§Songs of Mother | Song Sketch | Feb. | 2 1 reel | May 10 |
| *†§Spills and Thrills (A.T.) | Sportlight | Apr. | 6 1 reel | Apr. 19 |
| *†§Splashing Through (A.T.) | Sportlight | Feb. | 23 1 reel | Feb. 15 |
| Sporting Brothers | Sports | Jan. | 1 1 reel | 8 June 7 |
| Swell People | Vagabond Adv. Series-Terriss | July | 13 2 reels | 10 July 19 |
| Temples of Silence | Vagabond Adv. Series-Terriss | July | 13 2 reels | 10 July 19 |
| *†§Tight Squeeze (A.T.) | LeMaire | Feb. | 2 2 reels | Nov. 23 |
| *†§Trumpeteer, The (A.T.) | Song Sketch | Jan. | 19 1 reel | Jan. 4 |
| Trying Them Out | All Star | May | 25 2 reels | 17 June 7 |
| Two Fresh Eggs | Al. St. John-Jimmie Aubrey | July | 6 2 reels | 20 July 5 |
| Two Plus Fours | Campus Comedy—Nat Carr-Thelma Hill | Aug. | 10 2 reels | 20 July 26 |
| *†§Venetian Nights | Vagabond Adventure | Aug. | 10 1 reel | Aug. 16 |
| *†§Voice of the Sea (A.T.) | Song Sketch | May | 4 1 reel | May 3 |
| *†§Western Whoopee (A.T.) | Aesop Fables | Apr. | 13 1 reel | Apr. 19 |
| What, No Bait | Topics of the Day | Mar. | 8 1 reel | |

**Means synchronized score. †Menns sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F menns sound-on-film.*

# RKO

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Alias Frenchy Gertie (A.T.) | Daniels-Lyon | Apr. | 20 | 84 | 65 | Apr. 19 |
| *†§Beau Bandit (A.D.) | La Roeque-Kenyon | Mar. | 2 | 6128 | 69 | June 21 |
| *†§Case of Sergeant Grisebe | Morris-Compson-Hersholt | Feb. | 23 | 8191 | 92 | Mar. 8 |
| *†§Check and Double Check (A.T.) | Amos 'n' Andy-Carol-Rich | Oct. | 25 | 6929 | 75 | Oct. 4 |
| †§Conspiracy, The (A.T.) | Love-Trevor-Sparks | Aug. | 10 | 6480 | 71 | |
| *†§Cuckoos, The (A.T.) | Wheeler-Woolsey | May | 4 | 6153 | 90 | Apr. 9 |
| *†§Dancehall (A.T.) | Olive Borden-Arthur Lake | | | 6184 | 67 | |
| *†§Danger Lights | Wallace Beery-Armstrong-Arthur | Sept. | 22 | 7055 | 73 | |
| *†§Dixiana | Bebe Daniels | Aug. | 30 | 8385 | 99 | July 26 |
| *†§Escape (A. T.) | All Star Cast | Sept. | 13 | 6345 | 68 | Sept. 13 |
| *†§Fall Guy, The (A.T.) | Mulhall-Clarke-Sparks | June | 16 | 6175 | 65 | May 31 |
| *†§Framen (A.T.) | Brent-Toomey | Mar. | 16 | 6141 | 68 | Feb. 15 |
| *†§Girl of Port (A.T.) | O'Neil-Sharland | Feb. | 2 | 6174 | 69 | Jan. 4 |
| *†§Half Marriage (A.T.) | Olive Borden-Farley | | | 6481 | 71 | |
| *†§Half Shot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. | 5 | 7459 | 79 | Sept. 27 |
| *†§He Knew Women (A.T.) | Sherman-Joyce | May | 18 | 6319 | 70 | Apr. 26 |
| *†§Hit the Deck (A.T.) | Oakie-Walker | Feb. | 2 | 6219 | 102 | Apr. 26 |
| *†§Inside the Lines | Compson-Forbes | July | 20 | 6662 | 75 | July 12 |
| *†§Jazz Heaven (A.T.) | Sally O'Neil-Brown | | | 6383 | 69 | |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | Aug. | 17 | 6309 | 68 | July 19 |
| *†§Leatherneeking (A. T.) | Fay, Jr.-Rubin | Sept. | 25 | 7600 | 81 | Sept. 6 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | Jan. | 5 | 7038 | 78 | Dec. 21 |
| *†§Lovin' the Ladies | Richard Dix | Apr. | 6 | 6158 | 68 | Feb. 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June | 1 | 6469 | 72 | May 31 |
| *†§Pay Off, The | Lowell Sherman | May | 24 | 6194 | 72 | May 31 |
| *†§Runaway Bride, The (A .T.) | Astor-Hughes | Feb. | 9 | 6088 | 60 | Feb. 15 |
| *†§Seven Wives (A.T.) | Nagel-Lee | Jan. | 12 | 6759 | 70 | Jan. 4 |
| *†§Seven Keys to Baldpate (A.T.) | Dix-Seeger | Aug. | 24 | 6727 | 75 | June 28 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Bunce | July | 20 | 6720 | 71 | July 12 |
| *†§Shooting Straight (A.T.) | Dix-Lawlor | Oct. | 18 | 6768 | 75 | Sept. 27 |
| *†§Silver Horde (A. T.) | Brent-Wolheim | | | | | |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Children of the Streets | Betty Compson | | | |
| *†§Cimerron (A.T.) | Richard Dix | | | |
| Devil's Battalion | | | | |
| *†§Hook, Line & Sinker | Wheeler-Woolsey | | | |
| Kept Husbands | Sue Carroll | | | |
| *†§Perfect Alibi, The (A. T.) | | | | |
| Private Secretary | | | | |
| *†§Queen's Husband | | | | Nov. 1 |
| Sin Ship | Wolheim-Astor | | | |
| Sour Grapes | | | | |
| White Shoulders | | | | |

## SOUND SHORTS

| Title | Star | | Length | Reviewed |
|---|---|---|---|---|
| Aunt's in the Pants | W. Catlett | Nov. | 22 | 2 reels | 21 | |
| Black and Tan | Duke Ellington & Orchestra | Feb. | 9 | 1 reel | | |
| *†§Bridegroom, The (A.T.)(F) | Marc Connelly | Feb | 2 | 1 reel | | |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. | 1 | 2 reels | | June 21 |
| *†§Campus Sweethearts (A. T.) (F&D) | | Mar. | 9 | 2 reels | | |
| *†§Cash and Marry A.T.) | Vaughn-Cooke-Sargent | Mar. | 16 | 2 reels | | |
| *†§Dead Shot Slayer (A.T.) | Vaughn-Cooke | Mar. | 2 | 2 reels | | Feb. 22 |
| *†§Eventually But Not Now (A. T.) (F&D) | Vaughn-Cooke.. | Apr. | 13 | 2 reels | | Apr. 19 |
| *†§Fair Dereiver, The (A. T.) (F&D) | | Jan. | 6 | 1 reel | | |
| Fall to Arms, A | Louise Fazenda | Oct. | 20 | 1774 | 20 | |
| *†§General Ginsburg (A.T.) (F). | Nat Carr | Apr. | 13 | 2 reels | | |
| *†§Golf Specialist, The | W. C. Fields | Aug. | 19 | 2 reels | 23 | July 6 |
| *†§Good Time Kenneth | Mere Connelly | July | 20 | 1 reel | | Aug. 9 |
| *†§Gunboat Ginsburg (A.T.) (F). | Nat Carr | Jan. | 12 | 2 reels | | Nov. 8 |
| *†§Guest, The (A. T.) (F&D).. | Marc Connelly | May | 25 | 1 reel | | |
| *†§Hot Bridge (A. T.) (F&D). | | May | 11 | 2 reels | | |
| Hummanettes No. 1 | Benny Rubin | Aug. | 22 | 1 reel | 8 | July 5 |
| Hummanettes No. 2 | Hutchinson-Larch | Sept. | 1 | | 10 | |
| Hummanettes No. 3 | Clyde-Rubin | Oct. | 1 | | 8 | |
| Knights Before Xmas | Dane Arthur | Nov. | 15 | 2 reels | 18 | |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. | 30 | 2 reels | | May 3 |
| *†§Last and Foundered (A. T.) (F&D) | Vaughn-Cooke .. | Jan. | 16 | 2 reels | | |
| *†§Maonate, The (A. T.) (F&D). | Marc Connelly | Mar. | 30 | 1 reel | | |
| *†§Men Without Shirts (A.T.). | Dane-Arthur | Aug. | | 2 reels | | July 5 |
| *†§Mickey's Champs (A. T.) (F&D) | Mickey Yule | Feb. | 2 | 2 reels | | |
| *†§Mickey's Luck (A. T.) (F&D) | Mickey Yule | Mar. | 30 | 2 reels | | Apr. 12 |
| *†§Mickey's Master Mind (A. T.) (F&D) | Mickey Yule | Mar. | 2 | 2 reels | | |
| *†§Mickey's Merry Men (A. T.) (F&D) | Mickey Yule | July | 20 | 2 reels | | Aug. 16 |
| *†§Mickey's Musketeers (A.T.) | | Oct. | 20 | 1623 | 18 | Aug. 16 |
| *†§Mickey's Strategy (A. T.) (F&D) | Mickey Yule | Jan. | 5 | 2 reels | | |
| *†§Mickey's Winners (A. T.) (F&D) | Mickey Yule | Aug. | 17 | 2 reels | | |
| *†§Mickey the Romeo (A. T.) (F&D) | Mickey Yule | June | 22 | 2 reels | | |
| *†§Mickey the Whirlwind (A.T.) (F&D) | Mickey Yule | Apr. | 27 | 2 reels | | |
| *†§Mickey the Warrior | Mickey Yule | May | 25 | 2 reels | | |
| Moonlight & Monkey Business | Nick & Tony | Nov. | 15 | 2 reels | 21 | |
| *†§Museum, The | Toby the Pup | Aug. | 19 | 1 reel | 8 | May 24 |
| *†§Off to Peorie (A.T.) | Nick & Tony | July | 13 | 2 reels | | June 14 |
| *†§Old Bill's Christmas (A.T.) | | Feb. | 9 | 2 reels | | Dec. 14 |
| *†§Good Vamps for New (A. T.) | Vaughn-Cooke | June | 2 | 2 reels | | Jan. 25 |
| **†§Palooka Fiving School (A.T.) | | June | 22 | 1 reel | 21 | |
| *†§Peep on the Deep, A | Clark-McCullough | Sept. | 1 | 2 reels | 20 | July 8 |
| *†§Pure and Simple | Louise Fazenda | Sept. | 15 | 2 reels | | Oct. 11 |
| Razored in Old Kentucky | Nick and Tony | Oct. | 20 | 1699 | 18 | |
| *†§Setting Sen, The (A.T.) | Vaughn-Cooke | Feb. | 16 | 2 reels | | Feb. 8 |
| *†§Sleeping Cuties (A.T.) | Alberta Vaughn | Jan. | 5 | 2 reels | Dec. 21, '29 | |
| Society Goes Spaghetti | Nick and Tony | Sept. | 15 | 2 reels | 20 | Sept. 27 |
| *†§Strange Interview, The (A.T.) (F) | Sherwin-Knowles | Mar. | 2 | 1 reel | | |
| *†§Toby the Fiddler (A.T.) | Toby, the Pup | Sept. | 1 | 1 reel | 7 | |
| Toby, the Miner | Toby, the Pup | | | | | |
| Toby, the Showman | Toby, the Pup | Nov. | 22 | 1 reel | 7 | |
| Too Hot to Handle | Louise Fazenda | Nov. | 15 | 2 reels | 21 | |
| *†§Who's Got the Body (A.T.) | Nick & Tony | Aug. | 3 | 2 reels | | May 24 |

# SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Air Police | | | | | |
| *†§Big Fight The (A.T.) | Williams-Lane | Sept. | 1 | 5850 | 65 | Apr 19 |
| *†§Blaze O'Glory | Eddie Dowling-B. Compson | Jan. | 1 | 8800 | 90 | Dec. 14/29 |
| *†§Charge of the Light Brigade | McLaglen-Hume | Dec. | 15 | 8850 | 100 | |
| *†§Cock O' the Walk (A.T.) | J. Schildkraut-Lee | May | 15 | 7200 | 80 | Apr. 19 |
| *†§Costello Case | Tom Moore-Lola Lane | Oct. | 15 | 7200 | 78 | Oct. 18 |
| *†§Dude Wrangler, The (A.T.) | Durvea-Basquette | June | | 6200 | 88 | May 24 |
| *†§Great Sabbs | E. Von Stroheim-B. Compson | Jan. | 1 | 9950 | 100 | Sept. 21,'29 |
| Hell Bent For Frisco | | | | | | |
| *†§Hello Sister (A. T.) | L. Hughes-Bardon | Feb. | | 9500 | 105 | Apr. 5 |
| *†§Once a Gentleman (A.T.) | Herton-Wilson | Sept. | 1 | | | June 21 |
| *†§Rene (A.T.) | Roland-Thomson-Love | Oct. | 1 | 7200 | 80 | Oct. 11 |
| *†§Reoue of the Rio Grande | Hatton-Ley-Bohr | Dec. | 15 | 7000 | 70 | |
| *†§Talk af Hollywood | Nel Carr-Fay Marbé | Mar. | 1 | 6586 | 72 | Dec.21/29 |
| **†§Up The Congo | Travel Lecture | Feb. | 1 | 9800 | 62 | |
| *†§What a Man (A.T.) | Denny-Segar | June | 1 | 7000 | 79 | Mar. 29 |

# STATE RIGHTS

## FEATURES

| Title | Star | Dist'r | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Across the World (A.D.) | Marlin Johnson ... | Talk. Pic. Epics | Net set | 8860 | 80 | Jan. 25 |
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. 1 | 8900 | 73 | June 21 |
| Alma de Gaucha | Special Cast | Edw. L. Klein | | | | Sept. 6 |
| Asphalt | | Froelich-Amaoa | Allied Film. Mar. | 13 | 8 reels | 85 | May 10 |
| *†§Because I Love You | Mady Christians | Amer. Gen. Film | Jan. 24 | 9000 | 100 | Feb 8 |
| Beyond the Law | Syndicate | | | Aug. 15 | 4930 | 50 | Nov. 8 |
| *†§Bottom of the World | | Talk. Pic Epics | Sept. | | 3800 | 42 | |
| *†§Bride 66 (P.T.) | Veidt-Brink | Amer. Aogle | | Apr. 4 | | 100 | Apr. 19 |
| *†§Bright Eyes | Balfour-Trevor | New Era | | July 10 | 6800 | 76 | July 9 |
| †§Burning Heart, The | Christians-Froelich.. | Harold Auten | | May 10 | 8372 | 88 | May 24 |
| *†§Call of Circus (A.T.) (O.F.) | Bushman Clayton ... | Burr | | Jan. 15 | 5488 | 81 | Jan. 18 |
| Canyon of Missing Men | Tom Tyler | Syndicate | | Jean 1.. | 4742 | 80 | Aug. 2 |
| Caught in Berlin Underworld | Fritz Kortner | | | | | | Feb. 15 |
| Chess Player, The | Jehanne-Blanchard | Unusual Pict. | | | | | |
| †§Clalllattes | Mistmee-Markay | Am. Trad. Assn. | | | | | |
| †§Clancy in Wall Street (A.T.) | Murray-Littlefield | Aristocrat | | Mar. 15 | 7127 | | Mar. 1 |
| †§Code of the West | Bob Custer | Syndicate | | | 87 | | |
| †§Constant Nymph, The | Ivor Novello | Big Three Exc. | Aug. 17. | 7800 | 87 | July 6 |
| †§Co-Optimists | Special cast | New Era | | Feb. 9 | | | Feb. 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | | Jan. 11 |
| *†§Covered Wagon Trail | Bob Custer | Syndicate | | Dec. 29 | 4617 | 52 | May 17 |
| *†§Danger Man, The (P.T.) | Chas. Hutchinson | Cosmos | | May 20 | 6516 | 62 | May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | | Mar. 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Biltmore Prod. | | Jan. | 5400 | 60 | Dec. 14 |
| Docks of Hamburg | Jugo-Fritsch | Ufa | | | | | |
| *†§Drifters | | | | | | 40 | July 6 |
| *†§Escaped from Dartmoor | Saring-Henning | Harold Auten | | Apr. 11 | 7529 | 70 | Apr. 19 |
| Eternal Fools | | Judea Films | | Sept. 23 | 6120 | 68 | Sept. 6 |
| Former's Wife | Thomas-Hall-Davis | Allied | | Jan. 4 | 6845 | 70 | Jan. 18 |
| Figaro | | Franco-American Nat Set. | | | 6360 | 71 | Dec. 7 |
| Flame of Love | Anna May Wong | Brit. Int. | | Oct. 30 | 6600 | 74 | Nov. 8 |
| *†§Fourth Alarm, The | Nick Stuart-Ann Christy | W. Ray Joy Johnston | | Oct. 25 | | | Oct. 18 |
| *†§Heart's Melody (A. T.) (F & O) | Fritsch-Parlo | Ufa Film | | | | | |
| Her Unborn Child (F & O) | Special Cast | Windsor | | Jan. 10 | 7609 | 85 | Jan. 18 |
| Hungarian Nights | Special Cast | Amer. Gen. Film Co. | | Aug.5/29 | 8 reels | | June 14 |
| Hunted Men | Bob Steele | Syndicate | | | Apr. | 4853 | |
| *†§Immortal Vagabond (A.T.) | Heid-Froelich | Ufa Film | | | | | |
| In the South Seas with Mr. and Mrs. Pinchot | | Talk. Plct. Epics. | Sept. 1 | 5538 | | | May 31 |
| *†§Jungai | African Hunt | Congo Plct. Ltd. | Apr. 13 | 7776 | 90 | Apr. 19 |
| Jane Castle, The | French Cast | Cosmos | | | 5800 | 64 | |
| *†§Jazz Cinderella | M. Levy-E. Roberds | Chesterfield | Aug. 14 | 6181 | 68 | Sept. 20 |
| *†§Juno and the Paymck (A.T.) | Sare Allgood Harold Auten | | June 27 | 9100 | | July 6 |
| *†§Just Off Broadway | D. Keith-A. Christy | Chesterfield | Mar. 15 | 7650 | 85 | Dec. 14 |
| *†§Ladies In Love (A.T.) | Day-Walker | Chesterfield | May | 176095 | 89 | May 3 |
| *†§Last Dance, The (A.T.) | Reynolds-Roberds | Audible | Mar. | 8 | 5825 | 65 | Mar. 29 |
| *Lone Horseman | Tom Tyler | Syndicate | Nos. 1, '29. | 4730 | 53 | Aug. 2 |
| *†§Lonesome Trail | D. Delaney-V. Brown Faire | Syndicate | Aug. 25 | 5788 | 65 | Sept. 13 |
| Locust Lady | | Audible | | | | | Nov. 8 |
| Loose Ends | Edna Best | British Inter. | Oct. 17 | 7560 | 84 | Oct. 25 |
| *†§Lost Gods (A.T.) | Talk Pic. Epics | | Sept. 1 | 4800 | 53 | July 12 |
| Last Patrol | | Pre Patrie | Not Set. | 5100 | 57 | Dec. 21 |
| *†§Love at First Sight (A.T.) | Keeler-Fetter | Chesterfield | Feb. 15 | 6039 | 68 | Feb. 1 |
| *†§Made to Order | Julian Eltinge | Jesse Weil | | 9240 | | Jan. 25 |
| *†§Madonna of the Sleeping Cars | Claude Franc | Little Playhouse Film Co. | | | | Oct. 19 |
| *†§Menxmen, The | Carl Brisson | 6800 | Dec. 21 | Ufa | | Dec. 14 |
| Melody of the Heart | | Ufa Film.. | Aug. 29 | Exp. | 6061 | 90 | Sept. 6 |
| Murder | Marshall-Saring | British Int. | Oct. 24 | 8200 | 90 | Nov. 1 |
| Mystery at the Villa Rose | Trevor-Saring | Harold Auten | May 31 | 9000 | 100 miles | |
| *†§Mysteries of Nature | | Ufa | | | 71 | |
| *†§Overland Sound | Leo Maleney | Raytone | Apr. 15 | 5040 | 56 | Mar. 29 |
| *†§Overland Sound (A.T.) | Perrin-Rey | Raytone | Apr. 15 | 5040 | 56 | Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Syndicate | Mar. 1 | 4700 | 52 | Mar. 29 |
| Passion Song, The | Olmsted-N. Seery | Excellent | | 8080 | 56 | |
| Peacock Fan The | Dorothy Dwee | Chesterfield | | 5400 | 60 | |
| Peer Millionaire | Talmadge-Howard | Biltmore | Apr. 7 | 5200 | 58 | May 17 |
| Peril | Special Cast | Ufa Films | | | | |
| *†§Rampant Age (A.T.) (O.F.) | Murray-Kennedy | Continental | Jan. 15 | 5743 | 64 | Jan. 18 |
| *†§Resputin, the Holy Devil | Special Cast | Martin Berger | | | | Aug. 30 |
| Riders of the Rio Grande | Bob Custer | Syn. Pictures | Sept. 29 | 5223 | | June 28 |
| *†§Romances of West | Jack Perrin | Jack Trop | June 16 | 8464 | 61 | Aug. 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | | | Oct. 12 |
| Sea Fury | Mildred Harris | Tom White | Not Set | 5200 | 58 | Dec. 7 |
| *†§Slums of Tokio | Japanese Cast | Movlegraphs | | | | |
| Smoke Bellew | Conway Tearle | First Division | | 8605 | 73 | |
| *†§Sombras de Gloria | Jose Bohr | Sono Art World Wide | | | | Feb. 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | | 6300 | 70 | |
| Stampede | Native Cast | Harold Auten | Apr. 26 | 7540 | 80 | May 3 |
| Strange Case of District Attorney **M** | | Unusual Photoplay | Mar. 6800 | | | Mar. 22 |
| Suspense | | British Int. | | | | Nov. 8 |
| Three Outcasts The | Yakima Canutt | Weca | Mar 7 | 5 reels | | Oct. 18 |
| *†§Threw of the Dice | Seeta Ovi | Hollywood Plc. | Dec. 29 | 6700 | | May 31 |
| Thundor God | Cornelius Keefe | Crescent | | 5817 | 68 | |
| †§Treasure, The | | Film Arts Guild | | | | Nov. 30 |
| Two Hearts in Waltz Time | Janssen-Theimer | Assn. C. of A. | Oct. 10 | 8800 | 98 | Oct. 25 |
| Western Honor | Bob Steele | Syndicate | Mar. | 4849 | 50 | May 17 |
| *†§West of Rockies (A.T.) (D) | Art Mix | World Art | Jan. 16 | 5100 | 68 | Aug. 9 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | Mar. 1 |
| *†§White Devil (P.T.) (F & O) | Mosjukin-Degover | UFA Films | | | | |
| Why Cry at Parting | Halm-Oralla | International | | 7000 | 78 | Feb. 22 |
| *†§Woman Who Was Forgotten (A.D.) | Belle Bennett | State Cinema | Jan. 1 | 7560 | 65 | Jan. 25 |
| Wondertul Lies of Nina Petrowna | Helm-Ward | Allied Films | May 30 | 8 reels | 80 | June 14 |
| Worlday Goods | Kirkwood-Keaoedy | Continental | Aug. 1 | 9065 | 89 | Aug. 9 |
| *†§Yiddish Mama, The (A.T.) | Mae Simon | Judea Films | | 4000 | | |
| Young Woodley | All English Cast | Harold Anten. | Sept. 26 | 7600 | 73 | Oct. 4 |

## Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Ape, The (A.T.) | | Liberty Prod. | | | | |
| Atlantic | Elstree | | | | 90 | Oct. 11 |
| *†§Body, Soul and Oress | | | | | | |
| *†§Breezy Bill | Bob Steele | Syndicate | | 4500 | 50 | Sept. 20 |
| †§Burned Evidence (F) | | Continental | | | | |
| Buying a Wife | Special Cast | Am. European | | 7 reels | | |
| *†§Clown, The (F) | | Continental | | | | |
| *†Comeback, The (A.T.) | | Majestic | | | | |
| Convict's Code, The | Cullen Oandis | Syndicate | | | 56 | Oct. 4 |
| *†§Dancing Fathers (A.T.) | | | | | | |
| *†§Davy Jones Locker (A.T.) | | Liberty Prod. | | | | |
| *†§Der Tiger von Berlin | Susa-Frank | Ufa Film | | | 65 | Sept. 27 |
| *†§Divorce Questies, The (A.T.) | | Majestic | | | | |
| Duty to be Silent | Marie Albana | Am. European | | 6 reels | | |
| *†§East Lynne (A.T.) | | Liberty Prod. | | | | |
| *†§East of Asia (A.T.) | | Liberty Prod. | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | | |
| Exodus to the New World, The | Lyon-Prevost | Pioneer | | | | |
| Full Dressed Thieves | Nils Asther | Am. European | | 7 reels | | |
| German Underworld | Special Cast | Am. European | | 7 reels | | |
| Great Unknown, The | John Loder | Am. European | | 8 reels | | |
| *†Hall the Woman (A.T.) | | Majestic | | | | |
| Her Vlennese Lover (A.T.) | Asther-Nolan | Am. European | | 6 reels | | |
| *†§In Oklahoma (A.T.) | | Continental | | | | |
| *†§Life For Sale, A (F) | | Continental | | | | |
| Lonesome Trail | | Syndicate | | | | Sept. 13 |
| Milak of the Snowlands | Special Cast | Allied | | | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | | | |
| *†§Mother's Millions (A.T.) | May Rosen | Liberty Prod. | | | | |
| Our Daily Bread | Mary Nolan | Am. European | | 7 reels | | |
| *†§Price Mark, The (A.T.) | | Majestic | | | | |
| *†§Red Kisses (A.T.) | | | | | | |
| *†§Romantic Secundrel, The (A.T.) | | | | | | |
| †§Second Honeymoon, The (F) | | Continental | | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | | | |
| *†§Smart Woman (A.T.) | | Majestic | | | | |
| *†§Thou Shalt Not Squeal (A.T.) | | | | | | |
| *†§Today (A.T.) | Nagel-Owen | Majestic | | Nov. 1 | 6660 ft. | | Oct. 25 |
| *†§Trap, The (A.T.) | | Majestic | | | | |
| *†§Unforbidden Sin, The (F) | | Continental | | | | |
| Unholy Love | Wegener-Petravitch | Am. European | | | | |
| When Duty Calls | Special Cast | Allied | | | 6714 feet. | |
| Wild Men of Kalihari | Denver African Exp. | Talk. Plct. Epics | | | | |
| Women Like Men | | Liberty Prod. | | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | | |

*Means synchranized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

## SOUND SHORTS

| Title | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| *†§Anywhere By Air | | Visugraphic | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Barn Dance | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| Besides the Western Sea | | Castle Film | 1 reel | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | |
| Bosom Friendship | Novelty | UFA | 10 min. | |
| *†§Bring On the Bride (A.T.) | | Elbee | 2 reels | Nov. 9 |
| *†§Broken Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| *†Chain Gang, The | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†Conquest of the Cascades | Educational | Gen. Electric Co. | 1 reel | Apr. 19 |
| Coast to Coast | Talker | Visugraphic | 2 reels | Aug. 30 |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | |
| *†§Eli-Eli | Cantor Waldman | Judea Film | 950 ft. | |
| *†§Evening In Jewish Camp | Eval Miller | Judea Film | 1000 ft. | |
| *†§Friend Husband (A.T.) | | Burr | 2 reels | |
| *†§Frost and Old Lace | | Ufa | 1 reel | Sept. 20 |
| *†Galloping Gaucho | Mickey Mouse Cartoon | Celebrity Prod. | Feb. 1 reel | |
| *†§Jewish Gypsy | Hymie Jacobson | Judea Films | 1900 ft. | |
| Jewish Melody | Cantor Waldman | Judea Films, Inc. | 1 reel | |
| *†Jungle Rythm | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | Jan. 11 |
| *†Just Mickey | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *§†Kiddie Cabaret | | Maytair | 2 reels | Apr. 62 |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| *†§Kol Nidre No. 1 | Cantor Schmillkol | Judea Films | 900 ft. | |
| *†§Kol Nidre No. 2 | Cantor Weldman | Judea Films | 950 ft. | |
| Land of Freedom | Seymour Reizteit | Judea Films, Inc. | 2 reels | |
| *†§Mai-Ko Mashma-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawas (P.T.) | | Capital Prod. | 3½ reels | June 7 |
| *†§Measuring Time | | Ufa Film | 7 | Sept. 27 |
| *†§Meet the Family (A.T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Mickey's Canary | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†§Monkey Squawks (A.T.) | | Burr | | |
| Natascha | Pinchus Lavenda | Judea Films, Inc. | 2 reels | |
| Not So Quiet on the Western Front | | British Int. | 2 reels | 25 Nov. 1 |
| *†§On Doctor (A.T.) | Special Cast | Judea Films | 1800 | |
| *†Plane Crazy | Mickey Mouse Cartoon | Celebrity Prod. | Jan. 1 reel | |
| *†Plow Boy | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| Sailors' Sweetheart | Hymie Jacobson | Judea Films, Inc. | 2 reels | |
| Secrets of Nature | | British International | 12 | Nov. 1 |
| *†§Shoemaker's Romance (A.T.) | Special Cast | Judea Films | 1900 | |
| *†§Should I | Charles Lawmer | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered (A.T.) | | Burr | | |
| *†§Sixty Minutes From Broadway | Color Novelty | Castle | 1 reel | |
| *†§Style and Class (A.T.) | Marty Barratz | Judea Films | 2000 | |
| *†§Summer Harmonies | Song Cartoon | Blophone | 1 reel | Oct. 8 |
| *†Tee Time | Felix the Cat | Copley Films | 1 reel | Apr. 8 |
| *†§Un-Sane-Takof | Cantor Waldman | Judea Films | 950 ft. | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 8 |
| *†When the Cat's Away | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†Wild Waves | Mickey Mouse Cartoon | Celebrity Prod. | 1 reel | |
| World Unseen, A | Scientific | UFA | 12 min. | |

## *TIFFANY*

### FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A. T.) | Armida-Terry | May 20 | 5974 | 85 | May 31 |
| *†§Borrowed Wives | Rex Lease | Sept. 10 | 5580 | 62 | Aug. 30 |
| Extravagance | June Collyer-Lloyd Hughes | Oct. 10 | 5868 | | Sept. 20 |
| *†§High Treason (A.T.) | Huma-Thomas | Mar. 25 | 6210 | 59 | June 7 |
| *†§Hot Curves (A.T.) | Rubia-Lease-Day | June 15 | 7593 | 86 | July 12 |
| *†§Journey's End (A.T.) | Colin Clive | Apr. 15 | 11416 | 130 | Apr. 12 |
| *†§Just Like Heaven (A.T.) | Louise-Newell | Oct. 22 | 5850 | 65 | Oct. 11 |
| *†§Kathleen Mavourneen (A.T.) | O'Neil-Delaney | June 20 | 5189 | 58 | Aug. 9 |
| Land of Missing Men | Bob Steele | Oct. 15 | 5167 | | Oct. 4 |
| Love Trader | Leatrice Joy | Oct. 9 | 5700 | 64 | Oct. 18 |
| *†§Mamba (A.T.) | Hershelt-Boardman-Forbes | Mar. 10 | 6163 | 69 | Mar. 1 |
| *†§Medicine Man, The (A.T.) | Jean Hersholt | June 25 | 6211 | 69 | June 21 |
| *†§Near Rainbow's End (A.T.) | Steele-Lorraine | June 10 | 5916 | 65 | July 6 |
| Reviewed as "Dangerous Business" issue Dec. 21, 1929 | | | | | |
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Aug. 8 | 5650 | 65 | Aug. 30 |
| *†§Paradise Island (A.T.) | Harlan-Day | July 15 | 6507 | | July 5 |
| *†§Party Girl (A.T.) | Doug Fairbanks, Jr. | Jan. 25 | 7460 | 75 | Dec. 21 |
| *†§Peacock Alley (A.T.) | Mae Murray | Jan. 10 | 6045 | 67 | Feb. 8 |
| *†§Sunny Skies | Benny Rubin | May 1 | 6994 | 78 | May 24 |
| *†§Swellhead (A. T.) | Gleason-Shilling-Walker | Mar. 20 | 7040 | 76 | Apr. 26 |
| Thoroughbred | Garon-Barry | Aug. 10 | 5425 | 58 | Aug. 23 |
| *†§Troopers Three (A.T.) | Lease-Gulliver | Feb. 20 | 7239 | 80 | Feb. 22 |
| Under Montana Skies | Kenneth Harlan | Sept. 10 | 5273 | | |
| Utah Kid | Rex Lease-Dorothy Sebastian | Oct. 27 | 4390 | 52 | |
| *†§Wings of Adventure | Rex Lease | Aug. 1 | 5050 | 56 | Aug. 9 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha Oe | Torres & Lyon | | | |
| Arctic Patrol, The | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |
| Branded Men | Rex Lease | | | |
| Caught Cheating | Sidney-Murray | | | |
| Circus Parade | | | | |
| Danger Signal | | | | |
| Drums of Jeopardy | | | | |
| Fighting Orin, The | Rex Lease | | | |
| Ghost Ship, The | | | | |
| Girl of the Limberlost, A | | Nov. 1 | 4950 | 55 Nov. 8 |
| *†§Headin' North (A.T.) | Bob Steele | | | |
| Hi-Jack | | | | |
| Keeper of the Seas, The | | | | |
| Lease | | | | |
| Lawless Valley | Rex Lease | | | |
| Leftover Ladies | | | | |
| Lure of the Yukon, The | | | | |
| *†§Midnight Stage, The | Maynard-Loff | | | |
| Moran of the Lady Letty | | | | |
| *†§Ridin' Kid, The (A.T.) | Bob Steele | | | |
| Roaring Barrier | | | | |
| She Got What She Wanted | Compson-Tracy | | | Oct. 18 |
| Single Sin, Th | June Collyer | | | |
| Steel | | | | |
| †§Sunrise Trail, The (A.T.) | Bob Steele | | | |
| The Barbarian | | | | |
| The Oilbaby | | | | |
| Third Alarm, The | James Hall-Hersholt-Louise | | 6300 | 70 Nov. 6 |
| Thundering Hoofs | Rex Lease | | | |
| Unpardonable Sin | | | | |
| Wild Youth | | | | |

## SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Classics in Slang Series | 6 H. C. Witwer's | | 2 reels | |
| Color Symphonies Series | 6 In Technicolor | | 1 reel | |
| Chinese Flower Boat | | July 5 | | |
| Cossack Bride | | Jan. 25 | | |
| Dancing Bear | | June 10 | | |
| In Old Madrid | | Feb. 10 | | |
| Parisian Nights | | June 25 | | |
| *§Jungle Drama | Colortone | Oct. 24,'29 | 2 reels | Dec 28 |
| Kentucky Jubilee Singers | Series of 3 | | | |
| Old Black Joe | | May 1 | 2 reels | |
| On the Plantation | | Apr. 15 | 2 reels | May 10 |
| Musical Fantasies | Series of 6 | | 1 reel | |
| Fire Worshippers | | Aug. 10 | | Sept. 27 |
| Memories | | Apr. 23 | | |
| William Tell | | Aug. 1 | | |
| Rolling Stone Series | 6 Color Travels | | 1 reel | Sept. 6 |
| Rolling Stone Series | Series of 6 | Sept. 25 | 1 reel | Sept. 6 |
| In the Mountains | | Sept. 25 | 1 reel | Sept. 6 |
| Tiffany Chimp Series | 6 Monkey Comedies | | 2 reels | |
| Blimp Mystery, The | | July 25 | 2 reels | Sept. 27 |
| Little Big House, The | | Sept. 5 | | Aug. 30 |
| Little Covered Wagon, The | | Oct. 15 | | Oct. 4 |
| Voice of Hollywood Series | Station S-T-A-R | | 26 | 1 reel each |
| No. 5 | Ben Turpin | | | Apr. 26 |
| No. 6 | Neil Hamilton | | | Apr. 19 |
| No. 10 | Robert Woolsey | | | |
| No. 11 | Billy Bevan | | | May 24 |
| No. 12 | Lloyd Hamilton | | | May 31 |
| No. 13 | Geo. K. Arthur | | | July 19 |
| No. 14 | Joe Cobb | | | Aug. 9 |
| No. 15 | Ruth Roland | | | July 12 |
| No. 16 | Neil Hamilton | Aug. 10 | | |
| No. 17 | Laura La Plante | Aug. 20 | | |
| No. 18 | Gleason & Armstrong | Sept. 11 | | |
| No. 19 | Johnny Hines | | | |
| No. 20 | James Hall | | | Oct. 11 |
| No. 21 | Conklin & Christy | | | |
| No. 22 | Ian Keith | | | |

## *UNITED ARTISTS*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Abraham Lincoln (A. T.) | Walter Huston | Nov. 8 | 8704 | 97 | Aug. 23 |
| *†§Bad One, The (A. T.) | Dol Rio-Lowe | May 3 | 6673 | 74 | Mar. 22 |
| *†§Be Yourself (A.T.) (F) | Fannie Brice | Feb. 8 | 5077 | 67 | Feb. 1 |
| *†§Du Barry, Woman of Passion (A. T.) | Norma Talmadge | Oct. 11 | 9119 | 90 | Nov. 1 |
| *†§Eyes of the World (A.T.) | Marker-Holland | Aug. 30 | 7272 | 81 | Aug. 23 |
| *†§Hell Harbor (A.T.) | Velez-Hersholt | Mar. 22 | 8354 | 92 | Mar. 8 |
| *†§Lattery Bride, The (A.T.) | MacDonald-Garrick | Oct. 25 | 7472 | 83 | |
| *†§Lummox (A. T.) (F) | Westover-Lyon | Jan. 18 | 7533 | 84 | Feb. 15 |
| *†§One Romantic Night A. T.) | Olsh-Nagel-La Rocque | Apr. 12 | 6592 | 72 | Mar. 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. 1 | 8226 | 91 | Feb. 22 |
| †§Raffles (A. T.) | Ronald Colman | July 26 | 6600 | 72 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. 13 | 8128 | 86 | Sept. 20 |
| †§Whoopee (A. T.) | Eddie Cantor | Sept. 27 | 8393 | 93 | July 12 |

### COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. 29 | | |
| *†§City Lights (F) | Charlie Chaplin | | | |
| *†§Devil to Pay | Ronald Colman | Dec. 20 | | |
| Kiki (A.T.) | Mary Pickford | | | |
| *Hell's Angels (F) | von Hall-Harlow | Nov. 15 | | |
| *†§Indiscretion | Evelyn Laye-John Boles | Jan. 10, '31 | | |
| (Reviewed under the title of "Queen of Scandal," issue of Oct. 25.) | | | | |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | | | |
| *†§Sues O' Guss (A.T.) | Al Jolson | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Glorious Vamps (A.T.) | Bobby Watson | Jan. 25 | 892 | Jan. 25 |
| *†§Second Hungarian Rhapsody | | May 24 | 895 | July 19 |
| *†§The Americans Come (A.T.) | Otto Matiesse | Aug. 2 | 978 | |
| *†Wizard's Apprentice | | Apr. 20 | 840 | Sept. 20 |
| *†§Zamba (A.T.) | | Sept. 6 | 1 reel | Sept. 9 |

## *UNIVERSAL*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§All Quiet on Western Front (A. T.) | Wolheim-Ayres-Wray | Aug. 24 | 12425 | 136 | Apr. 26 |
| Big Timber (Re-issue) | William Desmond | Mar. 30 | 4360 | | |
| *†§Burning Trail (Reissue) | Wm. Desmond | July 28 | 4283 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Apr. 20 | 7510 | 83 | Apr. 5 |
| *†§Climax, The (A. T.) | Crawford-Hershalt | Jan. 26 | 5918 | 65 | Mar. 29 |
| *†§Cohens and the Kellys in Scotland | Sidney-Murray | Mar. 1 | 7600 | 82 | Mar. 15 |
| *†§Concentratin' Kid (A.T.) | Hoot Gibson | Oct. 26 | 5146 | 57 | Nov. 1 |
| *†§Czar of Broadway (A.T.) | Wray-Comonas-Harron | May 25 | 7314 | 81 | Apr. 26 |
| *†§Dames Ahoy (A.T.) | Olena Tryas | Feb. 9 | 8773 | 88 | Feb. 8 |
| *†§Devil's Pit, The | Special Cast | Mar. 9 | 6266 | 68 | Apr. 27 |
| (Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue.) | | | | | |
| *†§East is West (A.T.) | Lupe Velez-Low Ayres | Oct. 23 | 6663 | 75 | |
| *†§Embarrassing Moments (A.T.) | Reginald Denny | Feb. 2 | 3240 | 58 | June 29 |
| *†§Fighting Legion, The | Kea Maynard | Apr. 6 | 6763 | 75 | Dec. 21 |
| Flying Hoofs | Jack Hoxie | Feb. 2 | 3852 | 43 | |
| *†§Hell's Heroes | Bickford-Hattan | Jan. 8 | 9148 | 79 | Dec. 21 |
| *†§Hide-Out (A. T.) | Murray-Crawford | Mar. 30 | 6269 | 59 | Apr. 19 |
| *†§Kiss of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. 17 | 9163 | 102 | Apr. 5 |
| *†§Lady Surrenders, A (A.T.) | Hagle-Tobin-Rathbone-Hobart | Oct. 6 | 8485 | | Sept. 27 |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. 1 | 7697 | 87 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. 2 | 5765 | 64 | Mar. 22 |
| *†Mounted Stranger, The | Hoot Gibson | Feb. 16 | 6784 | 64 | Feb 15 |
| *†§Mountain Justice | Ken Maynard | May 4 | 6748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. 12 | 5609 | 62 | Dec. 28 |
| *†Outside the Law (A.T.) | Nolan-Robinson | Sept. 16 | 7116 | 78 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. 19 | 5900 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Hoot Gibson | Apr. 27 | 6094 | 67 | May 24 |
| *†§Song of the Caballero | Ken Maynard | June 29 | 6524 | 73 | July 12 |
| *†§Sons of the Saddle | Ken Maynard | Aug. 3 | 6872 | 76 | Aug. 9 |
| *†§Spurs (A.T.) | Hoot Gibson | Aug. 24 | 8303 | 50 | Sept. 6 |
| *†§Storm, The (A. T.) | Special Cast | Aug. 18 | 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. 23 | 5186 | 57 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June 1 | 5462 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb. 23 | 5025 | 56 | Jan. 4 |
| *†§What Men Want | All Star | July 31 | 6041 | 67 | Sept. 6 |
| *†White Hell of Pitz Palu | Special Cast | June 1 | 7727 | 86 | May 10 |
| White Outlaw, The (Reissue) | Jack Hoxie | May 25 | 4511 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June 8 | 6529 | 73 | July 12 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Blind Husbands (A.T.) | | | | |
| *†§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Loff | Dec. 8 | | Oct. 4 |
| *†§Cat Creeps (A.T.) | Twelvetrees-Hershalt-Hackett | Nov. 10 | 6493 | Sept. 20 |
| *†§Cohens & Kellys in Africa | Sidney-Murray | | | |
| *†§Dracula (A.T.) | Bela Lugosi | | | |
| *†§Fires of Youth | Lew Ayres | | | |
| Free Love | Nagel-Tobin | | | |
| Loose Morals | | | | |
| Many a Slip | | | | |
| Merry Go Round | John Boles | | | |
| †§Resurrection (A.T.) | Boles-Velez | | | |
| †§Saint Johnson (A.T.) | Ayres-Wray | | | |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | Nov. 24 | | Oct. 18 |
| †§Sisterity Dishonorable (A.T.) | John Boles | | | |
| *†§White Captive, The | Dorothy Janis | | | |

## SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Alley the Bandit | Bobbie Nelson | May 17 | 2 reels | Apr. 19 |
| All West | Sid Saylor | June 15 | 2 reels | May 24 |
| Anthony & Cleopatra (reissue) | | May 26 | 1 reel | |

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Port-Talker. D means disc. F means sound-on-film.*

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Sadee of Bravery | Ted Carses | Feb. | 8 | 2 reels | | Jan. | 11 |
| Sashtul Whirlwind (Reissue) | Edmund Cobb | Aug. | 30 | 2 reels | | | |
| Battling Kid, The | Bobbie Nelson | June | 14 | 2 reels | | May | 24 |
| Beauty Parade, The | Arthur Lake | July | 2 | 2 reels | | June | 7 |
| Benjamin Franklin (Reissue) | | June | 23 | 1 reel | | | |
| Boundary Line, The (Reissue) | Fred Humes | July | 5 | 2 reels | | | |
| Close Call (Reissue) | Edmund Cobb | Aug. | 2 | 2 reels | | | |
| Columbus & Isabella (reissue) | Edwards | June | 9 | 1 reel | | | |
| Crimson Courage | Ted Carses | Mar. | 8 | 2 reels | | Feb. | 1 |
| Crooked Trails | Ted Carson | May | 3 | 2 reels | | Mar. | 29 |
| Danger Claim, The | Bobbie Nelson | Mar. | 22 | 2 reels | | Feb. | 15 |
| Fighting Terror (Reissue) | Billie Sullivan | July | 13 | | | | |
| Fellow Me | Arthur Lake | Apr. | 30 | 2 reels | | Apr. | 5 |
| Fool Ball | Sid Saylor | Apr. | 18 | 2 reels | | Mar. | 15 |
| Frisch Leave | Sid Saylor | Mar. | 10 | 2 reels | | Mar. | 8 |
| Getting the Air | Arthur Lake | Mar. | 5 | 2 reels | | Feb. | 1 |
| Her Bashful Beau | Arthur Lake | June | 11 | 2 reels | | May | 24 |
| His Girl's Wedding | Arthur Lake | July | 23 | 2 reels | | June | 28 |
| Kountry Fair | Oswald Cartoon | Jan. | 8 | 1 reel | | Dec. | 7 |
| Last Stand | Bobbie Nelson | Jan. | 25 | 2 reels | | Dec. | 21 |
| Law in the Saddle | Ted Carson | Apr. | 5 | 2 reels | | Mar. | 1 |
| Lightning Rider, The | Ted Carson | Aug. | 23 | 2 reels | | July | 19 |
| Make It Snappy | Sid Saylor | Feb. | 12 | 2 reels | | Jan. | 18 |
| Man Hunter, The | Ted Carses | July | 26 | 2 reels | | July | 6 |
| Matter of Policy | Edwards | Jan. | 18 | 1 reel | | | |
| Milky Way (Reissue) | Charlie Puffy | Mar. | 10 | 1 reel | | | |
| Omar Khayam (Reissue) | | July | 14 | 1 reel | | | |
| One Wet Night | Roach-Edwards | Feb. | 24 | 1 reel | | | |
| Paul Revere (Reissue) | | Aug. | 18 | 1 reel | | | |
| Peekaboo | Arthur Lake | July | 8 | 2 reels | | June | 7 |
| Plane Crazy | Sid Saylor | Aug. | 30 | 2 reels | | July | 19 |
| Pony Express Kid, The | Edmund Cobb | May | 21 | 2 reels | | Apr. | 26 |
| Post of Honor | Bobbie Nelson | Feb. | 22 | 2 reels | | Jan. | 18 |
| Prehistoric Man (Reissue) | | Aug. | 11 | 1 reel | | | |
| Prairie Kid, The (Reissue) | Edmund Cobb | Apr. | 12 | 2 reels | | | |
| Queen of Roundup (Reissue) | Josie Sedgwick | Mar. | 8 | 2 reels | | | |
| Red Coat's Romance | Ted Carson | June | 28 | 2 reels | | | |
| Restless Rest (Re-issue) | Neely Edwards | Mar. | 24 | 1 reel | | | |
| Ropin' Venus | Josie Sedgwick | Jan. | 18 | 2 reels | | | |
| Seeing Red (Reissue) | Billy Sullivan | Aug. | 18 | 2 reels | | | |
| Should Poker Players Marry? | | June | 30 | 1 reel | | | |
| Sid's Long Count | Sid Saylor | May | 28 | 2 reels | | Apr. | 26 |
| Sitting Pretty | Arthur Lake | Jan. | 15 | 2 reels | | Dec. | 21 |
| Six Gun Justice | Bobbie Nelson | Apr. | 19 | 2 reels | | Mar. | 15 |
| Some Show | Arthur Lake | Apr. | 2 | 2 reels | | Mar. | 1 |
| Son of Courage | Bobbie Nelson | July | 12 | 2 reels | | June | 21 |
| Speak Easy (Reissue) | Charlie Puffy | Aor. | 7 | 1 reel | | | |
| Step Right Up | Sid Saylor | May | 5 | 2 reels | | Apr. | 19 |
| Storm King (Re-issue) | Edmund Cobb | Feb. | 15 | 2 reels | | | |
| Trail of the Pack | Ted Carson | Jan. | 7 | 2 reels | | Dec. | 7 |
| Under the White Robe (Re-issue) | Neely Edwards | May | 12 | 1 reel | | | |
| Way of the West (Reissue) | Neely Edwards | Feb. | 1 | 2 reels | | | |
| Why Wait | Slim Summerville | Feb. | 15 | 1 reel | | | |
| Wild Hand, The (Reissue) | Billy Sullivan | Mar. | 15 | 2 reels | | | |
| Wild West Wallop (Neissue) | Edmund Cobb | May | 24 | 2 reels | | | |
| William Tell | | Jan. | 27 | 1 reel | | | |
| Wolf's Fangs | Ted Carses | May | 31 | 2 reels | | May | 10 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arabian Daze | | Mar. | 3 | 2 reels Feb. 22 |
| *†§Bewary Bimbees | Oswald Cartoon | Mar. | 17 | 1 reel Apr. 5 |
| *†§Broadway Follies | Oswald Cartoon | Mar. | 3 | 1 reel Feb. 15 |
| *†§Brother for Sale (A. T.) | Sunny Jim | June | 25 | 2 reels Dec. 21 |
| *†§Chinese Blues (A.T.) | Sidney Murray | Mar. | 31 | 2 reels Mar. 29 |
| *†§Christmas Cheer (A. T.) | Sunny Jim | Feb. | 3 | 2 reels Dec. 14 |
| *†Chile Con Carmee | Oswald Cartoon | Feb. | 3 | 1 reel Jan. 11 |
| *†§Cold Feet | Oswald Cartoon | Aug. | 16 | 1 reel |
| Comeback, The | Leather Pusher Series No. 4. | Dec. | 3 | 2 reels |
| *†§Detective, The | Oswald Cartoon | Sept. | 22 | 1 reel Oct. 11 |
| *†§Discontented Cowboys | Sidney-Murray | Nov. | 12 | 2 reels Oct. 11 |
| *†§Fellow Students | Sid Saylor | Apr. | 6 | 2 reels Mar. |
| †§Featlight Feities (A.T.) | Sporting Youth | Feb. | 3 | 2 reels Jan. 25 |
| *†§Fowl Ball, The | Oswald Cartoon | Oct. | 13 | 1 reel |
| Go to Blazes | Sidney-Murray | Oct. | 15 | 2 reels |
| *†§Hallowe'en | Sporting Youth | Apr. | 14 | 2 reels Apr. 5 |
| *†§Hammer & Tongs (A.T.) | Kane Richmond | | | |
| | Leather Pusher Series No. 2. | Oct. | 3 | 2 reels |
| *†§Hash Shop | Oswald Cartoon | Apr. | 14 | 1 reel Apr. 12 |
| *†§Hell's Heels | Oswald Cartoon | June | 2 | 1 reel June 7 |
| *†Henpecked | Oswald Cartoon | Aug. | 11 | 1 reel |
| *†§His Bachelor Daddy | Sonny Jim | May | 14 | 2 reels Apr. 19 |
| *†§Hot for Hollywood | Oswald Cartoon | May | 19 | 1 reel May 24 |
| *Hurdy Burdy | Oswald Cartoon | Jan. | 20 | 1 reel Nov. 30 |
| In Africa | Oswald Cartoon | Dec. | 1 | 1 reel |
| *†§In Mexico | Oswald Cartoon | Nov. | 17 | 1 reel |
| *†§Kid Roberts (A.T.) | Kane Richmond | | | |
| | Leather Pusher Series No. 1 | Sept. | 3 | 2 reels |
| *†Kisses and Curses | Oswald Cartoon | Feb. | 17 | 1 reel Jan. 25 |
| *†§Knockout, The | Leather Pushers No. 3 | Nov. | 5 | 2 reels Oct. 11 |
| *†§Live Ghosts (F & D) | Ann Christy | Jan. | 20 | 2 reels Jan. 11 |
| Love Punch, The | Sidney-Murray | Dec. | 10 | 2 reels |
| *†§Mush Again | Sunny Jim | Apr. | 23 | 2 reels Mar. 29 |
| *†§My Pal Paul | Oswald Cartoon | June | 18 | 1 reel June 28 |
| Navy, The | Oswald Cartoon | Mar. | 3 | 1 reel |
| *†§Neighbors | Sunny Jim | Mar. | 28 | 2 reels Mar |
| *†§Not So Quiet | Oswald Cartoon | July | 7 | 1 reel July 26 |
| *†§Oo La La | Slim Summerville | Nov. | 29 | 2 reels |
| †§Pariez-Vous | Summerville | Sept. | 18 | 2 reels Aug. 18 |
| *†Prison Pants | Oswald Cartoon | Apr. | 28 | 1 reel May 10 |
| Rolling Along | Sidney-Murray | Oct. | 1 | 2 reels |
| *†§Royal Fourflush | Sporting Youth | Feb. | 17 | 2 reels Jan. 25 |
| *†§Schoolmates | Sporting Youth | Apr. | 28 | 2 reels Apr. 26 |
| *†§Seeing Stars | Sporting Youth | Mar. | 17 | 2 reels Mar. 8 |
| *†§She's a Ne (A.T.) | Sunny Jim | June | 4 | 2 reels May 10 |
| *†§Sieing Sag | Oswald Cartoon | Sept. | 15 | 1 reel Sept. 20 |
| *†§Sister's Pet | Sunny Jim | Feb. | 25 | 2 reels Jan. 25 |
| *†Snappy Salesmen | Oswald Cartoon | Aug. | 18 | 1 reel |
| *†§Spooks | Oswald Cartoon | July | 21 | 1 reel |
| *†§Steeplechase (A. T.) | Sporting Youth | Jan. | 8 | 2 reels Dec. 14 |
| *†§Stop That Noise | Sunny Jim | July | 16 | 2 reels June 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. | 1 | 1 reel Sept. 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. | 29 | 1 reel |
| *†§Strange as It Seems No. 3 | Novelty | Nov. | 3 | 1 reel |
| *†§Strange as It Seems No. 4 | Novelty | Nov. | 24 | 1 reel |
| *†§Talking Newsreel | | Sept. | 29 | 1 reel |
| *†§Traffic Troupies | | Mar. | 12 | 2 reels Feb. 15 |
| *†§Tramping Tramps | Oswald Carteon | Mar. | 31 | 1 reel Mar. 29 |
| *†§Up and Downstairs | | Jan. | 29 | 2 reels Jan. 25 |
| *†§Vernon's Aunt | Dent-Archer | Feb. | 19 | 2 reels Feb. 1 |
| *†§We We Marie | Slim Summerville | Oct. | 29 | 2 reels Oct. 11 |
| *†§You said It Sailor | Red Star Comedy | Nov. | 19 | 2 reels |

## WARNER BROTHERS

*(Available sound-on-disc only)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Big Boy | Al Jolson | Aug. | 30 | | July 26 |
| *†§Courage (A.T.) | Bennett-Nisco | June | 7 | 6830 | 74 May 31 |
| *†§Dancing Sweeties | All Star | July | 19 | | June 14 |
| Doorway to Hell | Lewis Ayres | Oct. | 18 | | Sept. 20 |
| *†§Dumbells in Ermine (A. T.) | Armstrong-Gleason-Kent | May | 10 | 6300 | 70 June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. | 25 | 7152 | 78 Oct. 18 |
| *†§General Crack (A. T.) | John Barrymore | Jan. | 25 | 9809 | 109 Nov. 15 |
| *†§Golden Dawn (A. T.) | Woolf-Segal | June | 14 | 7447 | 83 June 21 |
| *†§Green Goddess, The (A. T.) | George Arliss | Mar. | 8 | 6653 | 74 Feb. 22 |
| *†§Hold Everything (A. T.) | Lightner-Brown-O'Neill | May | 1 | 7515 | 84 Apr. 12 |
| *†§Isle of Essnoe (A. T.) | Blue-Lay | Oct. | 1 | 5814 | 65 Apr. 5 |
| Life of the Party | Winnie Lightner | Oct. | 25 | | Oct. 25 |
| Maybe It's Love | Brown-Bennett | Oct. | 4 | | Oct. 25 |
| *†§Mammy (A. T.) | Al Jolson | May | 31 | 7570 | 84 Mar. 29 |
| *†§Man from Blankley's, The (A.T.) | John Barrymore | May | 24 | 8167 | 89 Apr. 12 |
| *†§Man Hunter (A. T.) | Rin-Tin-Tin | May | 3 | 4383 | 48 Apr. 12 |
| Matrimonial Bed | All Star | Aug. | 2 | 6930 | Aug. 9 |
| Moby Dick | John Barrymore | Sept. | 27 | 7220 | Aug. 16 |
| Office Wife | Mackaill-Stone | Aug. | 23 | 5220 | 58 Oct. 4 |
| *†§Oh! Sailor, Behave (A.T.) | Lrene Delroy-Chas. King | Aug. | 16 | 5850 | 65 July 12 |
| Old English | George Arliss | Sept. | 27 | 7026 | Aug. 30 |
| *†On the Border | Rin-Tin-Tin | Mar. | 15 | 4410 | 49 Feb. 8 |
| *†§Recaptured Love | Bennett-Halliday | July | 5 | 8120 | 68 June 7 |
| River's End | Bickford-Knapp | Nov. | 8 | | Oct. 4 |
| *†§Rough Waters (A. T.) | Rin-Tin-Tin | June | 7 | 4280 | 68 July 28 |
| *†§Royal Box (A.T.) (German) | Molssi-Horn | | | 8090 | 89 Dec. 28 |
| *†§Second Choice (A. T.) | Dolores Costello | Jan. | 4 | 8150 | 91 Jan. 11 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. | 26 | 8120 | 88 June 21 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. | 15 | 8413 | 71 Feb. 22 |
| Sinners' Holiday | | Oct. | 11 | 5536 | Oct. 4 |
| Soldier's Plaything, A | Loder-Langdon-Lyon | Nov. | 1 | | |
| *†§Song of the West (A. T.) | Boles-Segel | Mar. | 15 | 7185 | 80 Mar. 8 |
| *†§Sweet Kitty Bellairs | Claudia Dell | Aug. | 9 | 5772 | 65 Sept. 13 |
| *†§Those Who Dance (A. T.) | Monte Blue | Apr. | 19 | 6876 | 75 July 12 |
| *†§Three Faces East | Bennett-von Strohelm | July | 26 | 8120 | 88 June 21 |
| *†§Under a Texas Moon (A. T.) | Fay-Torres-Ley-Beery | Apr. | 1 | 7498 | 83 Apr. 12 |
| Viennese Nights | Gray-Segal-Nersholt | Sept. | 20 | 9007 | Aug. 30 |
| *†§Wide Open (A. T.) | E. E. Horton | Feb. | 1 | 6341 | 71 Mar. 29 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|
| Adam and Evening | | | | | |
| Bad Women | Dell-Boley-Gordon | Apr. | 4 | '31 | |
| Barber John's Boy | Holmes-Mitchell | Dec. | 6 | | Oct. 4 |
| Beauty and the Boss | All Star | Apr. | 25 | | |
| Both Were Young | | May | 23, | '31 | |
| Captain Applejack | John Halliday | Jan. | 17 | '31 | 5940 Aug. 23 |
| Captain Thunder | F. Wray-V. Varconi | Dec. | 13 | | Sept. 27 |
| Children of Dreams | | Feb. | 28, | '31 | |
| Divorce Among Friends | All Star | | | | Oct. 4 |
| Ex-Mistress | Nolan-Hamilton | | | | |
| Fifty Million Frenchmen | Olsen & Johnson | Feb. | 14 | '31 | |
| Good Gift to Women | Withers-Nixon | Mar. | 7, | '31 | |
| Husband's Privileges | All Star | Mar. | 21 | '31 | |
| Idol, The | All Star | Apr. | 25, | '31 | |
| Illicit | Stanwyck-Rennie | Fov. | 7, | '31 | Oct. 25 |
| Maytime | | June | 6, | '31 | |
| Outward Bound | Leslie Howard | | | | Sept. 20 |
| Penny Arcade | Withers-Knapp | | | | |
| Red Hot Sinners | Winnie Lightner | May | 9, | '31 | |
| Second Barrymore Comedy | Barrymore | May | 23, | '31 | |
| Sit Tight | Lightner-Brewo | Jan. | 31 | 6300 | Oct. 4 |
| Steel Highway | All Star | | | | Oct. 4 |

## VITAPHONE VARIETIES (D)

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Absent Minded | Perkins-Ford | | 3d2 | 10 Apr. 12 |
| Alpine Echoes | Douglas Stanbury | | 1 reel | |
| Ang Wife | Elliott-Davis | | 971 | 11 Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1435 | 18 Mar. 15 |
| At the Round Table | Mellinger-Nopper-Kunyon-Corbett | | 1 reel | Oct. 4 |
| At Your Service | Landis-Halligan-Blackwood | | 633 | 7 |
| Baby Bandit, The | Bobby Watson-Ann Cornwall | | | |
| Bard of Broadway, The | Winchell | | 2 reels | Oct. 4 |
| Barefoot Days | Cast of Children | | 1 reel | |
| Battery of Songs, A | Hoyt-Coots-Quintelle | | 719 | 8 May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | 1 reel | Aug. 30 |
| Believe It or Not, No. 3 | Robert L. Ripley | | 1 reel | |
| Believe It or Not, No. 4 | Robert Ml. Ripley | | 1 reel | Nov. |
| Believe It or Not No. 5 | Robert L. Ripley | | 1 reel | |
| Benefit, The | Joe Frisco | | 928 | 10 Feb. 8 |
| Bernie, Ben | Orchestra | | 771 | 9 Apr. 19 |
| Big Deal, The | Harry Holman | | | |
| Big Man From the North | Looney Tunes No. 6 | | 1 reel | |
| Big Money, Potter Series | Littlefield-Ward | | 1141 | 12 May 24 |
| Body Siam, The | Lambert-Ledoux-Irving | | 1 reel | July 18 |
| Border Patrol, The | Frisco-Knapp-Graham | | 2 reels | |
| Booze Hangs High, The | Looney Tunes No. 4 | | 1 reel | 8 Oct. 4 |
| Box Car Blues | Looney Tunes No. 5 | | 1 reel | |
| Bridal Night | Arthur-Merriam | | 1 reel | |
| Bright Sayings | Shirley-Hay | | | |
| Broadway's Like That | Ruth Etting | | 865 | 10 Mar. 8 |
| Bubble Party, The | Geo. Sweet | | 929 | 7 |
| Bubbles | Vitaphone Kiddies | | 686 | 8 |
| Cave Club, The | Leach, Merman-Pierlot | | 793 | 9 |
| Celeste Aida | Giuseppe Martinelli | | 1 reel | 8 June 21 |
| Cheer Leader, The | Tom Douglas | | 826 | 9 |
| Christmas Knight | Washburn-Eddy-Middleton | | 698 | 8 |
| College Capers | | | 1 reel | |
| Collegiate Model, The | Dna Munson | | 2 reels | May 10 |
| Compliments of the Season | Dressler-Lane-O'Brien | | 2 reels | |
| Conga Jazz | Looney Tunes No. 2 | | 1 reel | Aug. 30 |
| Contrary Mary | Bobby Watson | | 839 | 8 June 7 |
| Cry Baby | Vereon-Trees | | 1 reel | |
| Cryin' For the Carolines | | | | |
| Curses | Moore-Clement-Backwood | | 2 reels | |
| Dancer | Litel-Campeau-Merriam | | 744 | 8 May 24 |
| Darling Brute, The | Jack Hazzard | | 1 reel | |
| Desert Thrills | Edwin Bartlett | | 725 | 8 July 26 |
| Devil's Parade, The | Sidney Toler | | 888 | 10 June 14 |
| Dining Out | Kent-Lake | | | |
| Doctor's Wife | Pangborn-Astor-Mitchell | | 2 reels | |
| Done Dirt, Potter Series | Littlefield-Ward | | 1539 | 17 June 14 |
| Ducking Duty | Conklin-Morgan | | 493 | 5 |
| Duel, The | Fields-Teasdale | | 1 reel | |
| Emergency Case | Hugh Comeree | | 1 reel | Sept. 27 |
| Eternal Triangle The | Rich-Standing-Kaliz | | 1 reel | |
| Everything Happens To Me | Carson-Noyt | | | |
| Evolution of Motion Pictures | | | 1 reel | 10 June 21 |
| Evolution of the Dance | Lupino Lane | | 1071 | 12 Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | |
| Family Ford | Jim Harkins | | 1 reel | |
| Fashion's Mirror | Newberry-Thompson | | 1 reel | |
| Feminine Types | Jean Barries | | 1 reel | |
| Fight, The | Norman Brokenshire | | 2 reels | |
| Find the Woman | Hugh O'Connell | | 1 reel | May 10 |
| Five Minutes From the Station | Overman-Churchill-Sidney | | 817 | 8 |
| Footnotes | Page Sisters & Oscar Grogan | | 2 reels | |
| For Art's Sake | Broderick-Crawford | | 519 | 8 Apr. 19 |
| For Two Cents | De Wolf Hopper | | 1 reel | Sept. 27 |
| Fore | Ford-Lane | | 1 reel | |
| Fowl Triangle | | | 1 reel | |
| Frame, The | Boyd-Middleton | | 934 | 10 |
| Gates of Happiness | Arthur Pat West | | 1 reel | 8 Sept. 27 |
| Ginsberg of Newberg | Eddie Lambert | | 2 reels | Aug. 2 |
| Girls We Remember | | | 1 reel | |
| Going Places | Shaw & Lee | | 860 | June 7 |
| Grand Uproar | Jim McWilliams | | 702 | 8 May 31 |
| Grounds for Murder | Foster-Glendenning | | 1 reel | |
| Gym Jams | Lew Mayer | | 535 | 7 Apr. 19 |
| Happy Hottentots, The | Joe Frisco | | 1 reel | Oct. 25 |
| Harmonizing Songs | Joseph Harmon | | | |
| Hard Guy | Spencer Tracy, Katherine Alexander | | 1 reel | Sept. 6 |
| Headache Man, The | Clements-Cavanaugh | | 1 reel | |
| Head Man, The | O'Connell-Kelly | | 796 | 9 Apr. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | 1315 | 15 Oct. 4 |
| Her Relatives | Neely Edward | | 1 reel | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels | 19 Aug. 30 |
| His Public | Morris & Campbell | | 2 reels | |
| Holland | Technicolor | | 733 | 8 June 14 |
| Hold Anything | Looney Tunes No. 3 | | 1 reel | Aug. 30 |
| Honolulu | Madison-Marsh | | 1 reel | |
| Horse Sense | Bob Reebuck | | 1 reel | |
| Idle Chatter | Lou Holtz | | 908 | 10 Apr. 19 |
| Ill Wind, An | Hibbard-Lorch-Graham | | 2 reels | June 14 |
| I'll Fix It | Kent-Lake | | 1 reel | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| Japanese Bowl, The | Technicolor | | 894 | 8 | June 14 |
| Jay Walker, The | Chester Clute | 1 reel | 10 | | Sept. 15 |
| Keeping Company | Eddie Buzzell | 1 reel | 748 | 19 | May 10 |
| Knocking 'Em Cold | Andrew Tombes | 1 reel | | | |
| Legacy, The | Betty Compton | 2 reels | 15 | | Aug. 30 |
| Letters | Pauline Garon | | 800 | 9 | |
| Let's Elope | Betty & Jerry Browne | | 645 | 8 | June 14 |
| Let's Merge | Doree Leslie | 1 reel | | | |
| Lobe, Doo of Oogs | Lobe | | 890 | 7 | Mar 8 |
| Lonely Gigolo | Lottl Loder | | 922 | 9 | Oct. 25 |
| Lost and Fauod | Oemarest-Bond | 1 reel | | | |
| Love Boat, The | Herman Timberg | | 754 | 14 | Mar 1 |
| Lucky Break | Fox | | | 21 | Oct. 25 |
| Madame of the Jury | Judith Anderson | 1 reel | | | |
| Many Happy Returns | Connolly-Gottschalk-Evans | 2 reels | | 17 | Aug. 30 |
| Married | Flint-Rldges-Feran | 1 reel | | | |
| Master Sweeper, The | Chester Conklin | | 904 | 10 | Mar. 8 |
| Martinelli | | | | | |
| Aria from "Alda" | | | | | |
| Pagliacci | | | | | |
| Prison Scene from "Faust" | | | | | |
| Temple Scene from "Aida" | | | | | |
| Matinee Idle | Henry Hull | | 885 | 8 | June 14 |
| Military Post, The | Roberto Guzman | | 570 | 6 | Mar. 15 |
| Modern Fairy Tales | | 1 reel | | | |
| Modern Business | | 1 reel | | | |
| Money, Money, Money | Mason-Keeler | | 876 | | |
| Mr. Intruder | Otto Kruger | 1 reel | | | |
| Music Racket, The | Leo Morso | | | | |
| My Mistake | Donald Brian, Pat O'Brien | 1 reel | | | Oct. 25 |
| My Hero | Fox-Chard | 1 reel | | | |
| Naggers, The | Mr. & Mrs. Jack Norworth | 1 reel | | | June 14 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | | 845 | 9 | June 14 |
| Naggers Go South, The | Mr. & Mrs. Jack Norworth | 1 reel | | | |
| Nay, Nay, Nero | Cameron-Watson | 1 reel | | | |
| New Racket, The | Bradbury-Homer | | | | |
| Nightingale, The | Osborne-Talbot-O'Brien | 2 reels | | | |
| Nile Green | Frederick-Crawford | 1 reel | 740 | 8 | June 7 |
| No-Account, The | Hardie-Hutchinson | | 777 | 9 | |
| No Questions Asked | Little Billy-Pronty | | | | |
| Number Please | Sheila Barrett-L. Barrie | 1 reel | | | |
| Office Steps | Edgar Beroen | | 835 | 9 | Aug. 9 |
| Old Seidelburg | Peterson-Renme-Reed-Gilmore | | | | |
| One Good Turn | Ruth Etting-Jay Velie | 2 reels | | | |
| One on the Aisle | Lon Hascall | 1 reel | | | |
| Only the Girl | Wattles-Marsh | | 580 | 6 | |
| Opening Night | | | | | |
| Operation, The | Edgar Bergen | | 835 | 9 | Aug. 9 |
| Out for Game, Potter Series | Littlefield-Ward | 2 reels | | | Aug. 2 |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | | 1243 | 14 | |
| Painter, The | Frank Orth | | | | |
| Paper Hanging | Johnny Arthur | 1 reel | | | May 31 |
| Paulo, Paquita & Chiquita | | | 832 | 9 | |
| Pay Off, The | H. B. Walthall | | 1076 | 12 | Mar. 8 |
| People Versus, The | Campeau-O'Malley | | 548 | 6 | Apr. 12 |
| Perfect Understanding, A | May-Oaks | | 537 | 6 | |
| Pest of Honor, The | Short-Fielding-Hall | 1 reel | | | |
| Play Boy, The | Fox-Curtis | 2 reels | | | |
| Politics | George Jessel | 2 reels | | | |
| Poor Little Butterfly | Cast of 50 | | | | |
| Poor Fish, The | Covanaugh-Ridges-Schafer | 1 reel | | | |
| Private Engagement, A | Yacht Club Boys | 1 reel | | 8 | Sept. 27 |
| Purely An Accident | Brown-Kearns-Otto | 1 reel | | | |
| Putting It On | Jarvis-Bond | 1 reel | | | |
| Railroad Follies | Morgan-Hager | 1 reel | | | Aug. 23 |
| Reno or Bust | Pangborn-Elliott | 1 | 150 | 13 | June 7 |
| Romeo & Juliet | Charles Hackett-Rosa Low | | 9 | | Nov. 8 |
| Recruits, The | The Three Sailors-Clements | 1 reel | | | |
| Road Knights | | 1 reel | | 9 | Aug. 9 |
| Rhythms | Reisman Band | 2 reels | | 15 | Aug. 9 |
| Roseland | Ruth Etting | 2 reels | | 14 | |
| Royal Fourflusher, The | Eddie Buzzell | 1 | 556 | 17 | June 14 |
| Rural Hospitality | Roger Imho | 1 reel | | | |
| Russian Around | Arthur Pat West | | | | |
| Russian Rhapsody, A | Kuznetzoff & Nicolina | | 704 | 8 | |
| Salesman, The | Orth-Vernon | 1 reel | | | |
| Santry, Henry & Orchestra | | 1 reel | | | |
| School Daze | Musical-song-dance skit | 1 reel | | | Aug. 30 |
| Scotch Love | Blare-Swinburn-Collins | | | | |
| Scotch Taffy | Scott Sanders | 1 reel | | | Oct. 25 |
| Seeing Off Service | Penner-Busley-McNaughton | 2 reels | | | Nov. 1 |
| Seeing Sarah Off | Slyvia Clark | | | | |
| Seeing Things | Oemarest-Auer-Fielding | 1 reel | | 9 | Oct. 18 |
| Servant Problem, The | Murray-Oakland-Stauber | | | | |
| Shakespeare Was Right | | 1 reel | | | June 7 |
| She Who Gets Slapped | Tom Dugan | 1 reel | | | June 7 |
| Ship Ahoy | All Star | 1 reel | | | |
| Showin' Off | Vitaphone Kiddies | 1 reel | | | |
| Sinkin' in the Bathtub | Looney Tunes No. 1 | 1 reel | | | May 10 |
| Skin Game, The | Irving-White-Duffy | 1 reel | | | |
| Slick As Ever | H. J. Conley | 2 reels | | | June 7 |
| Song Paintings | Ann Seymour | 1 reel | | | June 7 |
| Song Plugger, The | Joe Frisco | | 1390 | 16 | June 7 |
| South Sea Pearl | Gaston Glass | 2 reels | | | May 10 |
| Stepping Out | Penner-Philips-Donnelly | 1 reel | | | Oct. 25 |
| Still Alarm, The | Webb-Allen | 1 reel | | | June 7 |
| Straight and Narrow | Robins-Jenkins | 1 reel | | | |
| Strong and Willing | Trixie Friganza | 1 reel | | | Sept. 27 |
| Strong Arm, The | Harrington-O'Neil | 1 reel | | | |
| Stuttering Romance, A | Joe Penner-Dorothea Chard | | | | |
| Substitute, The | Chas. Lawrence | | | | Sept. 27 |
| Surprise | Dugan-Leonard | | 1038 | 12 | |
| Suspicion | Lyons-Earle-Morne | | | | |
| Syncopated Sermon, A | Hall-Johnson Choir | | | | |
| | Willard Robison | 1 reel | | | |
| System | Clements-Knapp | 1 reel | | | |
| Taking Ways | Codee & Orth | 2 reels | | | May 10 |
| Talking It Over | Jack Osterman | | 739 | 8 | |
| Taxi Talks | Tracy-Alexander | | 1346 | 15 | June 14 |
| Temple Belles | Green Blackman | | 1346 | 15 | June 14 |
| Tenement Tangle, A | Ryan & Lee | | 756 | 9 | June 14 |
| Thank You, Doctor | Ravold-Taylor-Clute | 1 reel | | | Aug. 23 |
| Thirteenth Prisoner, The | Willie Howard-Lee Kohlmar | 1 reel | | | |
| Tintypes | Yorke & King | 1 reel | | | Oct. 11 |
| Tom Thumbs Down | Jarvis-McNaughton | 1 reel | | | |
| Trip to Paris, A | Jarvis-Taylor | 1 reel | | | |
| 23 Skiddo | Lew Fields | | 854 | 10 | June 14 |
| Twixt Love and Duty | Howard-Graham-Percival | | | | |
| Two Rounds of Love | Rennie-Olson | 1 reel | | | |
| Unfair Sex, The | Healy-Gilbert | 1 reel | | | |
| Varsity Show, The | Olive Shea | 2 reels | | | |
| Varsity Vamp | Mike Ames | 1 reel | | | |
| Victim, The | Orth-Howard | 1 reel | | | |
| Wanderer, The | Douglas Stanbury | 1 reel | | 9 | Sept. 13 |
| Who's the Boss? | Pangborn-Howard | 1 reel | | | |
| Websterian Students | Ryan-Lee | | 801 | 9 | Apr. 19 |
| Wedding of Jack and Jill, The | Vitaphone Kiddies | | 701 | 8 | June 7 |
| Wedding Belles | Howard-Newton | | 485 | 5 | |
| What a Life | | | 955 | 11 | June 14 |
| Who Pays? | Murray-Oakland | | 942 | 10 | Mar. 15 |
| Where There's a Will | George Hassell | 2 reels | | | |
| Window Cleaners | Brice-Edwards | | 637 | 7 | Apr. 19 |
| Woman Tamer, The | Gilbert-Howard-Davis | 1 reel | | | |
| Won to Lose | Irving-Lambert | 1 reel | | | |
| Work, Milton C. | | 1 reel | | | |
| Yamekraw | | | 857 | 9 | Apr. 20 |

## SERIALS
### Nat Levine

| | | | |
|---|---|---|---|
| *†§King of the Kongo (P.T.) | Logan-Miller | Aug. 15'29. | 10 episodes Aug. 17'29 |
| *†§Lone Defender (A.T.) | Rin Tin Tin | Sept. 1, 1930. | 12 episodes |

### Talking Picture Epics

| | | | |
|---|---|---|---|
| *†§Across the World | Mr. & Mrs. Martin Johnson | June 15 | 4 episodes....Aug. 9 |
| Hunting Tigers in India | Commander Geo. M. Dyott | Apr. 15 | 3 episodes |

### Universal

| | | | |
|---|---|---|---|
| *†§Tarzan the Tiger | Merrill-Kingston | Dec. 9 '29 | 10 episodes |
| *†§Jade Box, The | Perril-Lorraine | Mar. 24 | 10 episodes....Feb. 22 |
| *†§Lightning Express, The | Lorraine-Chandler | June 2 | 10 episodes....Apr. 12 |
| *†§Terry of the Times | Howes-Thompson | Aug. 11 | 10 episodes...Aug. 11 |
| *†§Indians Are Coming, The | Tim McCoy | Oct. 20 | 15 episodes...Aug. 23 |

## COMING SERIALS
### Nat Levine

| | | | |
|---|---|---|---|
| *†§Phantom of the West | Tyler-Gulliver | Nov. | 10 episodes |

### Universal

| | | | |
|---|---|---|---|
| *†§Spell of the Circus | F. Bushman Jr.-N. Vaughn. | Jan. 12, '31 | 10 episodes |
| *†§Fingerprints | Kenneth Harlan | Mar. 23, '31 | 10 episodes |
| *†§Heroes of the Flames | | June 2, '31 | 12 episodes |

### Pathe

Perils of Pauline


*A NEW*

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"You'll be the first, the only man in my life," she promised him.



Her fiance was too far away. She got tired of waiting. She excused herself by saying it was "modern." But her mother would have called her "fast." And the other man was a handsome devil and good company.



But her fiance was made of truer stuff. He liked the beautiful dancer who would give herself to him but he remembered his promise — "you'll be the only woman in my life!"

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(Son of Taylor Holmes and a rising star in his own right)

**MAE CLARKE** •

(From Broadway stage. Has also appeared in pictures "Big Time" and "Nix on Dames")

**Mrs. PATRICK CAMPBELL** •

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How did it come out?

Did he forgive his fiancee for her folly?

Did he fall for the dancer?

Did his sweetheart love her folly too well or did she repent?

From the big woods of the North to the fast life of London society. Beautifully staged, splendidly cast, romantic, modern.

FOX

NOVEMBER 15, 1930

# Motion Picture NEWS


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## NORMA SHEARER

**wins award for year's greatest performance in "The Divorcee."**

WATCH FOR "STRANGERS MAY KISS."



**WRITING ACHIEVEMENT!** Frances Marion wins for her work on "The Big House." Her next thriller is "THE SECRET SIX."



**SOUND RECORDING!** Douglas Shearer, Chief of Sound at M-G-M Studios, has made M-G-M sound recording the best in the industry!

**Depend on METRO-GOLDWYN-MAYER**


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New York 729 Seventh Avenue

Chicago [illegible] Harrison Street

# WHY IS UNIVERSAL INCREASING ITS ADVERTISING?

*(No. 704 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)*

FOR THE FIRST TIME IN MANY YEARS ALL UNIVERSAL'S PICTURES ARE BETTER THAN any other pictures on the market. They are doing a terrific business everywhere for exhibitors.

THEY HAVE MADE UNIVERSAL THE EXCITED TALK OF THE TRADE.

YET IN THE FACE OF THIS SENSATIONAL SUCCESS, WE ARE INCREASING OUR advertising so much that it amounts to kicking the advertising budget out of the window.

WHY?

FOR THE VERY SAME REASON THAT YOU OUGHT TO BOOST YOUR OWN ADVERTISING AS YOU NEVER DID IN YOUR LIFE.

ON ACCOUNT OF SEVERAL MONTHS OF TOUGH TIMES, WEALTH IS BEING hoarded. The only way to bust open these hoards and get the people to circulate this hoarded wealth is to apply the pressure of the stiffest possible advertising campaign.

NO LESS AN AUTHORITY THAN ROGER BABSON SAYS SO IN THE CURRENT ISSUE of Collier's Weekly Magazine. He says "there is nothing wrong with the patient but poor circulation" and that the cure is an advertising campaign which will make mass consumption equal mass production.

THIS IS SO TRUE THAT IT IS A COMMONPLACE TO SAY IT.

UNIVERSAL IS INCREASING ITS ADVERTISING SPACE IN TRADE PAPERS, IN NEWSpapers and in every other form of advertising. Good goods deserve more advertising than any other kind, and they deserve it during a business depression more than at any other time.

BUY A LOAD OF POSTERS AND ADVERTISING ACCESSORIES. PLASTER THEM ALL over where your patrons will see them. Increase your local newspaper space. Bang it home to the folks that you've got the goods.

NOW IS THE TIME TO GIVE OLD MAN TIMIDITY A GOOD SWIFT KICK IN THE seat of the panties—and advertise and advertise AND ADVERTISE!

**UNIVERSAL WINS** 3 FIRST PLACES IN MOTION PICTURE ACADEMY AWARDS




# NOVEMBER WILL BE THE BIGGEST MONTH IN TALKIE HISTORY !

## . . BY S. R. KENT

IT'S always a good season for a good show. That was never so true as today.

People are spending money for entertainment carefully—but they are spending it. The grosses piled up by really outstanding attractions exceed even boom-time figures.

With this in mind, I said to Jesse L. Lasky, Paramount's first vice president in charge of production, some weeks ago: "If you could arrange your studio operations so that four or five of our finest pictures could be released in November, the benefit to theatres and to Paramount would be tremendous".

I said to the Harold Lloyd Corporation: "The industry needs Mr. Lloyd's new picture right now. Please bend every effort to a November 1st release for 'Feet First'". Both Mr. Lasky and Mr. Lloyd have come through magnificently.

Theatre men will rejoice with me in the fact that PARAMOUNT IS RELEASING BETWEEN NOW AND DECEMBER 1st, 7 OF THE GREATEST PICTURES IN THE HISTORY OF THIS BUSINESS:



**HAROLD LLOYD in "FEET FIRST".** In my opinion and that of everybody who has seen it, the finest Harold Lloyd comedy in many years. The first week's business at the Rialto, New York, is terrific. I believe Lloyd records all over the country are due to fall.



**MAURICE CHEVALIER in "PLAYBOY OF PARIS".** Did $14,000 above normally good business at Paramount, New York and held second week. This popular star's best liked attraction practically everywhere — and that means top money.



**"LAUGHTER".** With Nancy Carroll, Fredric March and Frank Morgan. A new type of strong comedy-melodrama handled in a new way by Director D'Arrast that seems to be exactly what the modern public wants. I have heard more trade and public advance comment on this picture than any on our program. It seems destined for sensational success.



**GEORGE BANCROFT in "DERELICT".** This star whom Variety's survey named the strongest box office draw in the business, comes back with a mighty wallop, in this action story of the sea. His strongest vehicle since "Underworld", beyond a doubt.



**"MOROCCO".** With Gary Cooper, the startling new star discovery Marlene Dietrich and Adolphe Menjou. So good that it was instantly picked by Grauman's Chinese Theatre, Los Angeles, to play at $2. A Josef von Sternberg production that is not only an artistic triumph and a big money maker but which creates a powerful new electric light name—Marlene Dietrich.



**"TOM SAWYER".** A perfect production of the greatest boy story ever written. Bringing back Jackie Coogan, with Mitzi Green, to the screen and millions of kids of all ages to the box office. You've been yelling for a big picture with strong juvenile appeal—here it is!



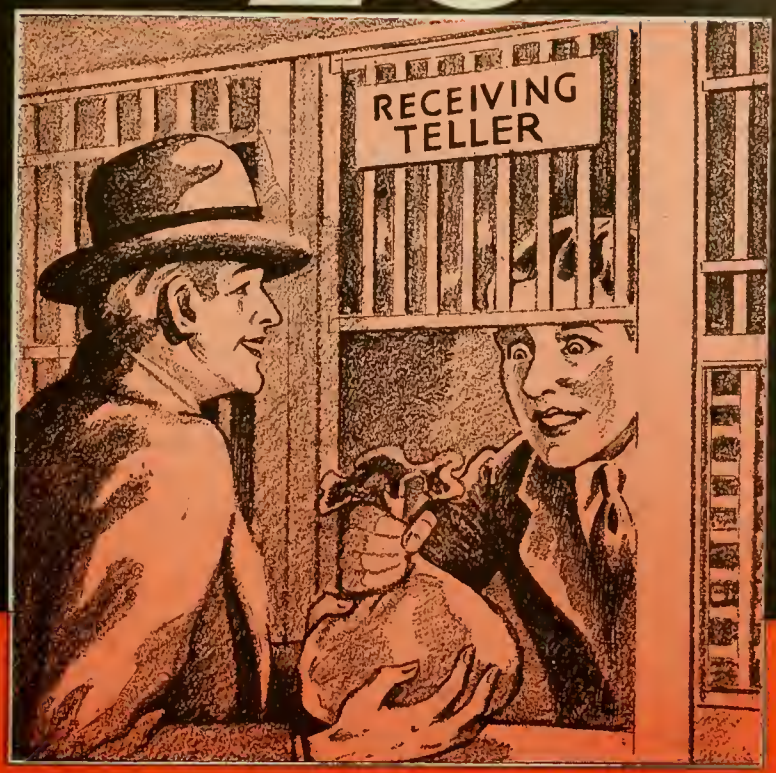
**RUTH CHATTERTON in "THE RIGHT TO LOVE".** You know the sensational results of Miss Chatterton's previous hit, "Anybody's Woman". Theatre Men who previewed "The Right to Love" wire me that it is in every way an even stronger picture.

That's SEVEN GUARANTEED BIG PICTURE SUCCESSES released within six weeks. We planned in that way, to deluge the public with more than their money's worth of great entertainment, to start the S.R.O. crowds coming and keep them coming.

Check what I've said about these pictures by seeing them at Paramount exchanges. Then BOOK THEM, PLAY THEM AND ADVERTISE THEM. The results will convince you that real quality pictures in quantity will bring smashing grosses today—and Paramount is the company that can supply them.

S. R. Kent

# GOOD for 20 EXTRA BANK DEPOSITS




. . . that is the supreme object Sono Art-World Wide Pictures, Inc. had in mind in projecting its 1930-31 Program. BANK DEPOSITS! Bank deposits for the exhibitor! No dabbling in long-shot chances. Just box-office realities!

Box-office realities is what the two groups herein depicted offer. In the first group of Ten WORLD WIDE WINNERS (including three CRUZE Productions) are pictures that would add grace and prestige to the finest photo palaces in America. Pictures adapted from Broadway stage successes, best seller novels and popular magazine stories. High class stars, distinguished supporting casts and experienced directors assure the support of the most critical audiences.

In the second group of TEN THRILL-O-DRAMAS, is a type of entertainment for which there has been a crying need ever since the advent of the "talkie". Pictures of action! Dynamic thrills! Pictures redolent of the great outdoors; the mastery of air, water and the frozen tundras of the North by indomitable men. The lure of sex! The chase and quest of romance and red-blooded adventure! Pictures which have ever appealed to all ages and classes!

These twenty Pictures represent a supreme effort toward the practical reality of box-office returns. The exhibitor is asked to confirm his own showmanship judgment by perusing the following pages.

# RENO

rom Cornelius Vanderbilt's sensational novel of divorce. Syndicated to millions of newspaper readers. Heralds the return of Ruth Roland to the screen, with Kenneth Thomson, Montagu Love Doris Lloyd, and Sam Hardy. Directed by George J. Crone.

# CHARGE OF THE LIGHT BRIGADE

Tennyson's immortal classic, made under the supervision of the British War Office. Directed by Maurice Elvey. Cast includes Cyril Maclaglen, Benita Hume, Betty Balfour, Alf Goddard, and 5000 extras. A warm love theme and vivid pageantry.

# WEEK END SINNERS

By Gerald Rowman. Saturday-to-Monday adventures of harried husbands. A comedy drama packing a potent punch with its timely theme and unusual sex angle. A showman's picture from every standpoint.

# SYMPHONY IN TWO FLATS

Adapted from Shubert's Broadway play, with original author and star, Ivor Novello and Jacqueline Logan. Romance, heart interest and sweeping surge of fetching music strike a high level of entertainment.




# THE BIG FIGHT

Jame Cruze Production. David Belasco's stage success turned into hard-socking drama, with Lola Lane, Stepin Fetchit, Ralph Ince, Guinn Williams. Directed by Walter Long. An insight to how big fights are "fixed".

# ONCE A GENTLEMAN

Directed by James Cruze. Edward Everett Horton in an ace comedy portrayal, supported by Lois Wilson, George Fawcett, King Baggot, Francis X. Bushman. One of the season's freshest stories, by George F. Worts. Dialogue by Maude Fulton.

# COSTELLO CASE

A James Cruze production. Swell murder mystery, jammed with thrills and suspense. Tom Moore as the cop who defeats the machinations of a hind gang. Cast includes Lola Lane, Russell Hardy, Wheeler Oakman. Directed by Walter Long.

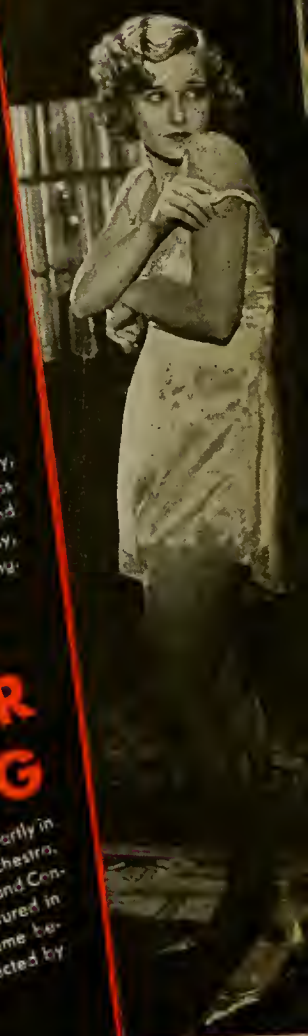
# THE SCOOP

By John Drinkwin. A newspaper reporter's exploits in making the front pages; the terrific tempo of midnight life; the exciting glow of great personalities—have all been woven into a fast-stepping comedy drama by one of the leading journalists in America.

# JUST FOR A SONG

A Gainsborough Production, partly in color, with large chorus and orchestra. Lillian Davies, Roy Royston and Constance Carpenter are featured in this alluring triangle theme behind the footlights. Directed by V. Gareth Gundrey.

# LOLA LANE in COSTELLO CASE



10 WORLD-WIDE WINNERS including 3 JAMES CRUZE Productions

# 20 FOR THE BOX-OFFICE



# AIR POLICE

By ARTHUR HOERL. (Special). Stirring epic of the new guardians of the air. A breath-taking revelation of the talking screen's new powers. Insures police exploitation in all cities.

# HELL BENT FOR FRISCO

By GENE PRITCHARD. Rival auto racers competing for a pretty girl's favors run the gamut of incredible thrills. A sensational race reaches a climax in a death-rending crash.

# IS THERE JUSTICE?

By FRANCIS PACKARD. (Special). A searing dramatic answer to the question: "Does the death chair serve the ends of justice?" A story that will excite the imagination of a nation!

# NECK AND NECK

By THORNTON CHURCHILL. Intrigues of the betting ring, a girl's spunk in the face of heavy odds and the undying grit of a thoroughbred horse make this race horse drama unforgetable

# FIRST AID

By MICHAEL L. SIMMONS. (Special). A new idea in action dramas—Glorifying the Ambulance Surgeon! The clang of the gong takes his heroic figure thru a maze of novel adventure and romance.

# HELL SKIPPER

By H. G. WILSON. The salty tang of the sea provides the background for this virile tale of a devil pilot who terrorized a crew of primitive hate-maddened men. As fresh as the ocean breeze.

# THE CHEYENNE KID

By ARTHUR HOERL. Fresh outdoor novelty in a new type of Western. Stunt thrills which revives memories of the best in Tom Mix, Hoot Gibson, Ken Maynard, etc. A unique characterization.

# SWANEE RIVER

By BARBARA CHAMBERS WOODS. Staged in the locale which inspired the far-famed melody. An absorbing human drama reaches its climax in the spectacular loosing of nature's flood gates.

# CASEY JONES JUNIOR

By GREGORY T. KELSEY. (Special). Danger, the constant companion of men who ride the rails, guides the scene of this unique melodrama. Calculated to reach a new high in audience appeal.

# MOUNTED FURY

By C. EVARTS SPENCE. The virile colorage of the "Northwest Mounted" shown in a fresh rugged light. An adventure-packed story with an irresistible appeal to all types of fans.

# 10 THRILL-O-DRAMAS

SONO ART-
WORLD WIDE
PICTURES INC.



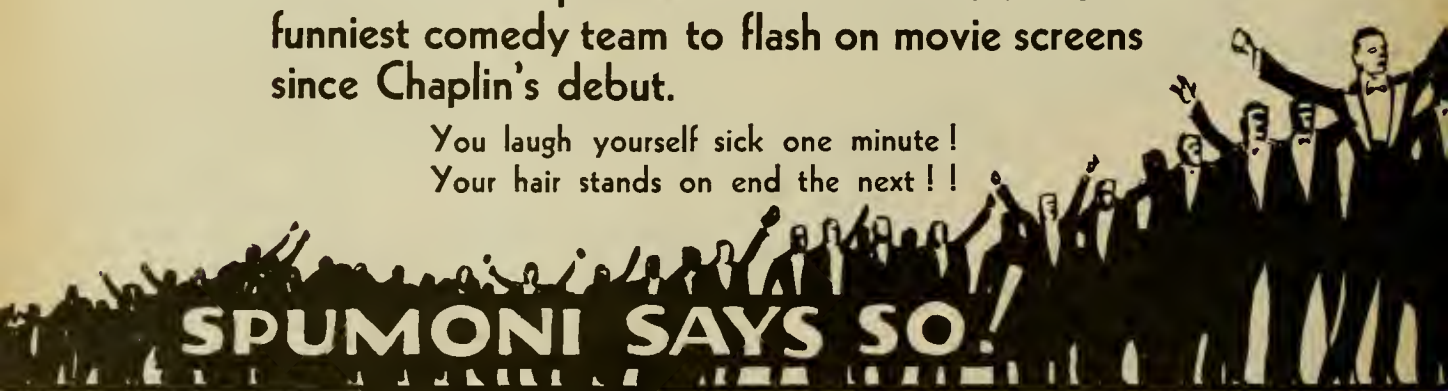
# Showmen Prepare for Overflow Greet "Shivering Smith" and

# SEE AME THIRS

## Dippiest, daringest, dizzied darned laugh getter that ever hit the screen!

HARRY LANGDON, SLIM SUMMERVILLE and BESSIE LOVE put laughter back on exhibitor map while millions roar welcome to funniest comedy team to flash on movie screens since Chaplin's debut.

You laugh yourself sick one minute!
Your hair stands on end the next!!




# UNIVERSA

# Crowds as Cheering Throngs "Gun Kissed Casey" in

# RICA T



First in Features..First in Shorts

First in First Runs Everywhere !

YOU'LL BE SURPRISED! One surprise after another!

As new as tomorrow's paper. Romantic, dramatic, tuneful, funny! Love and life as it may be in the far future. Will human emotions, passions and ways be the same as now?

Brendel drawls his way along, explosions of laughter in his wake like firecrackers tied to a dog's tail.

Mammoth Ballet with startling dances. Brilliant effects. Amazing sets.

A feast of new sensations. A tonic for wearied nerves.






FOX



# DE SYLVA, BROWN & HENDERSON'S

## STARTLING SUCCESSOR TO "SUNNY SIDE UP"






with

## EL BRENDEL

Maureen O'Sullivan

Marjorie White

John Garrick

Frank Albertson

Directed by

**DAVID BUTLER**



"indispensable as an aid to the intelligent selection of equipment"

# Theatre Building & Equipment BUYERS GUIDE

EDITION OF

## THE SHOWMAN

• • •

Full Listing of Equipment Manufacturers & Distributors

• • •

Catalogue of New & Improved Equipment of 1930

• • •

"The Industry's Foremost Equipment Authority"

PUBLISHED AS A FEATURE OF

## MOTION PICTURE NEWS

December 6th

triumph."—*American.*

"Finely wrought audible version of Edward Knobloch's successful stage contribution."—*Times.*

"Grandiloquent. Pompous."—*World.*

"An artistic achievement of note."—*Film Daily.*

"A talkie treat for those who like their pictures different."—*News.*

# Rascal of Bagdad Is King Of New York

# OTIS SKINNER in KISMET



## S. R. O. Business at $2.00 at Warner Bros. Hollywood, N. Y.

*Now In Its 3rd Pack-'em-in week*

PLAY IT DAY AND DATE WITH BROADWAY

# PROSPERITY

with

LORETTA YOUNG DAVID MANNERS
MARY DUNCAN SIDNEY BLACKMER

A JOHN FRANCIS DILLON PRODUCTION

A FIRST NATIONAL and VITAPHONE Picture

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

# A New Star has Risen



COLUMBIA PICTURES

**RICHARD CROMWELL**

*in*

# TOL'ABLE DAVID

From the celebrated story by Joseph Hergesheimer with Noah Beery & Joan Peers
Directed by John Blystone

World Premiere

**R.K.O. MAYFAIR**

NEW YORK

**November 14th**

# The Screen's Latest Sensation

VOLUME XLII
NUMBER 20

Motion Picture News

NEW YORK CITY
NOVEMBER 15, 1930

# Schwalbe, Blank, Sablotsky, McGuirk In with Franklin's National Chain?

***Ready to Invade the East***

**Hollywood—Harold B. Franklin's proposed circuit of theatres will be extended throughout the country. The former Fox West Coast chieftain is proceeding rapidly in lining up various houses and expects to be in a position to announce the component parts of the new circuit soon.**

**A number of independent chains on the Coast first are being lined up, it is stated, after which a steady eastward expansion is in prospect.**

## Jam in Columbia Studio Expense Is Ironed Out

Differences over the cost of production, reported to have reached serious proportions during the short time Harry Cohn was in New York, have been amicably ironed out by Columbia officials, it is understood, and everything is again under control in that organization.

Cohn's brief visit here is understood to have been occasioned by the insistance of Columbia's bankers that steps must be taken to trim costs without impairing quality. That is said to have been done, with general satisfaction to all parties resulting.

Jack Cohn left for Hollywood Thursday to pick up the reins of production while Harry again returns to New York for a stay of perhaps two months. During that period, Columbia's studio head will line up vehicles and talent for next season and meet circuit heads stationed in New York in order to improve his slant on theatre requirements.

### *Players Squawk When Asked to Die, Imagine!*

Hollywood—Film extras have a new complaint. The $7.50-a-day players howl plenty if they work in a war or gangster picture and are among the first to be killed. It seems that the longer you live in the picture the more salary you draw. Thus the cause for complaint.

### *RKO After Australian Houses? Scott Says No*

Sydney—Bill Scott, Australian chief of RKO, has returned after his tour of America and England. He denies that his company is interested in theatre expansion here.

## Zukor on Way to Coast Studio to Help Trim Costs

Adolph Zukor left for California Thursday to see to it personally that cuts in studio overhead, made mandatory upon Ben Schulberg when the latter was in New York a few weeks ago, are rigorously observed.

Paramount, like practically all other major companies in the industry, has been subjected to the scrutiny of its bankers who have passed on the word that costs must be slashed and quality improved. The economy move has been further influenced by the slump in general theatre attendance throughout the country.

### *Clarke Charges Plot in Dividend Passing Rumor*

Propaganda is being circulated to the effect that Fox Film would pass its next dividend, but it is untrue, states President Harley L. Clarke. Raids on the stock forced it to 30⅛ on Wednesday, prompting Clarke's statement. He said earnings are running ahead of last year and the regular $4 dividend will continue to be paid.

### *Buddy's Heart Secrets*

**London—Charles "Buddy" Rogers created a stir in feminine hearts here by telling an interviewer that he hasn't married because "women in general frighten me." Buddy added:**

**"In Hollywood they are all so lovely, chic and wise-cracking. Somehow I don't think I should fall for a film actress."**

**However, Buddy intimated that Greta Garbo is a wonderful creature.**

### *Original First National Franchise Holders Seen as Backbone of New Circuit*

Banding together of some of the original 26 First National franchise holders as allies of Harold B. Franklin in the formation of a new national theatre chain is being discussed. Impetus is being given to these inside reports via the fact that the former president of Fox West Coast does not intend to confine his operations to the Pacific Slope, as first appeared to be the plan.



*Harald B. Franklin*

The first step will be the coalescing of several independent circuits on the Coast, with Principal Theatres as the nucleus in Southern California for the proposed nation-wide string

Fox West Coast is now operating the Principal houses under short-term leases, the theatres beginning to revert to their holding company in the spring of 1931.

Colonel Fred Levy, who is interested in Principal Theatres with Sol Lesser and the Gore brothers and who is a former First National franchise holder, has holdings in Kentucky. It is considered a reasonable conjecture that he may throw his fortunes in with Franklin.

#### Blank Expected to Join

In Iowa, Abe Blank, another member of the former First National group, has been steadily adding to Central States Theatres, which operate in small towns in that territory. Reports link him as a likely candidate for the Franklin plan.

Harry O. Schwalbe, former secretary and a power supreme in First National, is now interested in close on to 20 houses in Philadelphia and eastern Pennsylvania towns, as well as in Baltimore. Reports from the Pacific Northwest persist that Claude Jensen and J. H. Von Herberg, quondam First National sponsors in their territory, are returning to exhibition on a large scale.

Abe Sablotsky and John McGnirk, the latter once a short-term president for F. N., are also active in the theatre field. This return-of-the-native movement, in some cir-

(*Continued on page 26*)

***Turn to page 38 for the lowdown on the MPTOA "lovefest" staged in Phila. this week***

Motion Picture News

Vol. XLII NEW YORK CITY, NOVEMBER 15, 1930 No. 20

# IT'S THE HEAVY GUNS THAT WIN WARS

THE President of the United States has a message fraught with importance for the thinking elements in the film industry. If you skim surfaces as you read, pass this up. If you analyze as you go, pay some attention to this:

"Advertising is one of the vital organs of our entire economic and social system. . . . The purpose of advertising is to create desire, and from the torments of desire there at once emerges additional demand and from demand you pull upon incrasing production and distribution.

"By the stimulants of advertising which you administer you have stirred the lethargy of the old law of supply and demand until you have transformed cottage industries into mass production. From enlarged diffusion of articles and services you cheapen costs and thereby you are a part of the dynamic force which creates higher standards of living.

"You also contribute to hurry up the general use of every discovery in science and every invention in industry. It probably required a thousand years to spread the knowledge and application of that great human invention, the wheeled cart, and it has taken you only twenty years to make the automobile the universal tool of man."

## *Advertising Accelerates Circulation*

ROGER W. BABSON, whose standing requires neither explanation nor eulogy, says in the current issue of *Collier's Weekly:*

"Just as we refer to the speed of an engine by saying that it makes so many revolutions per minute, we can describe the rapidity of circulation of money by saying—roughly—that it turns over twelve times a year.

"When, however, that rapidity is increased and money circulates faster, then business picks up and becomes better and better. As the circulation of money slows down, business falls off also and becomes poorer and poorer. Some superhuman hand on the throttle speeding up or cutting down circulation could make or unmake prosperity with almost perfect control. Why cry for a superhuman hand, however, when we have already available the very human hand of advertising?

"Advertising is ideally fitted and competent to accelerate the circulation. It is the most effective known force for accomplishing this speeding up of money—currency and deposit—and thereby giving us more business at times when more business is the nation's greatest need."

NOW read what A. H. Johnson has to say in a recent issue of "The Annalist":

"The present combination of circumstances almost forces American business men to focus their attention on merchandising. Production alone will not solve the problem; distribution will not solve the problem, although there are many economies in distribution that may be effected, just as there were economies in production. The answer from the standpoint of the individual manufacturer of branded articles lies in his ability to convince the consumer that he should spend a share of his diminished supplementary or even of his primary income for this manufacturer's product rather than for a competing product or competing brand.

"The manufacturer who recognizes this and acts upon it should find himself in a stronger position than the manufacturer who curtails his efforts to reach the consumer."

## *And As For Motion Pictures*

MR. HOOVER'S remarks before the Association of National Advertisers, weighty words in themselves, find substantiation in what Babson and Johnson believe. In this industry, Carl Laemmle has shot his advertising budget to new high levels because he believes good pictures deserve more advertising than any other kind, business depression or business prosperity notwithstanding.

Recently Radio demonstrated what could be done by shooting the works on Amos 'n' Andy. Significant harbingers, all of them.

## *Scratching At Untapped Wealth*

THE emotional excitement, the selling stimulus that can be stirred up in merchandising pictures have only been scratched.

Sporadically, meagerly and with stint, sales copy means nothing. Cumulatively, aggressively and intelligently conceived, it sways the profit sheets for producer and showman alike because its message induces the enthusiasm that sells more tickets.

Think it over. KANN

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# Zone Instead of Swivel Chair Control By Long Distance Is New Chain Wrinkle

### *Paramount-Shubert?*

**Paramount Publix has been offered the Shubert houses either on an outright buy or leasing basis. The Shuberts are represented in practically every key and have about 15 houses in Greater New York.**

## Binney, Wharff Fraud Charges Dropped in L. A.

Hollywood—Charges of fraud and misrepresentation against Josh Binney and Robert E. Wharff, local promoters, have been dropped, and the official investigation into their activities closed.

The district attorney's office, says Deputy District Attorney Whitaker, has been unable to find sufficient evidence to warrant prosecution. The investigation was closed with the understanding that the promoters will return the money invested in their film enterprise by persons who became dissatisfied.

Several persons had requested an inquiry, charging they had paid money for stock in the film enterprise, on the promise they would receive film employment, which, they said, was not forthcoming.

### *Fitzgibbons and Robson At Odds Over Manager*

Halifax, N. S.—Differences between J. J. Fitzgibbons, director of theatre operations, and Clarence Robson, eastern general manager of Famous Players Canadian Corp., were noted in connection with the opening of the Capitol here. Fitzgibbons asserted there was no definite arrangement for the appointment of Tom Daley, formerly of Toronto, as manager of the Capitol. Newspapers already on the street carried the announcement by Clarence Robson of the appointment of Daley as permanent manager of the theatre. Daly, a former Halifax exhibitor, arrived in the city a few weeks ago to look after the opening.

### *Ames Stayed Out Until 2:30; Missus Is Annoyed*

Hollywood—Robert Ames, the actor, actually stayed out one morning as late as 2:30 and then refused to tell his wife where he had been.

This, among other charges, was produced as testimony in the action brought by Mrs. Helen Merrile Oakes Ames against her husband for divorce. Mrs. Ames won.

### *Huston, St. Clair Sailing*

Walter Huston, who is going to London for premiere of "Abraham Lincoln" and Mal St. Clair, are sailing Friday for London.

### *Decentralization Plan Seen as Advantageous to Gross and Personnel*

Philadelphia—A brand new set-up in big league theatre operation under which the national circuits would be decentralized into zones vested with authority to function without burdensome and long-distance headquarter control is in the ozone.

Quite as important as any deliberation made on the M. P. T. O. A. convention floor was this off-the-record discussion of circuits and their futures. Probably, the M. P. T. O. A. didn't even know it was going on.

Present at the convention, however, were a number of theatre operators identified with national chains. While nobody would risk home office wrath by permitting direct quotations, several men, whose showmanship experience qualifies them to talk with authority, advanced the decentralization plan.

One operator drew an analogy between the scheme and the War Department, which divides the country into zones with a major-general in actual charge answerable to the War College at Washington. Each zone, he explained, handles detail and is directly responsible for its administration.

In a broad way, it was pointed out, this system prevails today in circuit management. Actually, these show-wise experts maintain, the system is more theory than practice. They pointed out that, under a decentralization plan, the division manager would be enabled to build up permanent good will through his house managers, whom he would control and distribute in his own zone, as against the shifting process now in vogue which overnight may move one manager from Maine to Mississippi.

#### Zone Booking Advantage Cited

If it were possible to make the division head sufficient of a czar to give him a voice in booking, the opinion prevails, grosses would shoot up because judicious spotting of star values and types of productions would be far more effective than routine dates assigned by bookers sitting at chain headquarters.

Whether or not the chains will go for the idea is admittedly something that hangs in the balance. If the circuit heads listen to the men who voiced their own opinions to Motion Picture News, they will.

### *Soft Music*

**Hollywood—Those optimistic song writers who believed that the tide would turn and they again would be sitting pretty here, dashing off song after song, have at last given up hope and are bound for New York and tin pan alley. However, they have not been wasting their time. During their spare moments they have composed a theme song for themselves—"California, Here We Go."**

### *3-Way Color System*

**Hollywood—Technicolor has developed a new three-color process. Plans for its marketing now are under way and are expected to be announced about Jan. 1.**

## Hughes Gets Aller For His New 'Lab' In Los Angeles

Hollywood—Howard Hughes does not intend to confine his laboratory activities to Multicolor, but will enter the black and white field, planning to open soon a $1,000,000 lab for such output. The plant will be in charge of Joe Aller, whose contract Hughes has bought from H. J. Yates of Consolidated Film Industries. Hughes' Multicolor plant can operate the year around with a new type air conditioner.

### New Radio Laboratory Is Planned by Garbutt

Hollywood—Frank Garbutt, Jr., formerly with Paramount, is going ahead with plans for a new Radio film laboratory to be located near the Radio studios.

### *Peace in St. Louis If Cancellation Both Ways*

St. Louis—Musicians have agreed to accept the compromise offer of local theatres to employ 100 men, provided they are given the same right of cancellation as reserved by the theatres. This agreement is embodied in a statement issued. The one-way feature of the cancellation clause is said to be the chief stumbling block in the strike which has been in progress since September. Negotiations were broken off recently, when the theatres' compromise offer was refused.

### *Gloria Drops "Rockabye" Plans Musical as Next*

Hollywood—Gloria Swanson has exercised a woman's prerogative and changed her mind about producing "Rockabye." Instead, she has called off work, and paid off the cast and Director Tay Garnett. The star's next picture will be a De Sylva, Brown and Henderson production.

### *"Smilin' Thru" Off U. A. List, Probably for Good*

Hollywood—United Artists has indefinitely "postponed" production of "Smilin' Thru." That's as far as the studio will go, but the odds along the boulevards are that U. A. will never re-film the former Norma Talmadge vehicle with Joan Bennett, who was slated for the lead.

# INSIDERS'

JOSEPH M. SCHENCK and members of United Artists probably will find themselves in a paradoxical position as a result of their broadsides against Fox West Coast, which they brand as a monopoly stifling independent effort. Schenck probably will be the target of some embarrassing questions and a counter attack which may find him vulnerable, if the theatre firm decides on combating Schenck through the press, which seems to be the present battleground.

As an instance, West Coast might feel persuaded to inquire whether the circuit is a chameleon, since it was formed and for a long time operated by Sol Lesser and the Gores, now Schenck's associates, who today are on the other side of the fence, with Schenck himself serving on the board of directors. True, the circuit was not as large as at present, but its general system of film buying was said to be about the same as today. West Coast has always been tough.

Another little detail, which may be difficult of explanation, is that some of the United Artists Theatres are operated by the Fox West Coast chain, in the profits of which U. A. participates.

Then, too, there is that matter of past United Artists policy, with the company's stars, riding the crest of the wave of box-office popularity, holding out for plenty. The days of "The Three Musketeers," "Robin Hood," "Way Down East," "The Gold Rush" and other attractions are still comparatively recent, and may serve to stir up some "the shoe is on the other foot now" arguments. The clink of coin then was the keynote, with the artistry factor somewhere in the background—but in the background.

The fight will be an interesting one, particularly in view of the fact that Brother Nicholas M. Schenck is on the other side of the fence, officially, at least, by virtue of the Fox-Loew hook-up. Strangely, too, is the fact that United Artists and Loew's are in partnership in some theatres.

However, the real punch will come, so far as exhibitors are concerned, when they are quoted prices on "City Lights," which may serve to show whether the United Artists stand is one for independence, or what.

### *Those "Blues"*

Harry M. Warner's generous gesture, offering to open his Philadelphia theatres on Sunday and turn the proceeds over to the unemployment fund, strikes an unresponsive chord in the heart of the Rev. Dr. William B. Forney, executive secretary of the Philadelphia Sabbath Association.

The reverend doctor wants to know, if such permission is granted, whether Warners will donate proceeds of their theatres in towns which have no "blue" Sabbath restrictions, and why Warner doesn't stage a benefit on a week day, turning the net over to the fund. Then he concludes with the statement that a Sunday show can be authorized only by the legislature. Even his intolerant attitude cannot take away from the spirit which prompted the Warner offer. But then, what could one expect?

### *Propaganda*

Charge of Harley L. Clarke, Fox president, that propaganda is being circulated to the effect that the company would pass its dividend recalls the reported activities of an individual several weeks ago against a certain company.

This individual is alleged to have sent out a story to various cities declaring the financial report of the company in question was falsified and urging stockholders to unload. It seems that he had been selling the stock short and wanted a lot dumped on the market so he might cover his sales. At the time it was hinted that a government probe of the particular individual's manipulations might be undertaken.

At any rate, Clarke has been quick to deny the dividend-passing report, and says the $4 rate on Fox Film will be continued. His statement bristles with optimism over the immediate outlook for the future.

Warners, as well as Fox, have been hard hit by the rumor-mongers. Some of the reports circulated about Warners' financial standing and affairs have been part of a deliberate plot, it is charged, to beat down the price of the company's stock.

Some time ago, the company requested an investigation by the New York Stock Exchange of the alleged action of certain Wall Street cliques, who passed the word along that a bankruptcy action was imminent, with consequent drop of the stock. This suit was quickly squelched when it came to court, and a probe of its motives started.

### *Al Lichtman*

Report that Al Lichtman may be ending his association with United Artists caused considerable discussion since its publication last week. There are to be conferences on the Coast between Lichtman and Joe Schenck, which probably will determine Al's future. Arguments over negative costs and grosses are said to have precipitated a jam in the United Artists ranks, a jam emphasized when Schenck came East recently for new financing.

Meanwhile, there is a whisper, hardly audible as yet, that a few months will find Lichtman in the Warner fold. That would be an interesting development in a business accustomed to quick moves.

### *Girding*

There is a real battle looming in the laboratory field, with Howard Hughes, in characteristic fashion, planning to land in the picture with both feet. Hughes has a big slice of Multicolor and now is opening a lab, for the development of black and whites. Radio, meanwhile, is preparing to open its own laboratory in Hollywood.

The raw stock situation, too, promises to become more interesting with RKO in reputed control of Pathe, and John J. Raskob and the DuPont interests heavily interested in Warners as well as RKO.

Do you hear that famous merger song again?

### *Scavengers*

It's pretty hard to believe that such ghoulish tactics could be resorted to as those outlined by S. George Ullman who testified that Rudolph Valentino's funeral was exploited for publicity purposes in a

### *We Ask You*

**—what big shot in distribution who took an approximate cut of 50 per cent in salary a few months ago, has again taken it on the chin? And where will it all end?**

**—what stand is William Randolph Hearst taking in the United Artists-Fox West Coast squabble?**

**—what company's employes have been holding a series of secret meetings re company affairs.**

**—what firms have instructed their personnel that talking derogatorily about the company, particularly outside the office, means immediate dismissal?**

**—what outfit now is letting the racial angle figure in its management?**

**—what powerful firm is reported behind the buying movement in Warners?**

**—what distribution exec is wearing a long face these days? The line forms on the right.**

**—what company still is practicing the old time methods of firing all those who were loyal to a departing executive?**

# OUTLOOK

mistaken idea this would increase the demand for the dead star's films.

Forty press agents and 1,500 policemen were hired to make a show of the last rites for the star. When Valentino died, Ullman said, the star was $500,000 in debt, but through the handling of the estate, including the advertising funeral, a profit of $700,000 has since resulted.

Valentino's funeral of four years ago was one of the most revolting pieces of exploitation in the industry's history, a bit of scavenger work which never should be permitted to be duplicated.

### Another Deal

Radio Pictures has a deal practically set for sale of its product to Publix under a blanket contract calling for Publix outlets, wherever such arrangement does not conflict with RKO houses.

Lee Marcus, distribution chieftain, and Charles Rosenzweig, general sales manager, have been sweating it out with Bill Saal of Publix. Closing of the deal is expected any day now. Between $2,000,000 and $3,000,000 is said to be involved.

This is another emphasis of the new industry set-up which resulted from the Paramount-Warner jam. The battle between those two big firms has been a blessing to other companies who have profited both ways as a result.

### About Face for Chains

One of the few significant developments at the M. P. T. O. A. peace party in Philadelphia this week was the opinion expressed by Sid Kent that the national chains, whether they like it or not and they probably won't, will be compelled to turn back small town operations to their original owners.

When Kent talks, he usually says something. That's what makes his observation one to conjure with. Particularly so when you remember that his company is the largest chain operator in the nation.

Kent emphasized the truth that the personality equation which has been one of the most formidable bulwarks the independent showman has had to lean on is an elusive something which circuits have been unable to annex.

It makes a very considerable difference in house management, as the chains are learning more and more. Everybody, of course, has known this to be the truth except apparently the chains themselves. One of the reasons—and there are many—is directly traceable to long-distance operation from New York headquarters. What looks swell on paper, goes haywire in actual application.

Another of Kent's slants should bring good cheer to the troubled minds of independents. Without them, the business can't get by, he said. The leaders of the indsutry must see to it that some provision for their continuance in the field is made. That's Kent's idea.

### Well-Named

"The City of Brotherly Love" was a swell place in which to hold the M. P. T. O. A. convention. You never saw such a fraternal atmosphere. Everything was great. Everybody had a good time. Even the trade and newspaper men who covered the generally uneventful proceedings had a couple of wreaths thrown at them.

Of important business accomplishment there was pitifully little unless an occasional dissertation on service can be so described. The real problems of the exhibitor were touched upon by only by Kent. It was his show all the way.

### Have You Heard

**—what film star is proving somewhat of a dud as a legit attraction?**

**—who is the former notorious bicycler who now champions fair play between exhibitor and distributor?**

**—who was the company department head who talked out of turn about his chief during the M.P.T.O.A. love fest?**

**—and the fellow who talked too loudly about his department head on a subway train, only to learn he was overheard and therefore fired the next day?**

**—what distributor circuit — really large — was recently caught bicycling and why wasn't the charge pressed?**

**—whose franchise plan is being shoved into the discard and why isn't any noise being made about the funeral?**

**—who was the distributor representative, sent to a foreign country, who quickly amassed a fortune which he couldn't possibly have done on straight salary?**

**—what counter move is Paramount planning in Canada to offset that impending government probe?**

TEN years ago their names began creeping into the headlines with clock-like regularity. Bearing their flag of independence, they had banded together. Their steadily mounting strength found them expanding and solidifying their position.

One by one, however, they found the offers made them too attractive to resist and, as good business men, they sold their holdings, until the Old Guard was about gone. Their friends followed in their footsteps, until all the original band of 26 franchise holders had passed from the First National Exhibitors' Circuit, with most of them divesting themselves of all their holdings in the theatre field as well.

Now they're coming back, and back with a speed which again may make them headliners in the industry. Abe Blank in Iowa, Jensen & Von Herberg in the Far Northwest, Abe Sablotsky and John McGuirk in Pennsylvania, Sol Lesser in California, Col. Fred Levy in Kentucky.

These veterans of the exhibition field, whose showmanship made them leaders in their particular zone of operations, are responding again to the call of the films. Another national federation of these showmen is in the offing, with Harold B. Franklin seen as the welding force to bring them together.

Franklin is working swiftly on the Coast, so the story goes, and is finding ready response to his proposal to build up a national chain of independents. He sees, it is said, in the familiar names of the old leaders, a rare opportunity for localized circuit operation, bulwarked by the buying power of a national organization.

Franklin's plan is said to be in the embryonic state. But it has possibilities, which may rival those which prompted the original confederation more than a decade ago.

### True; Also a Bit Sad

Uneasy rests the head of a certain incompetent who today holds a big job by the grace of friendship and politics. Uneasy, because the bankers are wise to what's going on.

The other day, one of the downtown boys took a quick course in the parlance of the trade, called the executive down, fired some elementary questions at him and waited to see what happened.

It was an amazing spectacle. Even the ABC's were foreign to the fellow on the mat. Yet he is charged with the conduct of a vastly important department in a nationally operated organization. The housecleaning that has been on the way has taken on a new impetus as a result.

### Expensive

The economy wave is continuing to play havoc with song writers in the various studios, following the decline of filmusicals. M-G-M is the latest to put the skids on its music department and the company figures this will lop 25 grand off the weekly payroll. Or $1,300,000 a year.

THE INSIDERS

# Smiles Ahead for B. O. in Michigan, Butterfield Says

Detroit—Grosses at Butterfield theatres throughout the state are on the increase, which Col. W. S. Butterfield accepts as a "positive sign that the public has lost much of its fear and business is on the upward trend."

The circuit operates 80 theatres in 30 cities of the state, outside Detroit, so may be taken as a barometer of conditions throughout Michigan.

Several of the automobile manufacturing plants have begun to lay their plans for the return of part of their men to work, which the circuit feels is a healthy sign, as they usually lay off men during November and December, not putting them back to work until some time in January.

Butterfield now is mapping plans for a 1,200-seat house at Holland, Mich. The firm recently opened the Bay at Bay City and the Lansing at Lansing. Both of these were rebuilt.

# Claim 5 Cent Shows Unfair

Detroit—Independents here are disturbed over Saturday morning five cent kid matinees, which they assert is unfair competition. The independents say they must buy films on a contract specifying a ten cent minimum admission charge, while the chains buy on franchises which contain no such provision.

## *Theatre Ad Rate Raise Is Battled by Loew's*

Loew's is calling upon house managers to advise the home office immediately whenever any of their local newspapers attempt to raise advertising rates. The firm says that there are instances of publishers who believe that theatres are making heavy dough, and are trying to offset decline in other lines by raising the ante on theatrical advertising.

## *"Tol'able David" in 5 RKO Keys This Week*

Five simultaneous runs in RKO ace houses are scheduled this week-end for "Tol'able David." They are: Mayfair, New York; Keith's, Boston; New Keith's, Syracuse; Palace, Rochester, and Albee, Providence. Later, a Coast-to-Coast day and date showing will be held, starting Dec. 13. Previously, it had been reported that Columbia was dickering for the Central for a $2 run for the picture.

## *Gloria Sued for $45,000*

Hollywood—Maurice Cleary, agent, has sued Gloria Swanson for $45,000, which he claims due him as commissions on a contract with United Artists he said he negotiated for her in 1925.



*William Le Baron* *Joseph I. Schnitzer*

# Le Baron Stays; But Nut Still a Headache at RKO

Hollywood—While Hiram Brown and Joseph I. Schnitzer still are in conference on the Radio lot, William Le Baron is set as production chief, as exclusively forecast last week by Motion Picture News.



*Hiram Brown*

There has been severe criticism of costs, but LeBaron will have the support of the New York executives, especially in view of the fact that they are greatly pleased with "Cimarron," now in the final stage of production.

No more independent productions, such as those being made by Charles R. Rogers, are planned in future.

## *When Is a Divorce Not a Divorce? Ask Mrs. Rinaldo*

Hollywood—Duncan Rinaldo, one of the leads in "Trader Horn" which M-G-M has been sweating over for years and years now, is divorced, but the former missus apparently has a different idea. She has appealed to Superior Judge Robert H. Scott for an order compelling the actor to give her counsel fees so that she may reopen the divorce action, which was originally heard about a year ago. She contends Rinaldo "frightened" her into the proceedings against her will, using the argument his screen career would be hampered if it became known he was married.

It wasn't so long ago that Mrs. Rinaldo filed suit for $50,000 against Edwina Booth, who appears in the same picture with Rinaldo, charging Edwina had alienated Duncan's affections. This Miss Booth has denied in her answer to the action.

## *Noonan Escapes Honor Camp*

Hollywood—Charge of felony has been filed by the district attorney against Jack Noonan, brother of Sally O'Neill and Molly O'Day, for alleged escape from the sheriff's honor camp where he was serving a year's term for receiving stolen property.

# Admission Price War in Antipodes Panicing Theatres

Sydney—Local exhibitors, frenzied by depressed industrial conditions, have been thrown into a state of panic by the removal from contracts of the minimum price clause.

For years exhibitor associations fought for the stipulation in contracts of minimum admission rates. After setbacks from the distributors, they finally succeeded in their endeavors only to lose it two years later. The result then was that showmen unaffiliated with official organizations adopted cut-throat tactics and concessions and reduced prices spread like influenza.

Reinclusion of the clause restored the business to normalcy; and it is feared that the disposal of it now will start old practices anew. In fact, the major circuits have already started mailing out coupons. At one city house, a patron may walk in on presentation of a receipt from a clothing store proving that he has purchased at least half a dollar's worth of goods.

# R-K-O Building In 2 N. Y. Towns

Radio-Keith-Orpheum is going ahead with its upstate New York building program and has completed plans for its houses at Albany and Schenectady. John Eberson has completed plans for the Schenectady house, to be built on State St. by M. Shapiro & Son of New York. The theatre will seat 2,500 and will be completed in May or June.

Shapiro & Sons also will build the Albany theatre, which will be at Clinton Ave. and N. Pearl St.

## *Paramount's Survey in Australia Is Completed*

Portland—While denial has been made that Paramount was dickering for an interest in Union Theatres, Australian chain, Ed Wall of the real estate department recently returned from making a survey of the Antipodes houses for Paramount.

## *Stage Shows Out at Portland Paramount*

Portland—Stage units are being abandoned in the program of economy adopted at the Portland Paramount.

## *In Tax Suits*

Hollywood—Olive Borden owes Uncle Sam $119.29 and "Barney" Glazer $13,319.24 in additional taxes, according to the Collector of Internal Revenue Welch, who has filed income liens to collect.

## *Dane-Arthur Tour*

Indianapolis—Karl Dane and George K. Arthur open a 12 weeks' vaudeville tour here next week. They will reach New York in December.

# U. A. Offensive Strikes a Snag When Franklin Quits Amid Barrage of Words

### *18 as Starter*

**Los Angeles—Eighteen theatres for key cities in the territory west of Chicago are planned as a starter in the United Artists building program, according to D. J. McNerny, company executive. One-third of the projects will be started by January, he declares.**

## Schenck Confab May Determine Lichtman Status

Future status of Al Lichtman as vice-president in charge of distribution of United Artists is expected to be determined at conferences with Joseph M. Schenck and other company members to be held next week on the Coast. Lichtman left New York Thursday for conferences at the studios.



*Al Lichtman*

Argument over negative costs as compared with grosses is said to be behind the reported difficulties now existing between Schenck and Lichtman. Unless they are ironed out, it is said, Lichtman will leave the company Jan. 1, either to produce pictures on his own or to accept another sales assignment.

### *Percentage and Overage Are Hit by Indiana Unit*

Indianapolis—Indiana exhibitors are opposed to guarantee and percentage, they emphasized at their meeting here. The organization has changed its name to Allied Theatres of Indiana, in line with the organization plan to have all regional units carry the Allied name. Work of Allied States Association and Abram F. Myers, president, was praised.

### *Chevalier to Make 2 in N. Y.*

Maurice Chevalier, who returns from France around the beginning of the year, will make two more pictures in the East. The first will be directed by Ernst Lubitsch.

### *On Way East*

Hollywood—Will H. Hays, Arthur Hornblower, Jr., M. A. Schlesinger, J. Boyce Smith and David Hochreich are en route to New York.

### *Clarke "Has Beens" Wisecrack Goads Fox W. C. Foes Into Action*

Los Angeles—Offensive of United Artists against Fox West Coast Theatres, launched a week ago with a fanfare of trumpets, already has struck a snag, with the result that Harold B. Franklin is not to be associated in the theatre building campaign against the circuit, which Joseph M. Schenck and his associates term an "arrogant monopoly."

Franklin not only has denied that he will be associated with Schenck and Howard Hughes in development of a circuit to buck the West Coast chain, but says the move of United Artists and its members in making public their feelings against the circuit is "a grievous mistake," especially at this time.

Smarting under the "has beens" crack of Harley L. Clarke, Fox president, in replying to United Artists' initial "war" declaration, its stars have begun a series of personal appearances to acquaint the public with their side of the fight. The first such appearance was at the Alhambra, where Al Jolson and Eddie Cantor opened the series of onslaughts against the circuit's "selfish attitude."

The battle started last week when United Artists broadcast a "declaration of independence" stating that Fox was attempting to dictate the rentals it would pay for films, which rentals were deemed unjust. A boycott on Fox theatres was declared.

#### Clarke Answers Charge

In reply, Clarke declared that United Artists apparently believed old time standards still prevail in the industry, asserting the company demanded prices for its pictures regardless of possible profit to the theatre owner. He said his firm offered to buy United Artists' pictures on the same basis it buys those of other companies, flat rental or percentage.

"Much as we should like to add to the income of the famous old time actors composing the United Artists," he declared, "we can do so only on the basis of the demands of the theatre-going public."

Schenck in rebuttal has declared Clarke is evading the issue and with Mary Pickford has asserted that if the standards Clarke intimates he is introducing in the industry are new standards they hope the old ones prevail. Schenck charges the Fox West Coast circuit with overbuying in order to freeze out independents. These, he said, are shelved. Charlie Chaplin also has issued a statement attacking the "monopoly."

### *Net of U. A. Theatres Drops to $869,361 in 1930*

United Artists Theatre Corp. earned $869,631 after interest, taxes and provision for depreciation and amortization for the year ended Aug. 31, a drop of $244,101 from the net of last year, which was reported as $1,113,732, which included the profit realized from sale of minority interest in the P. C. T. circuit of Great Britain.

### *U. S. Action?*

**Los Angeles—If evidence of a violation of the Sherman anti-trust act is submitted to his office, U. S. Attorney McNabb said he would take appropriate action, authorizing an investigation and reporting findings to the Department of Justice.**

## Schenck Denies U. A. Asked Fox Exorbitant Split

Hollywood—Terms for its pictures over the Fox West Coast circuit agreed upon by United Artists, which he says the circuit later repudiated, "were identically the same as we have made with Paramount, Loew's and Warners," Joseph M. Schenck told Motion Picture News. United Artists, he said, "never insisted upon any exorbitant percentage split."



*Joseph M. Schenck*

"We will build adequate theatres which can be run with low overhead," he said, "so that our own pictures and those of producers who will want to play their pictures in our theatres can get such returns that will make it possible for ourselves and others to continue to produce pictures.

"We have no desire to overseat any situation," he continued, "but it is absolutely necessary for us to protect ourselves against the arbitrary and destructive methods used by the Fox West Coast circuit."

### *Luther Reed, Director, Finds One Not in Script*

Hollywood—Write this one into the script:

Jocelyn Lee, it seems, is hunting evidence to use in a cross complaint against Luther Reed, director of "Rio Rita" and "Dixiana," for divorce. She, therefore, hired a private detective to keep tabs on Luther's movements.

Enter J. F. Hudson, an attorney, into the picture as an innocent, if unharmed victim, of circumstances and the foibles of private detectives. It was the Hudson domicile, not the Reed residence, that the detective turned his spyglass on. And Hudson, hearing the prowler, reached for the family revolver, nabbed the detective and called the police. It was then that the "dick" broke down and confessed he was on a gumshoe job for Miss Lee.

### *Here's an Actor*

The outstanding figure in "Renegades," in which Warner Baxter and Noah Beery supply the competition, C. Henry Gordon delivers a performance that may properly be described as brilliant.

As the hard-hitting, but courteous, captain in the French Foreign Legion, Gordon is biting, satirical, sentimental and piercing. That's saying plenty for any man's performance, but this stage actor, new to talkers, conveys that and more. His work is something to be remembered.

KANN

# Daylight Saving Killed by Theme Songs on Coast

Hollywood—Defeat of the daylight saving plan in California has given the business a taste of the power it can wield in influencing public opinion, and the music is sweet. Knowledge of the weapon that the trade can wheel into line if and when it becomes necessary is one of the big topics of conversation in the film colony today.

The idea first started when it was discovered that Standard Oil planned to spend more than $100,000 on a campaign to get the daylight pact over. Knowing this plan would hurt the theatre industry, as well as the farming interests, Harold B. Franklin launched the campaign against the plan and with the aid of important men on the coast, and in the east, put over the opposing plan.

West Coast Theatres donated $50,000 to the campaign and Sidney Kent, Nicholas Schenck, Adolph Zukor, James R. Grainger and others donated about $10,000 each for their companies. Offices were opened and the fight started. Louis B. Mayer and Harry Chandler were important in helping get legislative and newspaper interests in the campaign.

Jeff Lazarus had charge of the campaign for the theatres, while Jules Brulatour gave 5,000,000 feet of film free for trailers.

Remembering the crack by Francois Villon in "If I Were King," which mentioned something about not caring who makes the laws for the country, if he can write the songs, Franklin, while head of Fox West Coast, had a group of theme songs written for the daylight savings fight which the theatre interests waged and won by a vote of three to one.

Theme songs were not the only medium which was used to win the battle against the change in time. Every major studio had special short subjects made with big stars appearing and gave these free for the campaign. These and heavy advertising in papers and billboards helped to veto the idea.

### *Unknown on Radio Lot*

Hollywood—Radio is up to its old tricks of signing unknown girls with no professional experience. Rochelle Hudson is the latest "discovery" with William LeBaron listed as "discoverer." The youngster is 17 and hails from Oklahoma. Only previous experience is in amateur shows.

# Einfeld Publicity And Ad Chief of Merged W.B.-F.N.

S. Charles Einfeld, known to friends as Charlie, has stepped up the ladder and now carries the monicker of director of publicity and advertising for Warner Bros.-First National-Vitaphone.



*S. Charles Einfeld*

The shift places A. P. ("Abe") Waxman, until now bedecked with a similar title for Warners, in charge of special exploitation, which means he will spend most of his time traveling the country on assignments handed out by the home office.

The Warner staff, now housed on the third floor at combined company headquarters, will move to the fourth floor, where the First National publicity and advertising crew now holds sway. Einfeld said on Thursday that the major individuals in both departments will be held, making a total of about 15 all told. There will probably be some trimming in the office force necessary to keep the amalgamated departments operating.



*A. P. Waxman*

Einfeld, the new boss, has been part of the First National family for many years, working under several department heads, including C. F. Chandler and Jerome Beatty, and succeeded the latter when his contract ran out several years ago.

He ranks among the topnotchers in the publicity and advertising racket, although primarily his duties in the picture business have revolved around preparation of copy.

Exactly how Waxman's new job will affect David ("Skip") Weshner is something yet to be worked out. Weshner is in charge of exploitation and advertising at all Warner theatres except those in New York and on the Coast.

### *Sydney Fox, N. Y. Stenog, Lands 5 Year Job at "U"*

Hollywood—Formerly a stenographer in New York and a last season's rave among Gotham's critics, Sydney Fox's first assignment under a five-year Universal contract will be opposite Lew Ayres in "Mississippi."

Miss Fox played one of the leads of "Lost Sheep" in New York last season. It was her first theatrical venture, but it went over with a bang.

### *Tom North Out*

Chicago—Tom North, special representative for Pathe headquartering out of Chicago, has resigned.

### *Film Business?*

P. L. Thompson, director of public relations for Western Electric, while in England took occasion to check on the amount of advertising being spent by his company in various British papers. Of the advertising manager of the one in which the most was being spent, Thompson inquired the paper's circulation.

"Oh, we never give out that information," was the quick rejoinder.

"But I must know," returned P. L., "I want to find out what I am buying. I don't want to buy type and space; I'm buying readers. How many readers have you?"

"Oh, a jolly lot," came the reply.

# Must Have Silents, Australian Houses SeekGov'tSupport

Sydney—Faced with the possibility of a complete cessation of silent importations next year, exhibitors will ask the Federal Government to consider the complete abandonment of import duties on silent prints.

Hope is expressed that American distributors, given free entree with silent copies, will continue to service this market, thus eliminating the position confronting the unwired showman today—that he must wire up or walk out.

Exhibitors in their confab with Acting Prime Minister Fenton will point out that 10 cents a foot duty on silent product definitely kills this field as a commercial proposition; that of the 900 exhibitors running silent films few can afford to install sound, otherwise they would have done so already; and that continuance of such drastic imposts will close up many theatres that would ordinarily manage to exist, and entertainment taxation accruing from those houses will be accordingly lost.

### *Special Columbia Force to Sell Foreign Talkers Here*

Columbia Pictures Distributing Corporation has been organized by Joe Brandt to sell foreign talkers to American exhibitors. A special sales force, operating out of Columbia exchanges, will handle the product. Number of pictures is not yet set, but operations are slated to begin about the first of the year.

### *U. S. Sues Mogler Widow*

St. Louis—Suit for $1,000 has been filed by the government against Mrs. Adele Mogler, wife of the late Joseph Mogler, State Senator and theatre owner, who was murdered by robbers in the Mogler theatre in North St. Louis December 5. The government seeks to collect on a forfeited bond signed by Mogler for John Lewis of Jefferson County, Mo., who was indicted on a charge of violating the national prohibition law.

### *Midnight Preview at Roxy*

Policy of midnight previews, in vogue at other Broadway theatres, was adopted Thursday at the Roxy.

# Gravy Licked Up, Producers Getting Headaches Over Foreign Talker Mess

### *Attempt to Hold World Dominion Saddles Industry with Many Millions*

Dark clouds are strutting the financial horizon of the industry unless some sanity is injected into operations in the foreign field. A number of important executives religiously advance the thought.

Refusing to talk directly for publication, off the record these analyists of trade problems see in the rapidly increasing production of foreign language talkers a policy that is saddling the business with additional millions in negative cost in an attempt to hold a revenue that formerly constituted the "gravy."

Eight companies have made or have scheduled 193 foreign talker versions of American talkers in German, French, Spanish, Italian, Dutch, Polish, Swedish and other languages. One company, Universal, plans to spend $750,000 on ten Spanish talkers in its efforts to hold the Spanish-speaking markets. M-G-M has made several foreign talkers on the Coast that have cost $150,000 each. The total runs into several millions, at least, for the entire industry.

#### Expensive Experiment

Students of the foreign market confidentially express themselves as dubious of what they describe as an extremely costly experiment; yet, even where the inclination exists to steer clear of this type of production, several foreign sales managers state that they are compelled to join the procession because of their competitors.

In Spanish-speaking countries there are approximately 4,000 theatres, with about 500 wired. The German-speaking markets include 8,000 houses, of which 1,200 or thereabouts are wired. In the French-speaking countries, the number of theatres is 4,500 as against 450 wired. Italy has 1,300 houses and 175 that are wired.

It is maintained that, on paper, it might be possible to come through with a profit. Against this, however, the disturbed executives point out that American-made foreign talkers, with few exceptions, have flopped abroad. As another argument, they point out that American stars, exploited and built up overseas, are now practically out of the running because of linguistic limitations.

A third factor revolves around the $500 a reel royalty which Western Electric collects on every talker made under the license, regardless of the language. This item, in itself, runs into a substantial figure and adds materially to the overhead. Therefore, the worry.

#### What Trade Is Doing

Columbia is proceeding quietly with its plans, officially admitting only one, "Madonna of the Streets," in Spanish. Others are planned in that language, with production to be concentrated in Hollywood.

The same watchful waiting attitude is being maintained at First National. To date, three foreign language versions of American talkers have been made on the Coast, one each in German, Spanish and French. There will be more, but how many more depends on developments.

Fox is committed to a schedule of ten talkers in Spanish, of which six have been completed in Hollywood. In Paris, seven French talkers are on schedule; also six German talkers and three Italian.

M-G-M has been talking about production abroad, but so far foreign versions have been confined to the Coast. Nineteen features in French, Italian and Spanish are scheduled and three or four in each of those languages already finished. The German group will embrace 12, with one-third finished. Arthur M. Loew, head of the foreign department, is en route to New York from the Coast. Plans concerning activity abroad will then be further discussed.

#### Paramount Leads

Paramount is more heavily committed to foreign talkers than any other company or combination of companies in the industry. At Joinville, near Paris, the 104th feature is currently at work. Nine have been finished in French, seven in Spanish, five in Italian, three in German, five in Swedish, two in Polish, three in Czech, and two in Hungarian. Pictures like "Paramount on Parade" have been turned out in all of these languages and, in addition, in Dutch and Jugoslavian. In Hollywood, four in Spanish and three in French have been shot with plans for additional pictures from time to time. Bob Kane, who handles the Joinville studio, is here from Paris, having returned with Eugene Zukor and Mel Shauer to discuss future activities with home office executives.

Pathe's experience has been somewhat different. The company declares it has found synchronized versions of its Hollywood product are acceptable abroad and has, therefore, abandoned plans to "dub" in or produce in foreign dialogue.

A French version of "The Royal Bed," formerly "The Queen's Husband," represents Radio's total activity in this direction. The studio on the Coast has received instructions to sidetrack any discussion of foreign talkers.

Tiffany is in status quo, with nothing done and nothing definitely planned.

United Artists, states Arthur W. Kelley, is doing nothing at this time and no definite plans are in the making.

#### "U" Spending $750,000

Universal has spent $75,000 each on Spanish version of "The Cat Creeps" and "East Is West." Ten in this language are on schedule, but actual production will be limited to one picture at a time, "Dracula" being the third. In other words, Universal's bid for Spanish-speaking trade will cost the company $750,000 in production alone, the sales costs adding considerable to that figure. Other activities on the Universal lot include a French version of "The Boudoir Diplomat." A few German pictures are now being made, but later the company will make ten in Germany in association with some local producer.

Warners are gearing their activity in consonance with First National. Two each in German, French and Spanish have been produced in Hollywood. Beyond that, nothing with definite plans to be made as conditions warrant.

### *Eight Companies Schedule 193 Versions, Despite Flops of Bi-Linguals*

### *Criticism in the Raw*

**Hollywood—It happened at one of those Beverly Hills house parties. One of the male stars had primed himself too much with a forbidden liquid and was entertaining the rest with imitations of actors.**

**"Isn't he marvelous?" gurgled a girl celebrant. "Why, he's as bad as the people he imitates."**

### *Butts Butts In*

**Hollywood—Buster Keaton has received a letter of protest from the director of the Harrison Cove vocational school in Martinsburg, Pa. It seems this worthy is actually named Elmer Butts and objects to Buster satirizing the ancient and honorable name of Butts.**

**Ripley is reported seeking Elmer for his next "Believe It or Not."**

### *House Plans Western Policy*

Roswell, N. M.—E. C. Trieb of Pacific Theatre Corp., is installing RCA Photophone equipment in the Capitan, which will function as a western pop price house. He also has the Princess here and the Cavern, Carlsbad.

### *Sherman Negotiating*

Harry Sherman, president of Majestic Pictures, is negotiating for the players who are to play the three leads in "The Price Mark," which will be his company's second picture. He leaves New York soon for the Coast to start production.

### *"Bring Back the Kids"*

**Providence—"Note: Because of its delicate theme and frank dialogue, WE DO NOT RECOMMEND 'Scarlet Pages' for children.—The Management."**

**This statement, enclosed in a box, was used in advertisements by the Majestic in connection with exploitation of this picture during the week.**

# Universal Wins Plagiarism Suit; Industry Victory

A victory for the entire industry is Universal's view of the dismissal of the $3,000,000 suit brought against the company by Anne Nichols, charging that "The Cohens and the Kellys" was a plagiarism of her "Abie's Irish Rose."



Carl Laemmle

Had the claim been upheld, Universal says, fields of production on both screen and stage "would be tremendously circumscribed," for it would have made possible the copyright of type plots and type situations, prohibiting use by any but the copyright owner except under license.

Universal spent nearly $250,000 defending the suit brought in March, 1926, only $10,000 of which can be recovered as counsel fees. Decision in favor of Universal was handed down in May, 1929, and decision on appeal on Nov. 10. Universal was defended by Siegfried F. Hartman, its former general counsel, who brought into the case ex-Governor Nathan Miller as trial attorney.

This is the third case of industry importance fought and won by Carl Laemmle. The first was the fight against the patents company, which resulted in dissolution of General Film, and the second the Grace Humiston case in 1916 in which Laemmle established that a newsreel was entitled to all the privileges of a newspaper.

# 'U' Spends More On Ads; Laemmle Asks Exhib Aid

Universal is increasing its advertising as a means to help general economic conditions and is urging all exhibitors to "boost your own advertising as you never did in your life." The policy, says Carl Laemmle, literally means "kicking the budget out of the window."

The only way to get hoarded wealth into circulation is "to apply the pressure of the stiffest possible advertising campaign," Laemmle believes, and intends to increase trade, newspaper and all other forms of advertising. He asks exhibitors to plaster posters all over and to increase local newspaper space as their contribution in the campaign.

## *New Liberty Bank Head*

John J. Mulligan is new president of the Liberty National Bank & Trust Co., of which the Setay Co., headed by H. J. Yates, is the largest stockholder. He succeeds Robert W. Daniel. Setay also owns a large block of stock in Consolidated Film Industries. Mulligan formerly was vice-president.

## *To Foreign Lands*

**Amedee J. Van Beuren, Pathe producer, is planning to send a cameraman and sound recording equipment around the world, photographing unusual locations and incidents in foreign countries away from the beaten path of tourist travel, for the purpose of accumulating an up-to-the-minute library. The expedition is to be ready within 90 days, and Elmer Clifton, who directs the Vagabond series, with Tom Terriss, will accompany the expedition as director.**



A. J. Van Beuren

# Canada Widens Scope of Probe Into Chain Buy

Ottawa—Decision has been made by the Federal government of the passing of an order-in-council for the enlarging of the scope of the authorized investigation of Famous Players Canadian Corp. and various film distributors under the Combines Act and for the holding of sessions of the commission in various cities to obtain evidence.

The order-in-council provides for the engaging of experts to assist Peter White, K. C., who was previously appointed commissioner in charge of the inquiry. The commission is authorized to look into various complaints of independent exhibitors that the corporation and associated companies are making it difficult, if not impossible, to book pictures on a reasonable basis; also that Famous Players has shut out stage road-shows and that the corporation is engaged in bringing executive and other employes and stage acts from the United States who might otherwise be engaged in Canada. Resentment has arisen over the bringing in of performers for stage shows in Montreal and Toronto when artists are available in those cities, it is stated.

## *Union Operators Return To Work in Minneapolis*

Minneapolis—One man in the booth of independent houses here is provided for in settlement of the operators' strike with union operators back on the job Monday. This is a complete victory for the 22 houses which have been operated on a non-union basis since their demand for a one-operator basis was refused in September. The fight has been a bitter one, many of the theatres suffering stench bomb outrages, and the front of one sprinkled with bullets during the struggle. All of the theatres concerned were picketed. The new scale provides for $47.50 for theatres playing from 7 to 11 P.M. daily, and 2 to 11 P.M. Sunday; and $50 for houses playing from 7 to 11:30 daily and 2 to 11:30 Sunday.

# Photophone Sets For U. S. Navy in $589,848 Award

RCA Photophone equipment is the sound reproducing equipment choice of the U. S. Navy, with 300 sets to be installed aboard ships and at land stations in a contract involving $589,848. The company's bid was submitted by C. J. Ross, executive vice-president.



C. J. Rass

Twenty first-line battleships, 60 cruisers, 120 destroyers and a number of shore stations are to receive RCA Photophone sets under the contract. Installations will start in April. RCA Photophone recently was awarded contract for installations in 60 Army posts throughout the country.

With the installation of the equipment, a complete system of personal training, general information and cultural education will be adopted. Ross says the experiment will do much "to establish the utility of sound pictures for training and educational purposes." He believes demonstration will be watched closely by educational institutions, many of whom already are equipped with sound apparatus.

# "Big House" Gets Half Million in Broadway Runs

M-G-M's "The Big House" grossed $481,843 in 19 weeks on Broadway, according to Motion Picture News estimates. At the Astor, 1,120-seat house, where it played 17 weeks two-a-day at $2 top, the picture got $325,482; while it grossed $152,361 in two weeks at the 4,700-seat Capitol, playing two weeks on a grind policy at $1.50 top.

Other recently completed runs are "Old English," getting $165,339 in nine weeks playing two-a-day at the 1,490 seat Warner at $1.50 top, and "Outward Bound," which got $88,809 in five weeks playing two-a-day at $1.50 top at the 3,700-seat Hollywood. "Outward Bound" since has moved to the Warner.

## *"Big House" Depicts U. S. Prisons Only, Censors Say*

Toronto—Censors here took a neat rap at conditions in some prisons in the United States. Before granting approval for the public consumption of "The Big House," the Ontario censors required the insertion of a special subtitle (impressively silent) to the effect that the story depicted certain penitentiary conditions in the United States, but that there was no suggestion that the feature represented prison life in any other English-speaking country.

# Horwitz Trick Tactics Seen as Forcing Publix to Buy Out His Theatre Holdings

***Legal Threat By Allied on Two Counts***

**Washington—Reported extension of new protection schedules to include the five-year Tiffany and Radio franchises, and action of Radio in moving "Check and Double Check" to "B" houses for so-called extended runs, after the regular RKO key runs, before making the film available to the regular second runs, are being investigated by Allied States Association. Legal action is threatened in both instances. Effort is being made with the new zoning schedules to supplant the protection provided for in the five-year franchises, it is charged.**

## Organists Used To Draw Kiddies In Milwaukee

Milwaukee — Since the musicians' union has agreed to allow exhibitors in neighborhood houses to hire organists without the necessity of featuring a four-piece orchestra, the organist is again assuming his post in a number of the outlying theatres in the city.

Organists are being featured at Fox's Tower, Oriental, Uptown, Modjeska and Garfield theatres here as well as Warners' Downer and Venetian theatres. These organists are being used to advantage to promote kiddie business and play an important part in the special Saturday matinees for kiddies featured at these theatres.

Community singing programs are being used to plug the kiddie business and it is expected that if this feature meets with success, other outlying houses, both chain and independent, will again put on organists, especially insofar as most of the theatres are equipped with organs.

### *Thrill Film Comeback Held Due to the Press*

A longing for action and thrills is being created by the press of today and pictures with action, punch and imagination must be supplied if this demand is to be filled, declares John R. Freuler, president of Big 4 Film Corp., New York. This year, he predicts, the pendulum will swing even further toward action pictures, which "came back with a rush" last season.

All type houses are reacting to the development he has found in making a survey of the situation, asserting that circuit as well as independent houses are welcoming the return of outdoor films.

There is a growing vogue to adapt best sellers and to develop plots along the lines of characters headlined in the press, he asserts.

### *Miller in Big 4 Film*

Hollywood—Walter Miller, veteran feature and serial star, has been signed by Big 4 to appear in "Hell's Valley" in support of Wally Wales.

## Horwitz, Censor Ally, Stubs Toe Playing "Ingagi"

Houston—Will Horwitz, crusading independent whose stand for censorship has aroused the resentment of the film industry generally, stubbed his toe locally when he played "Ingagi." The local showman, who a week later became president of Allied Theatres of Texas, came in for a severe panning at the hands of the *Houston Chronicle*, which termed the playing of that film an "affront to public decency," due to its theme and alleged falsification.

Horwitz's sobbing has been that he was forced to play pictures of which he is ashamed, due to block booking, but he can't advance that claim for his "Ingagi" showing, as that film was booked independently and separately and so was booked by Horwitz's choice.

### *Sues in Theatre Sale*

Des Moines—Corn Belt Theatres, Inc., of Oskaloosa, is being sued for $3,000 commission claimed by D. H. Richey, theatre man there, for putting through the sale of the theatre to F. F. Kellum of Fort Dodge. Bruno Pierce, H. S. Life and James Bartholomew, officers of the Corn Belt Theatres, have not paid him the commission they agreed to do, says the petition.

### *Loew's Buys Buildings*

Loew's has purchased the buildings housing Loew's Grand and Loew's Burnside, both in the Bronx.

### *A Puzzle*

**Omaha—Whether special arrangements on protection must be made by distributors with members of Allied Theatre Owners of Iowa served out of this city, is a puzzle here. Protection schedules have been adopted by distributors and the Nebraska and western Iowa organization, as M. P. T. O. A. unit, but the Iowa Allied unit has turned thumbs down on the schedules as pertaining to its membership. The Allied group also has blocked zoning of the Des Moines territory.**

### *Ulterior Motive Suspected in Censorship, Protection, Taxation Outbursts*

Forcing the sale to Publix of the remaining 50 per cent interest in his theatres is the reported "nigger in the woodpile" in the censorship, protection and taxation bombasts of Will Horwitz, recently elected president of the Texas exhibitor unit. The radical leader, who is calling upon the public to back him in a move to foist censorship upon Texas, is regarded as using the office of the state unit to further his ends.

At the convention, Horwitz advocated state censorship, but the members took no action on his suggestion. They did agree to back him in a conspiracy action against Paramount and other distributors, if conspiracy is discovered.

**Myers' Repudiation**

After the convention, Horwitz started his blasts, declaring Abram F. Myers had pledged him Allied States Association's support in securing review boards in every state which did not have a proper censorship. Myers gave the lie to this claim in a statement in Motion Picture News.

Horwitz joined the Texas unit but a few months ago, his membership declared, due to the protection fight in which he was engaged at Houston. Observers in Texas doubt that he can command the support of his membership in his pro-censorship campaign.

### *Tampa Patrons Demand Talkers in Taste Change*

Tampa—The Prince, a house on upper Franklin St., which has held to silent films until this week, has gone talker. J. E. Ramos, the manager, said, "When talkies first arrived people would come up to the box office and say, 'What you got, talkin' pictures?' and I would say, 'No, sir;' and they would drop down their 15 cents and say, 'Good.'

However, the tide seemed to have turned, as the sound was perfected and now Ramos says talkers are demanded, so he installed sound on film equipment and distributed 1,000 passes to introduce the new policy.

"Business is getting better every day," said Ramos, who still sells his talkers at the same old 10 and 15 cent prices.

### *Protection Highlight Of Ohio Meet Tuesday*

Columbus—Gov. Myers Y. Copper, Gov.-Elect George White and Sen.-Elect Robert F. Bulkley, Harry M. Warner, C. C. Pettijohn, Col. W. S. Butterfield, Hal Roach, and Oscar Hanson will be among principal speakers at the convention here Tuesday and Wednesday of the Ohio exhibitor association. Protection is scheduled to be the highlight of the annual gathering.

It was at last year's convention here that the groundwork was laid for the 5-5-5 meetings, which resulted in the drafting of the proposed standard contract.

# Portland Socks Dirty Pictures; Joy Promises Art

Portland—This city is the only one of the nation where there is a general agitation against the quality of pictures. Col. Jason S. Joy, director of public relations of the producers' association, is authority for the statement, made to the joint committee of the censor board and representatives of ministerial associations, in commenting on the petition signed by 13,413 persons and calling for better pictures.

He gave the association and others assembled in the city hall at a meeting called by Mayor George S. Baker for a frank discussion of pictures an outline of the work undertaken by the Hays organization to clean up the industry. He stated that the work of their organization in censoring is a matter of judgment, and that no two persons always agree on what is objectionable and what is not.

Further, Col. Joy stated that the quality of the pictures had improved 50 per cent under the Hays code and that state censor boards reported that eliminations had been reduced 50 per cent since the code became effective last March.

As the result of the meeting, where both sides were given an opportunity to present their arguments for and against pictures it was decided that censorship would be further tightened in Portland, and that the Hays code will be strictly enforced as far as all pictures that come to this city are concerned.

Among the chief objections brought out at the meeting in addition to the salacious scenes that were declared to ruin many otherwise good pictures, were those directed at billboard advertising done by the motion picture theatres.

Chester A. Lyon, who was the instigator of the long petition in which was incorporated the Hays code, and which he stated the committee heartily endorsed, also suggested that vulgar songs and stories be banned from the stage in Portland.

Among the signers of the petition and who took an active part in the meeting for the reformers were Chester A. Lyon, Most Rev. Edward D. Howard, archbishop of Portland in Oregon; Rev. H. M. Ramsey, Rabbi Meyer Rubin and representative Parent-Teacher Association members and several school principals.

## *Tiffany Signs Una Merkel*

Hollywood—Una Merkel has been signed by James Cruze to play the feminine role in "The Command Performance," the Tiffany production in preparation. Walter Lang will direct.

### *It Happened*

**Hollywood—A well known production executive, on a quick trip from New York with a scheduled visit of two weeks, remained ten.**

**"By unpopular request," is his explanation.**

### *So*

**Hollywood—Ted Weems, orchestra leader who entertains the Hollywood celebs in the Roosevelt Blossom Room, has after much thought and other mental gymnastics discovered why Clara Bow has a secretary called Daisy.**

**The decision reached by Weems—after the long deliberation—consists of three words—**

**"Daisies won't tell."**

# Old 1st National Franchisers With Franklin Circuit?

(*Continued from page* 15)

cles, is held to hold significant possibilities in the development of Franklin's circuit.

While president and general manager of Fox West Coast Theatres, Franklin extended that chain as far eastward as Illinois, and in that program he is said to have gained a keen analysis of various situations in the territory concerned. Thus, proposed acquisitions, not considered propitious at the time, now are under consideration, it is said.

### Denies Schenck Hookup

Franklin has denied that he is connected with Joseph M. Schenck in the proposed chain. It had been reported at the time of the United Artists—Fox West Coast break that Franklin would be aligned with Schneck and Howard Hughes in a chain to battle Fox West Coast. Although there may be no direct tie-up, it is quite likely that the Franklin-operated houses will have an in on United Artists products.

## *Rebuilding Rochester House*

Rochester—With contracts awarded, work on building a new front and installing new furniture and equipment in the old Victoria, downtown house, preparatory to its reopening as the Apollo Thanksgiving Day, was begun this week. The work will include a new lighting system and readjusted acoustics. Western Electric sound equipment is being installed. Bert Kelly is manager and Maurice H. Kuhn is owner and recent purchaser.

## *"Morocco" in Chinese*

Hollywood—"Morocco," featuring Gary Cooper and Marlene Dietrich, will go into Grauman's Chinese on the termination of the "Big Trail" run.

## *G. E. Short Held Over*

The General Electric subject "The Electric Ship," is in its second week at Warners' Strand, New York. This subject will also play the Beacon for one week.

## *Returns to Pathe*

Cleveland—Henry Laws is back with the local Pathe office as city salesman, a position which, until two months ago, he held for 14 years.

## *Brown Turns Tenderfoot*

Hollywood—Joe E. Brown's next vehicle for Warners will be "The Tenderfoot,"

# Fox Movietone Skit Spurs "Buy Now" Campaign

Fox Theatres are boosting prosperity with a four-minute Movietone sketch, "Words of Wisdom," containing a dialogue skit between an optimist and pessimist. The skit was shown at the Roxy, where it was reported well received. The chain feels that if $1 additional is spent each week by every grownup of the nation a $50,000,000 spending fund would be provided and end the business depression.

Prints are being sent to all theatres of the circuit, which have been ordered to promote and back prosperity campaigns. A special radio speech for managers now is being prepared.

## *Union Seeks Country, Suburbans in Antipodes*

Washington — Union Theatres now is reaching out to the country districts in New South Wales, it is reported from Sydney, Australia, to the M. P. Section of the Department of Commerce.

Recently the company has acquired four houses at Cessnock; three at Wollongong; two each at Bulli, Kurri, and Maitland, and one each in Thirroul, Corrimal, and Bathurst.

The chain now controls nearly 40 theatres in New South Wales alone. Union Theatres is undoubtedly carrying out a definite program but the present depressed conditions may have something to do with its progress in view of the fact that many independent exhibitors are facing financial difficulties which may be causing them to consider offers. Further reports are to the effect that Union Theatres may take over some Sydney suburban houses.

## *Blank Backs Minnie Course in Des Moines*

Des Moines—A. H. Blank, head of the Central States Theatres, which controls a chain of Iowa theatres, none of which are located in Des Moines, is backing an indoor golf course, located at Seventh and High, a block above the Paramount and Des Moines theatres. Tickets which admit to the golf courses are attached to the programs offered at the Publix houses, the Paramount, Des Moines, Strand, Garden and Palace. Ten cents is also asked for with the ticket.

## *Erie Closes Doors*

Cleveland—Erie theatre, one of Cleveland's picture landmarks, has closed its doors permanently.

### *No Overhead*

**Baltimore—The Brodie Theatre, residential house in South Baltimore, operated by Joseph Brodie, was kept running for several weeks recently even though the roof had been removed for repair work.**

# • Stop Us If We're Wrong •

MARKETS or no markets, the bridge hounds at the Motion Picture Club will hold a tournament on Nov. 20. You can even play pinochle, if you like, although in some of the best club circles that game is considered *passé*.

* * *

*Harold Gabrileve, former assistant manager at the Rivoli, New York, was feted by his associates at a farewell dinner with Phillip Engel, new assistant manager of the house, acting as master of ceremonies. . . . Gabrileve has been transferred to the Publix-Comerford Capitol at Scranton. . . . Bob Shapiro, treasurer of the Rivoli, now has the same post at the Paramount, Brooklyn.*

* * *

With the first runs showing "Madam Satan," "Soldier's Plaything" and "Du Barry, Woman of Passion," the kiddies of Portland, Ore., are having a tough time this week. . . . Who said the producers are going after the children patronage? . . . William Bakewell, according to his p. a., has a double, named Percy. . . . Bill learned about him when a girl encountered him on the street, called him by that name and started to bawl him out for his fickleness.

* * *

*The latest divorce news from the Coost concerns Duncan Renaldo, actor in "Trader Horn," and Mrs. Suzette Renaldo. . . . The latter alleges that her husband, upon his return from the Dark Continent, influenced her to file suit. . . . Now she wants $500,000 from Edwina Booth, the feminine lead, and the latter has filed an answer denying that she had tried to steal Duncan's affections. . . . Lois Moran is to appear in the stage play, "This Is New York," opening in Providence Nov. 24.*

* * *

**Amos, Andy's pal, told a friend recently that he speaks African with an American accent. . . . There's a dark secret in Jack Oakie's life that has just reached the public prints. . . . He used to sing in a Methodist church choir. . . . The Roxy has installed a "Message Bureau" for "women who wish to communicate with friends or to make or break an appointment," in the words of Martha Wilchinski. . . . Don't talk; write.**

* * *

*Believe it or not, but Harold P. Ironfield, assistant manager for Fox at Omaha, would have Roger Ferri believe that there is a stick-up gang in his territory which checks runs of "Common Clay" figuring a good take after the picture's showings. . . . Ann Harding's next role is in "East Lynne" on the Fox lot. . . . Her last was in First National's "The Girl of the Golden West." . . . Thought she was a Pathe star*

* * *

**Darryl Zanuck and William Wellman displayed their marksmanship prowess while marooned in the wilderness of northern Alberta, coming out with their limit of big game. . . . Ray Enright and John Adolfi were other members of the party.**

* * *

Before leaving Omaha to become midwestern division sales manager for Pathe. "Bob" Ballantyne put the Omaha office on top on the Knute Rockne football shorts. . . . Richard Dix now is a member of the Kaw Indian tribe, albeit honorary, the star having been given the works by the redskins who participated in the making of his "Cimarron," the big noise of the Radio lot.

## *Mickey's Morals*

**Motion picture producers have had a tough time with censors ever since there have been motion pictures, but you wouldn't think that Mickey Mouse had his censor troubles, too, would you? But he has, and serious ones, at that.**

**Mickey Mouse has no Will Hays morality clause in his contract, but Walt Disney, his creator, makes him lead a model life for all that. He never drinks whisky, for example, nor smokes cigarettes, and Disney sees to it that he does nothing which would insult national dignity any where on the globe.**

**Recent censorship rulings reveal how highly moral Mickey Mouse's life must be. One cartoon was banned in Ohio, for example, because a sedate cow, one of Mickey's playmates, was portrayed reading a copy of Elinor Glyn's "Three Weeks." A German censor banned one cartoon because an army of cats wore German helmets, and this was deemed offensive to national dignity.**

**Canada censors banned the one with the cow in it, because the udder was portrayed. A frolicking fish who playfully slapped a mermaid upon the thigh with his fin caused another banishment in Canada.**

**All of which shows that Mickey Mouse must be very careful of the company he keeps.—*N. Y. Eve. World.***

JOHN (FOX) DILLON certainly is going up the ladder. . . . The former New York salesman, who became a manager when assigned to the Washington branch, now is handling the Frisco office, due to the illness of Fred Voigt. . . . When the latter recovers, Sales Manager Jimmy Grainger has an equally important assignment for him, another reason for that fine loyalty you find in Jimmy's sales gang.

* * *

**Warners claims the banner on front of the Winter Garden is the largest ever made. . . . It's 155 feet long and 35 feet wide.**

FAST-STEPPING is the title we have used several times previously to describe the Tiffany mob. . . . Race horses would have been a better monicker judging by the never-such shindig the company threw to welcome Al Blofson to management of the New York branch.

* * *

*Al is in a spot, he knows it and the fact was emphasized at the party, for following Phil Myers is no cinch for anyone. . . . The hit of the show was President L. A. Young, who showed he was a regular from the word go. . . . "Last week," he said, "they sold us out; this week, we're in hock, and so it goes, but Tiffany's not worrying and is going ahead steadily." . . . What's more, he ossured the gang, Tiffany is going to continue at an even foster clip.*

* * *

**Maybe this fellow M. A. (M.P.T.O.A.) Lightman didn't prove that he's a showman. He wisecracked all over the place and paid real tribute to Oscar Hanson. . . . "Any bird that can get me to address a Tiffany meeting, and then horn in as a speaker at our convention, is a salesman." . . . Grant L. Cooke, vice-president, offered but a few words.**

* * *

Hanson finally got a word in edgewise and left no doubt about the splendid esprit de corps of the company. . . . That happy family spirit sure is something in the day of firing and false economy.

* * *

*What a thrill in the speedy jaunt to Yonkers under police escort to get a load of "She Got What She Wanted." . . . And what a sensation on the homeward journey when a big truck disputed the right of way. . . . Recollections of some hard deals they had made flashed before the eyes of many a film veteran.*

* * *

**And then the final grand slam, which was a master stroke. . . . It began to look as though Al Selig and Joe Rivkin had staged such a swell affair they were going to have a jam breaking it up.**

## *Welcomed to New Post*



*L. A. Young, president of Tiffany, welcomes Al Blofson to his post as New York manager at the never-such welcoming dinner. Left to right, Oscar R. Hanson, general sales manager; Young, Blofson and Grant L. Cooke, vice-president.*

# M.P.T.O. Names 7 Unaffiliates to Board Of 10 to Belie Claim of Hays Dominance

### *Independents to Confer With But Will Not Be Ruled by Big Chain Interests*

*By RED KANN*

Philadelphia—To set at rest report and implication that it is dominated by the Hays association, the M.P.T.O.A. at its annual convention here gave seven of its ten directorial posts to unaffiliated exhibitors. This compares with a 5 to 5 ration of affiliated and unaffiliated exhibitors on the outgoing slate.



*M. A. Lightman*

M. A. Lightman, who was re-elected president by pre-arranged schedule, is responsible for the change in the line-up. He construes the step as a definite indication that he and his board will operate the association as they collectively see fit, conferring with affiliated theatres who admittedly supply the bulk of the dues that make the organization go 'round, but not necessarily bowing to affiliates' wishes.

The new directors listed in the independent division are William Benton, New York; Ed M. Fay, Rhode Island; Jack Miller, Illinois; Fred Wehrenberg, St. Louis; Ed Kuydendahl, Mississippi; Charles E. Williams, Iowa, and M. E. Comerford. The affiliates are Fred Desberg, Ohio; Jack Cohen, Philadelphia, and Major E. L. Thompson, New York. Desberg is tied in with Loew's, Cohen with Warner-Stanley, and Thompson with RKO.

#### Convention Tame Affair

The Philadelphia convention was a very tame affair in the eyes of veterans who have followed exhibitor organizations throughout the years. A number of talks on service were given, the uniform contract was adopted, perfunctory resolutions on perfunctory matters passed and that's about as far as it got except that it was distinguished by its orderliness, calm and backslapping.

Except for Jack Miller's tirade against the electrics on service charges, everybody and everything appeared tinged with rose-colored glasses. As a matter of fact, the convention was more of a personal tribute to Mike Comerford than anything else and, while the sentiment was all for recognition of a pioneer exhibitor, some questioned if score charges, high rentals and labor troubles weren't of more particular concern to the exhibitor body at large.

#### Attendance Light

The meetings were not heavy in point of attendance and lighter than that in point of actual exhibitors, Philadelphia and Pennsylvania towns contributing many times more than the rest of the nation combined.

In addition to Lightman's re-election, Charles W. Picquet, North Carolina; R. R. Biechele, Kansas, and Frank C. Walker,

(*Continued on page 34-B*)

### *Smoking A Peace Pipe?*

**"Bunk, and more bunk" is the manner in which President Lightman nailed a report which credited his organization with a plan to include only affiliated exhibitors in his organization, with Allied concentrating on independents.**

**The yarn is said to have resulted from a conference held by certain exhibitor leaders who developed the idea as a means of amicably solving all problems of chain and independent owners. The charge that M. P. T. O. A. could not faithfully protect the interests of both factions without constant friction is declared to have influenced formulation of the plan.**

## Ballyhoo Passe, Films Need Guts, Vincent Asserts

Philadelphia—Ballyhoo exploitation is no longer an important phase of exhibition, according to Walter Vincent, Pennsylvania chain operator, who told theatre owners assembled here at the M.P.T.O.A. confab that the picture now is the only important factor in bringing dollars to the box-office. The public's education in picture-going will not permit hoodwinking by elaborate ballyhoo, he said.

"Less frivolous nonsense and more guts in pictures is needed," Vincent declared, pointing out that lack of good drama and decency is killing off child attendance and causing enormous losses at box-offices. "Sound has not turned children out of theatres, but obscenity has," he said, "and

(*Continued on page 34-B*)

### *Says Horwitz Began Censor Move on Protection Peeve*

Philadelphia—Will Horwitz, described as "the law suit fellow," is sponsoring censorship for Texas because he wants to and can't play pictures 40 days ahead of Houston independents whose admission scale ranges from 35 to 40 cents as against his 5 to 15 cent theatres, according to C. C. Pettijohn.

The other independents squawked, Pettijohn said, and Horwitz lost his protection as, in the Hays counsel's opinion, he should have.

The convention passed a resolution condemning Horwitz's action.

### *Taking a Bow*

**"Congratulations, 'M. A.,' on your decision to again accept the presidency of the M.P.T.O.A.," was the *Motion Pictures News'* salutation to the exhibitor leader a week ago, "the story's already in on the presses."**

**"That's a hot one," was Lightman's rejoinder, "I only made the decision a half hour ago."**

## Erpi Pan A Miller Move to Prevent Loss of Members?

Philadelphia—Reports that Jack Miller's dissatisfaction over treatment he says has been meted out to him by "Erpi" on service charges determined the M. P. T. O. A. to adopt the resolution calling upon the electric to explain so that the Exhibitors' Association of Chicago would not defect to Allied, provided one of the few, real "hot" yarns of the convention.

Miller told Motion Picture News there was absolutely no foundation for the report. "I never was and never will be interested in bargaining for anything I think is right," he said. "I don't do business that way. We have never considered joining Allied."

Inside rumblings of the "trade" were closely held, but the report nevertheless seeped through. Efforts made by "Erpi's" delegation here to squelch the resolution are understood to have been successful only in having it toned down.

Miller's tirade against the electric provided the only external explosion of the entire convention. When the resolution was read, he secured the floor and let loose.

"The Western Electric crowd has turned into a bunch of order takers," he said. "They charge anything they like for parts

(*Continued on page 34-B*)

### *Warner Receipts Pledged To Help Philly's Jobless*

Philadelphia—As a relief measure to aid the unemployed of the city, Harry M. Warner stands willing to turn over the entire Sunday proceeds of his 72 local houses to any committee designated to handle the matter, provided independent operators here come through in identical fashion.

The head of the Warner organization made this promise in reply to a plea made by Albert Greenfield, prominent local realtor, that the theatre owners co-operate to relieve the situation of those out of work. Greenfield made it clear he was not aiming at abridgement of Pennsylvania's famous and irksome "blue" Sunday law, except for one day.

# Industry Sinks or Swims with Indpts, Kent States in Convention Highlight

### *Dark Mystery*

**Philadelphia—The serious and somewhat surprised expression of Mike O'Toole, M. P. T. O. A. secretary, when he opened a wide legal-sized envelope caused wonderment aplenty as to the contents, particularly because the sender was Gabriel L. Hess, Hays office attorney.**

**The markings on the envelope further intensified the speculation. They included:**

**"Personal! Positively! Important! Confidential!"**

## Buying Power Has 'Unfair Advantage' Convention Told

Philadelphia—Admitting that "those with great buying power" have taken unfair advantage in purchasing film, via protection, Charles C. Pettijohn told the M. P. T. O. A. conventioneers here that, under the national zoning plan now extending rapidly throughout the nation, every house in the country will be enabled to play product not later than seven months after completion of its competitive first run.

Today, Pettijohn admitted, many theatres were running pictures 14 to 16 months behind the first run, thereby losing patronage because pictures no longer reached them fresh out of the can.

He said it was his opinion three things mattered in the business:

1. What pictures can the exhibitor get?
2. At what price?
3. When?

He answered his first question by stating the number depended upon companies and their programs; the second he said was up to the buyer and the seller and, by way of replying to the third, cited his views on the benefits of the zoning plan.

### *Myers Plug Censorship? Jack and Charlie Say No*

Philadelphia—They may sit on the other side of the fence, but the fair-mindedness of Jack Miller and Charlie Pettijohn in clearing Abram F. Myers of the statement that the Allied leader backed the Horwitz move to foist censorship in Texas occasioned a lot of extremely favorable comment at the M. P. T. O. A. convention this week.

### *Looks Like Pinehurst for 1931 Meeting of M.P.T.O.*

Philadelphia—The M.P.T.O.A. folded its convention Wednesday afternoon without decision as to its 1931 convention city.

However, Charles Picquet, one of the vice-presidents and a Carolina man, is angling for the pow-wow to be held in Pinehurst. Picquet will probably win.

### *If Small Operator Flounders, The Big Fellow Flops as Well, He Declares*

Philadelphia—"This business will be a foolish business if it doesn't see to it that the independent is kept alive. No retailer can hope to enjoy the same buying privileges as the wholesaler, but the leaders of the industry must make up their minds to give the independent a break. They cannot prosper at the expense of the small man who is unable to protect himself."



*Sidney R. Kent*

Highlighting a forceful address crammed with highlights, this significant opinion expressed by Sidney R. Kent got over with exhibitors assembled at the national M.P.T.O.A. convention more impressively perhaps than anything else Paramount's general manager had to say.

He said that good pictures, bought at the right price, were the big thing in the business. Touching on industry tradition of the squabbles between exhibitor and salesmen, Kent declared this was entirely a normal condition. "When the fighting stops, I don't want to own anything in this business," he put it.

Touching on independent versus long-distance chain operation, a popular corridor topic at the convention, Kent conceded that the circuits have found the necessary personality equation for the operation of theatres in bulk lacking. He, therefore, predicted that many of the small theatres now operated by national circuits will revert to independent operators.

#### Back to Small Towns

"Production changes," he said, "are throwing trade back to the small towns. People today won't travel 60 miles to see pictures. They prefer to stay at home where they can see the same type of show in their own town. This is different from the situation prevailing a year ago. Then I didn't see much chance for the independent and said so. Today, the picture is changed; the picture is bright and will become greater."

Swinging into the economic condition of the business, he said:

"We will continue to hold public confidence if we show progress. Tough times make you think saner. This industry is now experiencing a physic. It's good for it. It's the best it has ever had. It will help us correct and change production, not in quality, but back to the fundamentals that meant success."

Kent's predictions for production were these:

1—He sees the return of personalities, backed by big books and vehicles.

2—Next year will be a tough year for specials. Next year will see waste elim-

*(Continued on page 34-B)*

### *When "A" Means "No"*

**Philadelphia—In taking a crack at Will Horwitz for advocating censorship for Texas, the official draft of the M. P. T. O. resolution scoring the Houston exhibitor read, in error:**

**"RESOLVED, That we are definitely certain that he *in a way* expresses the opinion or desires of the theatre owners of Texas or others in the theatre business in that state."**

**Just an instance where the typewriter slipped.**

## Decision On Express Cut In Two Weeks

Philadelphia—Decision on reduced express charges will be made within a week after industry leaders meet regional vice presidents of the American Railway Express Co. in New York on November 19 to battle for lower rates on films returned to exchanges.

Basing their argument on the plea that returned prints temporarily cease to be a live commodity after usage on a booking, exhibitor chiefs of the M. P. T. O. A. will seek to cut the theatre field's annual express bill by $1,650,000, on the basis of a 75 per cent reduction for returns.

J. H. Butner, of Educational's Atlanta exchange, is the author of the plan which will be presented to the railway chiefs. Butner will attempt to prove that total earnings from theatre express transportation will be greater with the cut because thousands of exhibitors now using parcel post and local truck deliveries will be in a position to afford the express route, thereby jumping the company's grosses.

Total daily express bill of the industry now is $10,000, it is understood.

### *Contract May Be Okayed In Time for Jan. 1 Use*

No date has been set for putting the proposed standard contract into effect, although ratification may be completed in time to put it into use Jan. 1. The document was ratified at the M. P. T. O. A. Philadelphia convention, and so far has been approved at the Michigan and Texas units of Allied States Association. The agreement will be retroactive on 1930-31 contracts, it is stated.

### *Unwise to Chill Houses In Summer, Exhibs Told*

Philadelphia—The growing reaction to chilled theatres in summer is jeopardizing business at theatres, H. E. Bunosed, Carrier engineer, told exhibitors at the convention here.

# "A Bunch o' the Boys Were Whooping

By JAMES P.

PHILADELPHIA—It was Harley L. Clarke, personally, so the story goes, who influenced the "suggestion" made to MPTO leaders that Harry C. Arthur be elected to the board of directors' post left vacant by the resignation of Harold B. Franklin. And Harry was NOT elected!

* * *

*Entering downtown Philly, delegates were greeted with the blinding rays emanating from an electric sign built on the north side of City Hall, which read: "Welcome, Motion Picture Owners of America." There were those who wondered if elimination of the word "theatre" was accidental, the relationship with the Hays organization being what it is.*

* * *

From the social sidelines there were many escapades, all of which must go unexplained. For instance, there were:

*The newshound who was shaved by another newshound.*

An unexpected call from the wife of a prominent exhibitor.

*The fractured rib sustained by an Empee-news reporter.*

* * *

The pre-convention meeting where an aide-de-camp of the convention committee was framed solely for the amusement of fellow delegates who were nursing a pet peeve, etc.

* * *

*Freaks of the convention: Pat Garyn, sales chief of National Screen Service, wearing a carnation in his lapel which bore the tag: "Advance to Better Business with Advance Trailer." Advance distributed the flowers to all delegates. Pat tried to dodge, but eventually succumbed.*

* * *

Another not-on-the-program situation developed when it was discovered that the executive headquarters of MPTO was dispensing refreshments supplied by Allied.

* * *

*The Society of M. P. Engineers was well represented, with "Bill" Kunzman of National Carbon and "Jimmy" Cameron of Cameron Publishing Co. heading a delegation of equipment dealers.*

* * *

Room numbers made famous by the convention: 1296 (Oscar Hanson); 1526 (James Cameron); 984 (O. Neu, of Neumade); 1256 (M. A. Lightman, etc.

* * *

*Ned Stevenson, Visuagraphic president, sent Mrs. C. Barrell, wife of Charlie (Western Electric) Barrell, to talk industrials to exhibitors.*





AL LICHTMAN C. C. PETTIJOHN

Who's the guy who always tries to run the show, assumes the attitude of big shot, but in reality is about as important as a hotel porter?

* * *

*Ufa's exhibit was the most colorful of the entire group of 40 booths; and to National Theatres Supply goes the prize for the best equipped.*

* * *

Joe Hewett, of Robinson, Ill., and Oscar Lehr, a brother Illinois exhibitor, spent their spare time discussing theatre operation as it was known 20 years ago.

* * *

*There were plenty of disappointments, but the greatest was the absence of an Allied delegation, which many fireworks fanciers had depended upon for pyrotechnics.*

* * *

Clinton Weir, "pop" MPTO confederate, confined to New Rochelle, N. Y., hospital, sent a wire to the boys in explanation of his absence.

* * *

*Edward Kuykendahl is from Columbus, Miss., a small town, but Ed packed more punch in his discussion of exhibitor problems than many of the so-called big-timers from New York and Chicago.*

* * *

Kuykendahl told the boys of the early days of amusements, back when E. V. Richards was





FRED WEHRENBERG JACK MILLER

"head bandit of the circus world," and Jack Miller's Windy City could not boast of a "machine gun industry."

* * *

*The record shows that when Charlie Pettijohn talks at exhibitor conventions he usually wows 'em. Here in Philly he staged a repeat. His dope on the seriousness of the tax situation made an impression on the gang, such as it was in point of numbers.*

* * *

Six hundred were expected, according to M. P. T. O. press agentry, but the figure dwindled to 350 two days before the convention and got off to a total attendance of about 125. Not all of these were exhibitors, either.

* * *

*An interested spectator: Mabel Parkhouse, aide-de-camp and secretaire de luxe to Charlie Pettijohn.*

* * *

In and out in one: Al Selig, who arrived and left on Monday.

* * *

*He can't stay away. Pete Woodhull has no direct affiliation with exhibitor politics, but the former president of the M. P. T. O. A. felt the lure irresistible. He was one of the most popular figures at the convention.*





J. R. GRAINGER SPYROS SKOURAS

Oscar Hanson may be the general sales manager for Tiffany. And Tiffany may be selling franchises okayed by Allied, but that didn't prevent M. A. Lightman of the M. P. T. O. from giving Hanson a royal hand. Even permitted carte blanche in his talk. A nice spirit.

* * *

*Who do you think was the spotlight in one of the on-the-sideline groups here? Harry O. Schwalbe. Time was when Schwalbe was the big gun at First National in the days when—Now he's operating theatres in Baltimore, Philadelphia and eastern Pennsylvania towns.*

* * *

Funny slant is this: Schwalbe, who once fought Adolph Zukor so bitterly, now operates the Arcadia in Philly as a first-run. And it shows Paramount pictures.

* * *

*Some of the famous Mastbaum hospitality that prevailed in the days when Mine Host Jules was alive still pervades the friendly carcass of Abe Einstein, now part of the Warner theatre organization in this section of the land. Abe hobnobbed plenty with the newspaper boys and the newspaper boys liked it.*

* * *

The official badge of the convention was constituted a pass for all of the Warner theatres in town.

* * *

*Sunday night First National showed "Little Caesar," Monday night, Fox put on "Just Imagine." Special for the delegates in each instance.*

* * *

Tiffany practically stole the social aspects of the gathering. Behind a long table in Oscar Hanson's suite was a lavish display of food, and something that wasn't lemonade. It was open house for all comers. There were plenty.

* * *

*We wonder if Pete Woodhull is interested in cloaks and suits? He made a strong plea for a "Buy Now" campaign and insisted that the boys start the ball rolling by purchasing an extra clothing supply.*

* * *

It looked like the Motion Picture Club transposed en masse to the Benjamin Franklin, what with Charlie Steiner, Sam Sonin, Arthur Hirsch, Lou Geller, Morris Kutinsky, Louis Blumenthal and Al Lichtman having dinner at one big table.

* * *

*The light artillery was doing heavy road work in Pat Garyn's suite early one morning when the house 'phone rang with a request that "Mr. Darwin" and his guests be a bit more reasonable. From that point on, Pat had to put on an evolution-of-man act.*

# It Up" Down at Benny Franklin's Hotel

CUNNINGHAM



R. F. WOODHULL FRANK C. WALKER

RAWTHER clevah, that inside wire-pulling gag worked by Electrical Research Products.

* * *

*Joe Rivkin's exploitation gag for Tiffany's "She Got What She Wanted" was a pip. Joe, who is right hand bower to Al Selig, planted a huge cardboard question mark in every room at the Benjamin Franklin, the ballyhoo containing only the title of the picture.*

* * *

The town staged an Armistice Day parade early Tuesday morning. The blare of trumpets and drums helped to scout lazy delegates from peaceful slumber.

* * *

*Fox staged a midnight showing of "Just Imagine" at its downtown first run on Monday, but most of the gang was partying elsewhere.*

* * *

Ask Pete Woodhull, Bert Moeller or Irving Lesser about the "gun duel" at 3 A. M. Tuesday on Broad Street.

* * *

*Oscar Hanson threw one of his famous parties, and despite the fact that Oscar has a tie-up with Allied, MPTO delegates, almost without exception, voted Hanson the best host of the gathering.*

*The party, incidentally, was going full blast until a crepe hanger made the discovery that the refreshments were depleted. Suddenly a funereal atmosphere supplanted the merriment.*

* * *

Jeff Norman extended invitations to big chiefs to attend his Ark.-Tenn.-Miss. state confab on Nov. 30 at the Peabody Hotel, Memphis.

* * *

*Add famous room numbers:* 1572 *(Pat Garyn's);* 1218 *(Walter Eberhart's);* 1690 *(Al Lichtman's);* 1272 *(Charlie Pettijohn's).*

* * *

Who's the guy who left a friend in the lobby while he made a 'phone call, and rushed back 15 minutes later only to find another delegate the new hero.

* * *

*Blame Jay Emanuel for influencing the national directors in their selection of Philadelphia for the confab. Jay made a stiff fight to redeem himself, but failed.*

* * *

Electrical Research brought 'em in from all points of the compass. Among those present were Frank Rogers, central division manager headquartering in Chicago; Fred Warren and Stanley Hand from New York; Ben Piermont, who does this and that for Charlie Bunn, the general sales manager in New York; W. E. Woodward of the Philadelphia exchange; A. M. Moran of Pittsburgh; C. S. Bestar of Charlotte; Bob Long, special representative with headquarters in Washington—and Walter Eberhardt.

* * *

*Tentative plans place Frank Walker, Ralph Picquet, Fred Desberg, Jay Emanuel and Dave Barrist on a committee to develop a "Buy Now" campaign with Chambers of Commerce throughout the country. One wit suggested that President Lightman appoint a second committee to determine what the public could use in place of dough to follow out the dictates of the drive.*

* * *

Warners and M-G-M had the newspaper concession, furnishing copies of New York and Philadelphia sheets each morning. Pathe had a paper privilege, too.

* * *

*It was a toss-up as to which group had the best representation: equipment manufacturers, trade papers, distributors' home offices or the M. P. T. O. A., with the combined delegation from the first three units far outnumbering exhibitors.*

* * *

"Doc" Irby, authority on things statistical and a big chief of "Electronics," told the boys what there is to know of sound patent history.



H. M. WARNER SAM E. MORRIS

*On Tuesday, interest began to lag considerably, with newshounds at the press table wishing for a touch of fireworks as Sydney Cohen and "Al" Steffes knew them years ago. President Lightman, realizing that the show lacked punch, made a plea from the floor to professional squawkers for a little dynamite.*

* * *

Fred Wynne-Jones talked Ufa in true film salesmen's style.

* * *

*Pennsylvania exhibs and exchangemen should have little or no trouble with state censors in the future. Those who know, know why.*

* * *

Pete Woodhull may have a keen knowledge of the theatre field, but his judgment with respect to the morals of Philly cops is terrible.

* * *

*What was that little tilt which Jack Miller had at a board of directors' meeting. His remarks about certain policies and activities of the Hays organization are plenty interesting.*

* * *

Echoes of that famous Thacher decision were heard when Lightman, in discussing the trials and tribulations of the 5-5-5 committee before it adopted a standard contract, stated that members of this committee were considering abandoning their work because of Thacher's court verdict declaring arbitration illegal.

* * *

*Can you picture Ed (Rhode Island) Fay's embarrassment when he was mistaken for Cunnel Cole of Texas?*

* * *

Lew Pizor bangs a wicked gavel, as evidenced by the dent which he made in the speakers' table when calling the convention to order. Or maybe because of the fact that a good old plumber's round-headed hammer was used in place of a gavel.

* * *

*Wonder if the gang expected enemies in the gathering, and prepared for their warm reception by stocking up with an old-fashioned shillelah.*

* * *

When Pizor isn't attending conventions of the parent body, he steers the course of the M. P. T. O. of eastern Pennsylvania, southern New Jersey and Delaware.

* * *

*George W. Elliott, executive secretary of Quaker Town's Chamber of Commerce, welcomed the boys on behalf of the city. He paid the industry a neat compliment for its generosity in aiding public benefits. Which more than reminded one financially-bent exhibitor that a benefit for theatre owners would certainly be in order.*

* * *

Frank C. Walker, the legal mind of the M. P. T. O. A., is no mean orator.

* * *

A word of commendation to Abe Einstein, Pizor, Barrist, Emanuel and George Aarons, home town boys, for their efficient handling of arrangements.

* * *

*Walter Vincent, a good looker despite his silvery hirsute adornment, modestly admitted that he "loves all women and hoped all women would love him." What a man! And right out loud, too!*

* * *

Stiff competition was in evidence between rival equipment concerns who fought like the hammers of some place or other to kidnap theatre owners for parties.

* * *

*Ned Stevenson, popular prexy of Visugraphic, did not mince words in telling producer-distributors that they promise too much in attempts to collar accounts for industrial films.*



OSCAR HANSON BILL KUNZMAN

# Small Town Must Get Break, Warns Southern "Vet"

Philadelphia—The industry must cater more to small towns if it expects to stem the tide of adverse legislation, in the opinion of Edward Kuykendahl, Mississippi delegate to the M.P.T.O.A. convention, who is active in fighting successful fights against censorship and taxation in his state.

Kuykendahl, who delivered what many declared to be one of the few constructive messages at the exhibitor convention, explained that between 80 and 90 per cent of adverse legislation emanates from small communities, or through individuals from small towns, who, lacking the sophistication of big towners, resent smut in their entertainment.

He urged, as did other speakers including Charles C. Pettijohn, that the industry abstain from its policy of publishing box-office grosses, fabulous salaries and enormous sums represented in merger deals. This is vital, it was pointed out, if the industry is to avoid heavy tax burdens.

### South Resents Race Mixture

Kuykendahl advised producers to steer clear of mixing whites and negroes in films, declaring that bitter resentment is harbored by southern whites when colored folks are indiscriminately mixed in scenes with whites.

"No cheating" by either side is the secret for amicable relations between distributor and exhibitor, in the opinion of the Mississippi delegate. When differences arise between these factions, adjustments can be brought about if both parties use intelligence, fairness and honesty, he believes. These fights should be held closely within the trade so that further public disapproval will not be brought about through newspaper accounts, he said.

Six essentials for successful theatre operation were offered to exhibitors by Kuykendahl, including:

1. Keep on good terms with and merit the confidence of the local newspaper.
2. Develop good will of schools, principals and teachers. Don't cheat on them, because if you do and they find out, you're licked.
3. Become interested in boys' work; clubs, bands, athletics and school offer splendid opportunities for developing a tieup.
4. Develop good will of ministerial associations and women's clubs.
5. Take a definite stand, win or lose, in politics. No one will respect or play ball with a fence-rider.
6. Work hard to develop your theatre, along general lines to the point that it becomes an asset to the community.

## *Films Aiding to Restore Prosperity, Asserts Hays*

Philadelphia—Will H. Hays is satisfied with the present condition of the industry and believes that "by its own soundness" the business is contributing "to the restoration of public confidence and of national prosperity." He so informed the M.P.T.O. convention via a letter addressed to M. A. Lightman.

### *Bad Breaks—and How!*

**Philadelphia—The big electrics had been tipped off that they were to be put on the spot at the M P T O A confab for alleged excessive service charges. Western Electric mustered sales executives in the East, who stormed the portals of the Benjamin Franklin hotel in an effort to influence leaders of the exhibitors unit to pigeon-hole and prevent the squawk from ever reaching the floor. The move was unsuccessful and a resolution was passed condemning "Erpi."**

**RCA went unmentioned until Walter Vincent. Pennsylvania chain operator, offered an amendment to include the "Erpi" competitor which led many insiders to wonder what fancy political strategy had been brought into play to put RCA on the same spot.**

**Vincent hasn't a single RCA installation in his string. Why he socked alleged high charges of RCA when he pays them to Western Electric is a matter which caused speculation aplenty.**

# Misrepresented Posters Putting Films on Spot?

Philadelphia—"Posters have done more harm to create pro-censorship feelings than any other phase of the business," U. S. Congressman William P. Connery, of Massachusetts, told exhibitor delegates to the MPTOA convention.

Sensationalism angles on billboards and in theatre fronts not only causes resentment because of vulgarism, he said, but makes people believe they have been cheated when they find no trace of the poster representation on the screen.

"Keep posters clean and avoid this misrepresentation and the American people will kill off all moves toward censorship," was the advice of the congressman. "The public wants clean pictures," he declared, "but they do not want 'namby-pamby' films."

"I will fight censorship as long as I am in the congress of the United States," he concluded.

# Film Dirt Socked In M.P.T.O. Tirade

Philadelphia—Obscenity in talkers and a slap at producers who inject too much sex and vulgarity in pictures, were socked during sessions of the M.P.T.O.A. convention here.

M. A. Lightman, president; Ed. Kuykendahl, of Mississippi; Charles C. Pettijohn, of Film Boards of Trade; Miss M. Close, Pennsylvania chairman of the Federation of Catholic Alumnae, and others delivered scorching tirades against this trend in talkers. Practically all made pleas to producers to deviate from this policy and to avoid jeopardizing the box-office success of pictures in small communities.

# 285 Votes Cast At Convention In Proxy Plan

Philadelphia—What the M. P. T. O. A. lacked in numerical strength was made up in point of votes. At least, that is the way the credentials committee of the organization figured it out.

Votes on hand totaled 285, based on the congressional unit system, with 17 film zones, covering areas in 25 states, represented. Unrepresented territory, because of distance from the scene of action, was construed to be covered by delegates associated with theatre organizations having holdings in all of the states, the committee declared.

The 285 ballots were divided into official tabulation, as follows:

| STATE | REPRESENTATIVES | VOTES |
|---|---|---|
| Arkansas | J. F. Norman | 7 |
| California | Jack Cohen | 11 |
| Connecticut | Ed. S. Levy, Geo. Browning, J. L. Schuylman | 5 |
| Delaware | Benjamin Shindler | 1 |
| Florida and Georgia | Willard C. Patterson | 16 |
| Illinois | Jack Miller, R. E. Christianson, D. McCrea | 25 |
| Kansas | R. G. Liggett | 8 |
| Maryland | J. Louis Rome | 6 |
| Michigan | J. R. Dennison | 13 |
| Mississippi | Ed. Kuykendahl | 8 |
| Missouri | R. R. Biechele (8); Fred Wehrenberg (8) | 16 |
| Nebraska | Charles E. Williams | 6 |
| New Hampshire | Joseph Miller | 2 |
| New Jersey | William Goldman | 12 |
| New York | W. A. Dillon, F. C. Walker, C. H. Cohen | 43 |
| No. and So. Carolina | Charles Picquet | 17 |
| Ohio | Fred Desberg | 22 |
| Oklahoma | M. A. Lightman | 8 |
| Pennsylvania | M. E. Comerford, Jay Emanuel, Lieut. Gov. Arthus James, C. T. Hopkins, Senator Frank J. Harris | 36 |
| Rhode Island | E. M. Fay | 3 |
| Tennessee | R. N. Williams | 10 |
| Virginia | Ike Weinberg | 10 |
| 24 States | 33 Representatives | 285 Votes |

## *Too Many Shorts, Not Too Many O.K., Goldburg Says*

Philadelphia—Too many shorts are being produced, but not enough good ones, Jesse J. Goldburg, general manager of the Van Beuren Corp., told the M. P. T. O. A. delegates in making a plea to give the shorts a better break.

"Don't take the heart out of the salesman. He doesn't come to you on a false enterprise or to mislead you," Goldburg said, declaring further that short subjects were an influence which built good will for the theatre and should be encouraged. "If you want a test," he told his audience, "advertise that you won't show short subjects in your house for thirty days and see what happens."

## *Exhibs to Work With MPTO on Public Wants*

Philadelphia—Exhibitor chiefs of the M. P. T. O. A. will meet with producer interests in an attempt to develop machinery for ascertaining public likes and dislikes to various types of entertainment before production is actually launched.

Heretofore, check-ups have been made on pictures distributed with the sales sheets used to guide producers on future releases. It is planned to change this policy so that studios may have on hand details of the trend of public opinion, using the information to map production plans.

# It Was a National Convention—But Pennsylvania Sent 80% of Delegates

## *Seventy-three Out of 127 at Meeting Hailed from Local Houses in "Philly"*

Philadelphia—By official count, Philadelphia contributed 73 exhibitors to the approximate 127 theatre operators present at the annual pow-wow of the M. P. T. O. A., which wound up late Wednesday afternoon.

From surrounding Pennsylvania cities and towns came 21, which means that the other 47 states kicked in with approximately 33 exhibitors, many of which were officers of affiliated state M. P. T. O. A. units.

In fewer words, it was a national convention, but the attendance, neither in point of number or distribution was what a national convention of exhibitors might be expected to be.

Side-line watchers and salesmen for equipment and film concerns far outstripped the actual number of exhibitor delegates. One hundred fifteen equipment and film representatives and 30 news and tradepaper men were in attendance, or a stronger contingent than the exhibitor group by 17.

### The Exhibitor Delegation

The official roster of exhibitor delegates is listed below, with names of theatre or chain affiliation:

Geo. F. Aarons, M.P.T.O. Eastern Penna., Phila.; Chas. S. Aaronson, New York City; Louis K. Ansell, the Ritz, St. Louis.

M. J. Baranco, Stanley-Warner, Phila.; David Barrist, the Ritz, Phila.; Helen Belchites, the Century, Phila.; Allen M. Benn, the Benson, Phila.; M. A. Benn, the Benson, Phila.; R. R. Biechle, the Osage, Kansas City, Kan.; J. J. Bielman, Stanley-Warner, Lansdowne, Pa.; M. A. Block, New York City; H. F. Bodie, Fays, Phila.; B. Borowsky, the Rex, Phila.; Geo. Browning, the Regal, New Haven, Conn.; Wm. E. Butler, the Clearfield, Phila.

J. R. Cadoret, State, Scranton, Pa.; E. C. Callow, Circle, Phila.; Paul Castello, Stanley-Warner, Phila.; P. W. Chambers, Bronx-Hudson, Easton, Pa.; R. E. Christiansen, LaSalle, Chicago, Ill.; G. H. Cohen, Binghamton, N. Y.; Harold D. Cohen, Gladstone, Lewistown, Pa.; Samuel Cohen, Stanley-Warner, Phila.; Wm. Cohen, Phila.; Henry Collins, Stonehurst, Pa.; Jule Collins, Upper Darby, Pa.; Lucille Collins, Upper Darby, Pa.; M. E. Comerford, Scranton, Pa.

J. R. Denniston, Butterfield, Monroe, Mich.; Fred Desberg, Loew's, Cleveland; Wm. A. Dillon, Strand, Crescent and Lyceum, Ithaca, N. Y.

John C. Ehrlich, Eagle, Phila.; A. L. Einstein, Stanley-Warners', Phila.; J. C. Enslen, New York City; R. W. Etris, Stanley, Camden, N. J.

E. M. Fay, Providence, R. I.; Geo. N. Fenberg, Grandville Opera House, Grandville, O.; Ben Fertel, Overbrook, Phila.; Morris L. Fineman, Admiral, Phila.; W. E. Fischelis, Electric Storage Battery Local, Phila.; Geo. Fishman, Carlton, Phila.; E. M. Forte, Phila.; J. A. Forte, Ereihofer, Phila.; J. F. Frere, Stanley, Phila.

Philip Gerson, Morris, Phila.; Joceyne Guthrie, Morris, Phila.; Morris Gerson, Colonial, Phila.; Martin H. Goldenberg, Logan, Bywood, Pa.; Elliott J. Goldman, Bluebird Amus. Co., Phila.; Moe H. Goodman, Stanley-Warner, Phila.; Chas. H. Goodwin, Jr., Jackson, Phila.

Lee Harvey, Parker, Darby, Pa.; Emanuel Heller, Palace, Phila.; John Hendrick Jackson, Phila.; Joe Hewitt, M.P.T.O. of Southeastern Ill. and Southern Ill., Robinson, Ill.; S. Hyman, Cameo, Phila.; S. Hirsh, Century, Phila.; C. F. Hopkins, Wilmer & Vincent, Harrisburg, Pa.

Bud Irwin, Comerford Amusement Co., New York; Sid Jacobs, Stanley-Warner, Phila.

D. Katlin, Colonial Theatre Co., Phoenixville, Pa.; Harry Katze, Phila.; Robert Kessler, Alleghany Theatre Co., Phila.; A. F. Kramer, Ambler, Pa.; Ed Kuykendahl, Princess State, Columbus, Miss.

A. F. LaRue, Phila.; Oscar Lehr, M.P.T.O. of S.E. Mo. and S. Ill., Robinson, Ill.; Geo. Lessy, Cedar, Phila.; M. Lessy, Diamond, Phila.; M. J. Levinson, Southern, Phila.; Edward Levy, M.P.T.O. of Conn., New Haven; Jack Levy, Stanley-Warner, Phila.; Jack Lexey, Stanley-Warner, Highland Park, Pa.; M. A. Lightman, Maloom Theatre, Inc.; Memphis, Tenn.; Homer Lord, Stanley, Upper Darby, Pa.

D. McRae, Chicago; George Moeser, Broad St., Nazareth, Pa.; Gabrien Michals, M. E. Comerford Amusement Co., Phila.; J. F. Norman, Norman, England, Ark.

Lillian O'Boyle, Stonehurst, Pa.; G. R. O'Neill, Pathe, New York City; Raymond J. O'Rourke, Orpheum, Phila.; Helen O'Toole, New Dorp, Staten Island, N. Y.

Williard C. Patterson, Publix, Atlanta; Harry Pearlman, W. Alleghany, Phila; C. W. Picquet, Carolina Theatre Owners Assoc.; Lewen Pizor, M.P.T.O. Eastern Pa., Phila.; Joseph Price, Howard, Phila.

Mrs. O. M. Rau, Phila.; Al Reh, Uptown, Phila; Mrs. A. D. Resnick, Hamilton, Phila.; Miss E. Riggins, Phila.; Geo. Ritch, Warner, Phila.; J. M. Roach, Stanley-Warner, Phila.; Milton Rogasner, Iris, Phila.; Diana M. Rogovin, M.P.T.O.A., New York.

Benjamin Shindler, Capitol, Dover, Del.; Jos. L. Shuylman, Rivoli, Hartford, Conn.; Arthur B. Smith, Fenwick, Salem, N. J.; H. T. Spraker, Victor, Saltville, Va.; F. B. Stern, Advance Trailer, Phila.; Charles Stiefel, Venice, Phila.; Walter Stuempfig, Germantown, Phila.

Capt. Sarkis Torossian, Upper Darby, Pa.

E. Van Hyning, M.P.T.O. of Kans., Iola., Kans.

Frank C. Walker, Comerford, New York City; E. Walters, Liberty, Pen Argyle, Pa.; A. Warrington, Phila.; M. Wax, Royal, Phila.; Fred Wehrenburg, Cinderella, St. Louis; I. Weinberg, M.P.T.O. of Va., Stanton, Va.; H. E. Weiner, Phila.; J. T. Weise, Regis, Phila.; E. F. Wick, Century, Phila.; I. Wiernik, Strand, Phila.; C. E. Williams, Park, Omaha; R. X. Williams, Lyric, Oxford, Miss.; Arthur A. Wilson, Phila.; Wm. J. Wilson, Stanley-Warner, Phila.; E. F. Wiker, Phila.; Wm. H. Wolf, Warner Bros., Drexel Hill, Pa.; W. E. Woodward, Electrical Research, Phila.; R. F. Woodhull, Dover, N. J.

G. Yeager, Ridge Ave., Philadelphia.

### The "Outsiders"

Complete list of those from film and equipment fields includes:

Robert C. Wood, Advance Trailer, Phila.; E. N. Plate, Knowell Optical Co., Phila.; W. A. Smale, American Seating, Chicago; Mildred Girard, Daylight Screen, Phila.; A. H. Clogston, Cooling & Air Conditioning, Co., New York; J. F. Dailey, Typhoon Fan, New York; Frank Butt, Typhoon Fan, New York; W. A. Haynes, Warners, Phila.; Charles J. Klang, Chicago; J. T. Schaefer, Schaefer Brothers, Chicago, Ill.; Al. Selig, Tiffany, New York; Oscar Hanson, Tiffany, New York; Jos. Rivkin, Tiffany, New York.

Mrs. A. L. DeBerri Heck, Da-Lite Screen, Chicago; Louis Bloom, Ambler Ashestos, Phila.; E. O. Kollmorgen, Kollmorgen Optical, Brooklyn, N. Y.; W. H. Matthews, Fornum Bros., Phila.; Geo. Byrnes, Van Buren, New York; C. J. Feeney, Electrical Research, New York; J. R. Cameron, Cameron Pub. Co., New York; H. V. Schaffer, Wm. Shole Son & Co., Phila.; A. M. Frere, Warners, Phila.; Oscar F. Neu, Newmade Products, New York; Gordon L. Smith, Natl. Thea. Supply, Phila.; W. J. Madison, Pathe, Phila.; C. J. Frank, Voigt Co., Phila.; Jesse J. Goldburg, Van Buren Corp., New York; H. H. Mather, Cooling Air Con. Co., New York; L. Mack, Cooling Air Con. Co., Phila.; N. D. MacBean, Philadelphia Carpet Co., Wynnewood, Pa.; J. R. Dolan, Natl. Thea. Supply Co., Phila.; D. C. Miner, Keasbey & Madison Co., Ambler, Pa.; B. Blumbert, Natl. Thea. Supply, Phila.

M. F. Lenetz, Astor Loyd Mfg. Co., New York; M. S. Landow, Universal, Phila.; G. Leon, Pathe News, Cleveland; E. Schwerimer, Universal Sound, Phila.; A. Lang, Electrical Research, New York; W. C. Kunzman, Natl. Carbon, Cleveland; G. F. Krauss, Exide Pictures, Phila.; Herbert C. Lockwood, Johns-Manville, Phila.; Max Goldberg, Electrical Research, Phila.; R. P. Pedeore, Gallagher Orchestra, Chicago.

Stanley Goldberg, Advance Trailer, New York; E. F. Beecher, Crane Co., Phila.; John S. Parkinson, Johns-Manville, New York; Geo. Morray, American Display, New York; Jake Schneider, American Display, New York; Harry A. Samwick, American Display, New York; Mrs. J. R. Denniston, Monroe, Mich.; Mrs. John I. McGuigan, State Chairman D. A. R., and Womens' Clubs, Phila.; C. Connell, Electric Storage Battery, Phila.; Jesse Levome, Tiffany Pictures, Phila.; Oscar Neufeld, Success Pictures, Phila.

Harry Kirchgessner, Natl. Screen, New York; Herman Robbins, Natl. Screen, New York; Pat Garyn, Natl. Screen, New York; Samuel Storch, Celluloid Prod., Brooklyn, N. Y.; W. F. Eberhardt, Western Electric, New York; Herbert Grau, Ufa, New York; R. C. Kneuer, International Projector, New York; Miss F. Close, State Chairman M. P. Bureau International Federation of Catholic Alumnae, Phila.; David Palfreyman, M. P. T. O. A., New York; David Goldenberg, Cameron Pub. Co., Manhattan Beach, N. Y.; Chas. Pettijohn, M. P. P. D. A., New York; H. H. Pease, Carrier Eng., New York; G. Willis Hersh, Carrier Eng., New York.

Mrs. Marie Barell, Visugraphic Pictures, New York; I. Lesser, De Forrest Phonofilm, New York; F. B. Warren, Electrical Research, New York; Fred. Wynne-Jones, Ufa, New York; W. H. Bryan, Heywood Wakefield, Phila.; P. J. Brookman, Heywood Wakefield, Baltimore, Md.; J. A. McLaughlin, Electrical Research, Phila.; I. S. Perse, Capitol M. P. Supply, New York; Mark L. Swaab, Fox, Phila.; W. J. Hagerty, Universal Sound System, Phila.; Rudolph Klose, Natl. Thea. Supply Co., Phila.; H. C. Riggs, Electric Storage & Battery Co., Phila., Pa.; M. Van Pragg, Advance Trailer, New York; G. H. Kline, Natl. Kline Poster, Phila.; James P. Clark, Natl. Kline Poster, Phila.; Mrs. Ring, Stanley Frame, New York; Juliam Kahm, De Forrest, Phila.; Jules Share, Phila.; E. J. Epstein, Tiffany, Phila.

Gendel Gene, Typhoon Fan, New York; Daniel F. Heenan, Pathe, Phila.; C. E. Kirsch, Gen'l. Talking Pic., Phila.; W. A. Daniels, Gen'l. Talking Pic., Phila.; A. J. Moeller, Natl. Screen, New York; Mrs. M. V. Madison, Pathe, Phila.; H. B. Johns, M. P. Operators Union, Phila.; J. August Haggerty, Universal Sound, Phila.; E. A. Rose, Universal Sound, Phila.; Charles Humphries, Phila.; L. S. Lang, Paramount, Phila.; C. W. Watsch, American Seating, Phila.; D. C. Spencer, Globe Ticket, Phila.; Louis B. Fisch, Beaded Screen, New York; T. F. Nahill, Beaded Screen, Phila.; Clem Rizzo, Phila.; W. P. Snow, Globe Ticket, Phila.; E. Lee White, Strong Electric Co., Toledo, O.; S. Rosen, R. K. O., Phila.; Rev. A. Braun, Phila.; Paul A. Bray, Poster Design, New York; Roy Calnek, Cinecraft Films, Phila.; Miss M. A. Campbell, Phila. Circle International Federation Catholic Alumnae Committee, Phila.

L. H. Francis, Heywood Wakefield Co., New York; J. Louis Geller, Geller Co., New York; Stanley W. Hand, Electric Research Prod., New York; A. B. Hubbard, Globe Ticket Co., Phila.; J. A. Jacobs, Poster Design Serv., New York; F. J. McConnell, Universal Film, New York City; R. K. McCurday, McCurday Film, Phila.; A. V. Millichap, American Display, Phila.; D. T. Nevin, Cinecraft Films, Phila.; H. J. G. Schad, Reading, Pa.; Ted Schlange, Universal, New York; H. W. Tuman, Keasbey & Mattiwon, Ambler, Pa.; G. T. Turner, Keasbey & Mattison, Abington, Pa.; Ann Vertlibe, De Forest, Phila.

## MPTOA Becomes MEC



*Philadelphia—High and low, and particularly the high, paid tribute to Mike E. Comerford, pioneer chain operator, at the exhibitor convention this week. It was pretty much a Comerford party from every and all slants.*

## *Sideline Watchers Swamped Total Number of Theatre Owners in Attendance*

# WHAT THE CAMERA CAUGHT AT DINNER WHICH CLIMAXED




***Philadelphia—They saw, they ate and listened from eight o'clock Tuesday night until one fifteen Wednesday morning at the M. P. T. O. A. banquet, which highlighted the national convention held here this week. The list of speakers drew sales managers from New York, who made the trip expressly for this function.***

***On the dais may be glimpsed Charlie Pettijohn telling Sam Dembow something that Sam apparently was eager to get; Mike***

---

VERY few knew until Tuesday night that that fighting "devil-dog," General Butler, was a bosom pal of Lon Chaney. When that popular player passed away recently, Butler made a request to his superiors for use of a plane for a cross-country hop to Hollywood to attend the funeral. The general was turned down, but paid his last respects to Lon by sending a special marine guard of honor from Los Angeles.

Chaney, incidentally, was a sergeant marine on the reserve list and on several occasions, stated General Butler, turned down an officer's commission.

* * *

*A study of facial expressions of those on the dais revealed a wide assortment. For instance: Nervousness of Al Lichtman, sternness of Mike Comerford, contentment of Charlie Pettijohn, humanness of Major General Smedley Butler, loveliness of Jean Harlowe, forcefulness of Sidney Kent.*

## *"Off the Record"....*

WHEN General Butler arrived, Stanley Hand of "Erpi" thought he was watching Fred Warren, his colleague, so close is the resemblance.

"Good grief," exclaimed Stanley when he saw the general enter the hotel lobby, "Warren has made a terrific boner. He apparently thinks the banquet is a costume affair and is all dressed up like a war horse."

* * *

*If some pharmaceutical genius discovers a remedy for "leather-tongue," exhibitor delegates will inscribe his name on the roll of honorary membership.*

IF you don't think Congressman William P. Connery of Massachusetts is a pal of the picture business, guess again. "Bill," as his film friends know him, is also plenty liked by the entire congressional district which he represents. When he runs for reelection, the codfish state Republicans don't bother to name opposition.

* * *

*Connery's fluent knowledge of French amazed listeners at the MPTOA banquet. His sense of humor is on a par with Irish Eddie Dowling, both of whom ran neck-and-neck for story telling honors—after Con McCole. Con, incidentally, kept the exhibs and their friends in stitches for an entire hour with his sensationally funny yarns and wit. Sid Kent dabbed his eyes more than once; Jimmy Grainger turned near-apopletic with laughter and Harry Warner chewed right through the end of a Corona as the hee-haws convulsed him.*

# THE NATIONAL M. P. T. O. A. CONVENTION AT PHILADELPHIA



*Comerford, as he thought out his opening address; Pete Woodhull, thinking of some fast ones to pull; M. A. Lightman, smiling for the photographer; Albert M. Greenfield looking important; Al Lichtman, as well as Jimmy Grainger, and Eddie Dowling.*

*The vacant chair flanking Lightman was later filled by Sidney Kent, who was answering a telephone call as the camera did its stuff. A few minutes later Governor Pinchot, Major General Smedley Butler and Mayor Mackey of Philadelphia entered.*

TUESDAY night's banquet was nothing short of an oratorical sensation. For interest, entertainment and humor it excelled any event in exhibitor history of recent years.

* * *

*Seating arrangements at the banquet were handled so inefficiently that Jay Emanuel, chairman of the arrangements committee, found himself seated 17 tables from his wife.*

* * *

Insiders wondered about Sam Katz when Sid Kent said that small town theatres could not be operated successfully by $50 a week chain managers.

* * *

*What started out to be the social highlight of a national exhibitor meet developed into a concentrated personal tribute to M. E. Comerford when a majority of banquet speakers delivered eulogies to "Mike."*

* * *

Harry Rathner made the hop in New York just for the dinner on Tuesday night.

## . . . . So They Say

JEAN HARLOWE, at the banquet sat between Al Lichtman and James R. Grainger of Fox, which prompted one wit to remark: "Good-bye, United Artists. Jean will be a Fox star before the banquet is over."

* * *

*And Leo Brecher forsook the Big Town to hear what Sid Kent had to say about the future of the independent exhibitor. Kent was optimistic. Brecher wasn't disappointed.*

* * *

Morris Kutinsky was very, very busy. The T. O. C. C. crowd wondered why, but all that Morris would say was he was looking over a piece of property.

MAYOR DARBY of Scranton, who attended the banquet as a tribute to Comerford worked for MPTO Secretary Mike O'Toole back in the days when Mike was a respectable newspaper editor.

* * *

*General Butler, of the Marines, expressed a likeness for pictures and stated that his devildog camp at Quantico, Va., shows three different features every night of the year, a total of 1,095. The statement gave Pettijohn plenty to think over as evidenced by Charlie's attempt to find the general's secret of successful operation of triple-featured programs when double bills in the industry cause more grief than Will Horwitz's newspaper ads in Houston newspapers.*

* * *

Warren Nolan, of United Artists' home office publicity staff, escorted Jean Harlowe from New York for the banquet. And was it a pleasure!

# Sink or Swim With Indpts., States Kent

(Continued from page 29)

inated because sound has now been defined and classified.

3—Bigness in production will mean nothing unless backed up by story and personalities.

4—Cost will mean nothing if quality is there.

5—Producers are returning to the silent technique and will use sound as an embellishment. Dialogue will be trimmed and will be used only where necessary and the background, sweep and action which figured so importantly in the silent picture blended into talkers.

Kent said mechanical limitations, or what producers believed to be the limitations because they didn't know better at the time, were responsible for the dropping of action in favor of stories which used small companies and that because of this so many stage plays were made into pictures. He also blamed this condition for the drift toward sophistication on the screen, the loss of kid patronage and the breaks in bad taste which have been made in many talkers.

### Covers Six Subjects

He preluded his talk with a concise statement covering six subjects. Of wide film he said he thought the business should proceed cautiously, to avoid hurling anything into the theatres' lap unless the public demanded it. The cost of sound has to be amortized, he continued, and closed the subject by declaring the industry cannot afford wide film, and the time for it has not yet arrived.

"Who can say what will happen in this scientific age?" queried Kent in taking up television. "It's coming, but is yet some time off. As an industry, we will welcome anything for which there is a public demand, but we must not force it. I see television as an aid when it comes."

His views on talkers for the home were also definite. "Those selling pictures to theatres have no right to encourage competition for those theatres. Home talkers, when ready, call for specially-made films," he stated.

It is Kent's opinion that the use of color depends on its perfection, which he declared had not yet been reached. "It is a great thing if it is not overdone," he added. "It can apply to certain films. I would use all color in pictures only as an exception. Color should be used to enhance values only."

Attempting to write a uniform contract is "a post-graduate course in patience," Kent said in discussing the results of the 5-5-5 conferences. He thinks the new form is the best so far drawn, at the same time admitting it is not perfect.

### Compliments Leaders

"The contract is a step in the right direction and will get better in the future as we learn to sit around a table and talk rather than agitate and bull it out," he remarked.

He paid a compliment to M. A. Lightman for his efforts and said the M.P.T.O.A. had not been backward in presenting its demands. He also paid a compliment to Abram F. Myers and Allied. "I have heard harsh things about Allied, but they played ball in the contract matter," he concluded.

Kent, who stole the convention of the M.P.T.O. of Ohio at Columbus almost a year ago to the day, played a repeat here. When he walked into the convention hall on Tuesday afternoon advance word of his impending address brought in all the stragglers. Whe he finished, the hall emptied itself by almost two-thirds.

At the dinner that same night, sandwiched in a long list of speakers—and most of them were unusually good—Kent was in anything but an easy spot. But, by unanimous opinion, he again came through with a smash talk that sent him out of the banquet as the star of the show.

He told the gathering this was his first attendance at a national exhibitor's convention in his 15 years in the business and said he had stayed away heretofore because he did not believe such conventions to be useful.

He doubled back on a lot of ground covered during the afternoon. He did, however, touch on kid patronage and said he believed the swing toward action pictures with sound backgrounds would automatically solve the problem for the exhibitor.

Other speakers had touched upon clean pictures. This gave Kent an opportunity—and he seized it—to point out that all producers preferred to make that type of production but that it was the public which didn't come through with the proper support.

### Headaches

**Philadelphia—Proof that producers don't always find the path an easy one was offered here by Sidney R. Kent and Harry M. Warner, when they gave the M.P.T.O.A. convention a real insight into production worries.**

**Arguing that producers prefer to make clean pictures, but that the public won't support them, Kent declared "Old Ironsides" cost Paramount $2,500,000, that its gross was $1,100,000 and its loss, therefore, $1,400,000.**

**Warner said "Disraeli," a critics' rave, has lost $300,000 in the United States to date.**

## *Ballyhoo Passe, Films Need Guts*

(Continued from page 28)

until these vulgarities are eliminated they will not return."

Producers were put on the spot in no uncertain manner by Vincent, for their lack of foresight in not catering to kids.

Miss M. Close, Pennsylvania chief of the Federated Catholic Alumnae, who followed Vincent on the rostrum, declared that kids don't want juvenile pictures, but insist upon a more sophisticated type of screenfare.

Miss Close stated that her association was favorably inclined toward the industry's production and advertising codes of ethics, but that wilfull violations in the latter were being made in Philadelphia territory, pointing out "distasteful" advertising and publicity in local sheets on Universal's "Lady Surrenders."

# Erpi Pan A Miller Move to Prevent Loss of Members?

(Continued from page 28)

and the exhibitor, not being a radio expert, falls for it.

"When sound machines went in, we were told the $20 to $40 service charge would be reduced as more machines were installed. Today, the saturation point has been about reached, but the charge hasn't come down any.

"All I've heard at this convention so far is a lot of talk about ideals. We're not doing a thing about the big fellows who are trimming us. Now Western Electric is chiseling whenever it gets the chance. I paid $14,000 for my machine and was told I was paying for research at the time. If Western Electric serviced me and gave me all the parts I require for the next five years, it is my opinion there would still be plenty of profit in that $14,000.

"I believe in cooperation. If I didn't think we get somewhere by sitting around and talking to producers, I would have gone Allied a long time ago. I don't want to see this resolution passed only to call up six months later and find that maybe something was going to be done about it."

*Text of the resolution aimed at the electrics appears on page 34-D.*

Several efforts to reach Charles W. Bunn, of "Erpi" for views on what his company proposes to do about the M. P. T. O. A. resolution failed. It is generally reported, however, that Jack Miller's stand that no reductions in service charges have been made is not correct, the company having slashed its scale three times in the last two years.

## *Independents Named To Directors' Board*

(Continued from page 28)

New York, were returned to the vice-presidency; Harry C. Arthur, New York, was added, while Sam Dembow of Publix succeeded Willard C. Patterson, Publix's district manager in the Southeast. Fred Wehrenberg of St. Louis succeeded E. M. Fay of Rhode Island as chairman of the board; Jay Emanuel of Philadelphia was re-elected treasurer and Mike O'Toole of Pennsylvania, secretary.

# Pioneers' Removal Decried by Warner

Philadelphia—Removal of a number of the pioneers of the industry from the exhibition field has been a regrettable, although inevitable, development of the industry in the chain expansion so necessary to the industry's growth, H. M. Warner declared in addressing the M.P.T.O.A. delegates at convention banquet.

There should be co-operation between chains and independents for the common good, Warner asserted, although he did not amplify his statement concerning independents' ejection from the industry.

# COLOR and SOUND

**Philadelphia—In taking a fall out of Will Horwitz, Houston exhibitor who is urging the public in his city to support a bill for Texas censorship via paid newspaper copy, Charlie Pettijohn at the same time threw a "heau geste" in the general direction of Abram F. Myers.**

**"Without knowing," he said, "I venture to say emphatically that Myers never declared he was in favor of such a plan, as Horwitz asserts in his newspaper ads. It is inconceivable that Myers could have done so."**

**Myers last week telegraphed *Motion Picture News* from Washington that his support had never been extended to Horwitz's campaign.**

* * *

Most of the gang went on spending orgies after business sessions. And were some of them sick when they lined up in front of the cashier's cage for their hotel bills!

* * *

*Even interests close to the Hays' outfit publicly take exception to each other's statements.*

*During his address to exhibitor delegates, Charlie Pettijohn, Film Board chief, made a colorful plea for a united stand in battling approaching taxation. The industry cannot stand the slightest additional financial burden, Charlie stated, and chiefy because of business depression and the fact that a $500,000,000 bill was dropped into the laps of all branches when the changeover to sound was made.*

*Harry Warner, several hours later while making an address at the banquet, attempted to lighten Pettijohn's remarks with regards to the big sound bill and stated they should be discounted.*

* * *

Harry Warner, however, came in for a severe trouncing Wednesday morning when Missouri MPTO President Van Hyning socked Warner—and socked plenty hard—because of alleged admission that savings from merging Warners-First National, and throwing hundreds into unemployment, was to be diverted to theatre acquisitions, and therefore, further stifling the small exhibitor.

* * *

*Generally, Philadelphia's spirit of "brotherly love" was the keynote of the canfab. Much to the disappointment of the boys who like nathing better than a red hot scrap.*

* * *

Fred Wehrenberg, who succeeded Ed Fay as chairman of the board of directors, hasn't missed an M.P.T.O.A. meet since they started.

* * *

*Who's the guy who flopped to the floor at the banquet, during one of the highlight addresses?*

* * *

Ed Kuykendahl's trip from Columbus, Miss., where he operates an independent house, was his first north of the Mason-Dixon line in twenty years.

## *Amortizing Slowly*

**Philadelphia——The industry spent close to $500,000,000 in its turnover from silent to sound pictures, Charles C. Pettijohn told the M. P. T. O. convention this week.**

**"But what is not generally understood is that the amortization is not a matter of one year. The period ranges from 10 to 20 years on some companies' books."**

Shades of yesteryear were lifted when Abe Sablotsky and J. J. McGuirk were ushered to the banquet dais. They sat at a far corner of a table, almost unnoticed. A few years back they were big guns in Stanley until the Warner deal resulted in eviction of both.

The pair now run an opposition chain with Al Boyd, concentrating on suburban and small town houses.

* * *

*Philadelphia business was represented at the banquet by Albert M. Greenfield, Warner theatre and real estate representative in the Quaker City. Greenfield, who financed many of the town's biggest picture houses long before Warners secured control of Stanley, sold his first site to Sigmund Lubin, and later scouted for sites for Harry Davis, Jules Mastbaum, for his new boss Harry Warner, and as he put it: "many other so-called big timers in the picture business."*

*Greenfield pulled this while making a speech at the banquet, and while standing next to Warner.*

## *Machine-Like*

**Philadelphia—The report of the credentials committee had just been read. The chair had asked for some one to move its adoption. But only silence from the floor.**

**Then, Mike O'Toole in a stage whisper, to M. A. Lightman:**

**"Where's your man?"**

**Just then Dick Biechele upped and came through with the necessaries. The seconds followed in quick order and the "ayes" faster than that. Dissenting voices—oone.**

*Just to prove that there are na hard feelings between business rivals, Irving Lesser, of De Forest, sat at the same banquet table with four "Erpi" sales chiefs including Stanley Hand, M. Woodward, Ben Piermont and Frank Rogers. However, a committee member placed at the same table two women representatives of the Catholic Women's Alumnae. Probably to preserve peace.*

*Lesser's company is suing "Erpi," Western Electric and John Ottersan for plenty in a patent tangle.*

* * *

Incidentally, wonder if Rogers is still interested in a certain i. o. u. for fifty bucks?

* * *

*Pete Woodhull would insist upon a long-winded discourse on Jersey politics.*

* * *

Tribute was paid to the memory of Denny Harris, former Pennsylvania theatre operator, who passed away a few months ago.

* * *

*Try to imagine the impressiveness of a banquet dais about a block long seating Governor-elect Gifford H. Pinchot, Mayor Harry A. Mackey, of Philadelphia; Mayor Darby, of Scranton; Major General Smedley Butler, boss of the marines; Congressman Wm. P. Connery, Jean Harlowe, "Jimmy" Grainger, Al Lichtman, Eddie Dowling, M. E. Comerford, Sidney R. Kent, Harry M. Warner, M. A. Lightman, J. David Stern, publisher of the "Philadelphia Record"; Harry L. Knapp, chairman of the state board of censors; Albert M. Greenfield, Pete Woodhull, Con McCole, Sam Novero, Sam Dembow, Charlie Pettijohn, J. David Stern, Lew Pizer, and a couple judges.*

**Philadelphia Western Electric spent plenty to rig up a sound installation in the convention auditorium of the Benjamin Franklin. A truckload of equipment with its staff was brought down from New York.**

**No word of appreciation for "Erpi" co-operating in the rig-up was forthcoming during any of the sessions, and to pile insult upon injury, the M P T O A passed a resolution condemning the company for excessive service charges.**

**The climax, however, came at the banquet when a short circuit caused terrific noise in the sound system during showing of a song trailer.**

* * *

*Missouri President Van Hyning admits that he's a "hard-headed Dutchman." Score charges is the toughest financial millstone now tied around the necks of exhibitors, he said.*

* * *

No convention report would be complete without a word about M.P.T.O.A. President M. A. Lightman and his dynamic personality. He's got a world of boosters.

* * *

*The last batch of convention delegates on the speakers' platform included Fred Desberg, of Loew's Ohio Theatres; Joe Dennison, Col. Butterfield's ambassador from Michigan; and Nebraska M.P.T.O. President Charlie Williams.*

* * *

Unknown to anyone in the convention hall at the closing session on Wednesday afternoon, a well known film executive was sitting on the sidelines awaiting an opportunity to spring a discussion which would cause shame to plenty in producing-distributing ranks.

The entire meeting was rapidly winding up when it became evident that a strong desire had developed to rush through a motion for adjournment, and the film executive junked his plan which called for a lengthy talk, for fear the prolongment would be received coldly.

If this guy had gained the floor, the sensation seekers would have been given enough "heat" to satisfy them for the next month, at least.

* * *

*Nebraska MPTO President Williams got plenty dirty in his talk of the prevailing spirit of harmony. "The most peaceful, harmonious and constructive meeting in the history of the association," was Williams' declaration descriptive of the confab.*

* * *

Williams compared the serenity of the Philly confab with the exhibitor conventions of olden days when, so he said, "Al Steffes paced frantically up and down the convention hall, flourishing a blackjack in one hand and something in his hip pocket."

## *Not the First Time*

**Philadelphia—Walter Eberhardt figured on a quick trip over the road, started from New York at 6 in the morning and arrived at 1. He was traveling in a friend's car when the distributor head went wrong between Elizabeth and New Brunswick.**

**"Why worry?" said Walter. "This won't be the first time we've had trouble with distributor heads."**

# Placid Course of M. P. T. O. Conclave Reflected in Tenor of Resolutions

## *Crack at W. E. and RCA on Service Charges and Horwitz Slam Alone Stand Out*

Philadelphia—The conventions of yesteryear are no more. The political machinery of the M.P.T.O.A. demonstrated to oldtimers that the days of fireworks and sensational "bombing" had passed forever.

Aside from the resolution asking Western Electric and RCA to explain the why and how of the present cost of service charges and another condemning Will Horwitz of Houston for publicly advocating censorship in Texas, the rest of the resolutions fell into innocuous and perfunctory channels.

The text conveys the idea:

## *Emphasize 30-Day Notice On Substitute Releases*

WHEREAS, the relationship between the distributor and exhibitor is founded upon a contract, and,

WHEREAS, in the negotiation of said contract, the distributor agrees to deliver and the exhibitor agrees to accept a picture or pictures with specific stars, stories and directors, and,

WHEREAS, before the contract between the distributor and exhibitor is completed an agreement is reached between them regarding the license fee to be charged for said picture or pictures, based upon alleged value and drawing power as outlined in the advance notices, press books, and contracts, and

WHEREAS, the exhibitor relies entirely upon the distributor to deliver the product purchased by said exhibitor; therefore,

BE IT RESOLVED: that it shall be the duty of the distributor to notify the exhibitor, at least within thirty days in advance of National release date, of any substitution which said distributor shall make;

Now, therefore, be it further RESOLVED: That the secretary of the Motion Picture Theatre Owners of America be instructed to send a copy of this resolution to the Motion Picture Producers and Distributors Association, and likewise to each and every producer and distributor of motion pictures.

* * *

## *To Probe W.E. and RCA on Cost of Scores and Parts*

RESOLVED, by the Motion Picture Theatre Owners of America in convention assembled that we take cognizance of the complaints which have been made to the board of directors about the service and parts charged to theatre owners by the Western Electric Co. and RCA.

RESOLVED, that it is our purpose to fully protect the interests of the theatre owner in this relation and to that end we direct the president of this organization to confer with the proper parties in this relation with a view to having the matter in dispute adjusted.

* * *

## *Favor Railway Express If Rate Drops 75 Per Cent*

WHEREAS, the Motion Picture Theatre Owners of America recognizes that the most desirable method of transporting motion picture films and the disc records that are necessary when sound is so recorded is by railway express;

AND WHEREAS, the only reason that railway express for the transportaton of films and records is not universally employed is its excessive cost in comparison with other means that offer;

AND WHEREAS, the Motion Picture Theatre Owners of America appreciates that for years the railway express was practically the only means of such transportation in use and that during those years and more recent years the service rendered by the railway express has always been prompt and reliable; be it

RESOLVED, that the Motion Picture Theatre Owners of America assures the railway express companies that if a reduction in rates on film and record shipments returning to film exchanges from exhibitors amounting to 75 per cent of the present rate is granted it is the conviction of the organization that there will immediately result such an increase in the number of exhibitors employing railway express exclusively for film and record shipments as to make the greater volume of business more than offset the loss of revenue due to reduction in return rates;

THAT the organization undertakes to induce all its members, in the event of the reduction, to designate railway express as the medium of transportion of films and records booked to them;

THAT the organization will impose upon all its members increased attention to the obligation to make shipments to exchanges by very first possible express after the period for which films may be booked to them shall have expired;

THAT the organization petitions that the reduction asked be granted, not only because it is a fact that no actual loss of revenue to the railway express companies, but rather a gain, will result, but also because of the business depression which has so seriously affected the motion picture theatres of the country and the material relief a rate reduction would afford.

* * *

## *Sock Horwitz for Move To Foist Texas Censorship*

RESOLVED, by the Motion Picture Theatre Owners of America in convention assembled that we deplore the action of William Horwitz of Texas in urging the establishment of a censor board in that state because of some difference of opinion between himself and some producers;

RESOLVED, that we are definitely certain that he in no way expresses the opinion or desires of the theatre owners of Texas or others in the theatre business in that state, but, on the contrary, that all interested in our industry in Texas are opposed to official censorship, knowing its defects and the impossibility of operating with talking and sound pictures predominating;

RESOLVED, that we are opposed to any censorship of pictures except as the same may be properly and judiciously exercised within the industry and pledge to the theatre owners of Texas all aid within our power to prevent the imposition of censorship on the industry in that state.

* * *

## *Officially Deplore Death Of D. A. Harris, Pittsburgh*

RESOLVED, by the motion Picture Theatre Owners of America in convention assembled:

THAT we deeply deplore the death of D. A. Harris, a former national board member of this organization, a member of our contract committee and always prominent in the work of the Motion Picture Theatre Owners of America and home unit;

RESOLVED, that a minute be made on the records of this convention expressive of our sorrow at the untimely death of Mr. Harris and his removal from a sphere of usefulness and the peformance o tasks for which his great ability so well fitted him;

RESOLVED, that a copy of these resolutions be sent to the family of the deceased.

* * *

## *Endorse Comerford Plan To Better Theatre Service*

RESOLVED, by the Motion Picture Theatre Owners of America in convention assembled that we heartily recommend the proposition submitted to this convention by M. E. Comerford to extend the service work of our national organization through the formation of the Pennsylvania Economic Association;

RESOLVED, that we believe it will be much to the advantage of all in the motion picture business to make the theatres leading community institutions in the development of industrial and other worth

* * *

## *Strong for Washington Centennial Production*

RESOLVED, by the Motion Picture Theatre Owners of America in convention assembled that we heartily recommend the purpose of Congress and patriotic and other bodies to properly celebrate the bi-centennial of George Washington, believing the same will arouse a measure of real patriotism in all parts of our country;

RESOLVED, that we believe this nation-wide celebration of the Washington bi-centennial will so center public attention on the wonderful qualities of Washington, his broad tolerance and complete recognition of the civic and religious rights of all, thus tending to re-shape opinion in such quarters as now deviate from these real American policies;

RESOLVED, that we cooperate in every way in the fitting and proper celebration of the bi-centennial, one phase of which is the making of a motion picture descriptive of the life of Washington. That we endeavor to have this picture historically correct so as to make it valuable as a screen text in colleges and schools after the same has had the proper theatrical showings.

* * *

## *Several Endorse Service and Others Prove to Be the Conventional Kind*

## *Special Films for Holidays Favored by Organization*

RESOLVED, by the Motion Picture Theatre Owners of America in convention assembled that we approve of the project presented by President M. A. Lightman to have topical pictures presented illustrative of the different phases of our national life as well as home topics. He particularly instanced Mothers' Day.

* * *

## *Convention Speakers Named in Resolution*

RESOLVED: By the Motion Picture Theatre Owners of America in convention assembled that we are truly grateful to Governor Pinchot, General Smedley Butler, Mayor Harry Mackey, Congressman William P. Conney, Albert M. Greenfield, Harry M. Warner, Sidney R. Kent, Eddie Dowling, C. C. Pettijohn, Con McCole, Hary A. Knapp, George W. Elliot, Lt. Gov. Arthur James, Oscar Hanson, Frank Conklin, Joseph Cunningham, Dr. F. S. Irby, A. C. La Rue, J. S. Parkinson, and others, who favored our organization and the motion picture industry generally by addressing us in convention and banquet.

RESOLVED: That the secretary be instructed to write to each person indicated and express to them the thanks of our national officers and members for these courtesies.

* * *

## *Exhibitors Urged to Give Unemployment Shows*

RESOLVED: By the Motion Picture Theatre Owners of America that we heartily commend the proposal made by Albert M. Greenfield at the convention dinner that Sunday performances be given in the different theatres to relieve the distress incident to unemployment and the very gracious offer made in that connection by Harry Warner to turn over the seventy-two (72) theatres in the Philadelphia territory to that purpose, coupled with the announced disposition of other theatres owners in the territory to follow in line.

RESOLVED: That we urge the exhibitors generally to do everything in their power to relieve the unemployment situation and help in every way to stabilize industrial and other situations.

* * *

## *Plug for Philly Crowd Which Handled Confab*

RESOLVED: By the Motion Pictures Theatre Owners of America in convention assembled that we extend our sincere thanks to Chairman Lewen Pizor, of the Philadelphia committee of arrangements, to Abe Einstein, chairman of the press committee, and the many excellent members of their committees for the commendable way in which the work entailed upon them for this convention was performed.

RESOLVED: That the success of this convention was to a large extent due to the efforts of these exhibitors for which the delegates here are particularly grateful.

* * *

## *Gov.-Elect Pinchot Thanked For Attending MPTOA Banquet*

RESOLVED: By the Motion Picture Theatre Owners of America in convention assembled that our thanks are due and are hereby extended to Governor Pinchot for his very gracious act in coming to our convention dinner and bringing us a message of good cheer and helpfulness.

RESOLVED: That as his presence with us entailed personal sacrifice because of the strenuous campaign through which he just passed that we are particularly grateful to him and his official associates and that a letter to that effect be sent to Governor Pinchot from our national office.

# Double-Featuring Reaching Alarming Proportions and Crowding Out Shorts

### *For Women Only*

**Hollywood—All women and no men will make up the cast of eight principals in "Women Like Men," which Liberty Productions will produce in the near future. The story is an original by Gertrude Orr and Doris Mallou. Adaptation is by Gertrude Orr.**

## Cut Nut to Bone To Get Seattle House in Black

Seattle—After several weeks of indecision on the part of coast and local Publix executives, the new policy for the Seattle Paramount theatre was decided upon two days before its inauguration.

Intent upon eliminating, if possible, the losses that the house has suffered almost every week during recent seasons, it has been decided to cut operating costs to a minimum, reduce admission prices, and operate on as much of a "grind" policy as will be consistent with the calibre of the house.

As a result, the theatre is inaugurating a new price scale of 25 cents, 35 cents and 50 cents, effective every day in the week. Matinees formerly 50 cents will be 35 cents now, and evening top will be 50 instead of 60 cents. The 16-piece orchestra will be entirely dispensed with, there will be no organ specialties, and, as newspaper ads report, "the entire show is on the screen." Publix stage units will no longer appear here.

This marks the fourth change of policy since the house opened a little more than two years ago. Originally it offered films and Eastern Publix stage units. Then it dropped the stage fare and featured films and musical specialties. A few months ago the policy changed again to accommodate films and Coast stage units. And now comes the present plan.

Its success will be carefully clocked by Leon Levy, new division manager for the Northwest, who has just arrived here to replace Robert Blair, recently appointed Los Angeles city manager.

### *Knill Back With Warner*

Denver — Fred Knill, manager of the Paris at Santa Fe, and previously assistant manager of the Warner exchange here, has returned as a salesman. He replaces C. C. Caldwell, who has bought the Palace at Lovington, N. M.

### *Finnegan Heads Union*

Cleveland—Oscar Scheck, for many years president of the local Theatrical Employes' Union, last week declined re-election. Bill Finnegan was elected president.

### *Saturation Point in Sight; Both Distributors and Theatres Hurt by Practice*

Double-featuring, discouragement of which distributors sought in zoning plans, is on the increase throughout the country, having reached the saturation point in many spots. Exchange men are concerned over the spread of the practice, which is more rapid in recent months, due to the lack of good pictures.

The public has been educated to double-featuring to the extent that even a strong attraction has a hard time getting by on its own when it hits the neighborhoods. As a consequence, shorts are taking it on the chin, being crowded out by the double-feature gag.

The shoe pinches two ways. The distributor is penalized because the exhibitor insists upon minimum rentals, and the exhibitor is hurt because the two-feature policy runs up overhead. Circuit and affiliated houses as well as independents are double-featuring to a point where a shortage of product is felt by many competition houses.

To date, the practice has increased business at exchanges, as, obviously, it has resulted in an appreciably greater number of films being played. In spite of this, however, it has had practically no effect on the exchange's net because of the factors noted.

Double-featuring houses report an increase in the number of telephone inquiries as to the starting time of one or another of the features being played. Observers declare this to be the most significant evidence of a waning of interest in the double bills. It indicates, they say, that patrons are tiring of sitting through the abnormally long, freak programs, and are interested in seeing only one of the two features offered by the house.

#### Reaction Seen

A certain portion of the public will inevitably react to a bargain offering of this kind by evidencing suspicion, it is also pointed out. These persons believe that something cheap is being pawned off on them, and that both, or at least one of the features, is, of necessity, a flop that wouldn't have been spotted double if it was good enough to play alone. For these reasons, persons of this type avoid a double feature house entirely and come to regard it eventually as a warning.

The difficulty of spotting two good features on the same program and at reasonable cost to the house is also a danger not easily avoided. Dyed-in-the-wool film goers who sit through even one feature which does not satisfy them forget the bargain angle and feel that they have been "taken." If the same experience is encountered often enough they come to look on these double feature house as a "gyp joint" and avoid it.

Because of this reaction, distributors are confident the pendulum will swing the other way in favor of single features. If it does, there'll be a jam on playdates, they feel.

The double-feature issue was a big stumbling block in the Chicago zoning negotiations and with give-aways led to dropping of the proposed clearance schedules.

### *The British Slant*

**The feeling in Hollywood with reference to the young New Jersey woman who, by her own wish, has gone through the marriage ceremony four times in six months with the same man is that she must be fond of the fellow.—*Punch.***

## 'Non-Union Union' Asks Injunction Against Rivals

Kansas City—Sound Projectionists' Association, the "non-union union" operators, has filed a petition in the Federal District court asking for a restraining order against the International Alliance of Theatre Stage Employes and Moving Picture Operators of the United States and Canada, Inc., to prevent them from intimidating members of the non-union group.

According to members of the Sound Projectionists' Association, threats have been made against them, some of whom have been told they will be "taken for a ride." The non-union association declares in the petition that union men have thrown stench bombs into certain theatres employing non-union operators in an attempt to get the projectionists to resign.

The petition also asks for a restraining order against the local chapters of the International Alliance in Kansas City and St. Joseph, Mo., and asks that damages in the amount of $10,000 be assessed against the defendants because of alleged interference with the operation of the St. John and Baltis theatres in Kansas City and the Rialto in St. Joseph.

Some time ago it was rumored that the non-union group would retaliate stench-bombing of non-union houses by placing stench bombs in union houses. The last theatre to be the victim of a stench bomb was the Baltis, but as yet no retaliation has been attempted. No date has been set for a hearing of the petition.

### *Warner Regional Meet*

Cleveland—Fifty managers and assistant managers representing 26 Warner theatres in this district held a regional meeting to discuss house policies. Phil Gleichman, district general manager, and George Skouras, assistant general manager of Warner theatres, attended the meeting.

# Play Ball with Independents' Rental Grosses; Curiosity of U. S. Aroused

### *Franco-German Control?*

**Paris — Development of a Franco-German combine aimed against American films is behind the purchase of control of German Emelka by a syndicate headed by M. Albert Kohan. Production of talkers in both French and German is planned. Other French firms are to be asked to join the group, which is said to control 70 per cent of the French market. Meanwhile, French production activity is being increased rapidly.**

## Two New Talker Houses Planned For San Diego

San Diego, Cal.—One dark house here may be reopened and a stock theatre turned ever to talkers if deals under way are completed.

Showing of Spanish talkers and presentation of roadshows in the Balboa is planned by Harry Hartman, southern division manager for Fox. Under the plan, the foreign language talkers will be shown three days a week, and road productions booked out of Los Angeles to fill the rest of the weekly program.

The Balboa has been closed for almost a year. Hartman's plan is the result, he said, of many requests by Spanish residents here for talkers in their native tongue. The Savoy is the other house involved.

After a run of five years, Fulkerson and Marsh, producers, plan to close. Details of the proposed move have not been announced, but the producers say they plan to lease the house to Los Angeles theatre men for film productions.

If the deal goes through, the Savoy Players will go to a house in Hollywood to continue their productions, Lawrence Marsh, producing director, said.

A movement is under way by many prominent civic organizers to sell enough season tickets to finance the company in a longer stay here. The announcement of the proposed closing has aroused many San Diegans, as the Savoy is the last house here where stage plays are offered.

### *Marquee Billings Being Used to Sell Fox Mirror*

Fox Theatres is plugging sales of the *Screen Mirror*, fan publication and house organ. The magazine was originated by Fox West Coast Theatres. It is being sold in all houses of the chain, lobby displays, window cards and even marquee billings being used to plug the magazine.

### *Distributors and Circuits Do Quick About-Face to Avert Probe, Is Charge*

Independent exhibitors profess considerable amusement over the about-face attitude of distributors and affiliated circuits in computing the amount of rental grosses which independent theatres contribute.

The inside is said to be that the distributors and affiliates had a government whitewash about set, as a result of their claims that the market is open, when the repeated statements made at the contract deliberations at New York and Atlantic City that independents supply only 15 per cent of the rental gross got the government "all het up."

Some independents were quick to seize this advantage, asserting this proved that the industry was 85 per cent trustified, by distributors' and chains' own statements. This precluded any clean bill of health, as was reported planned.

#### A Two-Way "Pickle"

Then the about-face, with articles appearing in some of the trade journals, which independents believe were inspired, showing that the percentage of independent rentals is much greater than the 15 per cent figure, running as high as 40 to 45 per cent.

Independents see in this maneuver another advantage, now insisting that although affiliated circuits represent about 60 per cent of the rentals, they practically dictate the exhibition situation through zoning schedules.

### *Orchestra and Flesh To Return at Tampa*

Tampa—The Tampa is going to have an orchestra again, a symphony of 17 pieces, and "flesh and blood" acts will be added to the programs from time to time, states Paul Short, managing director. A symphony orchestra was a feature of the house from the opening until talkers arrived.

### *Rockett Supervising Four*

Hollywood—Al Rockett, associate producer at Fox, has been assigned supervision of four pictures, "East Lynne," which Frank Lloyd will direct; "The Painted Woman," to be directed by Irving Cummings; "The Modern World," which Chandler Sprague will direct, and "Three Girls Lost," to be directed by Sidney Lanfield.

### *Silents vs. Talkers*

**We have heard of a rector whose largest Sunday congregation is usually in the evening, when a silent motion picture is shown, and who advertised a morning prayer book service as "all talking and singing."—*The Churchman.***

### *Unbelievable*

**Hollywood—Overheard in the lobby of the Fox Carthay Circle where "Just Imagine" is the current attraction. It was during intermission of the DeSylva, Brown and Henderson fantasy predicting what these United States may be like in 1980. The intrepid adventurers had just taken off in their rocket plane headed for Mars when intermission broke.**

**A woman, strolling about the foyer, was heard to remark to her escort, "Rather farfetched, don't you think?"**

## Executive Slams Salary Slashes as "Foolhardy" Act

*A well known executive, commenting on the curtailment and wage-slashing fever which is ravaging its way through certain quarters of the industry, has this to say for publication without use of his name:*

Might the economic observations of one who has been connected with the motion picture industry in every branch, from a time shortly after its christening, be expressed in connection with the reported curtailment rampage of overhead? It might seem incongruous for one as lowly as I am in the general scheme of things to voice an opinion on an economic question as great as that in the alleged depression of business and the reduction of salaries. In my various activities, it has been necessary for me to learn where curtailment may be made in production as well as distribution expense without interfering either with efficiency or merit of our productions.

Prosperity in the country generally, and in any industry specifically, can come only through the circulation and not the hoarding of the dollar. It is basically true that a dollar spent finds circulation that brings profit and comfort in an endless circle.

Business depression, hard times and panic follow only when wealth is hoarded and money withdrawn from circulation. Prosperity comes only from circulation of a country's wealth. A country's resources are only to permit of consumption and circulation, consumption of the resources and circulation of the wealth.

As a concrete example, if an individual is worth a million dollars and the cash is locked in a vault, it earns nothing, does him no good and prevents others from themselves earning money from or out of that million dollars capital.

The moment we reduce salaries only to conserve cash, that moment we take that much money out of circulation, thereby reducing the purchasing power of the individual, which in turn affects the earning

(*Continued on page 44*)

# "Life of Party" $17,000, $19,000 2nd Week in L. A.

Los Angeles—Warners' "Life of the Party," day and date second week at Warners' Downtown and Hollywood, continued to display great strength, getting high rating for the town with $19,000 and $17,000 respectively. Amos 'n' Andy slipped $5,000 in its third week at the Orpheum, turning in $16,000 for its third stanza.

Cooler weather and Armistice Day helped business all over town, with the Criterion and State doing well. "The Big Trail" took a spurt, being due to fold. The Pantages did just average on "Madam Satan." "Her Wedding Night" slipped to $4,500 at Grauman's Egyptian.

Estimated takings:

**"JUST IMAGINE" (Fox)**
FOX CARTHAY CIRCLE—(1,650) 75c-75c-$1.50, fifth week, twice daily, 7 days. **Other attractions:** Abe Lyman and band, news. **Gross:** $14,000. **Rating:** 110%.

**"WAY FOR A SAILOR" (M-G-M)**
LOEW'S STATE—(2,418) 35c-65c, 7 days. **Other attractions:** F. & M. "Espanola" Idea, news. **Gross:** $30,000. **Rating:** 111%.

**"DERELICT" (Paramount)**
PARAMOUNT—(3,596) 35c-65c, 7 days. **Other attractions:** Stage revue, news, comedy. **Gross:** $26,000. **Rating:** 104%.

**"LIFE OF THE PARTY" (Warners)**
WARNERS' DOWNTOWN—(2,400) 35c-65c, 7 days, second week. **Other attractions:** Vitaphone Varieties, news. **Gross:** $19,000. **Rating:** 127%.

**"DU BARRY" (United Artists)**
UNITED ARTISTS—(2,100) 35c-65c, 7 days, second week. **Other attractions:** News, organ concert. **Gross:** $12,500. **Rating:** 92%.

**"TODAY" (Majestic)**
RKO—(2,700) 35c-65c, 7 days. **Other attractions:** News, RKO vaudeville. **Gross:** $135,000. **Rating:** 84%.

**"CHECK AND DOUBLE CHECK" (RKO)**
ORPHEUM—(2,750) 35c-65c, 7 days. **Other attractions:** News, third week, Knute Rockne short. **Gross:** $16,000. **Rating:** 100%.

**"MR. WU" (M-G-M)**
CALIFORNIA INTERNATIONAL—(2,000) 25c-50c, 7 days, second week. **Other attractions:** Spanish comedy, news. **Gross:** $7,000. **Rating:** 100%.

**"THE BIG TRAIL" (Fox)**
GRAUMAN'S CHINESE—(2,030) 75c-$1.50, 7 days, twice daily, sixth week. **Other attractions:** Stage revue, news. **Gross:** $17,500. **Rating:** 108%.

**"HER WEDDING NIGHT" (Paramount)**
GRAUMAN'S EGYPTIAN—(1,800) 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $4,500. **Rating:** 60%.

**"LIFE OF THE PARTY" (Warners)**
WARNERS' HOLLYWOOD—(3,000) 35c-65c, 7 days, second week. **Other attractions:** Vitaphone Varieties, news. **Gross:** $17,000. **Rating:** 121%.

**"MADAM SATAN" (M-G-M)**
PANTAGES' HOLLYWOOD—(3,000) 35c-65c, 7 days. **Other attractions:** F. & M. "Way Back When" Idea, news. **Gross;** $15,000. **Rating:** 100%.

## *Show Business to Take Care of Own, Brown Says*

Hiram S. Brown, president of Radio-Keith-Orpheum, attending the New York emergency employment committee meeting, notified that body that now, as in the past, the theatrical business will take care of the unemployed, the aged and the unfortunate of its own profession. As a matter of history, the people of the theatre have not only "taken care of their own," but in service and in contribution have accomplished more unselfish charity in behalf of others than the members of any other profession or business. Already there are over 5,000 artists of the stage and screen enlisted as volunteers at benefit shows for the needy of other walks of life during November and December.

## *Grey Handles "Birth"*

**A. Griffith Grey, veteran roadshow operator and executive of the D. W. Griffith organization, is handling the state righting east of the Mississippi of "The Birth of a Nation," synchronized with sound effects. The film now is being offered to state right buyers.**



*Copy U. & U.*
*A. Griffith Grey*

**West of the Mississippi, "The Birth" is being state-righted by Triangle Film Co., with headquarters at Los Angeles. Grey formerly handled the roadshowing of all Paramount road attractions, including "Wings."**

# Musicals Out, Newspaper Says

Cincinnati—The fact that there has been an excess of screen productions adapted from or based on operettas and musical comedies, on which the public has been fed up, has been the subject of animated discussions by various local groups for the past several months.

Commenting on the situation editorially, the *Cincinnati Enquirer,* in a recent issue, says under the captain of "All's Quiet":

"Just now we seem to be going through one of those intermediate periods in the motion picture industry when everybody just marks time and waits to see what the other fellow is going to do. Truth to tell, the industry has a man-sized job on its hands, for it must entertain some 50,000,000 or so film patrons and seems to have exhausted every possibility of novelty."

"The big mistake the producers made—a mistake that they made on many previous occasions—was to ride a good horse to death. So eager were they to get immediate returns on sound pictures when they first came out that they exploited the new medium indiscriminately, and to its own disadvantage as well as to theirs. Hence, we went through that nerve-racking period of Broadway pictures dealing with some phases of theatrical or night club life and in dragging in song numbers in every other scene. Fired by the success of "Broadway Melody," Hollywood turned out dozens of films on the same pattern until now the very patient public is fed up and indifferent."

## *Wunder, in East, Revises Midwest Good Will Tour*

Conferences are under way in New York between eastern members of the Academy of M.P. Arts and Sciences and Clinton Wunder, executive manager, prior to the latter's goodwill tour of the Middle West. Wunder has revised his speaking schedule, which now is as follows: Nov. 19, Memphis; Nov. 20, St. Louis; Nov. 21, Omaha; Nov. 23 and 24, Minneapolis; Nov. 25, Milwaukee.

# $46,445 Big for 'Doorway to Hell' 3rd Week Slated

Smashing business done by "The Doorway to Hell," Warners' surprise picture, was the feature of Broadway this and last week. The film, which got $46,445 in its first stanza, is going big in its second week, and will be held for a third, the first so honored since the Strand went talker.

Harold Lloyd's "Feet First," coming in last week, showed strength, grabbing $55,200, and is off to a good second week. The Amos 'n' Andy film at the Mayfair slipped considerably during the week, not even the attraction of a new theatre being sufficient to land it in the big money which characterized its first week. "Du Barry" at the Rivoli was weak and is being pulled Friday in favor of "Morocco" after a two-week session. Anna May Wong flopped with "The Flame of Love" at the Cohan, with the current war picture, "Suspense," seemingly doing considerably better this week. "The Cat Creeps" is showing strength at the Globe and will be held over.

Estimated takings:

**"WAR NURSE" (M-G-M)**
ASTOR—(1,120) 50c-75c-$1-$1.50-$2, 2nd week. **Other attractions:** "Flip the Frog" (M-G-M), "Dogway Melodies" (M-G-M). **Gross:** $18,784.

**"BIG HOUSE" (M-G-M)**
CAPITOL — (4,700) 35c-50c-75c-$1.50, 7 days, 2nd week. **Other attractions:** "Helping Grandma" (Our Gang), news and Capitol presentation. **Gross:** $68,987.

**"SUSPENSE" (British International)**
GEO. M. COHAN—(1,500) 35c-50c-75c, 7 days. **Other attractions:** "Trail's End" (Col.), news, "Colonel Lindbergh" (Visugraphic), "Hard-Boiled Yeggs" (Col.). **Gross:** $12,300.

**"HELL'S ANGELS" (U. A.)**
(Playing simultaneously at the Criterion and Gaiety)
CRITERION—(850) $1-$2-$2.50, 7 days, 13th week. **Other attractions:** None. **Gross:** $11,500.

**"EMBASSY—ALL NEWSREEL**
EMBASSY—(598) 25c, 7 days, Straight newsreel. **Gross:** $9,326.75.

**"HELL'S ANGELS" (U. A.)**
(Playing simultaneously at the Criterion and Gaiety)
GAIETY—(808) $1-$1.50-$2-$2.50, 13th week. **Other attractions:** None. **Gross:** $9,000.

**"EAST IS WEST" (U.)**
GLOBE—(1,050) 35c-50c-75c, 7 days. **Other attractions:** "Toby, the Pup," "Knute Rockne" (Pathe), "Bed-Time Story" (Col.). **Gross:** $16,500.

**"KISMET" (Warners)**
HOLLYWOOD — (1,600) 50c-75c-$1-$1.50, 7 days. **Other attractions:** "Romeo and Juliet" (Warners), news. **Gross:** $22,155.

**"CHECK AND DOUBLE CHECK" (Radio)**
MAYFAIR—(2,300) 40c-65c-85c-$1, 1st full week. **Other attractions:** Mickey Mouse comedy, news, "Humanettes" (RKO). **Gross:** $51,000.

**"FEET FIRST" (Harold Lloyd-Para.)**
RIALTO—(1,904) 65c-85c. **Other attractions:** "Way Out West" (Bruce), "Sky Scraping" (Para.), news. **Gross:** $55,200.

**"MADAME DU BARRY" (J. M. Schenck)**
RIVOLI—(2,103) 35c-65c-85c, 7 days. **Other attractions:** "While the Captain Waits" (Para.), "Pulling a Bone" (Para.), "Mariutch" (Fleischer). **Gross:** $39,700.

**"THE BIG TRAIL" (Fox)**
ROXY—(6,200) 50c-75c-$1, 7 days, 2nd week. **Other attractions:** Stage show and news. **Gross:** $70,000.

**"THE DOORWAY TO HELL" (Warners)**
STRAND—(3,000) 35c-50c-65c-85c, 7 days. **Other attractions:** "College Kickers" (Warners), "The Electric Ship" (G. E.). **Gross:** $46,445.

**"OUTWARD BOUND" (Warners)**
WARNERS—(1,490) $1-$1.50, 7 days. **Other attractions:** "Looney Tunes," "Helen Broderick," "Martinelli" (all Vitaphone). **Gross:** $16,166.

**"THE LIFE OF THE PARTY" (Warners)**
WINTER GARDEN — (1,493) 35c-50c-$1, 7 days. **Other attractions:** "Shaw and Lee," "Hall Johnson," "Willy Howard" (all Vitaphone). **Gross:** $10,750.

(In last week's issue "East Is West" was erroneously listed as the attraction at the Globe, with a gross of $18,500. The gross was that chalked up by "The Silver Horde," which should have been the attraction listed.)

# "East Is West" Gets Top Dough In Omaha-$14,400

Omaha — After "milking" the town for nine days with "Check and Double Check," the Orpheum came through with a 90% rating with five days of "East Is West." Receipts came to $14,400. Signor Friscoe's marimba band on the stage helped things along, but the picture did the biz.

"Scotland Yard" at the State first half hit 110%, doing $2,475. All this was in face of the annual Ak-Sar-Ben live stock and horse show which claimed an attendance of 25,000 persons. Night sessions of the horse show hit the major houses, all admitted.

At the Paramount, "Laughter" hit par for $8,500. Another 100% week was hung up at the World with "Monte Carlo," with takings at $11,000.

"College Lovers," last half at the State, dropped to 80% at $2,000. With openings of the week-run houses on Thursday, Friday and Saturday, the final four days at this house always finds the going tough.

Estimated takings:

**"LAUGHTER" (Para.)**
PARAMOUNT—(2,900) 25c-35c-50c, 7 days. **Other attractions:** "Helping Hand" (Para.), "Don't Bite the Dentist" (Educational), Para. Pictorial, news. **Gross:** $8,500. **Rating:** 100%.

**"MONTE CARLO" (Para.)**
WORLD—(2,500) 25c-35c-60c, 7 days. **Other attractions:** Vaudeville, band, house ballet, news. **Gross:** $11,000. **Rating:** 100%.

**"EAST IS WEST" (Univ.)**
ORPHEUM—(3,000) 25c-35c-60c, 5 days. **Other attractions:** Vaudeville, "Love Some Husbands" (Radio), "Two Minutes to Go" (Pathe), news. **Gross:** $14,400. **Rating:** 90%.

**"SCOTLAND YARD" (Fox)**
STATE—(1,200) 25c-40c, 3 days. **Other attractions:** "Story Book" (Para.), "French Kisses" (Educational), news. **Gross:** $2,475. **Rating:** 110%.

**"COLLEGE LOVERS" (F. N.)**
STATE—(1,200) 25c-40c, 4 days. **Other attractions:** "Sure Cure" (Para.), "Traffic Tangles" (Pathe), news. **Gross:** $2,000. **Rating:** 80%.

## *Nabbed in Theatre*

Rochester—False sense of fearlessness which police said impelled them to flash on the lights in the auditorium after they are reputed to have broken into the Grand, downtown sound house, last week led to the arrest of Robert Elwell, 18, and Lorn Hafter, 16, both of Rochester, when they were found hiding behind machinery in the projection room by police.

## *Branham Now at Tampa*

Tampa—Charles G. Branham, district manager of the Florida Publix theatres, is transferring his district office from Jacksonville to Tampa and will also assume the title of city manager of the Tampa houses. Harry Weiss, former city manager here, has been transferred to Jacksonville, where he will be city manager.

## *Incense for Atmosphere*

Omaha—The Orpheum burned 15 pounds of incense in the lobby and foyer of the theatre during the five days showing of "East is West"—all for atmospheric purposes. Real Chinese girls in brilliant costumes served tea to any thirsty standups.

## *Rennie Goes Abroad*

James Rennie is en route to Stockholm.

### *F. N. Oiling Up*

**Hollywood—Scheduled for early production at First National are "You and I," by Phillip Barry, Loretta Young to star; "Fellow Prisoners" from the Philip Gibbs novel which John Monk Saunders is adapting; "I Spy," by Barson S. Carla Jenisen; "The Night Watch," a remake of "His Wife's Affair"; and "Rival Wives," by Ann Austin, Dorothy Mackaill to star.**

# Amos and Andy Take Low Spot In Indianapolis

Indianapolis—Four of the five first run houses took in average grosses while the Circle, featuring "Check and Double Check" in its second week, dropped to 90% by taking in only $9,000. "Africa Speaks," though fairly well exploited, brought in no more than an average number of patrons. Fred Stone's road show, "Ripples," at the English theatre, might have been partly responsible for the ordinary week, for "Renegades," "Little Accident," and "Billy, the Kid," all better than average productions, which were shown at the Apollo, Indiana and Palace, respectively, along with the Circle and Lyric presentations, should have attracted more people to the theatres.

Estimated takings:

**"BILLY, THE KID" (Metro)**
PALACE—(2,800) 25c-35c-50c, 7 days. **Other attractions:** "The Dog Murder Mystery" (M-G-M), news. **Gross:** $12,000. **Rating:** 100%.

**"RENEGADES" (Warners)**
APOLLO—(1,100) 25c-35c-50c, 7 days. **Other attractions:** "One Minute to Play (Rockne), news. **Gross:** $6,000. **Rating:** 100%.

**"LITTLE ACCIDENT" (Univ.)**
INDIANA—(3,300) 35c-50c-65c, 7 days. **Other attractions:** Publix stage show, news. **Gross:** $20,000. **Rating:** 100%.

**"CHECK AND DOUBLE CHECK" (Radio)**
CIRCLE—(2,600) 25c-40c-50c, 7 days. **Other attractions:** News, "Strange As It Seems" (Univ.). **Gross:** $9,000. **Rating:** 90%.

**"AFRICA SPEAKS" (Col.)**
LYRIC—(2,000) 25c-35c-50c, 7 days. **Other attractions:** Six acts vaudeville, news. **Gross:** $9,000. **Rating:** 100%.

# Halperins Quit Liberty Company

Hollywood—Difficulties with M. H. Hoffman and Herman Gumbiner have led to a split between them and Edward and Victor Halperin, with the latter pulling out of Liberty Prod. Hoffman is to continue producing Liberty pictures, while the Halperins will make their own productions. Hoffman was vice-president of Tiffany until President L. A. Young bought out his interest.

## *Lee Gets Liberty 20 Distribution Abroad*

Arthur A. Lee, president of AmerAnglo Corp., New York, has acquired distribution rights in the foreign field to the 20 pictures on the Liberty Prod. schedule. These are: 12 "Broadway Playhouse" and eight "Victory" productions. The first picture to be delivered under the contract is "Ex-Flame."

# Critics Lukewarm But A. & A. Smash O. C. for $17,000

Oklahoma City — Although local critics were not overly loud in their praise of Amos 'n' Andy in "Check and Double Check," the theatre-going public stormed the box-office so that a $17,000 gross was chalked up for the Publix Capitol, a feat which has not been seen here since the days of war picture road shows. The rating was 215%. The exploitation was aided by tie-ups in advertising with all city merchants. Three radios were given away in contests for the best impersonations of the comedians.

"Laughter," with Nancy Carroll and Frederic March, packed in $8,500 and 110% at the Publix Criterion. "Last of the Duanes" with George O'Brien grossed $8,800 at the Warners' Midwest for 112%. "Matrimonial Bed" with Frank Faye and Lilyan Tashman grossed $6,000 for 95% rating.

Estimated takings:

**"CHECK AND DOUBLE CHECK" (Radio)**
CAPITOL—(1,200) 25c-50c, 7 days. **Other attractions:** "The Fidd'er" (Radio), news. **Gross:** $17,000. **Rating:** 215%.

**"LAUGHTER" (Para.)**
CRITERION—(2,000) 10c-50c, 7 days. **Other attractions:** "Moonlight" (Para.), news. **Gross:** $8,500. **Rating:** 110%.

**"LAST OF THE DUANES" (Fox)**
MID-WEST—(1,500) 10c-60c, 7 days. **Other attractions:** "Football" (Pathe), "Barnyard Blues" (Disneys), news. **Gross:** $8,800. **Rating:** 112%.

**"MATRIMONIAL BED" (Warners)**
EMPRESS—(1,100) 10c-35c, 7 days. **Other attractions:** "Neighbors" (Vitaphone), news. **Gross:** $6,000. **Rating:** 95%.

**"LILIOM" (Fox)**
ORPHEUM—(1,700) 10c-50c, 7 days. **Other attractions:** Fanchon and Marco Ideals, vaudeville. **Gross:** $7,500. **Rating:** 105%.

## *Labor Row Settled; Fox Vaudeville Back*

Eight Fox theatres in New York and Brooklyn will continue playing vaudeville as the result of a settlement between the theatre corporation and the musicians' and stage employes' unions.

The settlement affects 70 union musicians and 28 stagehands, in addition to the players, in the Academy of Music, Star and Audubon Theatres, Manhattan; Cortona Theatre, Bronx; Savoy, Walker, Ridgewood and Republic Theatres, Brooklyn.

The management of Fox Theatres Corporation served two weeks' notice on the musicians, but a settlement on the original basis was reached before its expiration. Consequently there has been no interruption in the vaudeville bills.

## *Capitol Celebrates 8th Radio Anniversary*

The Capitol, the first theatre in New York City to broadcast, will celebrate the eighth anniversary of its activities on the air Sunday evening. Major Bowes is arranging a special gala program to commemorate the happy occasion.

## *Paramount's Birthday*

The New York Paramount is celebrating its fourth anniversary the week of Nov. 14-21, with Nancy Carroll in "Laughter" as the feature.

# 'White Cargo' Is High in 'Casey' On $15,312 Take

Kansas City—"White Cargo" at the Pantages took top honors for the week in Kansas City, giving the house $15,312. Average business for this house is $10,000, which means the picture rated 153 per cent. A number of street ballyhoos, which included Hawaiians doing the hula-hula on street corners, helped to arouse interest in the feature.

The Mainstreet held over "Check and Double Check" for a second week, but as the house this week changed from a Saturday to a Friday opening policy, the Amos and Andy attraction played only six days of the second week. But even with the knocking off of a day the picture managed to give the house $15,400, or a rating of 120 per cent.

The two Publix houses each rated 110 per cent with "Playboy of Paris" at the Newman and "Renegades" at the Royal. The Chevalier feature grossed $13,750, while the Royal took in $4,950 with "Renegades."

"Scotland Yard" failed to give the Midland more than a rating of 90 per cent, which means $13,050. The Uptown grossed $5,400 with "On Your Back," or a 90 per cent rating.

Estimated takings:

**"SCOTLAND YARD" (Fox)**
LOEW'S MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** "Teacher's Pet" (M-G-M comedy), "The Song Writers' Revue" (M-G-M novelty), news. **Gross:** $13,050. **Rating:** 90%.

**"CHECK AND DOUBLE CHECK" (RKO)**
MAINSTREET—(3,067), 35c-60c, 6 days. **Other attractions:** News, vaude. **Gross:** $15,400. **Rating:** 120%.

**"ON YOUR BACK" (Fox)**
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** "Love a la Mode" (Educational), news. **Gross:** $5,400. **Rating:** 90%.

**"WHITE CARGO" (S. R.)**
PANTAGES—(2,190), 25c-50c, 7 days. **Other attractions:** News, vaude. **Gross:** $15,312. **Rating** 153%.

**"PLAYBOY OF PARIS" (Paramount)**
NEWMAN—(2,000), 35c-60c, 7 days. **Other attractions:** "Just a Pal" (Paramount), "Don't Give Up" (Educational), news. **Gross:** $13,750. **Rating:** 110%.

**"RENEGADES" (Fox)**
ROYAL—(900), 25c-60c, 7 days. **Other attractions:** News. **Gross:** $4,950. **Rating:** 110%.

## *Coulters Form Company*

Richmond—Walter J. Coulter, owner of a chain of theatres in Richmond and Petersburg, is listed as president of the Broad Street Amusement Corp., which has just been chartered with authorized maximum capital stock of $50,000 to own, lease and operate indoor amusements, golf courses, bowling alleys, skating rinks, moving pictures, restaurants and soda fountains. Other officers of the corporation are Robert H. Coulter, vice-president; E. J. Flecker, secretary; C. V. Blackburn, treasurer. The directors are W. J. Coulter, R. H. Coulter and C. V. Blackburn.

## *Short Succeeds McCaffery*

Cleveland—Manus McCaffery, for the past six years business manager of the local stage hands' union, failed to be re-elected at a meeting of the organization held last week. John Short, stage hand at Loew's State theatre, was elected to succeed McCaffery, who has become organizer for the Cleveland Federation of Labor under Harry McLaughlin.

### *Hoodoo?*

**Washington—Little theatre operators probably will get either a laugh or an idea from this. John J. Noonan, pioneer capital exhibitor, has acquired the Little here and plans to change its name after wiring. The reason is that Noonan discovered there are 13 letters in the name "Little Theatre" and he is superstitious.**

# $11,000 Wages Of "Virtuous Sin" In Providence

Providence—Interest from the fan angle centered around the film debut of Spencer Tracy in "Up the River," which grossed around $11,000 at the Majestic. Tracy formerly was leading man in the last Albee stock company and was a big favorite here. Local critics raved about his cinema efforts and asked for more of him.

Gilbert was fairly well received at Loew's State in "Way for a Sailor," which did $19,500, O. K. for normal week. "The Virtuous Sin" hit $11,000, which is so-so.

Amos 'n' Andy in their second week at the RKO Albee polled $7,500, while the little Victory, with "The Cat Creeps," knocked 'em for $9,000.

Estimated takings:

**"UP THE RIVER" (Fox)**
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "We, We, Marie" (Universal), Joe Frisco in "Happy Hottentots," Micky Mouse cartoon, news. **Gross:** $11,000. **Rating:** 100%.

**"THE VIRTUOUS SIN" (Paramount)**
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** "Sing, You Dancers," "Confounded Interest," news. **Gross:** $11,000. **Rating:** 100%.

**"WAY FOR A SAILOR" (M-G-M)**
LOEW'S STATE—(3,800), 10c-50c, 7 days. **Other attractions:** "Who Killed Rover" "Glories of Nikko," news. **Gross:** $19,500. **Rating:** 95%.

**"CHECK AND DOUBLE CHECK" (Radio)**
RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** "Two Minutes to Go," "Singing Sap," "Snapshots," news. **Gross:** $7,500. **Rating:** 80%.

**"THE CAT CREEPS" (Universal)**
RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** "Johnny's Week End, travelogue, news. **Gross:** $9,000. **Rating:** 95%.

## *Publix in Oklahoma City Prepares for Expansion*

Oklahoma City—In line with the proposed expansion of Publix in Oklahoma City and the rumored building program for next year, Pat McGee, district manager, has announced the creation of a special city-wide publicity and advertising department for the city Publix organization. E. B. Coleman, for eight years a special promotion man for city theatres and stock companies, has been named as publicity director. Bert Stern, former manager of the city Publix Capitol, heads the advertising department. Robert Witt, former manager of the Publix Ritz, has taken the duties of manager of the Capitol.

Adna M. Avery, former city and Memphis, Tenn., Publix man and more recently manager of the Strand in Wichita Falls, Texas, is McGee's assistant and manager of the Criterion, the largest city Publix unit. E. O. Craig, special summer promotion man for Publix, has taken the job as manager of the Ritz.

# "Billy," Realife, Get $25,000 in Cleveland Run

Cleveland—The big interest locally this week was the first showing of "Billy, the Kid" with Realife projection at the Stillman. Business went over the average of a first week at this house, which plays a continued run policy. Curiosity boosted patronage, but it was generally conceded that the picture would have done well on its own. Other downtown first-run houses concluded the week with average business, and slightly under average. "Check and Double Check" proved a disappointment. Reason assigned is that "Amos 'n' Andy" are not relayed over local broadcasting stations, and therefore have not a large local following.

Estimated takings:

**"BILLY, THE KID" (M-G-M)**
STILLMAN—(1,900) 40c-75c, 7 days. **Other attractions:** "The Village Barber" (M-G-M cartoon), "Old Man Trouble" (M-G-M), news. **Gross:** $25,000. **Rating:** 160%.

**"LAUGHTER" (Para.)**
ALLEN—(3,300) 30c-60c, 7 days. **Other attractions:** "Freshman's Goat" (Educational), "Strike Up the Band" (Para.), news. **Gross:** $17,500. **Rating:** 97%.

**"PLAYBOY OF PARIS" (Para.)**
STATE (3,400) 30c-60c, 7 days. **Other attractions:** "Dogway Melody" (M-G-M), "Who Was Who in the Movies" (Fischer), stage show, news. **Gross:** $20,000. **Rating:** 100%.

**"LET'S GO NATIVE" (Para.)**
RKO PALACE—(3,600) 25c-75c, 7 days. **Other attractions:** News, vaudeville. **Gross:** $26,000. **Rating:** 104%.

**"CHECK AND DOUBLE CHECK" (RKO)**
RKO HIPPODROME—(4,500) 30c-75c, 7 days, 2nd week. **Other attractions:** "Jungle Terror" (Pathe), "The Hidden Goal" (Pathe Knute Rockne), "Chain Gang" (Col. Mickey Mouse cartoon), news. **Gross:** $16,000. **Rating:** 80%.

**"LILIOM" (Fox)**
CAMEO—(1,200) 25c-50c, 7 days. **Other attractions:** "Johnny's Week End" (Educational), "Forever Blowing Bubbles" (Para.), news. **Gross:** $3,900. **Rating:** 78%.

**"THE PAY-OFF" (RKO)**
KEITH'S EAST 105TH STREET—(2,200) 25c-50c, 7 days. **Other attractions:** "Eve's Fall" (Pathe), news, vaudeville. **Gross:** $12,500. **Rating:** 83%.

## *Publix Pulls Ad Copy When Paper Tilts Rate*

Tampa—Publix pulled all advertising out of the *Tribune*, morning paper, this week. The five theatres operated by Publix have been large users of space, and outside of the Park, independent house, are the only regular theatre advertisers. As a consequence it is their advertising that has built up the *Tribune's* film section. Monday this section had but a five-inch single-column Park ad and a two-inch single-column for the Garden. Tuesday the Park was the lone occupant of the section, and has been all week. The reason of the pulling out by Publix was a tilt in rates established by the *Tribune* Nov. 1.

## *Buys Into Manhattan*

Cleveland—Dorothy Barber, who has been managing the Knickerbocker theatre for Associated Theatres, has purchased an interest in the Manhattan, and is now managing it personally.

## *Bucks Blue Law*

Wellington, O.—Gabriel Gullia, owner, kept the Lo-Net theatre open last Sunday for the first time in the amusement history of the town without any trouble. He plans to maintain an open Sunday policy.

### *Blotto*

**A fool there was, though he banked his rocks, even as you and I; but he took them out like a sly old fox, when a salesman called with some wild-cat stocks, and the fool was stripped down to his socks, even as you and I!—*The En-Ess-Ess Family.***

# Football, Races, Election, Lower Baltimore Takes

Baltimore—Patronage at the majority of first run and residential theatres fell off considerably here during the week, causing complaints from many exhibitors.

The reasons were various, including the election, the food show for 6 days with an attendance estimated at 100,000, the opening of Pimlico race track and the Navy-Ohio football game, pulling about 45,000 persons.

Despite the opposition, however, Loew's Century came back strong with the return of the stage show-orchestra-organ policy. The picture was "A Lady's Morals" offered with the Loew-Capitol unit "Pastels" and the gross rose to $25,200 for the week from the $14,000 it had previously sunk to. Judging by the old 100% estimate, this represents a 120% business for the week.

"The Big Trail" was offered at the New and the management expected to hold it for several weeks, but it seems Baltimoreans are thumbs down on westerns, no matter how lavishly and spectacularly produced, and while the gross was estimated at $10,500, or 105%, this was not considered large enough to warrant holding it another week. It was pulled out and "The Dancers" followed. Critics agreeded it was excellent as a spectacle.

During its second week at Warners' Metropolitan "Little Accident" went over excellently, showing a gross estimated at $5,500, which rated 92%.

The attitude of the public was variable about "The Virtuous Sin." It was generally conceded to be fine, but something hit the box-office. However, the gross was around $14,500, representing about 83% of the normal 100%. The opposition from the legitimate and one burlesque house in Baltimore is negligible.

Estimated takings:

**"A LADY'S MORALS" (M-G-M)**

LOEW'S CENTURY—(3,076) 25c-60c, 6 days. **Other attractions:** News, stage unit, "The Cuckoo Murder Case" (cartoon). **Gross:** $25,200. **Rating:** 120%.

**"THE VIRTUOUS SIN" (Para.)**

LOEW'S STANLEY—(3,522) 25c-60c, 6 days. **Other attractions:** News, "Racquets" (Pathe Sportlight), "Dogway Melody" (M-G-M). **Gross:** $14,500. **Rating:** 83%.

**"ONE NIGHT AT SUSIE'S" (F. N.)**

LOEW'S VALENCIA—(1,487) 25c-35c, 6 days. **Other attractions:** News, "Nature's Freaks" (Col.), "The Apache Kid" (Cartoon), "Old Man River" (Travelogue), "Helping Grandma" (Our Gang). **Gross:** $3,100. **Rating:** 89%.

**"BILLY, THE KID" (M-G-M)**

(Shown uptown at this playhouse after one week at the Stanley downtown.)

LOEW'S PARKWAY—(987) 15c-35c, 6 days. **Other attractions:** News, Dogville comedy. **Gross:** $3,150. **Rating:** 72%.

**"LITTLE ACCIDENT" (Univ.)**

WARNERS' METROPOLITAN—(1,300) 15c-50c, 6 days starting Saturday. **Other attractions:** News, "Believe It Or Not" (Ripley), "The Booze Hangs High" (Vitaphone). **Gross:** $5,500. **Rating:** 92%.

**"CHECK AND DOUBLE CHECK" (Radio)**

KEITH'S—(2,500) 25c-50c, 6 days starting Thursdays night and adding one additional night and a special midnight show election night. **Other attractions:** "Story Book Parade" (Para.), news. **Gross:** $5,020. **Rating:** 54%.

**"THE BIG TRAIL" (Fox)**

NEW—(1,600) 25c-50c, 6 days. **Other attractions:** News. **Gross:** $10,500. **Rating:** 105%.

**"THE LIFE OF THE PARTY" (W.B.)**

AUDITORIUM—(1,600) 50c-$1, with three reserved seat shows daily and four Saturday for six days. **Other attractions:** News, Walter Winchell in "The Bard of Broadway" (Vitaphone). **Gross:** $2,970. **Rating:** 45%.

**"WHITE CARGO" (W. P. English)**

(First run at popular prices after road show at Auditorium. Also at the Embassy, a grind house, for Friday and Saturday.)

PALACE—(2,046) 25c-60c, 6 days. **Other attractions:** "Valencia" (FitzPatrick travelogue), comedy, stage show. **Gross:** $5,400. **Rating:** 60%.

**"RENO" (Sono-Art)**

RIVOLI—(1,982) 25c-50c, 6 days starting Saturday. **Other attractions:** "Si, Si Senor" (Educational), "A Chinese Flower Boat" (Tiff.), "The Prodigal Daughter" (Col.). **Gross:** $6,000. **Rating:** 75%.

**"EYES OF THE WORLD" (U.A.)**

HIPPODROME—(2,250) 20c-60c, 6 days. **Other attractions:** Harvey Players on stage, news, Mickey Mouse in "The Gorilla Hunt," "The Indians Are Coming" (Univ. serial). **Gross:** $8,090. **Rating:** 80%.

# 'Check' Tumbles To 86% in Third Cincinnati Week

Cincinnati—After the shattering of all-time records last week, both in point of aggregate gross and for two individual houses, it is only natural that more or less reaction would be experienced this week, and some of the intake records compare somewhat unfavorably with those of previous weeks. However, with the exception of the RKO Capitol, showing second week of "Check and Double Check," where receipts went to 14% below normal, all houses registered 100% or better. The Amos 'n' Andy holdover virtually amounted to a third week showing, since the picture double-headed at RKO Capitol and RKO Palace on the national release the week previous.

RKO Strand grabbed the percentage honors for the week with "O, Sailor Behave." The popularity of the stars, Olsen and Johnson, who appeared in person at RKO Albee a few weeks ago to the biggest business the house has had in many moons, undoubtedly attracted a large number of the team's admirers. Besides, a special Saturday morning kiddie's matinee, at which an episode of "The Indians Are Coming" was featured, in connection with which a gigantic tie-up with a large local department store was staged, helped the returns.

Estimated takings:

**"THOSE THREE FRENCH GIRLS" (M-G-M)**

RKO ALBEE—(3,300) 35c-50c-65c-75c, 7 days. **Other attractions:** "An Ill Wind" (Vitaphone), "Road Knights" (Vitaphone), "Pure and Simple" (RKO), Audio Review (Pathe), vaudeville, news. **Gross:** $25,500. **Rating:** 118%.

**"THE VIRTUOUS SIN" (Para.)**

RKO LYRIC—(1,400) 30c-50c, 7 days. **Other attractions:** "Insurance" (Paramount), news. **Gross:** $11,957. **Rating:** 100%.

**"RAFFLES" (U. A.)**

RKO PALACE—(2,700) 30c-50c, 7 days. **Other attractions:** "A Peep on the Deep" (RKO), "Camera Trails" (Para.), news. **Gross:** $18,105. **Rating:** 140%.

**"CHECK AND DOUBLE CHECK" (Radio)**

RKO CAPITOL—(2,000) 30c-50c, 7 days. **Other attractions:** "The Gorilla Mystery" (Col.), "Many Moons" (Para.), "Vogue Fashions" (Local), news. **Gross:** $12,081. **Rating:** 86%. Second week for the picture at this house.

**"O, SAILOR BEHAVE" (Warners)**

RKO STRAND—(1,350) 25c-40c, 7 days. **Other attractions:** "Two Minutes to Go" (Pathe Rockne), "Song Service" (Para.), "The Indians Are Coming" (Univ. serial), shown Saturdays only; news. **Gross:** $5,275. **Rating:** 151%.

**"THE YTAH KID" (Tiff.)**

RKO FAMILY—(1,140) 20c-25c-35c, 4 days. **Other attractions:** "Two Plus Fours" (Pathe), news. **Gross:** $1,904. **Rating:** 100%.

**"THE WAY OF ALL MEN" (F. N.)**

RKO FAMILY—(1,140) 20c-25c-35c, 3 days. **Other attractions:** "Radio Kisses" (Educational), news. **Gross:** $1,025. **Rating:** 100%.

### *The Effete West*

**It is pleasant to note in these rowdy days of apparent decadence that the mores of the movies is on the up trend. The Mayfair dance opened what promises to be a brilliant social season last week *without a single fight!* —*Rob Wagner's Script.***

# 'Whoopee,''Check' Run Close Race In Minneapolis

Minneapolis—"Check and Double Check" again walked away with honors and top dough, getting $26,000 in its second stanza at the Hennepin-Orpheum, after doing $28,000 the previous week. Its chief rival was "Whoopee," which was strong at around $9,000.

With Cantor's opus held for another shot in the Publix holdover house, Amos 'n' Andy move into RKO's holdover spot, replacing "The Pay-off," which subbed for "Africa Speaks" at the RKO Seventh Street. The Seventh Street is a popular house, having once housed principal Orpheum attractions, but has not been doing so well until the recent policy of RKO which manifestly opened it with the African talker to get it clicking for the reception of "Check and Double Check" should it go over with a bang, as it has.

Advent of legitimate attractions at the old Metropolitan, now under the management of Mrs. L. N. Scott, widow of the veteran owner, and at the Lyceum, which has housed only occasional attractions for several years, caused no heavy ripples in picture seas. The offerings, "Topaze" and Shaw's "The Apple Cart," received much attention from civic organizations interested in the drama as such, but both houses having lost their following among hoi polloi through inactivity had to depend on the theatrical intelligentsia for their patronage and the rest of the world went on undisturbed.

Football is fading into the background with final high school games winding up the coming week and Minnesota's last home game out of the way. Minneapolis' popular Symphony Orchestra, however, provides a new hurdle for the business with weekly offerings at the university and with special young people's symphonies announced.

Estimated takings:

**"WAY FOR A SAILOR" (M-G-M)**

MINNESOTA—(4,025) 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Stage shows, news. **Gross:** $19,200. **Rating:** 60%.

**"CHECK AND DOUBLE CHECK" (Radio)**

RKO ORPHEUM — (2,900) 35c-50c-75c, 7 days, 3 shows daily, (second week). **Other attractions:** Three acts vaude., news. **Gross:** $26,100. **Rating:** 90%.

**"WHOOPEE" (U.A.)**

CENTURY — (1,640) 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $9,000. **Rating:** 90%.

**"MOBY DICK" (Warners)**

STATE—(2,300) 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Comedy, screen novelties, news. **Gross:** $6,000. **Rating:** 60%.

**"UP THE RIVER" (Fox)**

LYRIC—(1,238) 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Comedy, news. **Gross:** $1,500. **Rating:** 50%.

**"MEN OF THE NORTH" (M-G-M)**

ASTER—(812) 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,155. **Rating:** 50%.

**"THE PAY OFF" (RKO)**

SEVENTH STREET—(1,300) 25c-35c-50c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $1,345 **Rating:** 50%.

# Women of Ottawa Flock to "Office Wife" for 125%

Ottawa—Stag pictures were the rule, but there was one exception that cleaned up for fair—"The Office Wife" at B. F. Keith's—which had appeal for both sexes. Making a play for the 5,000 stenographers in the civil service and the same number of wives at home, Manager Joe Franklin raked in $4,400 for the three-day engagement, which represented 125%—high spot of the year. "Half Shot at Sunrise" for the last half hit $3,800, for 95%. "The Big House" started off with a bang at the Regent, doing a turnaway business, and was fairly steady for the rest of the week for 95% on a $4,800 gross. The Centre failed to keep up its hot pace with "The Gorilla" and slipped to 90% with a gross of $2,500. "The Silent Enemy" was popular with juveniles at the Imperial.

Estimated figures:

**"THE OFFICE WIFE" (Warners)**

B. F. KEITH'S—(2,592) 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, Mickey Mouse "Fiddlin' Around" (Col.), "Song Writers' Revue" (M-G-M), "One Nutty Night" (Pathe). **Gross:** $4,400. **Rating:** 125%.

**"THE BIG HOUSE" (M-G-M)**

REGENT—(1,225) 25c-35c-40c-50c-60c-75c, 6 days. **Other attractions:** News, "Parlez-Vous" (Univ.), "Meet the Boy Friend" (Para.), orchestra. **Gross:** $4,800. **Rating:** 95%.

**"THE GORILLA" (F. N.)**

CENTRE—(1,200) 15c-25c-35c-50c, 6 days. **Other attractions:** "Voice of Hollywood (Tiff.), "Royal Flush" (Pathe), Knute Rockne football reel (Pathe). **Gross:** $2,500. **Rating:** 90%.

**"THE SINGER OF SEVILLE" (M-G-M)**
**"CALL OF THE FLESH"**

AVALON—(990) 25c-35c, 3 days. **Other attractions:** News, Andy Clyde in "The Chumps" (Col.). **Gross:** $1,300. **Rating:** 100%.

**"HALF SHOT AT SUNRISE" (Radio)**

B. F. KEITH'S—(2,592) 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "Screen Snapshots" (Col.), "Divorced Sweethearts" (Educational). **Gross:** $3,800. **Rating:** 95%.

**"THE SILENT ENEMY" (Para.)**

IMPERIAL—(1,200) 15c-25c-35c-50c, 6 days. **Other attractions:** Added feature, "The Song of Soho" (British), news. **Gross:** $2,100. **Rating:** 85%.

**"CAPTAIN OF THE GUARD" (Univ.)**

AVALON—(990) 15c-25c-35c, 3 days. **Other attractions:** News, Harry Langdon in "The Shrimp" (M-G-M). **Gross:** $1,200. **Rating:** 97%.

## *New Warner Exchange?*

Cincinnati—Local film colony has received report from New York that a new building will be erected here to house Warners' film exchange, the structure being one of 12 additional buildings proposed for various parts of the country.

## *Sunday Shows Win*

Providence—Despite the feverish opposition of ministers, the Sunday show referendum in East Greenwich passed with 200 votes to spare, permitting cinema attractions in that town.

## *"Whoopee" First Holdover*

**Toronto—For the first time in 16 years—since the theatre opened—Manager Jules Bernstein of Loew's has held a feature over for a second week. The attraction was "Whoopee" and it made a house record of $22,000 for the six days.**

## *Stars Via Boxcar*

**Ottawa — Twelve Hollywood stars paid a visit to Ottawa and they traveled to the Canadian capital in a freight car. They were wax models of feminine celebrities, 12 in all, and were used in a fashion display by a department store. The models, from Clara Bow to Anna May Wong, were given a different frock each day and all the women in town were there.**

# "Double Check," "Whoopee" Pull Toronto's Coin

Toronto — "Whoopee" and "Check and Double Check" were on everybody's lips in Toronto. Loew's continued its winning stride with the first week of "Whoopee" and Manager Jules Bernstein had counted $22,000 at the end of the six days, making 125%. The second week of the Amos 'n' Andy film vehicle at the Tivoli registered a total of $14,000, which meant 115%. On the other hand, the Imperial hasn't been doing so well with its stage shows and "Up the River" gathered $16,000, for 90%, which sounds almost like a flop. Harry Fox, the stage comedian, pulled up the returns at Shea's Hippodrome and "The Last of the Lone Wolf" did not help so much, despite the fact that Lytell once went to school in Toronto. Shea's receipts were $15,000, or 95%. "All for Mabel" at the Uptown failed to click and the receipts were less than $5,000 for three days, equalling 85%.

Estimated receipts.

**"WHOOPEE" (U. A.)**

LOEW'S—(2,200) 25c-30c-40c-60c-75c, 6 days. **Other attractions:** Our Gang in "School's Out" (M-G-M), news. **Gross:** $22,000. **Rating:** 125%.

**"CHECK AND DOUBLE CHECK" (Radio)**

TIVOLI—(1,600) 25c-35c-50c-65c-75c, 6 days (second week). **Other attractions:** "Meet the Boy Friend" (Para.), "Gossip" (Vitaphone), news, Tivoli Talking Reporter. **Gross:** $14,000. **Rating:** 115%.

**"UP THE RIVER" (Fox)**

IMPERIAL — (3,600) 25c-35c-40c-60c-75c, 6 days. **Other attractions:** News, Jack Arthur stage show. **Gross:** $16,000. **Rating:** 90%.

**"LAST OF THE LONE WOLF" (Col.)**

SHEA'S HIPPODROME—(2,600) 30c-50c-60c-75c, 6 days. **Other attractions:** Five vaudeville acts, news, cartoon. **Gross:** $15,000. **Rating:** 95%.

**"ALL FOR MABEL" (Pathe)**

UPTOWN—(3,000) 15c-25c-35c-50c, 3 days. **Other attractions:** News, Paramount Talkartoon, Sportlight (Pathe). **Gross:** $4,800. **Rating:** 85%.

## *"Africa Speaks" Bucks "Ingagi" at Vancouver*

Vancouver—After Canadian premiere of "Ingagi" at the Beacon, "Africa Speaks" was booked into the Dominion for the week of Nov. 8, thus giving the Terminal City more screen savages than any other Canadian center. "Africa Speaks" is current at the Tivoli, Toronto, but "Ingagi" has not passed the Ontario censor board.

## *Another Vancouver Firm*

Vancouver—Once every week or so announcement is made that a new picture producing company is to be launched here in order to make use of Canadian scenery. H. R. Keele, a former Hollywood cameraman, is the latest to announce that the screen needs a change of scenery and is trying to interest various people in the formation of a company in Vancouver.

# "What a Widow" Cops $13,000 in Montreal Run

Montreal—"What a Widow" held the center of the popularity stage in Montreal, drawing $13,000 at the Princess for 110%, as compared with less than par for the Famous Players' houses which played an off tune. "Moby Dick" at the Palace was the pick of the rest, with $14,500 for 90% rating, and this was away down from the previous week when "The Playboy of Paris" rolled in $18,000. The Capitol was off with "Three Faces East" and a stage show with $14,000, or 85%, while Loew's was in a slump, getting $13,000 (85%) with "The Big Fight" and five acts. "White Hell of Pitz Palu" at the Roxy was a hold-over on the boost that it was a European special, drawing $2,200 in a 550-seat house.

Estimated takings:

**"WHAT A WIDOW" (U. A.)**

PRINCESS — (2,272) 25c-30c-35c-40c-60c-65c-75c, 7 days. **Other attractions:** "Hamberger and His Horse Radish" (Col.), "Parlez Vous" (Univ.), news, Universal Topics. **Gross:** $13,000. **Rating:** 110%.

**"MOBY DICK" (Warners)**

PALACE—(2,600) 25c-45c-65c-99c, 7 days. **Other attractions:** News, "Looser Than Loose" (M-G-M). "Baby Follies" (M-G-M). **Gross:** $14,500. **Rating:** 90%.

**"THREE FACES EAST" (Warners)**

CAPITOL—(2,670) 25c-40c-50c-65c-75c-85c, 7 days. **Other attractions:** News, stage show, cartoon. **Gross:** $14,000. **Rating:** 85%.

**"THE BIG FIGHT" (Sono Art)**

LOEW'S—(2,592) 25c-40c-50c-65c-75c-85c-99c, 7 days. **Other attractions:** Five vaudeville acts, news, orchestra. **Gross:** $13,000. **Rating:** 85%.

**"ALIAS FRENCH GERTIE" (Radio)**

STRAND—(750) 15c-25c-50c, 7 days. **Other attractions: Added feature,** "Sweet Kitty Bellairs" (Warners), news. **Gross:** $4,100. **Rating:** 90%.

**"SPLINTERS" (British)**

HIS MAJESTY'S—(1,600) 30c-50c-75c-$1, 7 days. Roadshow, twice daily. **Gross:** $8,000. **Rating:** 75%.

**"WHITE HELL OF PITZ PALU" (Univ.)**

ROXY—(550) 25c-50c-75c, 7 days (second week). **Other attractions:** French news weekly, "Screen Snapshots" (Col.), Educational comedy; travelogue. **Gross:** $2,200. **Rating:** 85%.

## *Last Burlesque Stand In Canada Folds*

Montreal—Canada's last burlesque house closed for good on Nov. 6, when the Montreal city council ordered the placing of a padlock on the Gayety for "continued immoral productions." The Gayety was a member of the Mutual wheel, which now disappears from the Dominion. Burlesque vanished from Toronto some time ago with the tearing down of the Gayety there. There is now less flesh than ever.

## *Ufa Handling Pathe Shorts*

Pathe International Corp. has closed with UFA for the distribution of Aesop's Fables and Grantland Rice Sportlights in Germany. UFA is changing the talk in these reels to German and other languages, reproducing the sound track in its own studios in Berlin.

## *Like Trailer Spice*

**Toronto—Trailers on film features have become popular—for a reason. Quite a number of the trailers recently have contained choice bits which eventually are found to be deleted by the Ontario censors in the feature proper.**

### *50-50 Break*

**Miamisburg, O. While on his way home after the Grand had closed for the night, M. Fortney, projectionist, was held up at the point of a revolver and robbed of $20. Later a $19 bill, dropped by the handit, was recovered.**

# "Lincoln," "Du Barry" Vie for Low at Denver

Denver—Two houses went below the previous week in box-office takings while two did exceptional business. The Tabor, reopened by Harry Huffman, had standouts every day.

The Paramount, which opened Aug. 29, came close to its low with "Abraham Lincoln." "Madam DuBarry," two weeks previous, holds the low for this house with $10,800.

The Tabor, with excellent exploitation, had sell-outs repeatedly on "The Big Trail." The principal feature of the exploitation was a covered wagon of pioneer days, with an old timer in the seat, parading the streets. It was the reopening of the Tabor, after having been remodeled and redecorated.

"Check and Double Check" needed no exploitation for its week at the Rialto, having come direct from the Paramount, where it made a new high. In fact, no time was given for a campaign, as it was sent to the Rialto at the last minute. Standouts were the rule at both houses.

Ted Mack, Denver's own m. c., is back at the Denver and his presence is helping the grosses there. The picture was weak, but the takings went up. Stage show was lively.

"Liliom" was a disappointment at the Aladdin. Folks either did not like it or competition was too strong.

Estimated takings:

**"THE BIG TRAIL" (Fox)**

TABOR—(1,900) 25c-75c, 7 days. **Other attractions:** News, cartoon. **Gross:** $14,000. **Rating:** 150%.

**"CHECK AND DOUBLE CHECK" (RKO)**

RIALTO—(1,040) 25c-50c, 7 days. **Other attractions:** News, cartoon, Scenic, "Camera Trails". (Second run, previous week at Paramount). **Gross:** $7,500. **Rating:** 200%.

**"LILIOM" (Fox)**

ALADDIN—(1,500) 35c-50c, 7 days. **Other attractions:** News, Vitaphone acts, Sportlight, cartoon. **Gross:** $6,000. **Rating:** 100%.

**"LAUGHTER" (Para.)**

DENVER—(2,300) 25c-65c, 7 days. **Other attractions:** Ted Mack and Publix stage show, "Lover's Delight" (Educational), cartoon, news. **Gross:** $16,500. **Rating:** 110%.

**"ABRAHAM LINCOLN" (U. A.)**

PARAMOUNT—(2,400) 25c-50c, 7 days. **Other attractions:** News, Rockne Football, "On a Sunday Afternoon," "Indians Are Coming" (Univ.). **Gross:** $10,900. **Rating:** 95%.

### *Plan Relief Fund Party*

Cleveland—Al Mertz, RKO branch manager, and I. J. Schmertz, Fox branch manager, head a committee of local film men now planning a Film Relief Fund party to take place December 13, at the Chamber of Commerce. All receipts will be used for local relief work. The party will start at 10 P. M. and will include dancing, entertainment furnished through the courtesy of the local RKO and Loew theatres, and supper.

# "Madam Satan's" $15,000 Achieves Portland Lead

Portland, Ore.—Manager Marc Bowman placed his personal guarantee on "Madam Satan" and the regular patrons responded in greatly increased numbers. Continued ideal fall weather helped a lot to bring the gross up to $15,300 and rating of 155%.

"The Silver Horde," coupled with Portland's only vaudeville at the RKO Orpheum, brought good business of $14,300 and rating of 145%, according to Manager Ray Gamble.

At the Portland Paramount, Nancy Carroll in "Laughter" proved excellent fare, and plus personal appearance of June Collyer helped to gross $13,000, rating 135%.

Estimated takings:

**"MADAM SATAN" (M-G-M)**

FOX BROADWAY (1,912), 25c-35c-60c, 7 days. **Other attractions:** Fanchon & Marco's "New Yorker" stage frolic, news. **Gross:** $15,300. **Rating:** 155%.

**"SILVER HORDE" (RKO)**

RKO ORPHEUM—(1,700), 25c-35c-50c, 7 days. **Other attrac ions:** Four acts vaudeville, news. **Gross:** $14,300. **Rating:** 145%.

**"LAUGHTER" (Paramount)**

PORTLAND PARAMOUNT—(3,068), 25c-35c-50c, 7 days. **Other attractions:** Personal appearance June Collyer, stage hand, news. **Gross:** $13,000. **Rating:** 135%.

**"DUBARRY" (United Artists)**

FOX UNITED ARTISTS—(945), 25c-35c-60c, 7 days. **Other attractions:** News, Universal comedy. **Gross:** $12,000 **Rating:** 125%.

**"A SOLDIER'S PLAYTHINGS" (Warners)**

HAMRICK'S MUSIC BOX—(1,835), 25c-40c, 7 days. **Other attractions:** Serial "Indians Are Coming" (Universal), Vitaphone comedies. **Gross:** $10,000. **Rating:** 115%.

**"FEET FIRST" (Paramount)**

RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** News, Paramount comedies. **Gross:** $9,800. **Rating:** 100%.

# "Whoopee" Is Top With $10,000 in Oklahoma City

Oklahoma City—Theatres went on the up and up here last week in one of the best weeks of the season. Publix is continuing exploitation of "Greater Talkie Season," while Warners are featuring "Harvest Season."

Eddie Cantor's "Whoopee" took the cake last week by rolling $10,000 into the coffers of the Publix Criterion for 125 per cent. The Capitol, a Publix house, showing "Billy, the Kid," came in for $8,500 and 110 per cent, while "Scotland Yard" at the Mid-West took in $9,000 and 115 per cent. The Warners' Empress took $7,000 (95 per cent) on "Dancing Sweeties."

Estimated takings:

**"WHOOPEE" (United Artists)**

CRITERION—(2,000)., ,75c-10c, 7 days. **Other attractions:** News, Paramount shorts. **Gross:** $10,000. **Rating:** 125%.

**"BILLY, THE KID" (M-G-M)**

CAPITOL—(1,200), 50c-10c, 7 days. **Other attractions:** News, RKO Humanettes. **Gross:** $8,500. **Rating:** 110%.

**"SCOTLAND YARD" (Fox)**

MID-WEST—(1,600), 60c-10c, 7 days. **Other attractions:** News, Silly Symphony, Knute Rockne football, Mack Sennett comedy. **Gross:** $9,000. **Rating:** 115%.

**"DANCING SWEETIES" (Warners)**

EMPRESS—(1,200), 35c-10c, 7 days. **Other attractions:** News, Vitaphone Varieties. **Gross:** $7,000. **Rating:** 95%.

### *K. O. Blue Law*

**Dover, O. — Advocates of Sunday shows won a smashing victory at the polls when the final count showed the ordinance prohibiting Sunday shows disapproved by a vote of 2,401 to 811.**

# MacDonald and Harding Draw In Des Moines

Des Moines—The lure of the screen is proving strong and the film fans are returning in numbers to the theatres. Popular players were on the bills this week, with Ann Harding in "Girl of the Golden West" at the Des Moines receiving its keenest competition from Jeanette MacDonald in "Monte Carlo." The stars at the Des Moines won some new friends evidently and business held up well, rating 140%. "Maybe It's Love" on the first three days at the Paramount played to average business. The Strand is trying out a new policy in showing the first episode of the serial "The Indians Are Coming," with the feature "Renegades." It's a little early in the run to tell, but the management believes the serial will build up a new line of patronage. Business slightly above average for the first four days.

Estimated takings:

**"MAYBE IT'S LOVE" (Warners)**

PARAMOUNT—(1,700) 25c-35c-60c, 3 days. **Other attractions:** News, stage band and vaude. **Gross:** $6,500. **Rating:** 100%.

**"MONTE CARLO" (Paramount)**

PARAMOUNT—(1,700) 25c-35c-60c. **Other attractions:** News, Al Morey and band in "Kloze Harmony," with fashion revue local tie-up. **Gross:** $8,500. **Rating:** 135%.

**"GIRL OF THE GOLDEN WEST" (F.N.)**

DES MOINES—(1,600) 25c-35c-60c, 7 days. **Other attractions:** News, "The Patient" (Para.), "Why Continue the Struggle" (Para.), "The Picnic" (Col.). **Gross:** $11,000. **Rating:** 140%.

**"NIGHT WORK" (Pathe)**

ORPHEUM—(2,000) 25c-50c, 3 days. **Other attractions:** RKO vaude., news. **Gross:** $4,500. **Rating:** 95%.

**"BROTHERS" (Col.)**

ORPHEUM—(2,000) 25c-50c, 4 days. **Other attractions:** RKO vaude., news, "Who Got the Body?" (RKO). **Gross:** $4,000. **Rating:** 100%.

**"RENEGADES" (U.)**

STRAND—(1,100) 20c-30c, 4 days. **Other attractions:** News, "The Indians Are Coming" (U.). **Gross:** $1,600. **Rating:** 110%.

**"THE MATRIMONIAL BED" (Warners)**

STRAND—(1,100) 20c-30c, 3 days. **Other attractions:** News, "Broken Statues" (U.). **Gross:** $950. **Rating:** 97%.

### *182,810 See Amos 'n' Andy in 3 Texas Keys*

Dallas—Final figures of attendance at the Texas runs of "Check and Double Check" for seven days simultaneous runs in RKO houses are as follows: Dallas, 61,010; San Antonio, 68,000; Houston, 53,800.

Figures in dollars and cents were withheld information. The week's business was by far the greatest ever done by Majestic theatres—now operated by RKO Southern Corp.

In Dallas, after a week's run at the Majestic, the film was taken to the RKO Capitol further down on Elm Street, where it started playing as a "continued" first-run. The Capitol did a tremendous business, being held over for a second week.

# 20 Grand, 140% A. & A. Picture's 2nd Seattle Week

Seattle—Amos 'n' Andy, in their second week at the RKO New Orpheum, again took the lead among first-run houses of this city for the seven days just concluded. "Check and Double Check" piled up a gross of almost $20,000 for a rating of 140%, topping all other local theatres by several thousand dollars.

The two big Fox houses were second in the running. The Fox had "Billy the Kid" for its feature, and took about $12,500 for a rating of 120%, while the Fox Fifth Avenue did about $13,000 with "The Dancers," which was hurriedly put on as a last-minute substitute attraction without any advance. The rating was about 100%.

"Abraham Lincoln" in its first week at Hamrick's Music Box took about $8,500 for a rating of 120%, while "Dancing Sweeties" at the Blue Mouse got a rating of 100% on a gross of $6,500.

"Santa Fe Trail" at the Paramount, in conjunction with the final stage fare to be offered by Publix in the Northwest, fell below average with a gross of about $11,500 (90%) and Fox's Coliseum with an extended run of "Up the River" after two weeks at the Fox did about $4,000 for a 110% rating.

Estimated takings:

**"DANCING SWEETIES" (Warners)**

BLUE MOUSE—(950) 25c-35c-50c-75c, 7 days. **Other attractions:** "We, We, Marie" (Univ.), news, Billy Ulman and band. **Gross:** $6,500. **Rating:** 100%.

**"UP THE RIVER" (Fox)**

COLISEUM—(1,850) 25c-35c-50c, 7 days (extended run). **Other attractions:** Mickey Mouse cartoon (Col.), news, organ. **Gross:** $4,000. **Rating:** 110%.

**"BILLY, THE KID" (M-G-M)**

FOX—(2,450) 25c-35c-50c-60c-75c, 7 days. **Other attractions:** "Laurel and Hardy Murder Case" (M-G-M), news, Owen Sweeten and band. **Gross:** $12,500. **Rating:** 120%.

**"THE DANCERS" (Fox)**

FOX FIFTH AVENUE—(2,750) 25c-35c-50c-60c-75c, 7 days. **Other attractions:** "America's Last Wilderness" (S. R. scenic), news, Fanchon & Marco's "Southern Idea" revue. **Gross:** $13,000. **Rating:** 100%.

**"ABRAHAM LINCOLN" (U. A.)**

MUSIC BOX—(950) 25c-35c-50c-75c, 7 days. **Other attractions:** News, Music Box Music Masters (orchestra). **Gross:** $8,500. **Rating:** 120%.

**"CHECK AND DOUBLE CHECK" (Radio)**

NEW ORPHEUM — (2,650) 25c-35c-50c-60c-75c, 7 days (second week). **Other attractions:** News, vaudeville, band. **Gross:** $20,000. **Rating:** 140%.

**"SANTA FE TRAIL" (Para.)**

PARAMOUNT — (3,150) 25c-35c-50c-60c, 7 days. **Other attractions:** "Up to Mars" (Para.), "Cleaning Up" (Para.), news, Publix stage unit. **Gross:** $11,500. **Rating:** 90%.

## *Indoor Course Competish To 2 In Wilmington*

Wilmington — The Palm Grove indoor golf course, which opened at 821 Market street, almost opposite the Aldine and the Grand Opera House, Stanley-Warner theatres, offers the "tiniest" latest challenge to local film houses. It probably offers more competition than does the Parkway, one-time theatre, and the Auditorium courses, farther away from the theatrical district. However, Stanley-Warner managers refuse to concede competition of any importance. The latest course is an 18-hole affair with tropical effect. The Rock Manor public links' "pro," Clate McLaughlin, is manager of the course, giving it an edge of standing with the golf fans.

### *Lady Luck*

**Washington—Solly Resnick, United Artists manager here, has a lotta luck, but it's all bad. F'r instance, he recently laid 20 smackers on a 52 to 2 shot, and his choice won. But when he went to collect, the ticket was gone from its pocket reposing place.**

# Radio Aces Grab $26,500 2nd Week With Boston Off

Boston—"Check and Double Check" in its second week at the Keith Memorial was again the high spot for Boston with $26,500 gross for a rating of 150%, a little less than the new record which it set for its opening week at the same theatre.

All Boston theatres slid off a little from last week, which was the highest single week in many months. Metropolitan with "Laughter" did $43,000 for an excellent week but it was a little below "Playboy of Paris" the previous week. "Playboy of Paris" moved over to the Scollay Square, where it did $14,000 for a rating of 110%.

Loew's houses did $22,500 and $22,000, respectively, with "Way for a Sailor" at the State and "Dubarry, Woman of Passion" at the Orpheum with rating of 120% and 115% respectively.

Keith-Albee with "The Bad Man" coupled with Helen Kane in person, went over for $22,500 and a rating of 118%.

Estimated takings:

**"LAUGHTER" (Para.)**

METROPOLITAN (4,350) 25c-60c, 7 days. **Other attractions:** Publix revue, comedy, news. **Gross:** $43,000. **Rating:** 135%.

**"CHECK AND DOUBLE CHECK" (Radio)**

KEITH MEMORIAL—(2,800) 35c-65c, 7 days. **Other attractions:** Knute Rockne's "Two Minutes to Go," organ, comedy, news. **Gross:** $26,500. **Rating:** 150%.

**"THE BAD MAN" (F. N.)**

KEITH-ALBEE—(2,500) 25c-60c, 7 days. **Other attractions:** Brox Sisters and vaudeville, comedy, Sportlight, news. **Gross:** $22,500. **Rating:** 118%.

**"WAY FOR A SAILOR" (M-G-M)**

LOEW'S STATE—(3,700) 30c-50c, 7 days. **Other attractions:** "Dogway Melody (M-G-M), news. **Gross:** $22,500. **Rating:** 120%.

**"DU BARRY, WOMAN OF PASSION" (U. A.)**

LOEW'S ORPHEUM — (3,100), 25c-50c. 7 days. **Other attractions:** Helen Kane n person, vaudeville, news. **Gross:** $22,000. **Rating:** 115%.

**"HELL'S ANGELS" (U. A.)**

TREMONT—(1,800), 50c-$2, 6 days. **Other attractions:** None. **Gross:** $10,000. **Rating:** 90%. Tenth and final week.

**"ABRAHAM LINCOLN" (U. A.)**

MAJESTIC—(1,800), 50c-$1.50, 7 days. **Other attractions:** None. **Gross:** $6,500. **Rating:** 105%.

**"PLAYBOY OF PARIS" (Para.)**

SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** vaudeville, comedy, news. **Gross:** $14,000. **Rating:** 110%.

## *Sunday Shows' Margin Slight at Greeley, Colo.*

Denver—Greeley apparently has voted for Sunday openings for films. The vote on election day was 2,356 to 2,329, a majority of 27, but there are 106 absentee votes to be counted, which may change the results. The antis say they will contest the election if the final result is not changed. It has been a tough fight to open this town. A college town, it has resisted five previous attempts.

Other towns in Colorado which have recently voted open Sundays include Windsor, Boulder (another college town), Longmont, Delta, Montrose, Monte Vista and Del Norte.

# "Scotland Yard" Big at $29,000 At Fox, Philly

Philadelphia—After bouncing off to $28,000 for a first week, "Check and Double Check" slumped to $15,000 for its second and final week at the Boyd. Picture made a good profit and a good record for its two weeks, however, and the second week dropoff is consistent with general business at this theatre.

With "Scotland Yard" as the film and Fifi Dorsay on the stage, as well as a Fanchon and Marco stage show, the Fox jumped to $29,000, its best record in weeks.

Though the Mastbaum jumped to $42,000, its best record in seven weeks, the figure did not come up to expectations, considering the fact that the Four Marx Brothers were the stage headliners. Grossing $9,000 for four days, "Africa Speaks" got off to a fair, though by no means sensational, start at the Aldine. Keith's clicked in with a profitable week for "Monte Carlo" at $16,000.

Estimated takings:

**"ONE NIGHT AT SUSIE'S" (F. N.)**

MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Four Marx Brothers in person, 80-piece orchestra, news. **Gross:** $42,000. **Rating:** 105%.

**"SCOTLAND YARD" (Fox)**

FOX—(3,000), 35c-50c-75c, 6 days. **Other attractions:** Roxy Gang and Ballet on stage (second week), Fifi Dorsay in personal appearance, news. **Gross:** $29,000. **Rating:** 110%.

**"MONTE CARLO" (Paramount)**

KEITH'S—(1,800), 35c-50c-75c, 6 days. **Other attractions:** Paramount comedy, news. **Gross:** $16,000. **Rating:** 105%.

**"CHECK AND DOUBLE CHECK" (RKO)**

BOYD—(2,400), 35c-50c-75c, 6 days. **Other attractions:** "Island Empire" (FitzPatrick), "The Gorilla" (Mickey Mouse), news. **Gross:** $15,000. **Rating:** 85%.

**"AFRICA SPEAKS" (Columbia)**

ALDINE—(1,500), 50c-$1.50, 4 days. **Other attractions:** Paul L. Hoefler, African explorer, in person, cartoon, news. **Gross:** $9,000. **Rating:** 90%.

**"EAST IS WEST" (Universal)**

EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Warner Publix stage show, news. **Gross:** $20,000. **Rating:** 110%.

**"LIFE OF THE PARTY" (Warners)**

STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** Vitaphone variety, news. **Gross:** $22,000. **Rating:** 120%.

**"HER MAN" (Pathe)**

STANTON—(1,700), 25c-65c, 6 days. **Other attractions:** Vitaphone variety, news. **Gross:** $9,000. **Rating:** 90%.

**"DOORWAY TO HELL" (Warners)**

KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** Educational comedy, news. **Gross:** $6,000. **Rating:** 120%.

**"THE SPOILERS" (Paramount)**

ARCADIA—(600), 50c, 6 days. **Other attractions:** Pathe comedy, news. **Gross:** $5,000. **Rating:** 100%.

## *Vic Gauntlett Heads F. W. C. Publicity in N. W.*

Seattle—Vic Gauntlett, known as the dean of all Pacific Northwest publicity men, the latter part of this month will become director of advertising and publicity for Fox West Coast Theatres in the Pacific Northwest territory. For the last nine years he has handled all advertising and publicity for John Hamrick's theatre enterprises in this city, Portland and Tacoma.

Arrangements for Gauntlett's new connection were made this week by Oscar Oldknow personally. He will be associated here with Robert Bender, another former local theatre and film man, who is now assistant to Oldknow, stationed in the local territory. Gauntlett's successor in the Hamrick organization will be announced within the next two weeks, upon the return of Hamrick from an eastern trip.

# Executive Slams Salary Slashes as "Foolhardy" Act

(Continued from page 36)

power of others and their purchasing power. If it is necessary to reduce salaries, it should only be done on one theory, namely that the individual is not performing service or work sufficient to justify his compensation, and this regardless of the earnings of the business with which the employee is connected. There is no doubt that many individuals, particularly executives and white collar employees, are receiving salaries in excess of what they deliver, but by the same token there are countless persons not paid in proportion to the results of their labors.

Take the mass number of five thousand employees, the heads of families. The average number of individuals to a family in the United States is four. Reduce the salary of the head of that family and you reduce the purchasing power of that entire family of four individuals by at least the amount of the reduction in the salary of the head of that family. If every industry in the United States were to cut salaries along the same lines as has been publicized with respect to certain motion picture distributing organizations, you will create a panic and a depression that will affect the income of all industries and professions to a far greater degree or proportion than the reduction bears to the income of the individuals prior to the reduction.

### Salary Cuts Attacked

And why a reduction or retrenchment in the motion picture industry amongst all employees regardless of their efficiency or their service? Certain it is it cannot be because of present poor business, nor of prospective poor business. It would be more economical and more practical if, when a reduction of salaries is contemplated because individuals do not justify their salary, that either the individual be discharged and a more competent person employed, or additional help secured to absorb the retrenchment.

I do not suggest either that unnecessary help be employed, or that present salaries be maintained regardless of the employee's worth as such, but to inaugurate a general reduction from top to bottom, solely for alleged retrenchment purposes, is basically wrong and an admission of either mismanagement these many years which permitted of excessive salaries, or unnecessary employees, or, on the other hand, a panicky state of mind that indicates an instability of the very organization making these indiscriminate reductions. As long as a business is prosperous and moves forward, curtailment should only be incurred for systematization in disbursement in keeping with consumption.

A wider scheme of advertising and a broader policy of sales should be inaugurated at this time instead of retrenchment in the very direction where disbursements bring returns. There is no reason for the short sighted policy of cutting down legitimate salaries. We have had no holocaust, no blight, no plague, we still have our natural resources, our big industries, our small merchant, the same population who must be clothed, fed and amused, our same form of government and the universal will to live and progress. What condition exists today that did not exist at the height of our country's prosperity?

That to a substantial degree we have been extravagant may be true. That at times we have lived in an orgy of riotous living may also be true, that removal of these conditions and stabilization of our method of living may be necessary, but it cannot be done by withdrawing the dollar from circulation, by reducing the purchasing power of the dollar or by creating in the minds of our people a panicky feeling that the country is going to the traditional bow wows and that soup kitchens will once again be established.

If the motion picture industry were to take a leaf out of the book of other big industries, it would confine its reduction of salaries and retrenchment plans to those who are drawing excessive salaries only because the producers in their organization (meaning thereby those who deliver) are making good. You take the combined savings on any 25% reduction of salary among employees receiving $100 a week or less and you can offset it by reducing the salaries five per-cent of so-called high powered specialists, both artists and laymen. Curtail extravagance, systematize operation, but do not retrench among those who really labor and upon whose shoulders the industry really rests.

### Publicity Men Needed Now

It should not be a difficult thing for anyone of experience, business ingenuity and technical motion picture knowledge, to lay his finger on just how, when and where retrenchment may be effected without in any respect affecting business generally or the prosperity of the motion picture industry. I have heard it said that 50% of the advertising and publicity men formerly working with motion picture organizations are walking the streets. If their services were ever needed they are needed now.

Stenographers, to a large number, until recently working for motion picture organizations are without jobs and those retained are working overtime without additional compensation and doing their work, because of that fact, less efficiently—and this applies to many other branches of employment. If that is organization efficiency, then I miss my guess.

The reason for this mad scramble to cut hither and thither, I vouchsafe, no executive can adequately answer. The foolhardy policy of general reduction of salaries, regardless of rhyme or reason, looks much to me like spanking oneself, only to know how good it feels when you stop.

Curtail the dollar and you curtail business. Your own pocketbook will ultimately feel the result and the country generally at large must suffer.

### *Shaw Kibitzes*

**Elstree, England—George Bernard Shaw is taking such an intense interest in the filming of his story, "How He Lied to Her Husband," that he butted into a scene and rolled around on the floor with the leading man to show him how to stage a real Shavian fight. Shaw is 74 years old.**

# Albany Theatres And Operators Settle Dispute

Albany—Differences that have existed since last summer between the operators of Albany and the theatre owners of that city were satisfactorily adjusted with each side making concessions. Under the new contract, full-time operators at the first-run theatres in Albany will receive an increase of $1.25 a week, giving them $60 a week, with six days constituting the working week, Albany not having Sunday shows. The chief projectionist is increased from $68.75 per week to $70. There is also a provision to the effect that $2 per hour shall be paid for overtime before 12 o'clock midnight and $3 per hour from midnight on.

The new contract will run for three years and is retroactive to Sept. 1 of this year. This is the first time that a three-year contract has been entered into between the projectionists and the theatre owners of Albany.

Other provisions in the contract provide that at the Ritz theatre there shall hereafter be four full-time men in the booth, effective immediately. At the Strand, Grand and Harmanus Bleecker Hall the new contract provides that the assistant operator shall be increased in salary from $18 to $45 per week and at the end of the third year he will then become a full-time man at $60 per week. These three theatres have three full-time projectionists and an assistant.

At the Madison theatre, which is a residential house, the assistant projectionist is raised from $18 to $22 a week. This house will have two full-time men and one assistant in the booth. The same provision will govern the Albany theatre. The second-run houses in Albany remain unchanged, according to reports.

In the motion picture theatres in Troy, N. Y., a two-year contract has been signed between the union and the theatre with some slight increases in pay, although working conditions will remain practically the same.

# Flesh to be Played In Warner Theatres

Spurred by the success of the introduction of vaudeville at the Earle, Washington, Warners is planning to gradually extend a combination policy to a number of other houses. Various other company theatres have shown box-office spurts when flesh was introduced. The company's vaudeville booking office is headed by Walter Meyers.

### *Sunday Shows Sought*

Fort Collins, Colo.—Petitions are in circulation here calling for a special election to vote on proposed ordinance to permit Sunday shows.

### *Buys Cincy House*

Cincinnati—William Gerver has purchased the Variety from James S. Potts. The house will be thoroughly remodeled at an approximate cost of $50,000.

THE

# Projectionists' Round Table

*By John F. Rider*

LET us continue with the discussion of the direct current moving coil measuring instrument. It is needless to dwell at much greater length about the application of shunts to increase the operating ranges. What has been said is sufficient to illustrate the use of the shunt and to show how the shunt is a part of a complete instrument. Upon second thought it might be well to mention how it is possible to apply the shunt.

One can very readily appreciate that it is not very convenient to place more than three ranges upon a single meter. The multiplicity of lines and numerals is apt to confuse. Hence, it is not unusual to arrange the use of a single meter in various parts of a system, the insertion of the measuring instrument being accomplished by means of a plug and jack arrangement. If the value of the current is the same in all of these positions, a single range suffices. If, however, the current values differ, the extension of a single range meter is accomplished by jack controlled shunts.

In other words, the shunt resistance is permanently connected across the contacts of a jack, of the closed circuit type as illustrated in Figure 90. Since the terminals are closed when the meter is not in the circuit the resistance of the shunt element is not present in the circuit. As a matter of fact, its presence would not matter very much, since the usual shunt is of very low resistance.

When the meter connected to a plug is inserted into the jack, the position of the plug contacts opens the jack contacts and the shunt is connected across the meter, thus extending its range. The correct multiplying factor is designated by means of a label or marker of some kind associated with the jack. As a matter of fact, this system has been used in several RCA and other installations and it is quite common wherever the cost of measuring apparatus is of consequence. Of course, if the design of the apparatus is sufficiently elaborate, the various circuits have independent meters, each of proper scale, inherent or arranged by means of shunts or series multipliers.

*Multipliers.*—This mention of multipliers introduces the conventional multiplier resistance used in practically every voltmeter and as a means of extending ranges. As is evident from the foregoing, the shunt and the multiplier units serve one and the same purpose except that the former is usually referred to in connection with current meters, whereas the latter is mentioned in connection with voltmeters. Both extend the range.

The application of the series multiplier, as has been stated in brief form, follows upon the principle of series circuits and the summation of the respective voltage drops. The reader will recall the discussion of Ohm's law and the fact that the current in any circuit may be maintained at a constant value regardless of the applied voltage by varying the total resistance of the circuit. At the same time if the circuit consists of two or more resistances, it is possible to keep the drop across any one fixed resistance at a constant value irrespective of the applied voltage, by merely varying the resistance of the remainder of the circuit. The technical limitation in the previous statement is that the minimum applied voltage must be equal to or greater than the voltage drop across the constant resistance. When such is the case, the aforementioned statement is true.

Suppose that we have a meter intended for use as a voltmeter with a range of 0-100 volts D.C. and a total resistance of 10,000 ohms. The meter is a single scale instrument. Such a meter would include a series multiplier as outlined in Lesson 24, Figure 85. However, such data is of no interest since our primary interest is to increase the range of the meter to 1000 volts with an intermediate range of 500 volts maximum. Now the fact that we intend having three maximum ranges, 100 and 500 and 1000 volts influences the application of the instrument, i.e. with respect to the effect of the load upon the voltage source under observation or being measured.

Knowing the total resistance of the meter and its initial maximum voltage range we can determine two other factors, the "ohms-per-volt" and the total current consumption. As a matter of fact, even the current consumption per volt scale. According to Ohm's law a

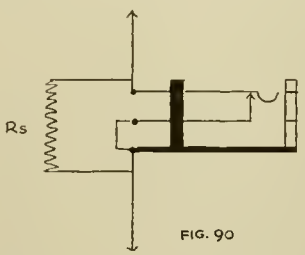


FIG. 90

voltage drop of 100 volts takes place across the meter resistance of 10,000 ohms when

$$I = \frac{100}{10{,}000} = .01 \text{ ampere.}$$

Thus, .01 ampere of 10 milliamperes of current flows through the meter when the instrument indicates full scale. And since the indication is proportional to the current, a property of moving coil types of meters, the current per volt indication is

$$I_{pv} = \frac{.01}{100} = .0001 \text{ ampere of .1 mil.}$$

Hence, if the meter indicates 10 volts, the current flowing through the meter is .001 ampere of 1 mil. The reasons for elaboration upon this point will soon become evident. In order that the meter range be raised to 500 volts, and the meter be suitable for application across a 500 volt supply line, it is necessary that a resistance be connected in series with the meter and the supply line. In other words, if Rm in Figure 91 is the meter resistance Rs is the series resistance necessary in order that the meter be suitable for the measurement of 500 volts.

If the total drop in the circuit is to be 500 volts, this drop must be divided between that across Rm and that across Rs. We know that the meter will register 100 volts. According to ordinary arithmetic, this is equal to 1/5th of the total voltage. The function of Rs is to drop the other 4/5ths; hence the division is 1 and 4. Realizing that the current in the circuit is definitely limited by the design of the meter and bearing in mind that according to Ohm's law, the voltage drop with a constant value of current is proportional to the resistance, in order that we have a voltage drop at one point equal to four times as much as that across another, we must have four times the original value of resistance.

Thus we have two considerations. First, the production of two voltage drops, one of which is four times as great as the other. Second, we must have two values of resistance, one of which must be four times as great as the other. If we call the normal full scale voltage indication $E_1$ and the required voltage range (maximum) $E_2$, and if we recall that $E_1$ is the normal drop across the meter, the drop across the external element will be

$$E_s = E_2 - E_1 = 500 - 100 = 400 \text{ volts.}$$

Now, since the current I is a constant, expressible at this time as 1 without any particular need for the specific current value, we can determine the required external resistance by due recognition of the ratio between the respective voltages and the required ratio between the respective resistances. The division of the voltages is equal to

$$\frac{E_2}{E_1} - 1$$

where $E_1$ and $E_2$ are as previously stated.

This equation expresses the ratio between the maximum range and the normal range of the meter minus the constant drop across the meter. As is evident this equation is independent of the meter structure, design or internal resistance. And since the drop is proportional to the resistance all that is necessary is to multiply this complete ratio by the internal resistance of the meter. Therefore, the external resistance necessary to produce a range of 500 volts when the normal range is 100 volts is

$$Rs = \left(\frac{E_2}{E_1} - 1\right) \times Rm$$

or

$$Rs = \left(\frac{500}{100} - 1\right) \times 100{,}000 = 40{,}000 \text{ ohms.}$$

At first glance one is apt to imagine from the foregoing example that the scale has been multiplied 4 times instead of 5 times. Upon second glance however, the actual extent of multiplication becomes evident. This multiplication is the ratio between the total drop in the circuit and the drop across the meter. In other words, the multiplication factor is

$$\frac{Rm + Rs}{Rm}$$

If we multiply each of these values by the constant current in the circuit, we secure the ratio of the total drop to the drop across the meter or

$$\frac{IRm + IRs}{IRm} = \frac{E_2}{E_1}$$

We decided that the range of the meter would also be extended to 1000 volts maximum. To provide the range of 500 volts we require an external resistance of 40,000 ohms, making a total resistance of 50,000 ohms. For the sake

***This is Lesson 25 in The Rider Series on Sound Projection***

of clarity we can now assume that the actual range of the meter is 500 volts and that its resistance is 50,000 ohms. According to simple Ohm's law, the current in the circuit for full scale deflection is

$$I = \frac{E}{R} = \frac{500}{50{,}000} = .01 \text{ ampere}$$

To keep the current constant at .01 ampere which is a definite limitation for full scale deflection when the voltage is doubled, we must double the resistance. Hence the additional external resistance Rs1 to increase the scale to 1000 volts must be 50,000 ohms. Then Rm + Rs + Rs1 will equal to resistance necessary to fulfill the equation

$$\frac{E}{R} = .01 = \frac{1{,}000}{100{,}000} = .01$$

The multiplying factor now becomes

$$\frac{Rm + Rs + Rs1}{Rm} = \frac{10{,}000 + 40{,}000 + 50{,}000}{10{,}000} = 10$$

The revised circuit of the voltmeter now appears as in Figure 92. If, for example, we neglect the 500 volts scale and assume that the 100 volt scale must be increased to 1,000 volts, the external resistance is

$$\frac{1{,}000}{100} - 1 \times 10{,}000 = 90{,}000 \text{ ohms}$$

which actually is the sum of Rs and Rs1.

In order that any one of the three voltage ranges be available, it is necessary that some means be provided for selecting the correct amount of multiplier resistance. This means

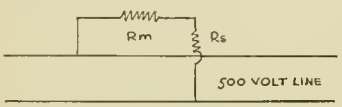


FIG. 91

that the circuit is arranged as shown in Figure 93. Rm is the fixed resistance within the meter. When the switch is set to position A, the meter only is in the circuit and the range is 100 volts. When the switch lever is set to tap B, the 500 volt range resistance Rs of 40,000 ohms is in series with the meter. When the switch is set to C, the 1,000 volt scale resistance Rs1 of 50,000 ohms is placed in series with the 40,000 ohms resistance Rs and the total series resistance becomes 90,000 ohms.

Now, it might be well to mention two major requirements of such resistances. Obviously the ohmic value of the resistor must be accurate in order that the precalibration be correct. Not that one cannot calibrate for any value of resistance, but if the resistor is accurate the unit may be precalibrated. If the resistance is inaccurate, it will be necessary to determine its resistance by means of the voltage indication upon the meter when a constant voltage is applied with and without the external resistance. The second requirement is that the resistances used as multipliers be capable of carrying the current required by the meter. For full scale deflection in the case cited the current is .01 ampere at 100 volts, 500 volts and 1,000 volts. Thus the resistances must be capable of carrying .01 ampere.

*Variation of the Current Through the Meter and Its Effect Upon the Voltage Source Being Measured.*—As far as normal practice is concerned a resistance of 100 ohms per volt, as is the case in our illustration, is comparatively low. A current consumption of 10 milliamperes is quite high when the meter is used with an eliminator source of voltage; that is, when an eliminator supply the voltage to the plates of the tubes in an amplifier. The application of such a load to indicate 100 or 500 volts would represent an appreciable load and display a reducing effect upon the voltage output of the power supply source.

It, therefore, becomes of interest to know a means of reducing the load to indicate a certain voltage. Just how effectively this may be carried out is dependent upon two factors. The

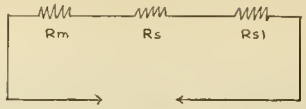


FIG. 92

first is the form of division of the scale upon the meter. The finer the divisions the more readily is it possible to read low values of voltage. The second is the accuracy desired when reading the voltage.

We know that the current consumption is 10 milliamperes for full scale deflection when the range is 100 volts. However when the range is 500 volts, the required current to cause a deflection equivalent to 100 volts is 10/5 milliamperes or 2 milliamperes equal to .002 ampere. For the same voltage deflection with a maximum range of 1,000 volts the current consumption is .001 ampere or 1 milliampere. Hence, it might be very advantageous when measuring 100 volts to use the 1,000 volts scale, thereby reducing the current load to a minimum which is practically negligible as to its effects upon the circuit under test.

Of course, the practicability of this system is contingent upon how readily one may read 100 volts when the maximum range is 1,000 volts. If the devisions upon the meter scale are sufficiently fine, no trouble is experienced in reading voltage indications of even less than 100 volts. Thus, it might be possible to satisfactorily distinguish a voltage indication of 50 volts when the maximum range is 1,000 volts, in which case the actual load current would be but .0005 ampere of .5 milliampere, a negligible quantity.

The same method of analysis is possible with the 500 volts scale. In other words, the current required for full scale deflection at 500 volts is 10 milliamperes, but the same deflection of voltage upon the 1,000 volt scale requires only .005 ampere or 5 milliamperes of current.

*Determining the Resistance of a D.C. Voltmeter.*—It is possible because of the voltage relations existing in a circuit to determine the internal resistance of a voltmeter without any involved mathematics. All that is necessary is a fixed resistor of known ohmic value. If this voltmeter is connected across a source of voltage, it will indicate that voltage. If the external resistance is connected in series with that voltmeter and the series combination is then connected across the same source of voltage, the meter will indicate a new value of voltage, lower than before because the presence of the external resistance increases the total resistance of the voltmeter circuit and with a constant voltage reduces the current in the voltmeter circuit hence the indication upon the meter. The resistance Rm of the meter may be determined by means of the following equation,

$$Rm = \frac{Rs}{\frac{E}{E_1} - 1}$$

where E is the normal voltage indication without the known series resistance Rs and $E_1$ is the voltage indicated upon the meter when the known series resistance Rs is in the circuit.

Suppose we have a voltmeter with a scale of 500 volts. It is connected across a battery and indicates 100 volts. We connect a 500,000 ohm resistance in series with the meter and the new indication is 50 volts. Then the internal resistance of the meter

$$Rm = \frac{500{,}000}{\frac{100}{50} - 1} = 500{,}000 \text{ ohms.}$$

Another method of determining the internal resistance of a D.C. voltmeter is to arrange a series circuit of the meter under test and a low range direct current milliammeter, as shown in Figure 94. The voltmeter is V and the milliammeter is MA. The voltage source must be of such value as to cause a satisfactory deflection upon the voltmeter. It need by no means cause full scale deflection. Suppose that the meter is a 500 volts instrument. The voltage source is a 100 volt battery. The meter MA has a range of 0-10 milliamperes. The meter V indicates 100 volts and the meter MA indicates 2 milliamperes.

Ohm's law for resistance show that the resistance of the meter V (with the battery resistance and the resistance of the current meter neglected) is 50,000 ohms. Since the full scale voltage is 500 volts, the ohms-per-volt value is 100 ohms. The total current consumption for full scale deflection is

$$\frac{1}{R_{vp}} = .01 \text{ ampere.}$$

and the current for any voltage deflection is

$$\frac{E}{E_1 \times R_{pv}}$$

where E is the voltage indication upon the meter and $E_1$ is the maximum voltage range of the meter. Thus

$$I = \frac{100}{500 \times 100} = .002 \text{ ampere.}$$

Another simple method of determining the internal resistance of a voltmeter requires the use of a variable resistor of known resistance. The variable series resistance Rs is set to zero and the voltage of the source of potential is noted upon the meter. The resistance is now brought into play and with the voltage source held constant, the adjustment of Rs is varied

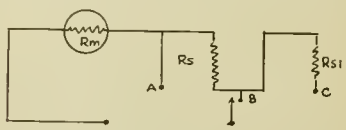


FIG. 93

until the new indication upon the voltmeter is exactly half of the original deflection when Rs was set to zero. The half scale deflection indicates reduction of the current in the circuit to half of its original value, hence twice the original value of resistance. Then the internal resistance of the meter

Rm = the resistance present at Rs to produce the half scale deflection.

*Application of Multipliers to Voltmeters.*—The actual application of the voltmeter is a matter of design. Where a complete system is arranged in switchboard fashion and provision is made for the measurement of the respective voltages in the system, two methods may be applied. The first is to arrange permanent installation of voltmeters with the correct ranges in the respective circuits. The second is to arrange the use of a single voltmeter, or several voltmeters, in various parts of the system in a manner that one meter is suitable for the measurement of more than one voltage.

This may be accomplished with a multi-range instrument where the series multipliers are always in the circuit and the range is varied by shorting the multipliers rather than inserting the multipliers. This method offers protection against accidental overload unless the operator is careless.

Another method is to affix the correct multipliers to the jacks and use a single meter range with the multipliers noted in connection with the respective jacks. Such a system may be represented by Figure 96. The meter is connected to a plug and inserted into the various jacks. Each of these jacks has its own multiplier resistance Rs and a multiplying factor is noted at each of these jacks.

Such a system is not very satisfactory for the measurement of high potentials because of possible shocks and undue strain upon the insulation within the plugs.

## Pollard in Educational Films

Hollywood—Snub Pollard is to appear in two Educational comedies, in support of Johnny Hines in "Don't Leave Home" and in support of Charlotte Greenwood in "Girls Will Be Boys."

# Opinions on Pictures

## Tol'able David

*(Columbia)*

***Good Attraction***

*(Reviewed by Don Ashbaugh)*

THE audience which sat through the first preview of "Tol'able David" sat without budging. Columbia has made a picture which can't help but click, although it will not be the sensational success the silent version turned out to be. It is doubtful if the picture can be depended upon for lengthy runs, but it will stand up on ordinary bookings. All classes will enjoy it with the juvenile element certain to go strong for it because of the Horatio Alger story and the corking fight scene.

While Dick Barthelmess took a long stride up the road to success with the silent version, his leap may easily be approximated by the jump young Richard Cromwell will make for rendition of the title role in the new version.

It's hard to believe that this is his first picture. From the first scene to the final fade-out the youngster plays his part like a veteran trouper. His acting is unaffected and natural. His sincerity in character is impressive. His voice and diction need little, if any, polishing. The boy clicks, and unless he is another of those "one picture stars" he's due for a nice ride up the ladder.

Cromwell has the added advantage of being supported by an excellent cast. Joan Peters is seen as his country girl sweetheart. Henry B. Walthall as her father does a character role in eminently satisfactory fashion.

Noah Beery handles a considerable portion of the villainy in his customary style—making everybody hate him tremendously and inducing cheers when the hero beans him during the big fight. Incidentally, this fight scene is a pip. It has the earmarks of the real thing.

Edmund Breese, Harlan E. Knight and James Bradbury handle character roles in a manner bespeaking long experience. The others in the cast deserve praise for a well-rounded series of performances.

John G. Blystone deserves a great deal of the credit for his direction. There are touches to the picture which might easily have been overlooked, but which add immeasurably to the class of the production.

The story is about a young mountain boy who must suppress his desires to wreak vengeance upon the clan which killed his father and maimed his brother because he is the only male left.

His struggle to regain the family pride and place, ending ultimately in the fight where he gains vengeance and puts to an end the terror caused by the other clan, is climaxed with a happy conclusion.

*Needs lively comedy to balance.*

Produced and distributed by Columbia. Directed by John Blystone. Story by Joseph Hergesheimer. Treatment, continuity and dialogue by Benjamin Glazer. Edited by Glenn Wheeler. Photographed by Teddy Tetzleff. Length, 7,350 feet. Running time, 70 mins. Release date, Nov. 15.

THE CAST

| | |
|---|---|
| David Kinemon | Richard Cromwell |
| Esther Hatburn | Joan Peers |
| Mrs. Kinemon | Helen Ware |
| Hunter Kinemon | Edmund Breese |
| Alan Kinemon | George Duryea |
| Rose Kinemon | Barbara Bedford |
| Amos Hatburn | Henry B. Walthall |
| Iska | Harlan E. Knight |
| Luke | Noah Beery |

## The Bat Whispers

*(United Artists)*

***Good; Could Be Better***

*(Reviewed by Bill Crouch)*

*"The Bat Whispers" is reviewed as caught in Hollywood on wide film.*

FROM the standpoint of photographic effects and fantastic lighting this picture is exceptional and extremely interesting. The story, however, has been overshadowed by the technical handling to a considerable extent. This slows up the talker in many places.

The story is taken from the well-known stage play, "The Bat," and the development of the mystery is much like the stage play. Roland West did the adaptation and dialogue as well as the directing and, while capably done, gave too much attention to the mechanics, which added to production values, but not enough to dramatic development.

Chester Morris, as the spurious detective, does well in a role that is not too well suited to his talents. However, he does some fine acting and is very convincing. Una Merkel, Grayce Hampton, William Bakewell and Gustav Von Seyffertitz have important roles which they handle nicely. The comedy is supplied by Spencer Carter and Maude Eburne, the latter stealing many scenes as the frightened maid who eventually captures the Bat.

The story, which is filled with suspense throughout, deals with the attempt to discover the real identity of The Bat, a killer. Knowing there is money hidden in the Fleming home, The Bat visits the place and the various thrilling experiences he supplies form the basis of the film.

Long traveling camera shots and many shadow effects help greatly in giving the talker plenty of thrilling moments. The chase after The Bat, the counterplots supplied by various crooks seeking the hidden fortune, all help build up the suspense while the actual discovery of the real Bat comes as a surprise.

The preview showing was on a wide screen and the scenes in most cases were interesting and effective. Some of the shots, however, seemed greatly out of proportion and the wide screen often detracted from the story development. The talker has been filmed in both film widths and will be released in the standard size generally.

The picture is good entertainment and should meet with response. It has plenty of exploitation angles and is better than average screen fare. Kids especially will get a kick out of this film and find it to their liking.

*Use musicals and comedies here for best results.*

Produced by Art Cinema and distributed by United Artists. Directed by Roland West. Based upon stage play by Mary Roberts Rinehart and Avery Hopwood. Adaptation and dialogue by Roland West. Photographed by Ray June and Robert H. Planck. Edited by James Smith. Length (preview) 8,100 feet. Running time, 90 mins. Release date, Nov. 29.

THE CAST

| | |
|---|---|
| Detective Anderson | Chester Morris |
| Dale Van Gorder | Una Merkel |
| Police lieutenant | Chance Ward |
| Mr. Bell | Richard Tucker |
| Butler | Wilson Benge |
| Police captain | DeWitt Jennings |
| Police sergeant | Sidney D'Albrook |
| Man in black mask | S. E. Jennings |
| Cornelia Van Gorder | Grayce Hampton |
| Lizzie Allen | Maude Eburne |
| Caretaker | Spencer Charters |
| Brook | William Bakewell |
| Dr. Venrees | Gustav Von Seyffertitz |
| Richard Fleming | Hugh Huntley |
| Detective Jones | Charles Dow Clark |
| The unknown | Ben Bard |

## Within the Law

*(M-G-M)*

***Excellent Drama***

*(Reviewed by Bill Crouch)*

HERE'S a talker that should do fine business at the box-office. It has all the features of real entertainment—a capable cast—a real story—and it has been well directed. The talker is made from the stage play, has been modernized and the action brought up to date. The Joan Crawford name will rate plenty of attention from the fans and the performance she gives will probably rank among the best portrayals of the year.

This picture rates attention in the better class houses and will stand up well in the week-runs houses and subsequent bookings. Has plenty of exploitation possibilities and name value in cast.

Miss Crawford essays the role of the shop girl who is sent to prison for three years for a crime she did not commit. Her scene in the courtroom when she declares she will get even for the way the law has treated her is the outstanding dramatic episode of the picture and is splendidly done. After serving her term in prison, Miss Crawford returns and with the aid of several notorious crooks, Robert Armstrong, Marie Prevost and George Cooper, prepares to hit back. Having educated herself as to what the law calls "wrong" and "right" she puts over a number of shady deals that border on embezzlement, blackmail and larceny, but always she is "within the law."

Finally in an effort to gain revenge on the owner of the store whose refusal to be lenient sent her to prison, she marries his son, Kent Douglass. The boy really loves Joan and later she cares for him.

The boy's father, Purnell Pratt, uses his money in an effort to have the marriage annulled. When he has, through devious means, tried to frame Joan and her gang, with no success, they get Tyrrell Davis, a crook, to act as a stool pigeon and help Armstrong and Cooper pull a robbery at the son's home. The scheme almost works until Joan finds out about it and rushes to the place in time to halt the robbery. She exposes Davis as the squealer and Armstrong kills him for double-crossing. The police then find the pair alone in the house, the others having escaped. Joan says Douglass killed Davis in self defense, but the police won't believe the story and the pair are taken in for the third degree.

Armstrong is finally caught and, through third degree methods, confesses to the killing in order to set Joan free. This unites the two newlyweds and all ends well.

John Miljan and Robert Emmett O'Connor as members of the police force, give fine performances. Armstrong, as Joe Garson, gives a notable characterization. Kent Douglass, a newcomer, makes a favorable debut and shows promise. Marie Prevost is swell as the "come on" gal, while Purnell Pratt, Polly Moran and George Cooper are well cast.

The picture is kept moving at a swift tempo throughout. Director Sam Wood has given the piece plenty of suspense. The dramatic moments are well tempered with clever humor. The tendency of the talker to slam the police for their third degree methods may make it probable that some of the scenes will have to be toned down before release in order to evade censorship. Some spots in the story development are rather rough and often too much is left to the imagination.

*Musical shorts and strong comedies will fit here.*

Produced and distributed by M-G-M. Directed by Sam Wood. Based on the play by Bayard Veiller. Adaptation by Lucien Hubbard and Charles MacArthur. Dialogue by Charles MacArthur. Edited by Hugh Wynn. Photographed by Charles Rosher. Length, running time and release date not set by distributor.

THE CAST

| | |
|---|---|
| Mary Turner | Joan Crawford |
| Joe Garson | Robert Armstrong |
| Agnes Lynch | Marie Prevost |
| Bob Gilder | Kent Douglass |
| Inspector Burke | John Miljan |
| Edward Gilder | Purnell B. Pratt |
| Dis't. Atty. Demarest | Hale Hamilton |
| Polly | Polly Moran |
| Cassidy | Robert Emmet O'Connor |
| Eddie Griggs | Tyrrell Davis |
| Carney | Wm. Bakewell |
| Red | George Cooper |
| Bertha | Gwen Lee |
| Helen Morris | Isabel Withers |

# Opinions on Pictures

## The Lotus Lady

*(Audible Pictures)*

***Shabby***

*(Reviewed by Sherwin A. Kane)*

"THE Lotus Lady" has little to recommend it as a story and vastly less as a picture. It is a shabby imitation of such productions as "White Cargo" and "Rain"; lacking in the sincerity of the former; the dramatic values of the latter, and the audience interest of both.

Larry Kelland goes off to Indo-China in order to assume the guilt of a dishonest transaction perpetrated by a brother who has also, to all appearances, succeeded in stealing the affections of one Betty Francisco, a gold-digging marriage-hunter who makes no bones about the terms on which she will become a bride.

In the Orient, Kelland becomes acquainted with Tamarah, a native girl stolen in infancy from her parents by Castro, in whose cafe the picture shows her working as a desirable, but none the less virginal, entertainer. Castro and Brent, an English outcast, succeed in selling Kelland some worthless swamp land which he hopes to turn into a tea plantation. For his assistance in closing the deal Brent is to receive Castro's permission to take Tamarah. The girl, however, rebels and flees to Kelland at the plantation. Castro sends a Chink retainer to bring her back, but Kelland rescues her. The girl later saves him from the Chink's revenge, and when Castro himself comes to claim the girl as his daughter, Kelland thwarts Castro by making Tamarah his wife.

The two struggle on for five years trying to make a go of the plantation. At the end of that time, Kelland's old love, Betty Francisco, reappears on the scene to invite him to return with her to civilization. She has inherited the money she desired from a wealthy husband, who was obliging enough to die a short time after they were married. Free again, and having all the money she requires, she needs must have the old flame of her youth. But does Kelland list to her siren voice and forsake the fevered swamp lands and jungles, and the unkempt native girl wife and their little half caste child for a new and luxurious home with his old love? Nay, nay.

So Betty sets about to poison the mind of Kelland's native wife. She is the obstacle keeping her husband and child from happiness and all the things they desire and should have. Can't Tamarah see that Kelland wants to go home; no longer loves her, but is ashamed to bring her with him?

Tamarah goes back to Castro's cafe. The husband discovers the perfidy of his admirer; orders her out of his sight, then goes to the cafe and brings his wife home again. Meanwhile, just to assure the future of the two, oil has been discovered on Kelland's worthless swamp land and he is become a rich man.

This story might have gotten by with a capable cast; but the performances herein serve only to emphasize the cheapnesses, rather than cover them up. Everything about the action and direction has the brand of disinterestedness and amateurism. Only the exercise of average discrimination in direction might have succeeded in polishing it up a little, as, for instance, the frequent and noticeable lapses of Fern Andra and Lucien Prival from native and French accents to good old Americanese. To say that any performance stood out—or even achieved what might be expected from any aggregation of unknowns—would be to flatter the entire production. Sound recording is on a par with the rest of the production. Photography and sets are okeh.

*Absolutely requires all the good short subject support that can be bought for it.*

Produced by Audible Pictures, Inc. Distributed by Greiver Productions. Directed by Phil Rosen. Dialogue and continuity by Harry Sinclar Drago. Photographed by M. A. Anderson. Edtel by Cal Himm. Length, 6,100 feet. Running time, 68 minutes. Release date, Octo. 31.

THE CAST

| | |
|---|---|
| Tamarah | Fern Andra |
| Larry Kelland | Ralph Emerson |
| Claire Winton | Betty Francisco |
| Castro | Lucien Prival |
| Brent | Frank Leigh |
| George Kelland | Edward Cecil |
| Laddie | Junior Pironne |
| Li | Jimmy Leong |
| The Dancer | Joyzelle |

## Sea Legs

*(Paramount)*

***Light Comedy***

*(Reviewed by Charles F. Hynes)*

THIS falls below Oakie's last, "The Sap from Syracuse," but it is good entertainment, nevertheless. It has a generous supply of laughs, some of them of the belly kind.

Again Jack takes to the sea, this time as a sailor shanghaied aboard the lone battleship of a mythical island republic. He is taking the place of a rich slacker, in a scheme framed by the latter's attorney. As Jack had signed the slacker's name to the enlistment papers, he must go through with the affair, or be prosecuted for forgery. Accordingly, he proceeds to spend the rich man's money, and how, forcing the lawyer to sign all the checks. When his supposed grandfather arrives the latter is proud of him. Jack's capers get the captain fired, but the grandfather is made head of the navy and reinstates the captain, giving the gate to his real grandson.

Eugene Pallette pretty nearly walks away with honors as a native and Jack's buddy. The battleship had been donated by a wealthy American, so the ship is run on the American plan, the sailors chosen from natives who had visited the United States. That accounts for the Americanisms, and it serves as an excuse for some of the poorly-effected French accent. Lillian Roth is a pretty and capable heroine opposite Oakie and can sing.

Victor Heerman has taken full advantage of the laughs. He was wise enough to know that the old custard pie throwing days have not gone, and he uses a slambang slapstick sequence with a relish and a vengeance. And the audience at the Brooklyn Paramount got a whale of a kick out of it.

The picture is marred by the Oakie crack about the ferry boat, which hands it a slap for family trade. Otherwise, it's good for both kiddies and grown-ups.

*Musicals and novelties will balance.*

Produced and distributed by Paramount. Directed by Victor Heerman. Story by George Marion, Jr. Scenario by Marion Dix. Edited by Doris Drought. Photogapbed by Allen Siegler. Length, 5,673 feet. Running time, 63 minutes. Release date, Nov. 29.

THE CAST

| | |
|---|---|
| Searchlight Doyle | Jack Oakie |
| Adrienne | Li'lian Roth |
| Gabriel Grabowski | Harry Green |
| Hyacintb Nitouche | Eugene Pallette |
| Crosetti | Jean Del Val |
| Captain | Albert Conti |
| High Commissioner | Andre Cheron |
| Admiral O'Brien | Charles Sellon |
| Commander | Tom Rickett |

## Under Montana Skies

*(Tiffany)*

***Weak Western***

*(Reviewed by Charles F. Hynes)*

THIS is below the standard set in other Tiffany westerns. A few comedy touches are all that save it. The story is weak and far-fetched, a story of Montana that just doesn't click. It's presumably a present day yarn, for the girls wear up-to-the-minute clothes, but when they travel in an old-fashioned stage coach it's a bit too much, in this day of automobile transportation.

Kenneth Harlan is the hero and acts well enough, but he doesn't fit into a cowboy role. Dorothy Gulliver is a pretty heroine and displays singing ability. Slim Summerville offers some not-so funny comedy with Nita Martan getting the honors in the comedy line. The others are satisfactory.

The story is of a cowboy (Harlan) who rescues a stranded show troupe from jail, when he smuggles one girl out to threaten to compromise the hotel owner. To pay the hotel bill, he proposes a show, and induces the townsmen to put up enough for the rent in advance. But the opera house owner's wife intervenes, whereupon Harlan begins courting her to win her consent. The show goes on while they are out for a ride, but a rustler holds up the box office. Harlan, captured by the thugs, frees his bonds and escapes.

This will probably get by on a double bill, but it's a bit weak to stand alone, unless given plenty of short subject support.

*Musicals and comedy will help.*

Produced and distributed by Tiffany. Directed by Richard Thorpe. Story by James K. Aubrey. Screen play by Bennett Cohen. Photographed by Harry Zech. Length, 5,273 feet. Running time, 57 minutes. Release date, Sept. 10, 1930.

THE CAST

| | |
|---|---|
| Clay Conning | Kenneth Harlan |
| Mary | Dorothy Gulliver |
| Sunshine | Slim Summerville |
| Blondie | Nita Martan |
| Abner Jenkins | Harry Todd |
| Mrs. Jenkins | Ethel Wales |
| Pinky | Lafe McKee |
| Blake | Christian J. Frank |

## Shadow Ranch

*(Columbia)*

***Pretty Good Western***

*(Reviewed by Charles F. Hynes)*

THE laughs and action lift this one, and a bit of pathos also helps to send it in as a pretty good offering which will please western fans. Buck Jones has a following which should help this to get over in the three-changes-a-week or daily change houses.

In this, he has able help from Marguerite De La Motte, Kate Price and Ben Wilson, all veterans, as well as good support from the remainder of the cast. Direction is good.

Jones is a wandering cowpuncher who goes to the aid of his buddy, a ranch foreman. The latter is shot before Jones arrives and he vows vengeance. The villain, who has caused the trouble, then tries to rustle the cattle from the girl's ranch, but Jones prevents this and brings the murderer to justice. Of course, the girl asks him to remain as husband and foreman.

Sell this on the strength of its action, playing up the name of Buck Jones, a veteran of silent and sound pictures. The production values given this series should make them popular.

*Musicals and comedy will help.*

Produced and distributed by Columbia. Directed by Louis King. Story by George M. Johnson. Continuity by Frank H. Clark. Dialogue by Clark Silvernail. Edited by James Sweeney. Photographed by Ted McCord. Length, 5,776 feet. Running time, 58 minutes. Release date, Sept. 1, 1930.

THE CAST

| | |
|---|---|
| Sim Baldwin | Buck Jones |
| Ruth | Marguerite De La Motte |
| Maggie Murphy | Kate Price |
| Tex | Ben Wilson |
| Dan Blake | Al Smith |
| Williams | Frank Rice |
| Joe | Ernie Adams |
| Curley | Sim Whitaker |
| Fatty | Robert B. MacKenzie |

## Bali

*(Independent)*

*(Reviewed by Don Ashbaugh)*

SEVEN reels of naked, or nearly so, natives of a South Sea island comprise "Bali," a color-talking "epic" of native life.

Most of the preview audience walked out after the first two reels and regretted they had stayed that long.

The picture as it stands looks positively hopeless in any theatre anywhere. The possible hope for any salvage from all of the wasted film is to dissect the thing and make one reel shorts of the highlights.

There purports to be a plot regarding the

love of a lass for a lad. All of the players are natives. She is due to be sacrificed, as this reviewer guessed, to assuage a few assorted gods. Her lover defies the gods and rescues her amid the cries of horror at such sacrilege.

The king, instead, is cremated in the final reel —just six reels too late.

There are interminable scenes of native dancing girls gyrating to accompaniments of bong-bong music made by a jazz band which had rib bones and tom-toms for instruments.

There are other unending scenes of natives parading on and on and on to the funeral pyre —or that's what those who saw it thought. A dubbed lecture runs along with it, but it's as bad as the picture.

It's impossible as a feature and too long for a filler.

Produced by J. C. Jackson. Directed by J. W. Cook. Edited by Charles Condon.

THE CAST

All natives of Island of Bali.

## *Harry Manus a Suicide Just as Success Looms*

Just when success was declared looming for the roasting machine he had invented, Harry S. Manus, veteran former New York theatre operator and distributor, committed suicide by gas at a machine shop on New York's lower East Side. The inventions were near perfection mechanically, it is said, and the inventor had several appointments with men who were interested, and who might have financed large-scale production of his machine.

Manus formerly was active in affairs of the T.O.C.C. and M.P.T.O.A. He later was associated with Bert Moeller and others in the American Cinema Association.

## *Fredman Settles with Williams; Apologizes*

London—The libel action instituted by J. D. Williams against Ernest W. Fredman, editor of *The Daily Film Renter*, early this year, has been settled out of court. Williams is to receive a sum of money, amount not divulged, and an apology in the columns of Fredman's paper.

The incident revolved about British National Pictures, Ltd., and Williams' management of the company. Williams claimed Fredman had intimated the company had gone into liquidation as a result of his mismanagement.

## *Bankhead Joins Paramount*

Paramount has signed Tallulah Bankhead, American actress who has been appearing in London for some years, to play the lead in "Her Past." She will be co-featured with Clive Brook. George Cukor and Cyril Gardner, who recently finished "The Royal Family," will direct at Paramount's Eastern studio. This is one of the 18 pictures scheduled for the New York studio.

## *"U" Films on Liners*

Bookings for the showing of Universal pictures on the steamers of the Nippon Yusen Kaisha Line from San Francisco to the Orient have been completed by Kenneth Hodkinson, manager of the Frisco exchange. The deal calls for bookings on thirty sailings of the de luxe liners of the steamship company.

## *"Wise Child" for M-G-M*

Hollywood—M-G-M has purchased rights to the David Belasco stage play, "It's a Wise Child." Mildred McCoy and Minor Watson will have the leading roles in it.

# *Short Subjects*

## The Navy

(*Universal*)

***Fine***

OSWALD, the Rabbit, is a regular tar in this one, and what he does to the admiral is worth lots of laughs. Jammed with fresh stuff and guaranteed to get over with any kind of audience. Running time, 6 minutes.

## A Synchopated Sermon

(*Vitaphone No.* 1080)

***Why?***

SPOTTED in a church, the Hall Johnson Choir, with Willard Robison, jazz up Negro spirituals and make the parson do some fancy steps in the pulpit. There's nothing amusing to the short, which could have been improved by cutting out seven minutes of it. Running time, 8 minutes.

## Donald, the Dub

(*Grantland Rice—Pathe*)

***Fair Entertainment***

AS the title indicates, this is a golfing subject, Donald going through all the motions and grief of a real duffer. Then he strums a song on a club to the tune of "The Girl I Left Behind Me," which gets some laughs. Running time, 9 minutes.

## Cinderella

(*Krazy Kat—Columbia*)

***Pretty Light***

SIMILAR to much of the cartoon stuff which has gone before, so far as the musical gags are concerned. It's built around the story of Cinderella, with the fairly godmother, old witch, prince charming and all. There are a few pretty good laughs, but it's only an average cartoon. Running time, 9 minutes.

## Toby, the Miner

ried the night before, Cooley takes the advice of his valet, Hardy, and enlists. But Cooley forces the latter to sign up, too, for he knows he'll have need of his services in donning his uniforms. Cooley gets into an ensign's uniform by mistake and is ordered to drill a company for the visiting admiral. He teaches them his lodge drills, and there's a merry time. Running time, 19 minutes.

## Moonlight and Monkey Business

(*Radio Pictures*)

***Just Fair***

THE laughs are too sparsely sprinkled through this slapstick comedy to give it real kick. There is a lot of wild running around and a few funny situations, but they are few and far between. It's another of the Nick and Tony series directed by Mark Sandrich. In this, they are owners of a honeymoon hotel, rooms free the first night. When Tony's son arrives with his fiancee, after an elopement, they find difficulty in going through with the wedding before the girl's parents can intervene. Running time, 21 minutes.

## Going Places

(*Vitaphone No.* 1027)

***Weak***

SHAW and Lee, a musical comedy pair, in a vaudeville turn that is boresome throughout. The short is a combination of routine steps and gags. Running time, 7 minutes.

## The Firefighters

(*Mickey Mouse—Columbia*)

***A Howl***

HERE'S another reason why the Mickey Mouse comedies maintain their lead in the comedy field, even though the public is pretty much fed on some of the repetitious stuff in cartoons generally. The laughs come thick and fast. Mickey is a fireman in this and with his trusty company dashes out to save the fair young maiden. He does it to the tune of a lot of laughs. Running time, 8 minutes.

## The Thirteenth Prisoner

(*Vitaphone No.* 1104)

***Poor***

WILLIE HOWARD and Lee Kohlmar exchange century-old gags in Jewish dialect

runners, one of whom is put on the spot, with the victim's son brought up to avenge his father's slaying. The laughs are few and it's only a passable short which will get by where not much comedy is needed. Running time, 10 minutes.

### Ou, La, La

(*Universal*)

***A Peach***

WHILE not up to par with the preceding Slim Shummerville two-reelers, this comedy is primed with great laugh situations, and Slim and his foil, Harry Gribbon, put them over with a bang. The laughs are practically continuous and the Rabelaisian climax is a wow! The story follows the general formula adopted for this series, with the tough sergeant and the bugler battling for the French girl who falls for both, but the writer's imagination is so fertile that the business he injects makes this a minor flaw. The big scene shows Slim hanging on to the bottom of a bomber, moving from one projectile to another until the last one is released. He is knocked up into the cockpit and brings the plane down—with a smash. Directed by Harry Edwards. Running time, 20 minutes.

### Sailor's Luck

(*Paramount*)

***Fair***

THE fleet's in and a group of sailors get into a huddle on Riverside Drive and forget their cares by singing and bantering. They didn't devote much thought to making this short, but it's breezy, and fairly entertaining. Running time, 9 minutes.

### Spain's Maddest Fiesta

(*Burton Holmes—M-G-M*)

***Just Fair***

THIS depicts such a dizzy Spanish custom that its incredibility hurts the show. It's of a wild Spanish fiesta, where the natives are ten degrees wilder than any American football hugs after the home team has come through with a victory. The spectacle show a lot of silly Spanish youths unarmed in a bull ring, filled with charging bulls. However, as an insight into the Spanish festival it depicts, it is fairly interesting. Burton Holmes explains the action as it progresses. Running time, 11 min.

### *That's Reason Enough*

**Hollywood—A denial—the vehement and, therefore, usually suspicious kind—emanates from United Artists that Doug Fairbanks will sing in "Reaching for the Moon." The story centers about the romance of a New York stock broker and a society aviatrix.**

# Australia Bitten By Production Bug Thring Trying It

Sydney—Attempts are being made to establish production as an Australian industry. Amply backed financially, it is said, Eff Tee Film Productions has been formed here with more ambitious, and, on the surface, more practical plans than perhaps have ever been evolved in this country.

Prime mover in the venture is Frank W. Thring, until recently managing director of Hoyt's 50-theatre chain. Entering the business as a kid, Thring, who is no stranger to America, is among the most prominent of Australia's show personalities. History knows him as one of the first Australians to make a moving picture.

The company has moved fast. RCA recording equipment has been purchased by cable from America; rights to "Redheap," the novel by Australian Norman Lindsay which, despite its sales in all parts of the world, has been banned here, have been acquired for the first production; Lindsay and C. J. Dennis, author of "The Sentimental Bloke" have been engaged as literary advisers; Arthur Higgins, director of "Fellers," the only prize winner in the Federal Government's $50,000 competition has been dispatched to Hollywood to study sound photography; and Tom Holt, just back from London after six years of booking vaude and legit for J. C. Williamson, has been engaged as general manager.

Holt will reach Hollywood early in November, and after a month there, will return with a dramatic and comedy director. First production will probably get under way in March. The company expects to complete 12 features in the first year.

Attempts to produce pictures in Australia have been made before, mostly by fly-by-night companies. Few, usually owing to lack of money, have succeeded. Another thing: In their attempts to convey Australia as it is, most past producers have decorated their scenes with dozens of murderous looking blacks. For that, these pictures have aroused risibility rather than applause out here.

### *Daylight Saving Voted Out in Baltimore*

Baltimore—Final returns on the daylight saving question voted on at the recent election show that there were 113,922 votes cast against the measure with 71,435 cast in favor of it.

Picture theatres ran trailers prior to the election reading: "A vote against the charter amendment is a vote against daylight saving." This same slogan was used on all programs printed for the playhouses.

Frank W. Lawson, executive secretary of the Standard Time League, wrote a letter to the Baltimore *News* and Sunday *American*, Hearst newspapers here, thanking them for the stand they had taken in fighting the passage of the measure to change the time of Baltimore during the summers.

### *M-G-M To Distribute For U. A. at Portland*

Portland—M-G-M is to handle distribution of United Artists product in the Portland territory. Heretofore, the territory was served by the United Artists branch at Seattle. A considerable saving to exhibitors in express charges will result from the new arrangement.

### *20-Year Man Gets Pathe Controller Appointment*

Samuel Machnovitch, since 1926 general auditor of Pathe, has been named controller by Arthur B. Poole, treasurer. Machnovitch has been with the company 20 years and recently received the 20-year service pin from C. J. Scollard, executive vice-president.

### *Jeanette MacDonald Arriving*

Jeanette MacDonald, who has just signed a long term contract with Fox, arrives in New York Saturday for a short vacation. She appeared for Fox in "Oh, for a Man," which is practically without music, having but one complete vocal number and part of another.

### *Sell Process to Eastman*

Leo Godowsky, violinist, and Leopold Mannes, pianist and composer, are reported to have sold their color process to Eastman Kodak and after June 1 will enter the company's Rochester laboratories to develop their invention.

# Equipment Mart In Madagascar Is Negligible

*From Report by John S. Richardson, Jr., American Vice Consul at Tananarive*

The demand in Madagascar for equipment other than small projectors for private use is negligible. There are but four theatres in the entire colony—one each in Tananarive, Diego-Suarez, Tamative, and Manunga, and any increase in their number in the immediate future appears very improbable. One theatre appears to be about all that the above-named towns, even the largest, Tananarive, can support, with wages of natives at their present level, and there are apparently no other towns in the colony able, under present conditions, to support even one.

*Projectors.*—Local theatres are now equipped with either Pathé or Gaumont projectors. They are the only makes that have been offered for sale in the local market, and their use is due to this circumstance rather than to any preference on the part of theatre operators, who would have no objection to purchasing American or any other foreign projectors if of equal merit and sold at competitive prices.

The French projectors are sold to local agents of the companies for $195 to $215, c. i. f. a Madagascar port. The agents are in both case operators of theatres, and the projectors they have so far imported have been for the most part for their own use. On the very rare occasions that a sale has been made to third parties they have taken, it is understood, a profit of 10 per cent.

The four theatres mentioned are all equipped with projectors of the latest model, with high intensity 30/35-ampere arc lamps and mirror reflectors attached. One projector only is used, but it is understood that a second one is always kept on hand by the operator for installation in case of emergency.

*Screens and Generators.*—For screens, the theatres use ordinary white sheeting, hung on a wooden frame. For conversion of alternating current to direct current they are using the Japy (French) generator, consisting of a motor which is connected to the town current and a dynamo, both attached to a cast-iron base. These generator sets are furnished with the projectors and cost the agent, it is understood, approximately $195 each, c. i. f. Madagascar port.

*Visual Education.*—Education in Madagascar is under the supervision of the Director of Education in Tananarive. Up to the present time no use has been made of motion pictures for educational purposes.

*Portable Projectors.*—The Pathé Baby projector is on sale in several stores in Tananarive dealing in books, novelties, and photographic supplies and probably in similar establishments in two or three of the other more important towns of Madagascar. They are reported to be selling very well, with the demand increasing.

The projectors are of two types. One type, the most favored in the local market, and for operation where there is no local supply of electric current, is equipped with a magneto, the second has a socket attachment with which to connect it to a local light circuit. These have fixed retail prices of 1,350 and 650 francs ($53 and $35) respectively.

## *Only Eight Film Houses In Portugese East Africa*

*From Report by Eugene M. Hinkle, American Vice Consul at Laurenco Marques*

Portuguese East Africa, including the chartered companies of Mozambique and Nyassa, has a white population of some 30,000. The only towns of any size are Lourenç Marques, the capital of the state-administered area, and Beira, the center of the company of Mozambique's territory. These two towns have populations (native and white) of 40,000 and 12,000, respectively. The only other towns large enough to warrant a theatre are Inhambane, Quelimane, and Mozambique.

Each of these towns has one theatre, while Lourenço Marques and Beira have three and two, respectively. With the total of eight for all of Portuguese East Africa, the market for projectors and equipment is very small.

*Projectors.*—The three theatres in Lourenço Marques employ four projectors, one is British and three American. The approximate cost of the type of projectors used is $1,000.

The American machine has been very popular, and theatrical owners attribute this to the automatic regularity of the film tension, the intermittent movement, the shutter which can be regulated with the projector running, and its perfect production and silent working.

The Gil Vincente Theatre has two new projectors, while the other theatres employ old models and are contemplating new purchases.

*Generators.*—There is little possibility for the sale of American generator sets to convert alternating current to direct current. Electric light and power plants in Lourenço Marques are supplied by direct current. For projectors a direct current of 240 volts is used, reduced by converter to 60 volts.

*Arc Lamps and Screens.*—Mirror-arc lamps are used in all theatres, while the screens employed are the canvas white-coated type.

Although little information is available regarding the equipment in theatres outside of Lourenço Marques, those theatres all have a very small seating capacity and employ old machines and equipment. The possibility of sales among these is negligible.

*Visual Education.*—Government supervision in educational matters comes under the jurisdiction of the Director of Services of Civil Administration (Director de Servicos de Administracao Civil). However, the government has taken no action regarding education through the medium of the motion picture.

## *Angola Has 3 Houses, Each Showing 3 Times Weekly*

*From Report by John W. Bailey, Jr., American Vice Consul at Loanda*

Motion pictures are very little used in Angola, there being only two theatres, which give about three programs each week, in the entire colony. Consequently, there is no market whatsoever for equipment.

All of the projectors in use are of Pathé make. There are no special features for projectors that appeal to theatre owners, and none of the equipment dealers would be interested in handling projectors of any type.

The two theatres in the colony are equipped with two projectors each and they are very old models, none of which are of American manufacture.

There is no possibility of selling in this market American generator sets for use in theatres to convert alternating current to direct current.

High-intensity and mirror-reflector arc lamps are not used.

Screens consist of simple curtains of white cloth stretched before the projectors. A double projection is secured in this way and the space back of the screen is utilized by admitting natives at a small cost.

Educational matters in Angola are under the supervision of the Director dos Services de Instruca Publica, Loanda. Visual education is not used.

## *M-G-M Buys Play*

Hollywood—M-G-M has just purchased screen rights to Eugene Walter's play, "The Easiest Way," as a Constance Bennett vehicle.

# Unsophisticated Story for Gloria Lands in Basket

The lowdown on the mystifying methods pursued by the rank and file of those making up the village of Hollywood is given on the film page of *Judge*. Pare Lorentz, picture critic for the publication, tells the following story about Gloria Swanson:

About a year ago a very tough young man from a local tabloid was sent down to the docks to interview Gloria Swanson, who was returning from one of her husbands. The reporter discovered an amiable press-agent on shipboard, and for two or three hours they spent their time opening and emptying bottles. The reporter didn't get the interview, but he did make a friend. He discovered some days later that the press-agent was in reality a movie executive. The reporter forthwith called on his old friend and was commissioned to write a scenario for Miss Swanson. That is, after the executive had outlined his idea of a plot.

"The trouble with Miss Swanson's movies," said the great man, "is that they are too sophisticated. Now I've got an idea: make her a lady detective, see? How's that? And then she's got to sing. Marvelous voice. Lady detective that can sing—get it? And there's one more thing I had in mind—she's got a lot of swell Paris clothes with her. A lady detective who sings and wears beautiful clothes—how's that?"

### A Lady Sleuth

The reporter staggered out of the office and, he solemnly swears, in two nights wrote a story about a lady detective, etc. He did not hear from the executive for several days, but eventually he was referred to Laura Hope Crewes, who at the time was supposed to be Miss Swanson's literary adviser (and still may be for all this department knows). Miss Crewes told the young man that he had turned out an interesting piece of work.

"The only trouble is," said she, "it is not sophisticated enough for Miss Swanson."

The reporter is now in Hollywood writing scenarios about lady detectives, and Miss Swanson's new movie is about a widow. It is called "What a Widow!" and while she doesn't sing much, she does wear those Paris gowns. It is a pretty bad job, even for Miss Swanson, and I think it would have been much funnier if she had struck to the executive's idea and been a lady detective.

## *Plans Virginia Expansion*

Fredericksburg, Va.—Benjamin T. Pitts, who is reported to be planning to extend his theatrical operations to other cities and towns in Virginia, is president of the Pitts Amusement Co., of Fredericksburg, which has just been chartered to operate picture houses and other places of amusement. E. C. Bell is vice-president of the corporation, L. G. Payne secretary and treasurer.

## *Lighton Recovering*

Hollywood—Louis D. Lighton, Paramount associate producer on B. P. Schulberg's staff, is recovering from a major operation at a local hospital. He was stricken during production of "Fighting Caravans," which he is supervising.

## *Saturday Previews Dropped*

Denver—Declared inability to obtain suitable pictures has caused the Denver to discontinue Saturday night previews.

## Before the "Mike" In N. Y. Studios

THE last short of the season was made at the Paramount New York studio this week, wide film being used. The story is based on miniature golf and is appropriately named "The New Religion." Ray Cozine directed.

* * *

*Production on "Stolen Heaven," Nancy Carroll's next opus, scheduled for this week under the direction of George Abbott, was postponed until early next week. Phillips Holmes has been selected to play opposite Miss Carrall and is now headed east.*

* * *

Claudette Colbert, just back from a vacation trip around the world, dropped in at the studios to take a look at some of the pictures she had taken of places she visited and their inhabitants. We caught some of them and they are as interesting as any travelogue we have seen. There are some valuable stock shots included which Paramount will no doubt use.

* * *

*Charlie Ruggles, soon to play in Miss Colbert's next production, tentatively titled "Strictly Business," also staggered—beg pardon—walked into the studios to see what was what and why.*

* * *

Peggy Thompson, who wrote the French dialogue for "The Big Pond," will do the French version of "Strictly Business," both versions to be made simultaneously.

* * *

*Under the direction of Ray Cozine, dialogue for "Elmer Takes the Air," a short taken at Curtiss Field, was made with Stubby Kreuger, star swimmer, and Assan Jordanoff, former German flying ace, doing the talking.*

* * *

Rube Welch, formerly with Paramount, is now at the Audio-Cinema studios, where he is at work on the Simple Simon Comedies, starring Louis Simon. Mort Blumenstock, also a former Paramounter, will direct, assisted by Sid Blumenstock. Mack Stark is treasurer and general manager for Simple Simon Comedies.

* * *

*A bunch of the kids were whooping it up, or so it seemed until we went into Harold Levey's music conservatory at the Warner Brooklyn studio and found Director Roy Mack at the piano. Around him were eight little tots singing "But You Can't Take My Poo-Poo-Poo-Pa-Doo Away from Me," a new number written especially for them by Mack for a sequence in a forthcoming Vitaphone.*

* * *

The Warner yard was used as a parking space in the latest "Nagger" short, "The Naggers Go Rooting," featuring Mr. and Mrs. Jack Norworth, in a new Austin. There was as much college spirit here among the participants as at any college football game in the country.

* * *

*After several months of directing nothing but heavy drama, Arthur Hurley was given a comedy one-reeler by A. D. Otvos, entitled "Peace and Quiet." The cast included Billy Wayne, Tabatha Goodwin, Harry Short and Roy Fant.*

* * *

Another change was Frank Orth and Ann Codee, Vitaphone veterans, who, having already made about a dozen one reelers, have just completed a two-reeler, "On the Job," under the direction of Roy Mack. One scene called for a wild party and Roy sure made that one realistic.

PINCUS

# Canned Sermons Mean Rest Day For Ministers

Hollywood—It won't be long before the churches will go talkie. The minister will be able to record his Sunday sermon during the week and spend his day of rest at the golf links with those who prefer this pastime to his dissertations.

An experimental church service in talker form has been made by ERPI and shown before the brotherhood of the various churches in Los Angeles. The first showing was held at the First Congregational Church and much enthusiasm was shown over the possibilities the two-reel subject had to offer.

The players were all non-professionals and the sermon was recorded by the Rev. Ralph Sockman of the Methodist Episcopal Church, New York. The church music is also included in the film, which was produced by ERPI's education department under the supervision of Pat Campbell, western manager. Other pictures along this line are being planned but no definite plans are ready for announcement according to Campbell.

## Pee Wee Courses Folding at Atlanta

Atlanta—Local theatres no longer fear the competition of miniature golf courses. With the approach of cold weather the putt putt courses have folded. With the exception of one or two of the Lilliputian courses, there is no longer provision for the outdoor pygmy pastime.

It is thought the matter of rent and other items of overhead will prevent the recreation from gaining a foothold indoors this winter. Although several elaborate courses have been, and are being provided, the possibility of serious inroads on the box-office is past. Too, the fact that these courses, when they move indoors, stand a good chance of being closed on Sunday, makes the competition of still less consequence.

## Charge Operator with Murder

Cincinnati—Charles Ring, 43, projectionist at Keith's, has been held to the grand jury for the recent murder of Joseph Carson, 25, a local sign writer. Ring unexpectedly discovered his wife seated in a parked automobile with Carson, whom he shot to death, after, he claims, Carson threatened his life.

## Theatre Yegg Foiled

Tampa—A lone robber made an unsuccessful attempt to crack the safe in the Victory here. He hammered off the dial from the door and worked 20 minutes trying to break through, but finally had to give up and departed without the $700 inside.

## "Seed" Assignment for Stahl

Universal City—John M. Stahl is to direct "Seed," Charles G. Norris story, for Universal.

## High and Low On Music Row

WITH Bobby Crawford back at the helm, DeSylva, Brown & Henderson has started an extensive campaign on the songs from Fox's "Just Imagine," which include "I'm Only the Words, You Are the Melody," "Never Swat a Fly" and "There's Something About An Old-fashioned Girl," all written by Buddy DeSylva, Lew Brown and Ray Henderson. These numbers have been recorded by all the mechanical companies, with Brunswick being the first to release versions of these tunes made by Ben Bernie and Abe Lyman respectively.

* * *

*We sure have to hand it to Jack Robbins. No sooner had he landed in Merrye Englande than he successfully negotiated a deal whereby Keith-Prowse Co. attained the British rights to the Robbins Music Co. catalogue for the next year at a sum said to be* $90,000. *Before leaving Robbins selected a popular song for immediate exploitation, "The Song of the Fool," written by Sam Lewis and Jesse Greer, which shows every indication of duplicating the success of "Laugh, Clown, Laugh," also by Lewis.*

* * *

Frank Goodman, president of Universal Music Co., is back from a hurried trip to Boston, where he appointed Eddie McLaughlin manager for that territory. This firm seems to have a sensational waltz ballad in "Don't Say Goodnight," written by Ben Ryan and Lou Handman. Paul Jonas, professional manager, has gotten more air plugs on this tune in the last week than on all his other songs combined. So it looks like the maestros like the song.

* * *

*About six weeks ago Bert Lown, whose orchestra is featured over station WABC, signed a year's contract with Victor. Last week officials of that company raised the ante to five years. Lown, who has written several hits recently, including "Bye, Bye, Blues," has just started to popularize his latest called "Shadows in the Moonlight," a ballad foxtrot published by Shapiro-Bernstein.*

* * *

Believing that the public reaction favored the hill-billy type of song, Charles Lang of Bibo-Lang published "Gee, But I'm Lonesome Tonight," by Mickey Guy, the song at present out-selling his entire catalogue, which includes "True Love," written by Jesse Greer and Ray Klages for the Chesterfield picture, "The Jazz Cinderella," "Toodle-oo, I'll Be Seein' You," by Irving Bibo and James Broekman, and "When I Think of You," by Joe Verges, Irvin Leclere and Eddie McCarthy.

* * *

*With the RKO production, "Check and Double Check," starring Amos 'n' Andy, proving a sensation, chances of becoming a tremendous hit seems bright, indeed, for "Three Little Words," written by Bert Kalmar and Harry Ruby. Other songs in the picture are "Old Man Blues," "Nobody Knows But de Lord" and "Ring dem Bells." Harms is the publisher.*

* * *

Then there's the songwriter who ran out and bought some pretzels upon being told that the publishers want songs with different twists.

* * *

*Julian Woodworth, whose orchestra is packing them in at the Hollywood Restaurant afternoons, is the possessor of one of the finest radio voices we've heard. And how he can warble "Lost in a Castle Built with Our Dreams," which incidentally is one of his own compositions.*

THE SONG SLEUTH




## M-G-M's New Home in Chicago



*Chicago—M-G-M is all settled in its new location, the former Paramount exchange. Rearrangement of the quarters makes Felix Mendelssohn about ten times more inaccessible than Neil Agnew or Jim Kent were when Paramount paid the rent there. A well-guarded partition and the breadth of the office separates the casual caller from an office door that has the appearance of being irrevocably closed.*

## Along Wabash Avenue South

JIM KEITH of Fox Midwesco here to help out with "Big Trail" exploitation.

* * *

*Aaron Saperstein closed most of the deals for the Independents' booking circuit during the past week. Midwest Theatres have also been in a buying mood.*

* * *

Sam Gorelick knows an exhibitor who isn't double-featuring.

* * *

*With the discontinuance of flesh at the Granada and Marbro, Jack Baker, former publicity man for both spots, has been dropped. J. R. Luntzel, formerly at Keith's, Milwaukee, is now handling exploitation for the pair.*

* * *

M. & M. Exchange moves to the Universal building soon. Its old space will be added to National Screen's office quarters by kicking down the dividing wall. Tom's restaurant will do the same with the space vacated by De Forest.

* * *

*The popular Madeline Sullivan, formerly cashier for United Artists, and more recently for M-G-M, is now city cashier at National Screen Service.*

* * *

D. H. (Midwest Ticket) Finke to New York.

* * *

*Julius Goodman, well-known Chi exhib, back in town after a three-weeks' honeymoon.*

That Stevens Hotel room is still getting a play.

* * *

*Harold Lloyd arrived here Feet Foist en route to New York to see a mushin pitcher. Somebody shoved him just as the train stopped.*

* * *

Tess Heraty back at the Exhibitors' office as Mrs. "Vince" Brady with moom pitchers of the ceremony to prove she's really married.

* * *

*Formerly with Fox, W. A. Kent has been placed on country territory for RKO by Bill Brumberg.*

* * *

Myrtle (Exhibitors' Association) Collins took a day off this week to get some work done.

* * *

*Walter Flugel of the Pekin, at Pekin, Ill., talks turkey with film salesmen till 2 A. M. these days, then shoots ducks alone from 4 A. M. on.*

* * *

Catherine (Film Board) Roehmer on duty after a two-weeks' siege of flu.

* * *

*Barney Balaban reassuring the public that B. & K. does not contemplate dropping stage shows from any more of its houses. Well, it's time that was settled. The public has lain awake nights worrying just about long enough.*

KANE

# Balaban & Katz Acquire 8 New Chicago Houses

Chicago—Balaban & Katz acquired eight more Chicago theatres during October, according to the monthly report of the Film Board of Trade just released. They are the Alamo, Biltmore, Century, Gateway, Lakeside, Manor, Pantheon and Belmont. Half of these have been under B. & K. operation for a greater length of time than that indicated in the Film Board's report.

In all, 19 Chicago and 12 outer district theatres changed ownership during the period considered in the report. The changes follow.

Chicago: Adams, to Loop Amusement Co. (Morrie Salkin); Alamo, to B. & K.; Alma, to Phil H. Christos; Belmont, to B. & K.; Biltmore, to B. & K.; Bridgeport, to John Curran; Calo, to Abe and Phil Tague; Century, to B. & K.; Gateway, new B. & K. house; Halsted, to Benjamin Nathan; Harmony, to Herman Applebaum; Lakeside, to B. & K.; La Salle, to La Salle Theatre Corp.; Manor, to B. & K.; Pantheon, to B. & K.; Regent, to Essaness; Rose, to Capitol Theatre Corp; Symphony, to Warners; Virginia, to Oliva & Baroni.

Out-of-town: Chatsworth, Ill., new theatre, Frank W. Kaiser; Empress, Danville, Ill., to N. Frye; Egyptian, De Kalb, Ill., to Egyptian Theatre Co.; Lyric, Genoa, Ill., to Ralph Patterson; Lincoln, Goshen, Ind., to Warners; Metro, Harvard, Ill., to A. E. Pierce; Family, Hessville, Ind., to Cornelison & Basz; Gem, Kouts, Ind., to Edward L. Stibbe; New Theatre, North Judson, Ind., for John M. Woytinek; Apollo, Princeton, Ill., to Hal Opperman & Sons; Strand, Rockford, Ill., to C. Albert Johnson, and the Armo, South Bend, Ind., to Ray A. Butz.

Theatres closed: Crescent, Chicago; Buda Movies, Buda, Ill.; Rose, Byron, Ill.; Joy, Cloverdale, Ind., and Beidler, Mt. Pulaski.

Reopened: Tureman Opera House, Virginia, Ill.

## Chicagoan Would Build Against Blank Circuit

Chicago—Raymond F. Smith, of this city, plans a $700,000 theatre and hotel building at Burlington, Iowa, where A. H. Blank is preparing to rebuild a theatre which recently burned down. Blank's chain is Central States Theatre Corp. Smith's proposed house will seat 1,200.

# Theatre Construction

Cuero, Tex.—After being remodeled and redecorated by the Hall Industries, Inc., the Rialto has been reopened here.

Victoria, Tex.—A new theatre is being built here for Rubin Frels at a cost of $50,000. Stanley Bliss is architect.

Steubenville, O.—The Rex theatre recently opened here under management of W. B. Urling, who is also owner. C. J. Vogel was the general contractor and Myers Carey had the contract for the interior decorating. The theatre will have a seating capacity of 800.

Ipswich, Mass.—The new Strand, one of the Philip Smith group, has been opened under Smith's personal supervision.

Cottonwood, Ida.—The Orpheum has been reopened.

Pulaski, Tenn.—The Best, one of the Warner chain, has been reopened after extensive delay.

Roswell, N. M.—A theatre building is being erected here at a cost of $100,000 by the Griffith Amusement Co.

Nezperce, Ida.—The Wigwam has been opened here.

Stockton, Cal.—A new theatre is being erected here by the National Theatre Syndicate at a cost of approximately $300,000. The house will have a seating capacity of 2,000.

Dayton, O.—A theatre is being erected here by M. J. Burnside at a cost of $75,000. Paul Gray will manage this theatre, which will be named the Salem. It will have a seating capacity of 700.

Canton, O.—The McKinley has been reopened by the Reinhart Amusement Co.

Norman, Okla.—A new theatre has been erected here by A. W. Parr and is being operated by the Griffith Amusement Co.

Shawnee, O.—The Linda has been reopened here. Thomas W. Bird had the contract for the painting and decorating.

Guthrie, Okla.—The State has been reopened under the ownership of Al. Powell and management of Turner Morrisset.

Oakland, Cal.—Alber Kearne and Samuel Hamburger are building a new theatre here. When completed it will be leased by Warners. The architect is G. Albert Lansburgh.

Hartshorne, Okla.—The new Ritz has been opened here under the ownership of W. A. Weaver and John McKinley.

Findlay, O.—The Royal was recently reopened under management of Mrs. Leslie Kraft and her father, M. T. McKinley.

Medford, Ore.—The new Holly has been opened here and is to be operated by the Pacific States Theatres. It is owned by Niedermeyer, Inc.

Uhrichsville, O.—After extensive repairs, the Ohio, formerly known as the Vale, has been reopened. The theatre will be open only four days per week.

Stockton, Cal.—The new Fox-California has been opened at a cost of $450,000. It has a seating capacity of 2,200.

Canon City, Colo.—Canon has a new theatre, the Jones, recently opened.

Wellsville, O.—The new Rex theatre has been opened here by Walter Urling. Construction work was supervised by C. J. Vogel.

Fort Meyers, Fla.—Fort Meyers' new theatre will be opened soon by L. B. Goodbread and H. P. Bramlett. The architect is Nat. G. Walker.

El Paso, Tex.—The new Plaza has been opened here under management of Carlos Frias. It has a seating capacity of 2,400.

Klamath Falls, Ore.—A theatre is being erected here under the supervision of Charles Withers. Clark and Landreth are the architects.

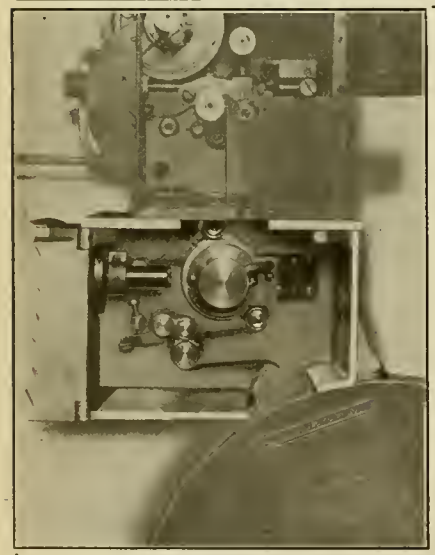
Newcastle, Wyo.—O. S. Cleveland and H. Lightner have opened a new theatre here. It will have a seating capacity of 350.

Lagrange, Ga.—The new Lagrange has been opened with a seating capacity of 1,020 and at a cost of approximately $125,000. Tucker & Howell were the architects and Oscar C. Lam is operating the house.

Lafayette, La.—Southern Amusement Co. is erecting a theatre here. It will be managed by Bert Tiller and will have a seating capacity of about 1,200. Herman J. Duncan is the architect.

New Lexington, O.—Stephen Kennedy has remodeled and reopened the old Princess under the name of the New Lex.

Lexington, Ky.—The new Madison theatre has been opened at a cost of $125,000. It will have a seating capacity of 1,100 and will be managed by R. W. Burnett and Mrs. Burnett. The theatre is owned by the Phoenix Amusement Co.

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WILL PAY CASH for used Ticket Machines. Automatic "GOLD SEAL" or SIMPLEX MODELS PREFERRED. Forward information giving size of machine, serial number, motor current and condition. MIDWEST TICKET & SUPPLY COMPANY, Inc., 910 South Michigan Avenue, Chicago, Illinois.

### For Sale

THEATRE FOR SALE—Modern; 600 seats; sound-on-film equipment; Sunday town; no competition; 4,000 population; Bijou Theatre, Abingdon, Illinois. Address owner, S. E. PIRTLE, Jerseyville, Illinois.

### For Sale

3,000 UPHOLSTERED OPERA CHAIRS from Century Theatre, New York City. Sell any amount at sacrifice prices. Box No. 692, Motion Picture News, 729 Seventh Avenue, New York.

### For Sale

FOR SALE—OPERA HOUSE at Claremont, Minn. E. MUNTZ, 1763 Central Avenue, Dubuque, Iowa.


UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

### *Boosting Prosperity!*

IF we can believe a little of the many things we hear about bringing back prosperity then the best way to encourage it is to encourage spending and buying.

In this respect we must take a different slant on the coming holiday season activities than Publix Opinion. In a recent issue of that worthy publication they tell their managers to "minimize the Xmas shopping angle" in their plans for stimulating business during this usual "slump" season.

To assume that the money-tight public can be sold the idea of doing most of their spending at the theatre box offices during the holiday shopping seasons is taking an awful lot for granted, and besides strikes a new note in optimism.

Doesn't it sound more logical that if buying were encouraged, money would be spent all the way down the line a whole lot easier? Mr. Breadwinner, whether money is scarce with him or not, has become overcautious. From all sides he hears that there is a depression throughout the country. Most of the breadwinners don't even know what it's all about. Many of them are earning just as much as ever. But the "depression cry" has made him stop to think before he spends his money.

And supposing that money is actually as tight as we are told? For the good of the whole community some encouragement for general spending would be bound to do the theatres as much good as the merchants.

In our opinion we feel that this Christmas every theatre should cooperate with the local Chambers of Commerce to encourage the public to shop, to spend and to instil into themselves and their neighbors a real holiday spirit. "Peace On Earth—Good Will To Men," is a slogan that makes its annual appearance around Christmas. And there will be "Peace On Earth" if the buying public can be properly egged on to do plenty of buying.

Many a merchant has been hanging on for months, eagerly awaiting the coming of the holiday season. If the hoped for buying doesn't materialize, many of them are apt to be in the hands of receivers before New Year's Day rolls around. If that will help prosperity and business conditions in general then we are all wet!

If our slant on this situation was solicited we would say: "Get behind any local move to promote holiday shopping, because if shopping is brisk, money will be spent for everything including entertainment. Theatres will get their share, and everybody will gain in the long run."

The theatre is just a part of a community. To minimize the shopping angle is to minimize the possibilities of a prosperous buying season. And as near as we can judge, the theatre will be in as bad a spot as the merchant who is stuck with his merchandise.

*"Chick."*

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# MANAGERS' ROUND TABLE CLUB

## *Fashion Show Run By Maynard Madden Went Across Great*

They are all making use of Fashion Shows. The latest showman to take hold of this angle and cash in on it is Maynard Madden, manager of the Virginia Theatre, Harrisonburg, Va.

Madden's campaign, like the others, was excellent. He arranged the show with a local department store. The store furnished everything, including the advertising, models and stage settings. The stage setting was a novel one. A huge book, which opened between each series of models, constituted the flash. The young ladies stepped in the show from the pages. The stunt had never before been used in the town, so you can be certain that it proved to have a sensational effect; in fact, it was one of the show's highlights, the different colored spots, and other colored mediums, helping to enhance its effectiveness. The show went over to great results for Madden, not a cent being spent and the house profiting in publicity and business—to say nothing of the good-will. Incidentally, the book was used to plug "All Quiet" when the war film played the house. A front cover, a duplicate of the book jacket on the novel, was painted on it and it stood in the lobby plugging the picture.



When he started a new serial recently, Madden tied the local newspaper into it. He offered free tickets to every one obtaining a new subscription to the paper. The paper co-operated by running thirty six-inch ads plugging the stunt for ten days. The tickets were good for only the first six episodes of the serial; in this way, the payment of cash for the last six episodes was insured. The stunt, Madden tells us, was worked out by Bill Ewing, publicity manager for the Warners' Washington Zone. Bill's a Club member, too.

It is certainly a pleasure to know that Madden continues to carry on with the alert showmanship he has been displaying in the past, and we are sure that he is going to continue the good work. Are we right, Maynard?

## *Butterfield Talks On Kid Business; He Says Something*

"To bring in the children to the theatre in these days of talking pictures," says Ray M. Butterfield, manager of the Metropolitan Theatre, Leominster, Mass., "you must inject action."

This action, that Butterfield talks about, is not alone showman pep, but also screen pep. When he sets out to give kids shows on his Saturday matinee, he gives them shows that will delight them. As an example: Rin-Tin-Tin in a serial, "Wings of Adventure," an aviation Western, and a comedy drama constitute a typical Saturday show. The matinees are set aside for the kids. They must not be annoyed by any one. They can scream and yell to their heart's content. How does he bring in the kids?

One of the stunts used recently was that of issuing heralds, in the forms of cards, which plugged the pictures playing for the two days. A note at the bottom of the card stated that the children should watch the lucky numbers each Saturday afternoon. The lucky number stunt was this: the children were told that if their ticket stub ended with the number "7" the person holding it would be presented with a free pass to the next week's show. The gag made a big hit with the kids, so much so that they were talking about it all during the week.

Any adult visiting the show on the kids' matinee are told that if they don't like noise, they had better come back. Most of the adults, though, have expressed a desire to sit in and go on a rampage with the kids. Incidentally, Butterfield states that they have always catered to the kids, and this, to no small extent, is contributing to the success that the circuit houses enhouses enjoy.


**It Costs You Nothing to Belong to the**

**MANAGERS' ROUND TABLE CLUB**

**And see what marvellous benefits you derive from this organization!**

●

**A great many showmen (we know) have been just on the verge of joining the Managers' Round Table Club, but have neglected to do so largely through oversight.**

**We suggest that YOU get full information about this great army of showmen and then decide once and for all whether you want to join.**

**The mere fact that so many live-wire showmen already belong to the organization — that they represent the cream of the show-world — every branch of theatre management—that not a single one was induced by a salesman or any other sort of solicitation other than through the actual activities of the Club and the word-of-mouth praise that has spread from one end of the world to the other —but joined after simply reading the facts about what the Club does for its members—all these are indications that it is worth your while at least to get these facts as quickly as possible, and then (If you want to) join and get the benefits that such association with fellow showmen is bound to bring.**

**IT HAS ALMOST REACHED THE POINT WHERE IT IS NOT A QUESTION OF WHO BELONGS TO THE CLUB—BUT, WHO DOESN'T BELONG TO IT!**

***"All For One And One For All"***

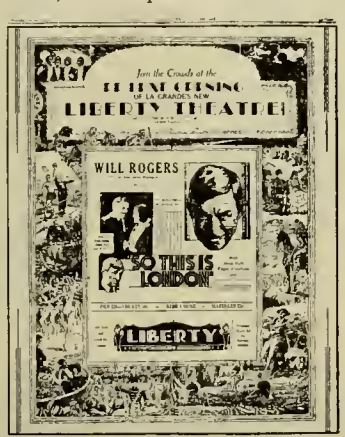
# MANAGERS' ROUND TABLE CLUB

## *Lyman Lynn Is Now Handling Three; H. Ebert Is Assisting*

The purchase of the State Theatre in La Grande, Ore., by the Mercy Circuit now gives the chain three houses in the town. Lyman Lynn, who has been managing the other Mercy Theatre, the Granada and Liberty, with Henry Ebert, assisting, will be in command of the addition.

Three houses on his hands, and in the show game but a short time. That's the record that Lynn is hanging up for himself. This young man, who has had journalistic experience, but no show training, is doing some excellent work out there in his district. We have watched his progress with interest (as we said we would, Lyman) and it is certainly gratifying to know that he is coming up to expectations. And, by the way, we'd like to break in at this juncture and say a few words for the spirit of co-operation prevalent among the managers of the Mercy circuit. They are all willing to lend a helping hand to their fellow managers at any time. Each manager is spoken of highly (and we have it down in black and white). We have a hunch that Frank Hill, Junior Mercy, and the rest of the circuit vets have had a hand in shaping the show career of many newcomers on the circuit. But before we go into a rave over this slant, let's hop back and look at the newspaper ad plugging the opening of the Liberty Theatre. This ad appears in a special section plugging the theatre opening. Look it over and pick out the many interesting points it contains.






We are also showing and we want to point out in it the way the town of La Grande is plugged. This is a strategic move on the prt of the man who made up the ad. It sets the theatre in solid with the Chamber of Commerce, as there is no town where the Chamber doesn't want the name plugged. Working with the civic authorities in this manner, especially after a theatre has just been opened, a showman is going to find that the selling of his attractions, and his association in the town, will be much easier.

And, incidentally, Lyman got in another good-will building plug by entering a booth in the La Grange Fair-Home Products show, that plugged the theatre as well as giving a detailed account of the movies since their inception, explaining from silents to sound. This booth was crowded at all times with persons eager to see "the movies."

We want Lyman to know that we expect him to fashion some good stuff while he is handling this new assignment and we are sure that the showmanship that may be seen on the circuit is going to be found in his district, too. Keep it up, Lyman, and give our regards to the rest of the Inland Theatres group.

## *Opportunity Night At Sequoia Theatre Was Kane Triumph*

Almost two weeks of front page publicity was garnered by Tom Kane, manager of the Sequoia Theatre, Redwood City, Calif., when he ran an Opportunity Contest in the house recently.

Every day, the paper broke on the front page with a story. Kane followed the angle by posting three sheets, one sheets, etc., all about the city and the surrounding vicinity. Trailers and house organ were called into action and trained upon the buying sense of the public. Kane also set himself solid with the local papers by promoting a special double truck co-operative ad from the local dealers. The ad, which was well made up, plugged the various features of the Opportunity Show and gave the names of the would-be actors and actresses to date, who had entered. We would like to have shown this ad, but postal regulations prohibit its use.

Opportunity nights have long been a favorite medium of show selling with showmen throughout the country. In every town, city, or hamlet, there seems to be situated therein, a number of youth, sometimes adults, too, who believe that they are fitted for the stage. As a result, whenever the opportunity offers, they show off their histrionic ability. Kane got a break on his show. A number of the entrants had been on the stage before. This helped to set the show running in smooth style, with an evening of entertainment assured. It was as good as many a vaudeville bill we've seen.

Try a gag like this whenever you can. You can promote a local orchestra to furnish the music. Put the thing on in deluxe fashion. Drill the entrants yourself. Work in local comedy, and popular songs. Try to have a high school song featured, inviting the audience to sing. Plenty of chance to turn in some good stuff on this—give it a break. Thanks, Tom, for your account on the subject.

# "LOBBY LAFFS"

By Dick Kirschbaum




## *SATISFY THE KIDDIES—!*

# MANAGERS' ROUND TABLE CLUB

## *PEPPING IT UP ON TIMES SQUARE!*

Our purpose in reproducing these views of the art work at the Rialto Theatre in New York is twofold. First, to show you how an ace grind house works out a novel group of displays for the purpose of attracting attention and creating business. Second, for whatever value these pictures may have in suggesting to you ideas which can, in turn, be used around your own house.

Note carefully the many odd angles of these various displays, then keep in mind the fact that even if you are not going to play this attraction you can still make use of some of these ideas. Maybe your theatre is located at a busy intersection where this type of display would prove business-getting.




*The picture to the left shows the treatment over one of the exit passages onlo Broadway. To the right, marquee sides. Below, left to right, first group, View of front and side of marquee. Center, full view of the entire front. Right, at entrance to subway trains. Lower group, left to right, cutout figures of Lloyd scating the building. Center, close-up of the front and under marquee treatment. Right, speciat display painting directly at the corner of the building.*

*Also, note how effective the cutout figures appear in the photo immediately below, when viewed from a distance. This angle is always effective and any house playing Lloyd could well afford to make up a series of these figures. Before the picture opens they can be used in odd spots around the lobby, foyer, mezzanine, etc. Just prior to and after the opening day they can be spotted on the front of the building as at the Rialto.*






# MANAGERS' ROUND TABLE CLUB

## *Osborne Is Show-Man Who Has Wide Experience in Game*

We want to introduce at this time a very active showman. He is Carl M. Osborne, former manager of the Lincoln Theatre, Massilon, Ohio. He is well known to his fellow Club members by reason of the work he has turned out at the Lincoln and at the Sigma Theatre in Lima, Ohio.

Osborne is pretty well versed in showmanship. His newspaper ads, particularly, have appeared on our pages. The latest report that we had on him was his special article on house maintenance, where he stressed the fact that a smiling cashier was an excellent asset to the house. Those members who read the article, which appeared just a short time ago, will recall that it contained many interesting slants.



We are showing here a photo of the front of the Lincoln, the house being all dolled up for "All Quiet." We'd like to point out the marquee copy he uses. There is something on that marquee that appeals to the women. What? The catchline on the street side: "TO WOMEN IT IS GLORIOUS ADVENTURE." Many women will not see a movie if it happens to be a war picture. To offset this, Osborne used the appropriate copy that we are talking about. This was used in all of the advertising, whenever necessary. A head cut-out of the star in the picture was placed on both sides of the marquee, as was a 24-sheet cut-out of a scene in the film.




Shouldn't wonder that Carl will be heard from again in the very near future at a new spot where he can quickly demonstrate his ability to handle the tough ones as well as the naturals. He's not the type to be drifting around loose very long. But one thing is certain, regardless of where he hangs his hat he never forgets the Managers' Round Table Club and the material we need to make our pages ever-interesting.

## *Carkey & McCauley Form Showman Duo At Olympic, Utica*

A campaign that clicked very well was that turned out by Larry Carkey and his assistant, R. G. McCauley, at the Olympic Theatre in Utica, New York, for "Journey's End."

Through a tie-up with a local distributor of a well-known brand of coffee, they obtained 5,000 window cards, which were placed in all of the stores selling the coffee, within a radius of fifty miles. A tie-up with the local bakery netted them 40,000 inserts which were wrapped up with every loaf of bread sold.

Every book store in town was tied up, the windows being well dressed, displays being achieved that had a powerful selling effect. All of the taxis in town carried a disk, on the spare tire, which read: "Ride our cabs and see "Journey's End" at the Olympic Theatre all this week." The same idea was carried out in regard to a big sign, placed on a parking lot.

A good many other mediums were also covered, but since they are well known to showmen we will not enter into a discussion of them here. Suffice to say that the campaign clicked in a big way, Carkey and his assistant having plenty to do keeping the crowds from jamming up the theatre. Incidentally, before closing this article, we would like to say that Mr. McCauley has just sent in his application blank for membership in the Club. We are glad to extend him a welcome into our organization, and we hope that he and Larry are going to be very active. What do you say, Larry?

## *"The Showman's Calendar"*

### *AN EXCLUSIVE CLUB FEATURE*

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

| | |
|---|---|
| | **NOVEMBER** |
| Nov. 16-23 | Children's National Book Week (sponsored by Parent Teachers' Ass'n.) |
| Nov. 23 | Capt. John Ericsson Landed in N. Y. (1837)<br>Repudiation Day (Maryland) |
| Nov. 25 | British Evacuated N. Y. (1783) |
| Nov. 27 | Thanksgiving Day |
| | **DECEMBER** |
| Dec. 2 | Monroe Doctrine (1823) |
| Dec. 3 | Illinois Becomes a State (1818) |
| Dec. 6 | St. Nicholas Day (Patron Saint of Children) |
| Dec. 7 | Decoration Day, Cuba) |
| Dec. 8 | Immaculate Conception (Quebec) |
| Dec. 8 | Eli Whitney's Birthday (1765) Inventor of Cotton Gin |
| Dec. 10 | Peace with Spain — signed at Paris 1898 |
| Dec. 11 | Alfred Nobel's Birthday (1833) Founder of the Nobel Prize |

**You should have your plans well advanced for those special Thanksgiving shows for the poor, as well as the Christmas and Holiday tie-ups. Watch the Club pages for details.**

***Can you tie any of the above events into your theatre's activities?***

**And don't overlook the many local events that are constantly turning up right in your own town, county or state.**

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

# "DEBUNK THE BALLYHOO!"

by Jack O'Connell
Managing Director, Vita-Temple Theatre
Toledo, Ohio

**I THINK Barnum was wrong. At least, his philosophy wouldn't apply to the present. Maybe there was one born every minute in his day, but the American public in 1930, as represented by millions of theatregoers, decidedly is not a bunch of saps. They know what they want, and the showman today has to have the goods if he wants to click. The press agent or producer who ballyhooed a lot but produced little had his day, but as Joe College would say, "Them days is gone forever."**

The fact that Susie Toots wears Toeless hose doesn't send people rushing into the theatre to see her in her latest talking blurb nor does it increase the romantic appeal of the motion picture. Exploitation of the modern day lacks the punch of the old days simply because the day and age are further advanced and therefore more blase—Anna Held's bath in a tub of milk on Broadway would only excite an arrest by the police today and would leave the wary editor cold with indifference.

We all know the story of the boy who cried "Wolf" once too often—the wolf ate him up. So it is with modern exploitation. We shout and rant and rave and pore madly over dictionaries in search of new adjectives and phrases to describe our latest picture—Bigger and Better, Stupendous, Greatest Spectacle of All Time, etc., etc. The people come—they see—they hear—and then they walk away disappointed and chagrined because they were the victims of a well-planned campaign of hooey.

Day by day in every way exploitation is getting weaker and weaker, not because the scribes and pamphleteers have lost their punch or have forgotten any of the tricks of their trade, but because they have very little to exploit and the public is wise to it.

There is too much commercialism in the motion picture industry, and that is the one real reason why exploitation today lacks force and selling power. Regardless of what producers have to say on the subject and in spite of their short-sightedness at times, the making and presentation of motion pictures is more than a cold business proposition—it is and always must be an art.

Which brings us to a worthy thought—the same genius and talent manifested in the creation of the motion picture must carry through to its presentation; the same halo of romance which must surround the really successful production at its inception must be evident in the art of exploitation used to interest the moviegoer.

I repeat, there is too much commercialism in this industry. We hear the chain theatre manager talk about merchandising his picture. Merchandising! You cannot merchandise motion picture entertainment any more than you can merchandise dreams, and the exhibitor or producer who works on this basis is doomed ultimately to dismal experiences.

Admitting that this is a high-powered age and that methods of yesterday have been relegated to the discard, the theatre has the same fascination today as it did in the days gone by.

Remember back in the days of the old Home Town? The salesman used to say (and still does, in fact): "Buy this picture; it has good exploitation possibilities." What does he mean by that? Does he mean that simply because the picture shows the leading man eating Puffed Nuts breakfast food the exhibitor should rush out and tie up with some cereal company? The history of this business shows that the pictures that had the least to exploit from a commercial standpoint were the biggest business draws at the box-office. What is exploitation, anyway. Is it building up the desire of the people to see something you haven't got? Is it the old art of ballyhoo modernized? Or is it the honest attempt of publicity men to acquaint the public with worthwhile attractions? If it is not the latter then we had far better strike the word from our vocabulary and eliminate it from our industry.

I think that the public is sick and tired of listening to and seeing the sad attempts of exploiteers—or should we call them racketeers?—to foist inferior products upon them. I think that the public is fully aware of the fact that the majority of the boys running aimlessly over the country trying to pep up dejected exhibitors are not skilled publicity men nor are they capable (with few exceptions) of creating any play or idea that has not been worked to death by anyone who ever read the time worn gags in the press books.

Believe it or not, to borrow the current phrase, but here is an exploitation idea I remember was put over in a mid-western town about two years ago that was a honey if ever there was one. The attraction was a fire picture that heroized the fire laddies, etc., etc. (See Plot No. 47-A, Vol. 7.) A fast talking exploiteer from the home office breezed into town, gassed the local manager and proceeded to put over the Big Idea. Here is some of the stuff with which he tied up a section of the local paper: The Non-Inflammable Roof Company, "Save Your Dear Ones from Burning to Death"; "A Stray Spark May Cost Your Home and Fortune—Take Out Insurance with the Burnem Up Fire Insurance Company"; Ice Cold Furnace Company, "Will Not Overheat and Set Your House Afire While You Are Away—Are Your Babies Safe?" And out comes this brilliant newspaper tie-up on the Saturday the picture opens! Maybe that's exploitation, and again maybe it's not. Imagine people getting all hot and bothered to see this picture when in the back of their minds has been built up a fear of fire in their homes while they are at the theatre!

By this time I suppose some of your readers are asking: "Well then, if you know all about it, what is exploitation?" The only answer I can give is: "Getting the people who have the money to come to your show excited over something worth getting excited over." Creating a desire—building a romance around your play or your theatre—keeping away from realism—coloring your story more with the warm, invited glow of a shaded lamp than with the stark nakedness of bright daylight. Building in the minds of those you wish to impress the spirit of fantasy—keeping your characters on the screen the shadowy forms they should be, not playing them up as divorced actors or actresses with their petty weaknesses or as the blatant, publicity-seeking ingenue—making your theatre a place where the weary work-a-day folks can come and dream. Divorcing from the minds of amusement seeks the commercial aspects of our business—that, my friends, is what I would call exploitation.

The producers are to blame for the lack of selling punch in modern exploitation. (If there are any exceptions to this general classification I'd like to hear of them.) The producers are not honest with themselves, and surely not with their customers, the exhibitors. Every picture they put out is, according to their written and oral declarations, a good picture, and in most instances a GREAT picture. Only after the exhibitors all over the country have flopped with it will they perhaps admit it wasn't so hot. But the next picture—oh boy! Wait till you see it! That's the greatest one yet. We screened it at the home office and would you believe it the director broke down and cried!

Probably he wept for shame. After the producers try to pull off that kind of stuff what can they expect of the wild-eyed chap they employ to go out and set the country afire with extravagant phrases and beautiful stills? He's only working for a living and naturally he feels that if the big shots can go goofey over a picture it must be a knockout and there's no limit to the praise he can lavish on it—even though he thought the thing was punk, himself.

*A lot of people are going to say a lot of things about this interesting article by Jock O'Connell. But before they start WE want to say a few words ourselves.*

*Jock is one of the real honest-to-goodness pioneers in the field of talking screen presentations. Showmen throughout the middle west all know how, amid snickers and giggles, he opened the Vita-Temple as an "all-sound" theatre. This was one of the very first ventures of its kind and was looked upon with much askance by everybody.*

*But O'Connell laughed last. He packed them in so regularly that other exhibitors journeyed many miles to "see what this all-sound policy was all about." And when they saw, they had to admit that Jack was the nearest thing to a genius in show-business.*

*In 1928 "Chick" Lewis, then on an automobile trip through the mid-western states, heard about the "freak" Vita-Temple. He, too, journeyed many extra miles and spent several pleasant hours with O'Connell. Since then much attention has been focused on Toledo, and today, as yesterday, the Vita-Temple still remains the "Temple Of The Talking Screen."*

*Just as he was a pioneer in talking screen presentations, Jack O'Connell is also a pioneer in exploitation. Therefore we have every reason to believe that what he has to say about this much-discussed topic should be given more than passing consideration.*

*We enjoyed this article from start to finish. Now YOU read it and see how you like it.*

# MANAGERS' ROUND TABLE CLUB

## *Elliot Johnson Gave Hope, Ark., a Style Show as Novel Gag*

The style show that Hope, Arkansas, was treated to recently has them still talking about it. It was one of the most complete affairs that the town had ever seen. For weeks in advance, merchants plugged every phase of the stunt. No matter where one went in Hope, the announcement of the style show was sure to be seen.

"Who engineered this show?" was one of questions we asked ourselves. Looking over the newspaper accounts, we could find no word of the person behind the affair. The merchants did not display any signs shouting the name of the individual. But when we learned that the show was held at the Saenger Theatre, we knew that the man was Elliot Johnson.

Since he has been at the house, Johnson has been carrying on the high standard of work that Matt Press observed when he handled the theatre. The circuit hiring Press and Johnson certainly gained two ace showmen. Johnson has kept the boys' band, kiddie klub, and practically every other business booster, going great guns; with the result that the town, as well as the theatre, benefits. The style show was one of the most successful coupes ever attempted and successfully executed in the town.

Local models were secured. And we want to say, some of the prettiest misses in the town were right on hand. Everything went over in shipshape fashion. The girls were drilled to act. The Hope Boys' Band furnished a few pieces of music, and aided otherwise by touring the town and stopping in front of the theatre. With Mrs. McPheeters directing the show, Mrs. Wellborne, at the organ, and Johnson, himself, acting as supervisor, the style show proceeded in the steady, enthusiasm enticing, tempo so noticeable in the Broadway production directed by those master craftsmen of the stage: White, Ziegfeld, and Carroll.

As an exploitation plug, Johnson inaugurated a scheme whereby an award would be given the merchants having the most attractive window during the style show. The local newspaper carried accounts of the participants' windows, etc. It is also to be noticed with interest that the paper gave Johnson a front page streamer, plugging the style show, that read: "STYLE SHOW ON WEDNESDAY." Who would miss that? A special section was also obtained in which all of the dealers taking part in the show contributed ads. Small wonder that the affair went over great. With every one in town working towards its success, it couldn't be otherwise. We want to hand a little compliment to Elliott for his work, and we hope to have some more of it in the very near future.

## *Midget Golf Courses Tie-Up Aid For A Bunch Of Publicity*

Golf competition doesn't mean a thing to that sterling theatre manager, L. M. Graburn, of the Strand Theatre in Calgary, Alberta, Canada, who can smack them through the air and on to the green any old day that he wants to boost biz.

When he played the film, "Men Without Women," recently, he tied up all of the golf courses in his town on a novel putting contest for "men without women." No man accompanied by a lady was eligible to enter. Large cards were placed on all of the courses plugging the stunt and giving the details. The cut we are showing will give you an idea of the effectiveness of the gag.




For the men turning in the lowest scores each day, free passes to the theatre were awarded. The gag had never before been pulled in the town and, as a result, the residents paid plenty of attention to it. With every baby links in the town helping Graburn to put the gag across, he was bound to click on it. The theatre received a lot of publicity and good-will, and, most important of all, cashed in with additional business.

We would also like to say a word at this time about the ads that Graburn turns out. They are well made up and carry localized copy, proving that he knows what his public wants, and whenever he has the product, he knows what to do with it. Keep up the good work, "L. M.," and let's hear some more about what you are doing up there in Canada.

## *"DEBUNK THE BALLYHOO"—By Jack O'Connell*

Some sort of reward ought to be posted for the capture of the man who first thought of commercializing motion picture exploitation. He is responsible for the conditions in this field today. He it was who took away the mystery and glamor that surrounded the older forms of theatrical publicity and put in their place cold business tie-ups that have robbed this branch of the industry of its old allure. I can think of lots of penalties for a crime like that, but none of them is severe enough.

Compare our business with radio. Here we are, purely and simply an amusement business, selling entertainment and romance and fantasy and dreams and whatever else you want to call the things that bring people into the theatre, and what are we doing? We are tearing down all of the traditions of the theatre and its artistry by hooking up our business with something that can be sold in the lobby or exploited through the windows of department stores. We are forgetting the inherent value of our commodity to build up the value of an outside something which we mistakenly think will in turn build up our own business.

How about radio? Is radio doing that? Not that you could notice it. The radio people are too smart for that. They are new in the game but they have eyes and they have a sense of the fitness of things. And they are going to profit by our mistakes.

Radio is founded on one idea—advertising—and through that alone is and will be successful. In the early days of radio the whole scheme of things was commercial. There were countless advertising announcements and very little good entertainment. But what has happened? Simply this: Radio stepped in and threw around its cold, lifeless advertising form a warm cloak of romance. Artists from every branch of the theatrical business, and for that matter from almost every other field of endeavor, were brought to the microphone to give to the world their genius and their art. What was once a cold radio announcement about the pink on your toothbrush became an operatic audition, a great musical revue or a great drama. Only incidentally are you reminded that the pink on your toothbrush is a danger sign, and this suggestion is so cleverly inserted in what you accept as a purely entertainment program, that you are painlessly sold.

The world was waiting for a new thrill, a new mystery, a new romance, and radio stepped into the picture and supplied it. The over-commercialization of motion picture publicity is comparable to the error of radio artists appearing in person—in both cases the cloak of mystery and romance is torn off and they stand helpless in their nakedness, unable to live up to the picture they have created in the minds of their erstwhile admirers.

A while back I mentioned something about the old home town. To go back to it—do you remember the story of Squire Robbins, who stood outside the stage door of the opera house all night to see the actors and actresses come out? Upon being told by the night watchman that the troup had gone to the hotel, the squire said in amazement: "Shucks, you don't mean to tell me them folks was the actors—why they was just folks like you and me."

That in a sentence tells more than I could write in a week about exploitation. We are all like Squire Robbins—we like to think of actors and actresses as people of another world—make them shadowy forms who come to entertain us—build up romances in our minds. We don't want to dig into sawdust tummys to see if they have a stomach ache.

In closing I would like to put uo what feeble defense I may against commercialism in motion picture publicity. I would like to go on record as being one who is interested in preserving the traditions of the theatre. Don't let us forget that we are in the entertainment business—we are still selling dreams to our customers at so much a dream. If the genius and talent of our art are permitted to create entertainment that is really worthwhile, exploitation will take care of itself. Don't let us be fooled by the green pasture on the other side of the fence. Don't allow this business to become too commercialized, even though a few shortsighted executives think our screens should be thrown open to advertising. Radio stole a lot of our romance and glamor but don't be fooled into thinking we can steal radio's advertising.

# MANAGERS' ROUND TABLE CLUB

## *Maxfield Climbs; Moves to N. Y.*

**It will interest his many friends in the Managers' Round Table Club to know that C. M. Maxfield, former manager of the Colonial Theatre in Hartford, Conn., has resigned to accept a position as General Manager of the Prudential Theatres, Inc., a chain, running houses on the south shore of Long Island, New York.**

**During his three years in Hartford, Maxfield demonstrated such a talent for reviving neighborhood interest in the theatres of the old Schuman-Dolgin chain that he was given the additional duties of handling the Central in West Hartford, the Rialto on Franklin Avenue, and the Lenox on Albany Avenue. In addition, he supervised the publicity and promotion work for the entire chain. When the Colonial, Lyric, Rialto, Lenox, and Central were added to the Warner circuit, Maxfield concentrated his efforts on the Colonial. He was prominent in many community projects while in Hartford, and is a member of the Rotary Club and other organizations.**

**We are sure that he will continue the up-to-the-minute showmanship that has characterized his past efforts, and we look forward to seeing him break records on his new position. Good luck, "C. M."**

## *Worden Continues To Plug All Shows Playing Cortlandt*

Up in Cortland, N. Y., the residents can be pretty sure of seeing their quota showmanship. The reason lies in the fact that the active showman operating the Cortland and Temple Theatres are always alert to cash in on novel ballyhoos, etc. These showmen are M. Bloom and A. E. Worden, directing and resident manager respectively.



As a coming attraction plug, they made up a display board plugging the stars. The board carried a color tone of light blue, gold borders, silver stars, planets, etc. Star pictures were pasted on the background. Biographies of the stars were placed alongside. Two stand cards, reading, "WHAT DO YOU KNOW ABOUT THE STARS?" "YOU'LL SEE THEM ALL AT THE CORTLAND OR TEMPLE THEATRES. WATCH FOR THEM," were placed alongside. Persons entering the lobby would more than stop to read the biographies of the stars. The angle proved to be one of great value to the house, and, as the pictures roll along, it will continue to help. A special card for confectionery stores was made up and placed in the windows. The card read: "All Great Stars Select These Candies. You Will Like Them, Too."

We are showing a couple of photos of a street ballyhoo and an exploitation flash, used on "Dawn Patrol," that excited a great deal of comment. The street ballyhoo, as you will note, was a compoboard airplane mounted on a truck. The truck was covered with beaverboard signs plugging the picture. It cruised about town. The other photo shows a net, strung across the main street of the town. The net, by means of a cloth constructed airplane got over the "Dawn Patrol" theme. As the picture went over very well in the house, you may be sure that Bloom and Worden knew that they had used effective exploitation. And, after all, that's what every one is trying to do. Keep it up, and let's hear from you again.

## *Convicts Plugged "Big House"; Stunt On Picture Clicked*

Street ballyhoos go over great in Fort Atkinson, Wis. And if you want to verify the statement, call on I. J. Craite, manager of the Fort Theatre.

Craite has been using street ballyhoos for a number of years now, and he certainly knows their value in his town. He finds that the residents pay plenty of attention to them. So do you blame him for using them whenever he can? No matter what sort of picture he is playing, he tries to get in some kind of street ballyhoo. He doubles up on them at times, working them in the lobby as well as the street. This was done on "The Big House."



The photo we are showing here will give you the dope on the convict ballyhoo that he used. The boys were manacled together and placed in the lobby of the theatre for three days prior to play date. On the day before opening, they walked about town, a sign on their backs plugging the picture—and engaged each other in conversation touching on the film, the jargon of which they had studied from the trailer. They would jostle and fight as they walked along, much to the merriment of the persons on the streets. The small expenditure involved in the securing of costumes and salary for the boys was more than paid for in the additional business that resulted during the play dates of the film.

Thanks, "I. J.," for sending this one in so that we could pass it along, thus keeping your fellow members informed on what you are doing to keep the show business up to a high standard in Fort Atkinson. Let's have some more in the very near future.

## *Wise - Crack Stunt Netted Goodale A Lot Of Publicity*

In White Plains, New York, Frank Goodale, manager of the Loew's State Theatre, has been turning out some good work and grabbing of newspaper space galore for his house.

One of his recent endeavors was a wise-crack contest. He tied-up the local paper and they agreed to co-operate with him and run a number of wise-cracks daily, which would be contributed by locals. The idea caught on very well and Goodale was enabled to count up some extra shekels when he figured up the profits after the film had completed its booking.

**This is his first contribution since he has joined the Round Table Club, and we are sure that, now he has broken the ice, he is going to keep us posted on whatever else he turns out. Welcome into the Club, Frank, and remember: Don't be a stranger.**

# MANAGERS' ROUND TABLE CLUB

## *Art Display Work At Laby's House Is Very Effective*

More flashy lobby displays roll in from Boston, Mass. The Washington St. Olympia has been represented on our pages quite a number of times. Synonymous with the theatre, we find George Laby, manager of the house.

Laby is another of these showmen who can't stay still long enough to eat. He is always on the hop. If he isn't tying up window displays or arranging street parades, it's something else. His activities have been a source of interest for his fellow members in many ways. Of especial interest are the lobby displays, a few of which we are showing here.




These displays on "Monte Carlo" created a lot of comment around town. In the left photo you will note the cut-out letters plugging the title and the catchline of the film. No one went by the theatre without reading them. The right photo shows the special art panel. This panel was done in beautiful colors, the miniature caricatures tending to enhance the effect of the boudoir portrait of the star in the film. Study this stuff carefully, as you will probably find a couple of slants that will help to pep up, and boost up, any weak spots in your art work. Thanks, Laby, for passing these along to us, as they are always welcome. We know that your fellow members in the Club like to look them over and use any angle that they can. Let's have some more.

## *Wondering!*

"We wonder," muses the Port Washington Post, "if the average Long Island community which has an unusually fine local playhouse really appreciates the fact. It is true that the theatre is a business, owned and operated by private individuals for their own profit; but stop and think a moment what a town the size of Port Washington would do without one today. The answer, of course, is that its people would have to seek their cinema entertainment elsewhere; consequently, they would have to go out of town for such pleasure."

The editorialist is talking about the Beacon Theatre, the Century Circuit house in Port Washington, Long Island, New York.

And now we'll do a little wondering.

We wonder if showmen realize that the sentiments expressed by the Port Washington Post editorial writer are echoed throughout every town and community.

Newspapermen are quick to perceive the asset which the theatre can be to the town and community. Consequently, they offer their support. If a man is a real showman, he is going to make much of this co-operation. He is going to learn that his theatre is also the "voice of the people." He is going to realize that his is an important place, and being such, it is only right that he be a credit to it. The first duty of every showman is to earn the respect and confidence of his community. His next and greatest duty is to hold it! When he has done these things, he'll find that the house will prosper, his patrons be satisfied, and the theatre an instrument of real "public usefulness."

## *Walter McDowell of Louisville, Kentucky, Is Active Showman*

Running along the home stretch and leading the pack by a head, Walter D. McDowell, manager of the Loew's and United Artists Theatre in Louisville, Kentucky, is displaying showmanship that will have him under the box-office winning wire in time to break a record.

On "Whoopee" he made plenty. A tie-up with a chain of drug stores netted him space on the mirrors, and special sundaes called "Whoopee Sundae." In restaurants, many of the waitresses wore Cantor Berets. All the newsboys in the town also featured them. The Stetson hat dealer gave a full window display to the theatre. A background of a head of Eddie Cantor enhanced the effectiveness of the window.

For plugs on the streets, automobile hangers were made up. The hangers read: "Park here to-morrow and go see 'Whoopee' at Loew's." A special theatre ticket, a duplicate of a $5.60 reserved seat check, was made up and distributed in every office building in the city. They were also made up in blotter form, and distributed to check holders with their small-sized check books. A stencil, reading "See Whoopee," was made up. The streets were stencilled at night, every transfer stop being covered. At stop boulevards, where the word "stop" was in the streets, "Whoopee," was stencilled underneath.

Various dance orchestras, including those of the schools, wore the Cantor berets and plugged the theme songs. The local radio station co-operated by plugging the song hits. Every music store in town was covered. To sell the show out front, a special front was built. Art cut-out letters were placed on each side of a head of Eddie Cantor. Effective color tones were used.

With activity of this sort, the picture was sure to go over for McDowell. And it did. But was he finished then? Not a chance! Look over some more of his work. There's the stunt he pulled at graduation time, by sending cards, in the form of invitations, to the graduating students in the local high schools. On cards despatched to girls, a picture of Novarro was imprinted, showing a frame cut from a piece of film, with a note attached: "If this sound film was projected it would express sincere congratulations from Ramon Novarro and Loew's Theatre." The stunt was a wow.

Other gags used at different intervals by this showman included, telegrams to the residents of the town on "Good News"; the season pass gag; novelty heralds; birthday cards, inviting the recipient to attend the theatre free; McDowell's personal cards, with the line "Call me Mac." Oke Mac, call me "Chick."

On his window displays, Mac shows great ingenuity. He often uses live models to plug wearing apparel, both fashion and sport. His displays create a great deal of comment about the town, and you may be sure that anyone looking at them is informed, by means of a card or some other medium, that there's a good picture at the local house.

Then there's another gag, used about Derby Time, that was a great business booster. They take the Kentucky Derby as a national event down South; so everything relating to it would immediately have plenty of attention paid it.

On the sporting page of the newspaper, a special picture was run, showing one of the stars in the current attraction at the theatre, acting as jockey of a thoroughbred. A story stated that readers of the paper were invited to guess the order in which they believed the horses would finish on Derby Day. Awards were offered.

Another activity at which Mac excells is his newspaper advertising. He does some clever work along these lines, and we can tell from his copy that he knows the town pretty well. We hope to show a group of these when space permits, so if Mac will be kind enough to send us some more ads and bear with us a little while, we'll pass them along.

We want to thank Mac for taking time from his busy existence to pass these stunts along to us. We are sure that he is going to be a very active member. Welcome, Mac.

# MANAGERS' ROUND TABLE CLUB

## Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

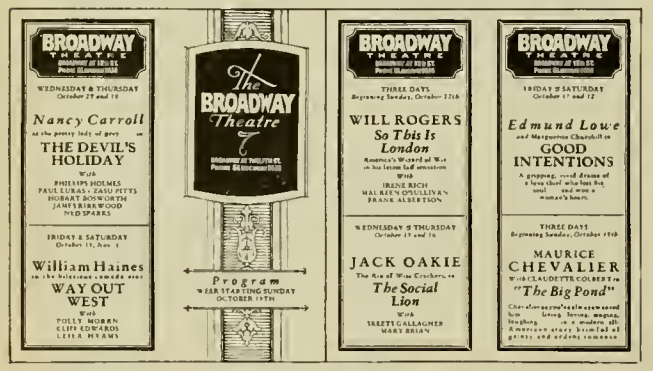
### The New Broadway Theatre In Calif. Has Some Showmen

California certainly deserves the palm for the beautiful houses that are constructed in that sunny state. We are showing a photo here of one of the latest—the New Broadway Theatre in Oakland. The Broadway is owned and operated by Ralph M. Ford, whom we learn is pretty popular in the show circle of Oakland for his works. (When they start to say nice things about a showman owner, he must have the goods.)

The portrait of a night scene of the Oakland all lit up can not do the scene justice. The glaring lights fairly dazzle with their brilliance. We'd like to point out the mammoth clock, atop the Broadway sign, which may be seen in the background. This clock has commanded plenty of attention from the residents of the city. It is a certain thing that when they look at the clock they are going to look at the sign plugging the current attraction at the theatre. This angle is a beaut, and shows some remarkable showman acumen. Incidentally, the marquee of the Oakland is the largest one in the city at the present time.




William G. Smeltzer, who is well known to his fellow Club members, is at present connected with the house. He is doing some good work, too, as is evidenced by the house organ alone.




We think that this program turned out for the Oakland rates more than a passing mention. We are showing the complete thing here. It measures two and a half by five and a quarter inches. It contains four pages, and makes a very compact program. The color schemes vary. One week the tone will be black on manila; the next week, blue on manila. The paper is of fine stock. If you'd like to look at one or two of these programs, drop a line to Smeltzer at the New Broadway Theatre and we are sure that he'll be very glad to send some along to you, and also furnish you with any other information you may desire regarding their layout. We want to thank Bill for passing these along to us, and especially for the active interest he continues to take in the Club affairs. Keep it up, Bill. Give our regards to our friends out around your district, and let's hear some more from you.

### Wheeler Turns Out Some Good Work At State, South Bend

This showman has been a pretty active member of the Round Table Club, as many of his showmen friends know. We have never shown you a photo of him before, though, so now we want to introduce J. Ramon Wheeler, manager of the State Theatre in South Bend, Ind.

Wheeler has been in the game but four years, so he more than deserves a compliment for the work he is turning out. Starting at the bottom as an usher at the Palace Theatre, Canton, Ohio, he diligently applied himself to his duties, and was rewarded with the assistant managership, a position which he held for two years, until transferred to the Colfax at South Bend, from where he was promoted to his present post.



He has sent us in a few photographs showing his latest work, but unfortunately they were too small for reproduction. One was a front display on "The Spoilers," which carried some excellent color schemes and was well done. The other photos showed his art panels and a street ballyhoo. A ballyhoo, used on "Soup to Nuts" consisted of a man dressed in chef costume, carrying a coffee pot and a soup dish on a tray. The man, a sign on his back plugging the picture, went about the town balancing the tray, creating a great deal of talk wherever he went.




This might be a good opportunity to sit back and speculate on the value or possibilities of these odd ballyhoo stunts. Do they attract attention? Can they possibly bring ridicule to the house or the manager? How often can they be worked without growing stale?

Many's the time we've stopped to wonder whether this type of stuff ought not be used a lot more than now. There's nothing wrong with the idea, and if the particular picture you are out to plug lends itself to the gag, why not use it? There are a thousand and one different slants to this street ballyhoo in which one or two people are used. And how they attract attention is a foregone conclusion. Just try to picture for yourself, a pair of birds parading the main part of the town all dressed up in some regalia to fit the picture you are plugging? Will it attract attention and create comment? You answer it.

## MILTON WIGHT Says:

*The MANAGERS' ROUND TABLE pages in the NEWS have been of constant interest to me ever since my first connection with the industry, and in keeping with the Inland theatre policy, it seems only fitting that I should apply for membership in the CLUB*

*Manager,*
*Liberty Theatre,*
*Kennewick, Washington.*

# MANAGERS' ROUND TABLE CLUB

## *"The Spoilers" Was Given Crack Display By Tommy McDonald*

No matter how we look at it, this man Tom McDonald, manager of the Dome Theatre in Ocean Park, Calif., deserves a rave for the work he is turning out. Don't offer apologies for not being as active as usual, Tom; when you turn work like the stuff we are passing along, you are immediately forgiven.

Let's give you a little dope on the McDonald personality. He is a well known Coast showman. Having been on the sunny shores of California for quite some time now, every one knows him. As a result, co-operation a-plenty is obtained. In the photo we are showing here you will see what Tom did with a contest, in which some intrepid showman endeavored to find the ten most perfect backs in the world (picking them from California, at that). Two minutes after the girls were awarded their prizes, Tom had them on the stage of his theatre, displaying their pulchritude to an appreciative audience. (What a break for Tom, who may be seen at the right of the photo—and W. H. Lollier, assistant to Howard Sheehan, on the left.) We wouldn't have minded the job ourselves. But then—



Going further into Tom's activities, we discover that the front he turned out on "The Spoilers" was one of the most novel things ever before seen in Ocean Park. Look the front over yourself and you'll agree. Wax figures were promoted from a local museum. And what a sensation they created. Not a person went by that front without stopping to look at it. Lanterns and guns used were loaned by men who had treasured them during gold-rush days. The flasher effect for the "This Year's Dramatic Thunderbolt" sign, made the letters appear to lift an inch on each flash. Drop Tom a line if you want any dope on these angles.



We had a group of other photos to pass along with this story, but, unfortunately, they were so creased up that we couldn't make cuts from them. One photo showed a plane that was used to distribute 20,000 heralds on Greater Talkie Season. The plane was borrowed from one of Tom's friends (oh, these contacts), so there was no cost.

Tom also features a special shadow box, with a flasher on his marquee, whenever he has a picture that he thinks should be plugged in this manner. It is a great attention getter and Tom says that it would probably solve a lot of difficulty as to what to do with vacant space on the marquee, or space that features cut-outs week after week.

## *Check These Off!*

**Here are just a few—but mighty important—angles that a showman encounters when readying his house for the fall and winter seasons. In the course of your house inspection you may have missed one or two of these. Check and see!**

1. **Check up on ventilating equipment.**
2. **Look over your heating plant.**
3. **Front and signs to be cleaned and re-lamped.**
4. **Warm colors in all lobby displays.**
5. **Warm colors for lighting effects.**
6. **Winter uniforms for ushers.**
7. **Changing drapes.**
8. **Weather-stripping windows and exit doors.**
9. **Detail a man to watch house temperature.**
10. **Check up on standing room tapes, renewing worn ones.**

***Do This Now!***

Well, Tom, we are certainly glad to see that you are banging them right and left with your work. Let's have some more of it so that we can pass it along to the rest of the Club, as it is pretty sure to meet a welcome hand from the rest of your fellow showmen and Club members. Regards to all our friends out in your district.

## *Orlove's Activities In Milwaukee Are Box-Office Builders*

The showmen out in Milwaukee, Wis., are all active men, who make sure that no grass can grow under their feet. They are on the jump, morning, noon, and night. In the group may be found Louis Orlove, manager of the Uptown Theatre.

Orlove is very active. His work, which has appeared on our pages many times, is well known to Club members. But it's more known in Milwaukee. Take, for example, the stunt he pulled on "Common Clay." A big herald, the size of the front page of a newspaper, was used to plug the picture. The herald resembled a newspaper front page, and was headed off with screaming headlines selling the film. It was called the Uptown News and contained scene mats and stories. Every copy was immediately gobbled up and read by the persons to whom they were offered on the streets. Some additional publicity was also secured at no cost by Orlove, who imprinted a number of regular heralds with a radio dealer's business plug on the back. The dealer paid for the printing of the heralds.

At a meeting of the Wisconsin Paid Firemen's Association recently, more publicity was secured by the Uptown Theatre through a special page, in the association's magazine, announcing the fact that Orlove, for the Uptown, had selected one of the city fire houses as being an asset to the civic beauty. A committee of prominent business men assisted Orlove in his selection. This slant kept the house right before the eyes of the visiting firemen, with the result that, should any of them be seeking cinema entertainment, the Uptown would receive first consideration.

And now for his newspaper activities. Orlove has so gained the good-will of the newspapers that he manages to secure space in which to run various contests, one week a coloring contest; the next, an identification stunt. These activities have made him one of the real active showmen in the city, and we are sure that he is going to continue. Let's hear some more from you, Louis.

***ALWAYS WEAR YOUR CLUB PIN***

# MANAGERS' ROUND TABLE CLUB

## If You Try

(Mrs. Henry Armstrong In The Dorchester (Mass.) Beacon.)

If you try to make good
When the day is dreary,
When the load is heavy
And the way is weary

You will gather new strength
From the struggle and strife,
That will help you to take
A new hold upon life.

If you try to make good
At your task day by day,
And just give of your best
As you go on your way,

You will find in your heart
As you journey along,
New courage and hope
Welling up like a song.

Do the kind helpful deeds,
You will find it will pay,
And will help you to get
A real joy from to-day.

## Portable Golf Had Them Jamming the Sidewalk and Street

That crowd, gathered around the usher in the photograph we are showing, is part of the mob featured in the latest stunt engineered by W. F. Brock at the Kingsbridge Theatre in the Bronx, New York City.

A three hole, portable, miniature golf course was secured from a local dealer, who had just received a shipment. The course was placed on a table in front of the theatre. With a uniformed usher acting as barker, an announcement was made to the effect that any person making a hole in one would be admitted to the theatre, free-of-charge. The announcement created a sensation! From blocks around they came to the theatre, each intent upon trying to win a free ticket. Those failing went into the theatre, anyway.



As the photograph shows, there was plenty of comment rife. The theatre's name was on every one's lips. This stunt cost Brock no great expenditure, and the publicity he derived was plenty. Keep up this sort of work, "W. F.," and we know that you'll be busting records right and left (if, indeed, you are not doing it, already).

## Atmospheric Front Helped Berkheimer Sell Prison Film

When he played "The Big House," M. E. Berkheimer, manager of the Grand Theatre, Rocky Ford, Colo., wished that he had a bigger house to hold the capacity crowds that jammed the theatre during the run of the film. It was Berkheimer's fault, though. He exploited it so well that it had to bring them in. Some fault, eh?

Taking into consideration the fact that he worked on local conditions, his campaign was well planned and executed. For a month previous to play date, a slide was run on the screen. This was followed by a one-sheet, placed in the lobby, with a spot playing on it. Two weeks previous to play date, two iron gates—prison style—were bannered and placed in the lobby. Five days previous to the play date, a false front, a photo of which we are showing, plugged the atmosphere of the film. This front was well made up, as you will note.




Additional exploitation on "The Big House" included a quantity of heralds, distributed locally and about town. The heralds were followed by newspapers, imprinted in red ink, and carrying prison riot copy. The stunts were sensational, going across very well, as Rocky Ford had not seen them before. Is it any wonder that Berkheimer did good business? Listen, "M. E."! We'd like to hear from you often. Keep us posted, will you? And when you send in your next contribution, include a photo and a little dope on yourself so that we can give you a regular introduction.

## Dean C. De Maree Is In Solid In Omaha As Result Of Work

When a showman will shoot us a contribution with, or right after, he has signed on the dotted line and become a member of the Managers' Round Table Club, we feel that he is going to be a very active contributor. So that's what we have to say to Dean C. De Maree, manager of the State Theatre in Omaha, Neb.

As a recent stunt, he pulled a "Safe and Sound Hallowe'en." He tied-up with the local newspaper and the city on this one. Newspaper stories, on a party given to five hundred newsboys, were given to the theatre for five days in advance of the affair. The newsboys all signed a pledge declaring that they would do all they could to prevent accident, property damage, and deaths. These signatures were placed on a three-sheet board, the pledge at the top. It was an impressive display. At the party, the Mayor, and a representative of the local police force, made short talks to the boys, at the conclusion of which, the newsboys filed out of the theatre and grouped about the pledge three-sheet for a picture taken by the local paper and inserted next day in the sheet. The paper and the city were both well pleased with the stunt, good-will resulting to the State Theatre and De Maree as the aftermath.

We have a hunch that, pulling stunts of this sort, he must be a pretty popular showman and we hope that he will keep us informed on his later work so that we can pass it along to his fellow showmen and managers to look at, and, if possible, use. Thanks, Dean, keep up the good work.

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**RALPH TALBOT** has recently taken over the Plaza Theatre, Tulsa, Oklahoma. Acquisition now gives Talbot five houses in Tulsa.

* * *

**W. Z. SPEARMAN** of the Gem Theatre, Edmond, Oklahoma, is handling road booking of a film for Jack Johnson, in Oklahoma.

* * *

**JAMES F. McCARTHY,** former manager of the Capitol Theatre in Scranton for two years, is the new manager of the Smalley Theatre in Norwich, N. Y.

* * *

**EDWIN MOCHARY** has been appointed manager of the Loew's State Theatre in Syracuse, N. Y., succeeding William K. Saxton, who has assumed control of four houses in Baltimore, Md.

* * *

**E. M. GLUCKSMAN** has been named as Division Manager of New York State for Arkay, succeeding L. R. Proctor.

* * *

**MILTON H. BRYER,** former manager of the Penn Theatre in New Castle, Pa., has been named manager of the Elwood Theatres in Ellwood City, Pa. He will have charge of three houses.

* * *

**BEN LEVY** has been appointed assistant manager of Loew's Jersey City Theatre in Jersey City, N. J.

* * *

**SAM GOLDMAN** has sold the Park Theatre, St. Louis, Mo. to H. G. Cohen.

* * *

**ELA G. MUSSER,** former owner of the Lyric Theatre, in Casey, Ill., has sold the house to M. S. Burdelle and P. F. Musser.

* * *

**WILLIAM COYLE** has purchased the Gayety Theatre, Freeburg, Ill., from Noah Bloomer.

* * *

**HARRY WORACK** has recently taken over the Princess Theatre, St. Louis, Mo. House was former operated by C. J. Vollmer.

* * *

**ISRAEL MELROSE** has been appointed Assistant Manager of the State Theatre, Hartford, Conn.

* * *

**PETE ADAMS** has taken over the Park Lane Theatre in Palisades Park, N. J.

* * *

**PAUL KIRCHNER** has leased the Grand, Latrobe, Arcadia, and Vanderbilt Theatres, in Pittsburgh, Pa., to the Indiana County Theatre Corp.

* * *

**GEORGE SLATER,** formerly Assistant Manager of The Strand Theatre, Plainfield, N. J., has been appointed manager of the Crescent in Perth Amboy.

* * *

**LOUIS GOODBREAD,** formerly of Dunellon, Fla., will open a new theatre in Fort Myers.

* * *

**T. H. REID,** former Assistant Manager of the Carolina Theatre, Charlotte, N. C., has been transferred to the Plaza in Ashville. He is succeeded by Frank Moore.

* * *

**JOHN C. CUNNINGHAM,** manager of the Palace, and Ritz, Theatres in Lakeland, Fla., has re-modeled and re-named the old Fotosho Theatre in Miami. House will be called the State. Cunningham will operate.

**A. C. KINCEY** has taken over the Atlanta and Charlotte territories in Georgia for Talking Picture Epics. Kincey was formerly with Publix-Saenger.

* * *

**H. GORDON**. is managing the State Theatre in Plymouth, N. C.

* * *

**N. V. DARLEY** and Ed. A. Cerf, of Tampa, Fla. and Atlanta, Ga., respectively, will operate the Rivoli Theatre, Ybor City, Fla., when the house opens. Construction work is being rushed.

* * *

**ROY H. ROWE** has been appointed manager of the Palace Theatre, Raleigh, N. C., succeeding F. E. Owens.

* * *

**ANTON THOMPSON** has sold the Auditorium Theatre, Frederic, Wis. to William Norin and son.

* * *

**B. E. ADCOCK** has been appointed manager of the Uptown Theatre, Wichita, Kans.

* * *

**J. D. SPOON** has purchased the Crescent Theatre, Audubon, Wis. House was formerly operated by Ed. F. Johnson. Spoon has closed it to permit re-decoration.

* * *

**DAVE DAVIS,** former manager of the local Fox houses in Durango, Colo., has been appointed manager of the new Mayan in Denver. Mark Berkheimer, formerly of the Strand, Rocky Ford, succeeds Davis at Durango, with Jerry Dungan, formerly of the Oriental, Denver, taking over the Rocky Ford assignment.

* * *

**CHARLES LEE** and Kent Shaw have taken over the operation of a theatre in Eureka, South Dakota.

* * *

**C. V. RAKESTRAW** now holds complete control of the talker houses in Salem, Ore., with the recent purchase of the New Royal.

* * *

**H. M. BREMER** has added vaudeville to his picture policy at the Roxy Theatre, Cleveland, Ohio. House was formerly called the Orpheum.

* * *

**NEVIN McCORD** has been appointed Assistant Manager of the Portage Park Theatre in Chicago, Ill.

* * *

**JOHN BROOKS** has closed the Lyric Theatre in Spokane, Washington. He will be associated with his son in the operation of the Avalon.

***Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.***

**ED LAMB,** one of the vets of Seattle, Washington's film row has returned to Arkayo as manager.

* * *

**ROBERT RYDEEN** has been engaged by the Heywood Amusement Company to manage the Gem Theatre, Amery, Wisconsin.

* * *

**HARRY ROBINSON** is managing the New Temple Theatre in Fort Smith, Ark.

* * *

**CHARLES SESONSKE** is slated to manage the Empire Theatre in Syracuse, N. Y., when the house re-opens shortly.

* * *

**AL. KAUFMAN**, former manager of the Great Lakes Theatre, Buffalo, N. Y., is now managing the Capitol, Rochester.

* * *

**O. FALCONI** has leased the Duquesne Theatre, East Cannonsburg, Pa., from J. Castelli.

* * *

**LARRY JACOBS**, well known Pittsburgh publicity man, is now handling publicity and exploitation in the Smoky City for the Fulton Theatre.

* * *

**JOHN O. JUDGE,** formerly house manager of the Cataract Theatre, Niagara Falls, is now manager of the local Strand Theatre. Ray Pashley succeeds him at the Cataract.

* * *

**GEORGE E. BRADLEY** has been appointed Assistant Manager of the Audubon Theatre in New York City.

* * *

**W. P. FLEMING** has been appointed manager of the Leonia Theatre in Leonia, N. J.

* * *

**H. D. CHERRY** has taken over the managerial reins at the Franklin Theatre in Nutley, New Jersey.

* * *

**HAMILTON KUPPER** is now Assistant Manager of the Monticello Theatre in Jersey City, New Jersey.

* * *

**HENRY HOROWITZ,** former manager of the Duffield Theatre in Brooklyn, N. Y., has been transferred to the Highway Theatre. George Decker succeeds him.

* * *

**GEORGE WEISS** has been transferred to manager of the Berkshire Theatre in Brooklyn, N. Y.

* * *

**GEORGE SEED** is now managing the Leader Theatre in Brooklyn, N. Y.

* * *

**MORRIS FARBISH,** former manager of the Broadway Theatre, Astoria, Long Island, N. Y., is now managing the Corona Theatre, in Corona.

* * *

Joseph Goobich has been transferred to managership of the Benson Theatre, Brooklyn, N. Y.

* * *

**MONTY MacLEVEY** is now managing the Hempstead Theatre in Hempstead, Long Island, New York.

* * *

**HAROLD GARFINKLE** is managing the Colonial Theatre in Brooklyn, New York.

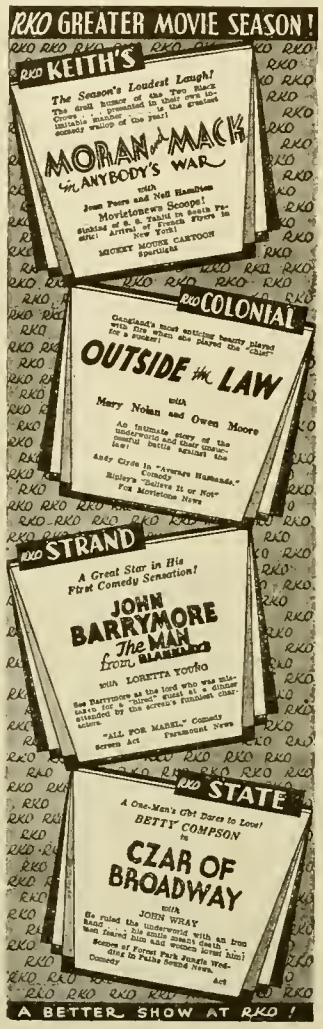
* * *

**FRED HINDS** has taken over the management and operation of the Strand Theatre in Whitewater, Wis.

# MANAGERS' ROUND TABLE CLUB

## *Pepping Up The Ads*

Here is a reproduction of an ad which appeared in the Dayton, Ohio, *Daily News* not so very long ago and shows a mighty effective way of a group of theatres operating under one banner to make up a composite ad at probably a smaller cost than if each of the houses were to divide the space into quarters and use it on different parts of the page.




Undoubtedly RKO gets a break with this kind of advertising of those four houses and the reason for it is plain to see.

Those who believe there is something familiar about this ad may recall some months ago a reproduction of something along similar lines which was received from George Landy on the West Coast. This is mighty similar and, as you may see, mighty effective.

We would like to be able to credit this fine piece of work to whom ever was responsible for it, but, unfortunately we do not have this information at hand at this moment and we do not like to hold up the publishing of the cuts until we can find out, so, whoever wants the credit can step forward and claim it. We're hoping we are going to hear a lot more from him.

We are all anxious to investigate the possibilities of something new in a newspaper ad and for this reason the Club pages are particularly ready to jump at anything real "odd" which comes to our attention. Suppose YOU try to create a "different" sort of a newspaper ad this week. Surround it with something that you consider unusual and original. Then see how it looks after it gets on the paper among other theatrical ads. You'll soon start making a specialty of turning out "different" ads. Practise makes perfect—as the saying goes.

## *Kenimer Got Off To A Good Start And Sold "Top Speed"*

"Top Speed" was given a high speed send-off by Guy Kenimer at the Palace Theatre, Jacksonville, Fla., when the film played his house recently. We are passing along Guy's complete campaign in order that you may look it over and make use of any suggestions that you care to.

The campaign was planned well in advance, the artists being kept busy, day and night, to turn out work and copy that would aid in tie-ups. The picture opened on the day Auburn and the University of Florida played a football contest. When a special train arrived that morning from Gainesville, the students held a parade, headed by the U. of Florida band, down the main streets; 1,500 students were in the procession. Immediately following the student body, the theatre's part of the parade entered. Two men, carrying a banner announcing the picture at Kenimer's house led the procession. They were followed by ten taxicabs, all carrying banners. Following this was seen two men carrying a stretcher with a man on it. A sign announced that the hapless person had laughed himself to death at "Top Speed." This was followed by six new model Chryslers, all carrying banners on each side. Immediately after these, came an automobile, pulling a trailer, on which was a new model Dodge speed boat, with a boy and a beautiful young lady as occupants. This boat was placed on display in the lobby during the run.

Through a tie-up with an airways corporation, a plane, with title of the picture and name of theatre painted on its undercarriage, flew over the city and distributed heralds. Each herald carried a number and an announcement that if the number corresponded to ones on a blackboard in the lobby of the theatre, the holder would receive a ticket to the show. The stunt was preceded by two advance newspaper stories. For three or four hours after the gag had been pulled a crowd thronged the lobby of the theatre. The plane also flew about the football field when the scheduled University combat was in progress.

Guy next arranged with a local undertaking establishment to drive an ambulance through the heart of the main section of the town, at about the time his first evening show was breaking, blowing their sirens and horns until they stopped a few feet from the theatre. The streets were crowded with people as the two men from the emergency ward ran into the theatre with a stretcher. A crowd quickly gathered, and its eyes opened wide with amazement when the men came out bearing a man on a stretcher. A sign on the man's back stated that he had laughed himself sick looking at the picture. This gave the theatre some fine advertising that traveled quickly about town, and it is reported that several persons were known to make inquiry at competitive houses to find out whether the picture playing was the one at which the man had laughed himself sick; and upon being told that it wasn't they immediately proceeded to Kenimer's house.

Plenty of other angles were covered in the campaign, included among them tie-ups with: a laundry, a dry cleaning company, taxicabs, Postal Telegraph company, etc., each firm permitting banners on trucks, with the telegraph company permitting cards on the bicycles of the messenger boys. The local police gave him a grant to place cards on all traffic signals, with copy: "Top Speed on this street 15 miles an hour but there are no limits to Laughs in Top Speed (theatre)."

With so complete a campaign, the success of the booking was assured and we don't doubt but that Guy packed them in all during the run. Let's have some more of this type of work, Guy.

## *Police Escorted Boys On Ponies As Plug For Picture*

A parade that helped put across "The Santa Fe Trail" when it played the Tudor Theatre in New Orleans, La., recently was staged by Margaret Lee of the publicity staff.

The parade consisted of five boys on ponies with a police escort heading them. Banners were carried on the backs of the ponies; the banners containing copy that they were riding the Santa Fe Trail now at the Tudor theatre.

Inasmuch as the parade was staged around one o'clock Saturday, when there were many people on the streets, it did help considerably in getting over some valuable publicity for the picture.

Miss Lee's work has appeared on our pages before, and we are sure that she is going to continue being active. Are we right, Miss Lee?

## *The Real Club Spirit! "All For One And One For All"*

# MANAGERS' ROUND TABLE CLUB

## J. H. Phillips of Eagle Theatre in N. Y. City Is Active

Scoring birdies at the Eagle Theatre in New York City is enabling J. H. Phillips, manager of the house, to turn in some cards showing record-breaking weeks.

His activities about the Eagle have been numerous. Known to all the merchants, he is able to effect tie-ups that help him immeasurably in the selling of his shows. In the time he has been located at the theatre, Phillips has turned out some excellent work, his years in the show business fitting him capably for that achievement.



Now that he has joined the Club, he promises us that he is going to try and be very active. That's a large order, "J. H.," because when a New York City showman gets active, he certainly has to step on it. We have so many showmen of the Big City on our rolls that competition is very keen to see who is going to lead the pack. Proof of this may be seen weekly in our pages, where a number of New York City showmen display their wares. Welcome into the Club, "J. H.," and let's hear from you very soon because we've an idea your stuff is good.

## Tom Di Lorenzo Did Some Fine Work On Popularity Stunt

The popularity contest in Sam Rinzler's Brooklyn and Long Island division of Fox Theatres has closed. We haven't as yet put all of the material on it in a compact form for presentation on the Club pages. But we will. Right at this time though, we want to tell you what Thomas DiLorenzo, manager of the Cove Theatre in Glen Cove, Long Island, New York, did to put his part of the campaign across.

He tied-up with one of the local weeklies, and the paper agreed to run front page stories weekly, taking advantage of the popularity contest by offering votes to new subscribers of the paper. This tie-up, we believe, was engineered by DiLorenzo. The paper, for the first time in its history, published a special supplement of six pages which had the town talking. The section contained news stories on the contest, as well as pictures of the entrants. In addition a number of ads were secured from local merchants, in one instance a full-page co-operative page being run. Everything that the Cove theatre was selling, from film and sound to "Screen Mirror," the Wesco screen mag, was given a plug. The stories were written up by the newspapermen and DiLorenzo. A feature writer turned out a story on popularity which was placed in the special section. The Mayor of the city made the announcements of the winners, from the stage of the theatre, before a capacity audience.

We hope to hear some more from this showman on the work he is turning out, and we'd like it to be soon. What do you say, Tom? Can you accommodate us?

## Wally J. Butler says:

*"Why Say It's Good" when we all know there is nothing in Show Business that will touch it.*

*"Believe It or Not"—"Rain or Shine"—Anytime and All the Time — It is the Ten Commandments of Showmanship — that's what I think of the Managers' Round Table Club.*

*Manager, Warner Bros. Ritz Theatre, San Bernardino, Cal.*

## The Holiday Spirit!

We've been plugging the idea now for several weeks that every theatre, in conjunction with their local Salvation Army and other welfare organizations, ought to promote various kinds of special morning performances with a view of helping the unfortunates in their communities.

One suggestion would be a series of Saturday morning shows during the month of December with the admission charge being vegetables, old clothes, toys, groceries, etc., and all of the items so obtained to be used for distribution among the poor.

Aside from the humane angle you will chalk up a wealth of good-will for sponsoring or helping a cause of this kind. Pessimists tell us that there will be plenty of grief this Christmas among the poor. Let's do our bit to give them a helping hand.

It would also be a good idea to run a free show on Christmas morning for the poor kiddies. Stage shows could be promoted from local organizations, dancing schools, etc. At this show you could distribute toys and candy to the youngsters. The cost for a performance of this kind will be very small and we are sure that every member of your theatre's staff would gladly donate their services.

Other suggestions for "Good-Will" shows of this kind are solicited from our members and readers. Let's all get behind the move to spread a little sunshine this year.

## Title Of Picture Was Placed On Doors Of Paramount, Waterloo

Those members fortunate enough to possess doors similar to the ones that may be found adorning the front of the Paramount Theatre, Waterloo, Ia., may, if they wish, make use of the stunt that Harry Herman pulled when he played "The Spoilers."

As the photo shows, special art pieces spelling out the name of the picture were placed on each door. In the center of each art piece, was painted one letter of the title. Atop of these letters were pasted stills plugging either the star or a scene in the picture. Study the photo closely and you'll be able to pick out the different angles.




There are many ways in which you can turn out an attractive front. Why not look about the spaces—if you have any—around the front of the house and devise some scheme to put it to good use. Fronts command a lot of attention and it is a certainty that if your art work shows signs of care you are going to sell whatever show you happen to be plugging. Listen, Harry, let's have some more like this, so that we can pass them along.

# MANAGERS' ROUND TABLE CLUB

## A Peppy Member

**And now here's another showman who is mighty proud of his membership certificate in the Managers' Round Table Club. Meet Roger R. Drissel, manager of Loew's Columbia Theatre in Washington, D. C., and note the prominent place where the certificate is displayed. Anyone entering the office is certain to see it. Thanks, Roger, we are sure that you have the real Club spirit. Keep it up!**



*Roger R. Drissel at His Desk*

## *Railroad In Window Plugged Prosperity Week For Stowell*

A window display that helped him to sell the Prosperity Week he was plugging at the Paramount Theatre in Middletown, N. Y., was created by Harry C. Stowell, manager of the local Publix houses.

In the window of a store adjacent to the theatre was built a platform ten feet long and four and one-half feet wide, covered with a grass mat on which was a miniature railroad set consisting of five trains and engine which was operated by electricity.

Each coach on the train was 20 inches long and seven inches high. There was electric light in each coach as well as a rear and headlight on the engine.

A tie-up was made with a toy store to furnish the following miniature display for the window. Railroad station, illuminated tunnels, railroad gates, caution sign, blinker light, everything being operated by electricity.

The setting was surrounded by beaverboard—completely covered with pictures of Paramount stars and stills of each picture to be played during the week. There was also a card 54 inches long and 12 inches wide containing the following copy which tied in for the week's program, "Get on Paramount's Prosperity Train—First Stop 'MONTE CARLO'—Will Stop off Thursday and see 'LILIOM' and Saturday we will hit the 'SANTE FE TRAIL'."

In the front of the setting appeared the words, "PROSPERITY WEEK" in metallic letters.

The display not only drew the attention of the children but the grown-ups as well. The expense was comparatively small to the amount of attention it drew during the week.

And when a stunt pays big dividends, it is liable to be used again. Right, Harry? Let's see what else you are doing to line them up at the box-office.

## *High School Team Was Invited To See Football Picture*

Inasmuch as two leading universities in the middle west are in a drawing radius of Cedar Rapids, and the town itself is football mad, C. W. Peterson emphasized the football angle of "Maybe It's Love" when it played his house, the State Theatre in Cedar Rapids, Mich.

The lobby of the State was trimmed with school pennants and directly in front of the box-office a set of goal posts were erected. These posts were wrapped with colored crepe paper, carrying out the local university colors.

The first squad of the high school and college football teams were guests of Manager Peterson at a showing of the picture. In return for this he got an announcement at the schools and at the frat houses.

1500 line-ups were distributed at a night football game played in Cedar Rapids. Peterson also promoted a collegiate Ford which was used on the streets to plug the picture during its run.

During the showing of "Maybe It's Love," lucky number tickets were passed out with each admission, and on the following Saturday night when Peterson had a new picture, a public drawing in the theatre determined the winner of the collegiate Ford. To win the car, a person had to be in the theatre when his number was called.

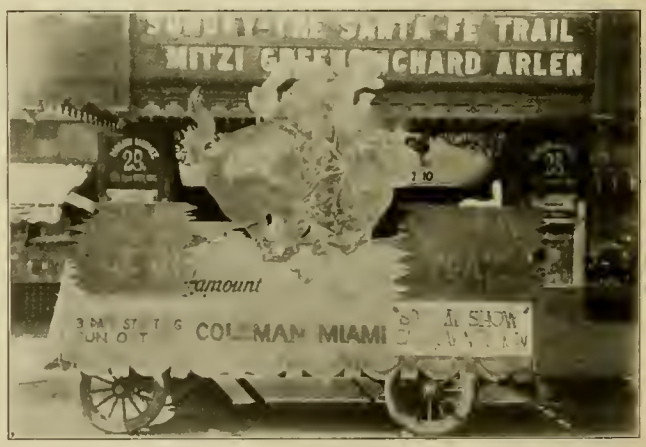
The audience was besprinkled with collegiates too, they forming a large part of the assembled populace. Which means that Peterson reported good business on the run of the film. As that was what he set out to get, and accomplished it, he was satisfied.

## *Limerick Ballyhoo Sold Coleman Show To Good Results*

When a stunt will bring them in and stand 'em up there must be something to it. For this reason we are passing along the gag used by George Limerick at the Coleman Theatre, Miami, Okla.

The cut-outs shown in the photograph were made from 24 sheets pasted on compo board. The truck, on which the display was placed, was covered on four sides with plugs on the picture. This truck—or we should say trailer—was attached to a car and pulled all over the trade territory of the town and the surrounding districts. The cost of the stunt was trivial when compared to the wealth of business derived from it.

This stunt is one that any showman can use, and as it is not going to cost much, it would pay to try it. Perhaps you can promote a trailer of some sort about your town. Then all you have to do is to hitch it onto a truck, or a car, place your




twenty-four sheet cut-outs around it, and let go the work. You can have a kid concealed behind the cut-outs, blowing on a horn or beating a drum, if you think that slant will work in your town. At any rate, give the gag some consideration and if you can use it, go to it. Oke, George. Let's hear some more from you.

# MANAGERS' ROUND TABLE CLUB

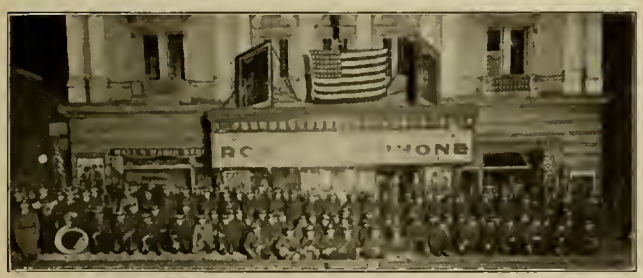
## *Olinto Accorsini Of Lynchburg, Va. Is There With Goods*

The showman guns continue to roar and reverberate. The campaigns on "All Quiet" continue. In Lynchburg, Va., Olinto Accorsini, manager of the Isis and Academy Theatres, did some heavy cannonading and bombarded the town with showmanship on his selling of the picture.

The usual tie-ups on the film were covered by Accorsini and they more than helped him put the picture across. But he had to do something else. And that something was the one thing that gave him a lot of pleasure. He crashed the hardboiled local newspaper for a bunch of free publicity. It is the paper's policy not to give away any publicity. All form of advertising must be paid for. To get around this angle, Accorsini invited the National Guard to witness the show at his house. The paper, realizing the news value of the angle, ran a story on it. Chalk up one for Accorsini. The local American Legion post was prevailed upon to inaugurate a campaign for members. The story crashed the papers, the theatre's name being mentioned. Chalk up two for Accorsini. The photo we are showing will give you the low-down on the value of the National Guard hook-up. The men marched to the theatre, their band playing military tunes. Arriving at the house, they played a number or so out front, then entered the theatre. They were well pleased with the treatment accorded them by Accorsini and they did not neglect to say as much.



Accorsini's campaign on the pictures clicked from every angle. He managed to crash two of the most exclusive stores in town for windows, war relics being displayed in them. The lobby of the theatre also featured a display of trophies. We are also showing a photo of the front that Accorsini turned out when he played "True to the Navy." Through a tie-up with the local recruiting station he secured some very good displays in the form of pennants, etc., that helped to enhance the effectiveness of the stunt. A neat recruiting booth was placed in the lobby. The booth and the display evoked many comments, resulting in additional business for the theatre.



Thanks, Olinto, for passing these along to us. And when you continue to turn out that work that you have been featuring, you should be knocking them over with your business. Keep it up.

**He's back with the outfit that he made his rep with. Who? SID LAWRENCE, former manager of the Ohio Theatre in Lima, Ohio. Sid has accepted a position as manager of the Palace Theatre, Lockport, N. Y., for the Schine outfit. Let's hear from you, Sid.**

## I. J. STEIN Says:

***"Am very grateful for the opportunity of joining your CLUB because to me, the ideas presented in the MOTION PICTURE NEWS makes me wonder what I'd ever do without it. It sure has helped me.***

*Manager,*
*Fox-Savoy Theatre*
*Milwaukee, Wisconsin.*

## *Hugh S. Borland Is Right There with Selling of Serials*

The opening day of a new serial at the Armitage Theatre in Chicago, Ill., was the signal for Hugh S. Borland, general manager of the Quality Amusement Corp., to boost his good-will stock with the kiddies.

A trailer was run in the theatre, announcing the fact that on the day the serial opened, a candy bar would be given to each child attending. In addition to this, the trailer also announced that every child whose admission ticket end in zero would be admitted to the theatre free of charge. This made a big hit with the kids.

In order to get still more publicity on his show, Borland distributed thousands of cardboard heralds at the schools. The heralds were imprinted on both sides and carried the names of the pictures to be shown, as well as the plug on the candy and free admission gag. Thousands of kids were on hand the opening day, and the enthusiasm they displayed upon witnessing the serial augured well for the following chapters and the Saturday matinee kiddie business.

Thanks, Hugh, for letting us in on what you are doing around the Loop. Keep up the good work and make sure that we know about it so that we can pass it along. Oke?

## *Better Films League Okayed Picture That P. Griffith Showed*

When a showman can receive the support of the Better Films League—if he has one in his town—he is pretty sure to do good business on his film runs. P. D. Griffith did when he played "Silent Enemy" at the Ritz Theatre, Macon, Ga., just a short time ago.

The Films Committee sent out a letter to the principal of each of the 22 schools in the city asking for their co-operation in selling "The Silent Enemy," due to its educational background. The principals of the schools were invited as guests of the theatre to see the picture.

The Films Committee also sent out another letter to every teacher in the 22 city schools asking that the letter be read to their respective classes. This letter contained a more intimate knowledge of the picture as well as saying that there would be a $5 prize to the school having the largest attendance between 3 and 7 P. M. on Wednesday or Thursday.

The largest attendance in this instance meant in proportion to the school's enrollment. To determine the winner of the cash award was done by ballots. These were distributed to children, teachers, parents, relatives and friends. As these people enter the theatre, they deposited the ballots in a box provided for that purpose; the person's choice of school being indicated on the ballot before depositing.

Griffith also visited each school and was permitted to address the children relative to the picture.

The result was that the picture went over very well in the town. Good work, "P. D." And, by the way, when you send in your next contribution, include your photo. Will you, so that we can pass it along to the rest of the Club and give you an introduction?

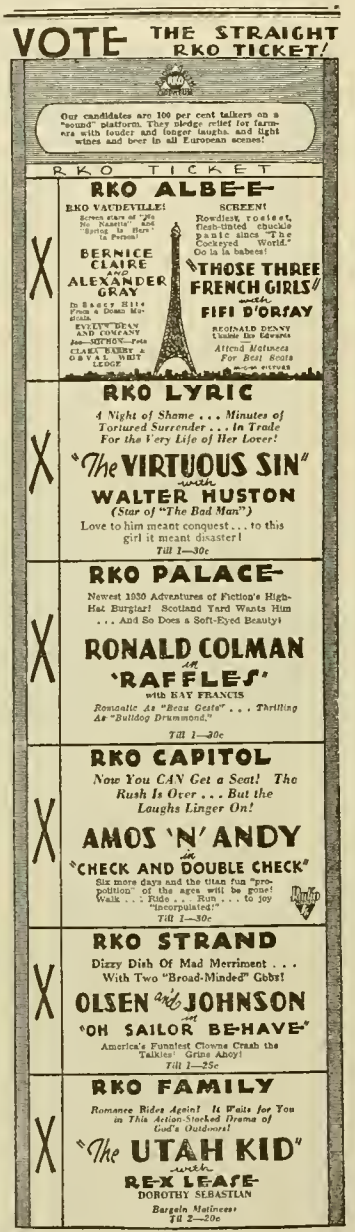
# MANAGERS' ROUND TABLE CLUB

## A Timely Ad!

One thing that doesn't belong in a showman's curriculum is the cry "It won't fit the picture." The yodel is the wail emitted when a stunt is good, but is supposed not to fit some other picture. That's a lotta hooey! Pretty near every stunt will fit all types of pictures. Get an eyeful of the ad we are reproducing.

This ad was run, around Election Day, in one of the Cincinnati papers. The man responsible for it is Bill Danziger, peppy director of advertising and publicity for the R.K.O. houses in the Ohio city. Read his copy. It's the McKoy. You will notice that all of the circuit houses are represented in the ad. We don't know whether Danziger favors group advertising in all of his regular ads, but we are sure that he must think a lot of this type of advertising. We are not informed on the advertising situation in this town so we can't present any other slants on the ad for your consideration.

We think that if you will look this thing over that it will be productive of a brand new bunch of ideas with which you can add a little more life and pep to the ads you turn out in conjunction with national holidays or any event of especial import on your theatrical calendar. Before signing off on this story, we'd like to once more call your attention to a close scrutiny of the copy. You will note that the Western ads carry western language. The comedy "Oh! Sailor Behave" carries copy that sets it off well. Likewise the other films. That's the way it should be. What are your views on the subject?




## Series Tickets Were Handed Out In St. Louis By McManus

The ability to fashion all of his stunts so that they will be winners has given John McManus, manager of the State Theatre in St. Louis, Mo., a rep around the town as that of a showman with a string of consistent successes and record breakers.

He landed a good publicity break, in one of the local papers, recently, through using the showman dope he is so often bringing into play. In the classified section of the local paper, he inserted an ad requesting that any person in St. Louis possessing tin hats, used either by the Americans or Germans, bring them to the stage door of the theatre, where they would be paid for the use of them. He was amazed to find that 743 applicants answered the ad.

Knowing that the newspaper would be more than pleased to learn the pulling power of their columns, he dispatched a letter to the advertising department telling them of his success. The paper picked up the letter and worked a three-column ad around it, in which the theatre was given mention.

That's only one of McManus' stunts. Here's another. With the World Series being played in his town, he was going to do something about it. What he did has the natives laughing yet. A bunch of heralds, in the form of baseball tickets, were made up. They were printed in black on yellow stock. On one side of the tickets was printed the season pass gag which is known to nearly all of the Club members. The other side contained the baseball ticket imprint with the copy reading: "This ticket entitles the holder to GRAND STAND on or near the curbstone of Grand Blvd., Dodier St., Sullivan Ave., Spring Ave., or any other street that is your size (fat people bring a long yardstick) where, if you are tall enough, you may view the World Series Game between the St. Louis Cardinals and Philadelphia Athletics." (Date.) On the stub was imprinted: "RAIN CHECK. In case of rain this stub will serve as an excellent rain check over the hole in your umbrella or slicker."

The stunt was a riot. People were passing the dummy tickets along, getting plenty of laughs wherever they went. The house came in for some fine publicity, with the result that business increased during the series. This is Mr. McManus' first contribution to our pages as he has just joined the Club. We are sure that, with such activity as he displays, he is going to be a very active member. Let's have some dope on yourself, John, and include your photo with it.

## Ewing's Heralds For Out-Of-Town Trade Effective

Some showmen are so located in towns that they find it necessary to make a play for the surrounding territory in order to help boost the box-office up above normal. Such is the case of J. C. Ewing, manager of the Colonial Theatre in Watertown, S. D.

Feeling that he had to get them coming in from the sticks, Ewing made up a herald, printed in black on white coated stock and sent it out to the residents of the R. F. D. routes. The heralds, containing four pages, carried plugs on the inner pages relative to the films coming to the theatre. The front page of the herald carried photos of various stars all around the borders with their names identifying them.

Twenty-five hundred heralds were sent out, and in order to stimulate interest, Ewing imprinted two hundred and fifty of them with a special coupon club. The coupon entitled the bearer to a free admission to the theatre on a certain date. The heralds were then mixed up with the rest and sent out through the mails. We might also explain that Ewing's motives in dating the free coupon and placing them in different piles was in order to diminish the possibility of large groups of persons coming in to the theatre on the same day. No heralds were mailed to persons living in the town.

The gag met with plenty of success, as the person who had received the coupon was certain to bring somebody else along. The angle proved to be valuable, and if you think that it's something that will help your business along, also, go ahead and use it. Perhaps you can add one or two slants to it; and if so, let's have your ideas too, so that we can pass them along to your fellow Club members. We want to thank Ewing for his thoughtfulness and we hope he is going to keep us posted on his future work also.

**ALWAYS WEAR YOUR CLUB PIN**

# MANAGERS' ROUND TABLE CLUB

## *Window Display Was Factor in Selling Of Babcock Show*

Following through with his regular, and usual, good run of showmanship, Harold C. Lee, manager of the New Babcock Theatre in Bath, New York, arranged an excellent window display to help him sell "Follow Through."

The window display, which we are showing via a rather poor photo, consisted of cut-outs from posters, which formed a background for a miniature golf course. The baby golf course was very novel, arranged as it was of a couple of dolls, small fairways and hazards, and golf pencils, as war clubs.




As the display was made in one of the stores in the town where many persons traded, it was certain to attract attention to the picture. It later proved to be one of the best bets that Lee used to sell his show. We notice with interest that his house organ, the back pages of which carries ads from the local dealers, is still going as strong as ever. The page is chock-full of ads. This helps defray the expenses of printing. We are glad to note that "H. C." is continuing the activity that has characterized his work ever since he has been at the theatre. Keep it up, Harold, and let's have some more of it, because it is always of interest to the rest of the Club.

## *Feldman Made An Excellent Tie-Up With Radio Corp.*

An advantageous tie-up with a nationally known radio manufacturing company enabled Harry Feldman, manager of the Victory Theatre, Holyoke, Mass., to secure a lot of advertising for his picture, "Follow Thru."

The radio distributor and city dealers paid for 84 inches of newspaper space which was run prior to opening of picture as well as on day picture opened. This space was devoted to cooperative copy about the picture and radio.

The theatre also gave away a radio to the one guessing the serial number (or the nearest to correct number) on the set on display in the theatre lobby; the radio being donated by the distributor.

Window displays of stills from the picture as well as art cards announcing title of picture, theatre and playdates were in the windows of all distributors.

Keep it up, Harry, and let's hear some more from you.

## *Golf Hounds Hit Pill Over Course In Lashley Stunt*

When the golf bug bites 'em they stay bit. That is the opinion forwarded to us by H. T. Lashley, city manager for Publix of the circuit houses in Burlington, N. C.

How does Lashley know? Easy. He played "Follow Through," a just a short while ago, and decided to give it some publicity that would have the residents flocking to the box office of the Paramount Theatre. The town boasts a nice golf course. Accordingly, Lashley tacked up a bunch of cards, a week in advance of play dates, to the effect that a golf tournament would be held on the Saturday preceding the Monday opening. The local country club co-operated with him. The newspapers came through with stories. Considerable comment, as a result, was aroused.

The day of the tournament found the golfers all set to chase the pill over the slightly faded green (this being fall, whaddya expect on a golf course—roses?). The awards at stake were a one and two-months pass to the theatre, in addition to numerous double passes. The golfers had a lot of fun. Lashley had a lot of fun. The house received plenty of publicity, the newspapers thinking the story important enough to place on the front page, and the picture chalked up an excellent gross for the run. Thanks, "H. T." Shoot along some more.


# CLUB EMBLEM PIN!!!

**WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!**

**This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

**Name of Member.....**

**Theatre .....**

**Address .....**

**City..... State.....**

# MANAGERS' ROUND TABLE CLUB

## LISTEN FELLOWS; WE'RE HAVING ONE SWELL TIME!

## JOIN NOW!!

*Here's the Blank*

**Application For Membership In "MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Position** .....

**Wm. A. Johnston** Honorary Chairmao — **"Chick" Lewis** Chairman

## WHAT ARE YOU WAITING FOR?

## *BETTER HOP ABOARD WITH US*

**K. L. PETER** manages the Roseland Theatre in Omaha, Neb. He comes to the Club proposed by our Regional Chairman, W. H. Bergmann. Peter was formerly working with Fred Glass at McCook, Neb., so we are sure that he knows his stuff. Welcome into the Club, "K. L.," and let's see some of your work.

———*Wear Your Club Pin! ! !*———

**WALTER S. CALDWELL** manages the Valentine Theatre, Toledo, Ohio. He really needs no introduction on these pages as his work is well known to many of our members, it having appeared here a number of times. We are sure, though, now that he has appeared on these pages, he will continue the activity he has shown in the past and keep us posted on his work. Right, Walter.

———*Wear Your Club Pin! ! !*———

**EDWIN ADLER** is the manager of the Vendome Theatre in Nashville, Tenn., for the Loew outfit. Some excellent showmanship has been displayed in this town in the past and with Adler handling one of the ace houses we feel that he must be in on it, and running right out in front. Let's have a line or two on it, Edwin, and you might also include your photograph.

———*Wear Your Club Pin! ! !*———

**R. G. McCAULEY** assists Larry Carkey in the handling and selling of the Olympic Theatre in Utica, New York. As an assistant manager, Mr. McCauley has had some fine training and we are sure that the work he did with the Schine outfit is going to be continued. And working with a showman like Larry, there should be more added to it. Let's have your say on the subject, "R. G."

———*Wear Your Club Pin! ! !*———

**JAMES A. O'KELLY** is the exploitation manager of the Smoot and Lincoln Theatres in Parkersburg, West Va. There has been some outstanding showmanship being displayed by Bill Hendricks n this town, Jimmy, and we want you to know that you'll have to be pretty active to get ahead of it. However, we have a hunch you know your stuff. Let's see if we're right.

———*Wear Your Club Pin! ! !*———

**J. H. PHILLIPS** manages the Eagle Theatre in New York City. Mr. Phillips has been in the show game for quite some time and he is fully capable of handling this "big city" house. His neighborhood offers him some exploitation possibilities and he sure takes advantage of them. Why don't you drop us a line on the rest of your selling, "J. H.," and let's know how you bring them in to the box-office.

———*Wear Your Club Pin! ! !*———

**JIM LANDERS** is the manager of the Aztec Theatre in San Antonio, Texas. We are rapidly nearing the 100 per cent mark for Round Table membership in this city and with Mr. Landers' application we swell it one more. Shoot us in a photo and some low-down on what you are doing to keep them lining up at the box-office, will you?

———*Wear Your Club Pin! ! !*———

**GREGORY ELLIS** manages Loew's Plaza Theatre in Corona, Long Island, New York. As we are pretty well acquainted with Mr. Ellis' neck of the show country we know that he can display some showmanship out there, a thing that he is no doubt doing. We would like to hear some more from you, Gregory, and we hope that you will include your photo with your next contribution.

**J. T. STROUD** manages the Capitol Theatre, Aberdeen, South Dakota. Mr. Stroud is right on the job out in his district and he doesn't let any opportunities go by for plugging his house. The contacts he has made in town, enable him to turn out some fine showmanship. We hope to show some of it in our future issues. How about it "J. T."?

———*Wear Your Club Pin! ! !*———

**J. M. BLANCHARD** is the manager of the Strand Theatre in Sunbury, Penn. His many activities in the town have won for his house a place that ranks right in front with all of the leading business enterprises. We understand that he knows his town very well and this has enabled him to pull effective gags at will. We'd like to hear more about your work, "J. M."

———*Wear Your Club Pin! ! !*———

**HAL CUFFEL** the manager of the Orpheum Theatre in Grand Forks, N. D. really needs no introduction as his work has appeared on our pages before, but as Hal has never been represented on this page, we felt that it was time for him to be so. Here you are Hal, and now let's have some more of that activity you are displaying in Grand Forks.

———*Wear Your Club Pin! ! !*———

**PAUL LEVY** manages the Broadway Theatre in Brooklyn, N. Y., for the Loew Circuit. We have been over in the Broadway's district a number of times, and have observed the chances it offers for exploitation, which no doubt Paul is taking advantage of, as he is trying to jam them into his house every night. Let's have a photo and a little dope on yourself Paul, so that we can give you a regular introduction.

———*Wear Your Club Pin! ! !*———

**WM. R. FISCHER** is the Assistant Manager of the Columbia Theatre, for Loew, in Washington, D. C. As most of our members know, the house is managed by Roger Drissel, a capable showman, and this leads us to believe that Fischer is certainly in a good spot. Let's hear how you are progressing Bill. We have an idea you'll be handling your own house before long.

———*Wear Your Club Pin! ! !*———

**BENJAMIN J. JAVELLANO** is the manager of the Palace Theatre in Iloilo Iloilo, Philippine Islands. We have already introduced Mr. Javellano by a story and his photo, but as every member must be represented on these pages at some time or other we are herewith introducing him again. Welcome into the Club. Ben. Let's hear from you often.

### *Photos of Members!*

**THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.**

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Cain and Artem | E. Gall-N. Simonev | June | 6 | 72 | 02 | 76 | June 14 |
| Children of the New Day | F. Gillazova-Litkin | June | 28 | 55 | 16 | | |
| China Express | Special Cast | Mar. | 6 | 56 | 31 | 63 | Mar. 15 |
| Demon of the Steppes | Satykov-Podlesnaya | Jan. | 16 | 86 | 00 | 75 | |
| Freemont of an Empire | Nilkitin-F. Semenova | Jan. | 25 | 70 | 00 | 78 | Feb. 1 |
| Law of Siberian Taiga | Kevebul Kima | July | 23 | | | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | Jan. | 4 | 60 | 00 | 67 | Jan. 18 |
| Old and New | Martha Lapkina | May | 2 | 69 | 21 | 76 | May 10 |
| Pamir, Record of Expedition | | July | 12 | 80 | 00 | | |
| Soil | S. Svashenko | Oct. | 17 | 56 | 00 | 62 | Oct. 25 |
| Storm Over Asia | V. Inkizhinov | Sept. | 6 | 71 | 52 | 72 | Sept. 13 |
| Turksib | Educational | May | 24 | 49 | 00 | 60 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| Jimmy Higgins | A. Buchma |
| Living Corpse, The | V. Pudovkin |
| Razlom | M. A. Narekev |
| Spring | Educational |
| Transport of Fire | G. Kuzoetsov |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4 | 54 | 00 | 60 | Aug 23 |
| *†§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Apr. | 12 | 54 | 00 | 60 | June 7 |
| *†§Bread of the West (A.T.) DF | Wally Wales | Nov. | 12 | 54 | 00 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26 | 54 | 00 | 60 | Oct. 18 |
| *†§Firebrand Jordan (A.T.) DF | Lane Chandler | June | 26 | 54 | 00 | 60 | July 26 |
| *†§Red Fork Range (A.T.) DF | Wally Wales | Dec. | | 54 | 00 | 60 | |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24 | 56 | 00 | 62 | July 6 |
| *†§Trails of Danger (A.T.) DF | Wally Wales | Sept. | 30 | 54 | 00 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Horton | Jan. | 20 | 57 | 00 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. | 24 | .6 reels | | 60 | |

## COLUMBIA

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. | 15 | 70 | 54 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Sidney-Murray | Apr. | 26 | 63 | 56 | 71 | May 3 |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | Oct. | 25 | 68 | 43 | 76 | Nov. 1 |
| *†§Call of the West (A. T.) | Revier-Matt Moore | May | 10 | 85 | 00 | 72 | May 31 |
| *†§For the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. | 6 | 70 | 00 | 72 | Oct. 4 |
| *†§Guilty? (A. T.) | Holland-Vail | Mar. | 3 | 63 | 71 | 71 | Apr. 12 |
| *†§Hall's Island (A.T.) | Holt-Graves-Sebastian | July | 16 | 74 | 62 | 83 | July 26 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. | 5 | 92 | 77 | 103 | Apr. 19 |
| *†§Lone Rider, The (A.T.) | Jones-Reynolds | June | 9 | 54 | 32 | 60 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-Sebastian | Aug. | 1 | 69 | 78 | 65 | Aug. 16 |
| *†§Last of the Lone Wolf (A. T.) | Lytell-Percy Miller | Aug. | 26 | 65 | 00 | 64 | Sept. 13 |
| *†§Melody Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. | 25 | 63 | 86 | 71 | Feb. 15 |
| *†§Murder on the Roof (A. T.) | Revier-Livingston | Jan. | 19 | 54 | 00 | 60 | Feb. 1 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. | 16 | 63 | 04 | 70 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Pringle | Mar. | 26 | 63 | 63 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Joan Peers | Aug. | 16 | 82 | 75 | 92 | July 26 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. | 12 | 83 | 50 | 93 | May 31 |
| Shadow Ranch | Buck Jones | Sept. | 1 | 57 | 66 | 56 | Nov. 15 |
| *†§Sisters (A. T.) | O'Day-O'Neil | June | 15 | 62 | 84 | 70 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. | 25 | 63 | 56 | 70 | Sept. 15 |
| *†§Soldiers and Women (A. T.) | Pringle-Withers | Apr. | 30 | 66 | 71 | 70 | May 17 |
| *†§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. | 16 | 62 | 47 | 67 | Sept. 6 |
| *†§Temptation (A. T.) | Wilson-Gray-Percy | June | 6 | 62 | 78 | 70 | June 28 |
| *†§Vengeance (A. T.) | Holt-Revier-Strange | Feb. | 22 | 81 | 60 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arizona (A.T.) | | | | |
| †§Charley's Aunt (A.T.) | Charles Ruggles-June Collyer | | | |
| *†§Criminal Code, The (A.T.) | Holmes-Hustan-Daras-Cummings | | | |
| *†§Dirigible (A.T.) | Holt-Graves-Wray | | | |
| *†§Dawn Trail (A.T.) | Buck Jones | | | |
| *†§Fifty Fathoms Deep (A.T.) | | | | |
| *†§Flood, The (A.T.) | | | | |
| †§Last Parade, The (A.T.) | | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Byron-C. Meyers-R. Hatton-Love | | | |
| *†§Madeona of the Streets A. T.) | Evelyn Brent-Robert Ames | | | |
| *†§Meet the Wife (A.T.) | | | | |
| *†§Men Without Law | Buck Jones | | | |
| †§Miracle Woman, The (A.T.) | Barbara Stanwyck | | | |
| *†§Subway Express, The (A.T.) | | | | |
| *†§Tol'able David (A.T.) | Cromwell-Beery-Peers | Nov. | 15 | 73 | 50 | 70 | Nov. 15 |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Alaskan Knights | Krazy Kat Kartoon | May | 22 | 1 reel | May 12 |
| *†§Apache Kid, The | Krazy Kat Kartoon | Oct. | 9 | | |
| *†§Arctic Antics (A.T.) | Silly Symphony | June | 5 | 1 reel | Aug. 2 |
| *†Autumn | Silly Symphony | Feb. | 13 | 1 reel | |
| *†§Bandmaster, The | Krazy Kat Kartoon | Sept. | 6 | | Nov. 8 |
| *†§Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25 | 1 reel | |
| *†§Bareyard Concert (A.T.) | Mickey Mouse | Mar. | 3 | 1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | Feb. 16 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | Aug. 23 |
| *†§Came the Dawn | Eddie Bezzel | Oct. | 1 | | |
| †Cannibal Capers | Silly Symphony | Mar. | 15 | 1 reel | |
| *†Cat's Meow, The | Krazy Kat Kartoon | Jan. | 2 | 1 reel | |
| *†§Chale Gang (A.T.) | Mickey Mouse | Aug. | 6 | 1 reel | |
| *†§Cinderella (A.T.) | Krazy Kat Kartoon | Aug. | 14 | | Nov. 15 |
| *†§Continental Evening, A | Fay Marbe | Feb. | 12 | 1 reel | |
| Crystal Gazer | Specialties (Eddie Buzzell) | | | | Nov. 6 |
| *†§Curiosities | Novelty | | 6 min. | | |
| *†Desert Bonk | Krazy Kat Kartoon | Mar. | 27 | 1 reel | |
| *†Do It Now | Clark & Bergman | Jan. | 29 | 1 reel | |
| *†§Dutchmue's Paradise | Gambling Reporter | Sept. | 8 | | |
| *†§Faith, Hope and Charity | Specialties (Eddie Buzzell) | Sept. | 6 | 1 reel | Feb. 22 |
| †§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | June 21 |
| *†§Fire Fighters (A.T.) | Mickey Mouse | June | 11 | 1 reel | |
| †§Frollicking Fishes (A.T.) | Silly Symphony | May | 8 | 1 reel | |
| *†§Galloping Gaucho (A.T.) | Mickey Mouse | Feb. | 14 | 1 reel | Sept. 27 |
| Gorilla Mystery | Mickey Mouse | Oct. | 1 | | |
| *†§Ham Bergor & His Horse Radish (A.T.) | Color Sensation | July | 16 | 1 reel | |
| *†§Hard Boiled Yeggs | Specialties (Eddie Buzzell) | Oct. | 12 | | |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1 | 1 reel | |
| *†§Hawaiians | Columbia-Victor Gem | Apr. | 9 | 1 reel | |
| *†§Honolulu Wifes (A.T.) | Krazy Kat Kartoon | July | 17 | 1 reel | Jan. 24 |
| *†§Hot and Bothered | Specialties (Eddie Buzzell) | Sept. | 26 | | Nov. 6 |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | | 1 reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5 | 1 reel | Nov. 9, '29 |
| *§†Jazz Rhythm | Krazy Kat | June | 19 | 1 reel | July 26 |
| *†§Jewel of Asia | Rambling Reporter | Sept. | 26 | | Nov. 6 |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19 | 1 reel | Jan. 11 |
| *†§Karnival Kid (A.T.) | Mickey Mouse | May | 23 | 1 reel | |
| *†§Lambs Will Gamble | Krazy Kat Kartoon | | | | |
| *†§Land of Long Age | Rambling Reporter | Sept. | 28 | | |
| *†§Let's Talk Turkey | Rambling Reporter | | | | |
| †§Marionettes | Tony Sarg | Mar. | 12 | 1 reel | Aug. 9 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26 | 1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20 | 1 reel | Oct. 12, '29 |
| *†Midnight in a Toy Shop | Silly Symphony | July | 3 | 1 reel | |
| *†§Monkey Melodies | Silly Symphony | Aug. | 16 | | Oct. 16 |
| *†§Never Strike Your Mother | Specialties (Eddie Buzzell) | Oct. | 18 | | |
| *†§Night (A.T.) | Silly Symphony | July | 31 | 1 reel | June 28 |
| *†Old Flame, An | Krazy Kat Kartoon | Apr. | 24 | 1 reel | |
| *†§On'ry Mouse (A.T.) | Mickey Mouse | Mar. | 26 | 1 reel | |
| *†§Pleale, The | Mickey Mouse | Oct. | 1 | | |
| *†§Plane Crazy (A.T.) | Mickey Mouse | Feb. | 28 | 1 reel | |
| *†§Playful Pan | Silly Symphony | | | | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 9 | 1 reel | |
| *†§Princess Lady Bug (A.T.) | Color Sensation | Mar. | 17 | 1 reel | |
| *†§Prodigal Daughter, The | Specialties (Eddie Buzzell) | Sept. | 26 | | |
| *†§Radia-tors | Utica Jubilee Singers | Feb. | 26 | 1 reel | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 9 | 1 reel | |
| *†§Slow Beau | Krazy Kat Kartoon | Feb. | 27 | 1 reel | Feb. 22 |
| *†§Spookeasy | Krazy Kat Kartoon | Jan. | 30 | 1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulan | Mar. | 26 | 1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23 | 1 reel | |
| *†§Stage Door Pest | Boyce Combe | Jan. | 15 | 1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31 | 1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 17 | 1 reel | |
| *†§Summer | Silly Symphony | Jan. | 18 | 1 reel | Feb. 1 |
| *†§Talking Screen Snapshots | Released twice a month | | | | Jun 9, '28 |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | |
| *†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15 | 1 reel | Jan. 11 |
| *†§Winter | Silly Symphony | | | | |
| *†§Ye Hearte Shop (A.T.) | Color Sensation | Apr. | 12 | 1 reel | May 3 |

## CONTINENTAL PICTURES CORP.

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Fourth Alarm, The | Nick Stuart-Ann Christy | Oct. | 25 | | | | Oct. 16 |
| Rampant Age (A.T.) (D.F.) | Murray-Kennedy | Jan. | 15 | 57 | 43 | 64 | Jan. 13 |
| *†§Second Honeymoon, The (F.) | | Sept. | | | | | |
| Worldly Goods | Kirkwood-Kennedy | Aug. | 1 | 60 | 65 | 65 | Aug. 2 |

### Coming Feature Attractions

| | Length |
|---|---|
| Air Eagles | 6 reels |
| †§Burned Evidence (F.) | |
| *†§Clown, The (F.) | |
| Defenders of the Law | 6 reels |
| Hellion's Last Cruise, The | 6 reels |
| *†§Life for Sale, A (F.) | |
| Mystery Train, The | 6 reels |
| Rose of Chinatown | 6 reels |
| Sea Devils | 6 reels |
| Streets of Shadows | 6 reels |
| *†§Unforbidden Sin, The (F.) | |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Average Husband (A.T.) | Clyde-Moorhead | Sept. | 7 | 16 | 46 | 16 | Aug. 23 |
| *†§Bitter Friends (A. T.) | Lambert-McPhail | Apr. | 27 | 16 | 08 | 16 | |
| *†§Blue Jewel Case The (A.T.) | Lambert-Kelley-Gervin | Feb. | 23 | 14 | 80 | 16 | Feb. 22 |
| *†§Bluffer, The (A.T.) | Clyde-Stedman | Sept. | 26 | 9 | 22 | 11 | Oct. 25 |
| *†§Bulls and Bears (A.T.) | Pollard-Clyde-Beebe | Mar. | 2 | 18 | 38 | 20 | Feb 22 |
| *†§Bully Beef | Terry-Toon | July | 13 | 5 | 43 | 8 | July 12 |
| †§Camera Shy (A.T.) | Hamilton-Hiatt | Feb. | 9 | 14 | 80 | 16 | Feb. 1 |
| *†§Camous Crushes (A.T.) | Clyde-Beebe-Stuart | June | 15 | 19 | 29 | 21 | June 28 |
| *†§Cavier | Terry-Toon | Feb. | 23 | 6 | 59 | 7 | Feb. 22 |
| Chop Suey | Terry-Toon | Aug. | 24 | 5 | 26 | 6 | |
| *†§Chumps, The (A.T.) | Beebe-Clyde | July | 6 | 16 | 88 | 21 | July 12 |
| *†§Codfish Balls | Terry-Toon | June | 15 | 6 | 78 | 6 | |
| *†§College Cuties (A.T.) | Tamblyn-Rondell | Dec. | 26 | | | | |
| Dad Knows Best (A.T.) | Helmes-Bottes | Mar. | 30 | 14 | 40 | 20 | Apr. 12 |
| *†§Divorced Sweethears (A.T.) | Christy-Irwin-Pollard-Beebe | Oct. | 26 | 13 | 22 | 22 | Nov. 1 |
| *†§Don't Give Up (A.T.) | Buster and John West | Oct. | 26 | 17 | 24 | 19 | Oct. 11 |
| *†§Don't Bite Your Dentist (A.T.) | Clyde Pollard | Nov. | 9 | 19 | 57 | 22 | Sept. 27 |
| *†§Drumming It In (A.T.) | McKee-Smalley | Jan. | 26 | 16 | 00 | 18 | |
| Dutch Treat | Terry-Toon | Sept. | 21 | 5 | 12 | 6 | |
| *†§Expensive Kisses (A.T.) | Bert Roach | Dec. | 7 | 16 | 14 | 16 | |
| *†§Fat Wives for Thin (A.T.) | Beebe-Barraud-Clyde | May | 25 | 19 | 80 | 22 | May 31 |
| *†§Flying Trip, A | Hodge Podge | Sept. | 7 | 8 | 95 | 10 | |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. | 27 | 16 | 86 | 19 | Apr. 26 |
| French Fried | Terry-Toon | Sept. | 7 | 5 | 47 | 6 | Oct. 18 |
| *†§French Kisses (A.T.) | Bobby Agnew | June | 15 | 16 | 84 | 19 | Aug. 9 |
| *†§Freshman Goat, The (A.T.) | Cook Shockley | Sept. | 7 | 17 | 68 | 19 | |
| Fried Chicken | Terry-Toon | Oct. | 19 | 5 | 89 | 6 | Sept. 27 |
| Golf Nuts | Terry-Toon | Dec. | 14 | 5 | 20 | 6 | |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 27 | 19 | 61 | 22 | July 12 |
| *†§Good Morning Sheriff (A.T.) | Lloyd Hamilton | May | 25 | 17 | 55 | 18 | June 14 |
| *†§Grandma's Girl (A.T.) | Clyde-Stuart-Kane | Oct. | 12 | 18 | 55 | 21 | Oct. 25 |
| *†§Hail the Princess (A.T.) | Beery-Collins | May | 11 | 16 | 73 | 17 | |
| *†Hawaiian Pineapples | Terry-Toon | May | 16 | 6 | 02 | 7 | May 24 |
| *†§He Trimmed Her Are (A.T.) | Burke-Beebe | Mar. | 23 | 16 | 95 | 21 | Apr. 12 |
| *†§Hello Television (A.T.) | Clyde-Christy | Aug. | 17 | 18 | 44 | 20 | Aug. 23 |

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| *†§His Error (A.T.) | Barnes-Collins | Sept. | 14 | 1750 | 26 | | | | |
| Hollywood Theme Song, A | Gribbon-O'Leary-D'Avril | | | 2 reels | 20 | Nov. | | | I |
| *†§Honeymoon Zeppelin (A. T.) | Beebe-Pollard | | 18 | 1826 | 22 | Apr. | 26 | | |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June | 29 | 1716 | 10 | June | 28 | | |
| *†§Hot and Haw (A.T.) | Goodwin-Crane | Jan. | 12 | 1528 | 17 | Jan. | 11 | | |
| *†Hot Turkey | Terry-Toon | May | 4 | 604 | 7 | | | | |
| *†§How's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22 | 1667 | 19 | | | | |
| *†§Hungarian Goulash | Terry-Toon | June | 29 | 518 | 6 | | | | |
| *†Indian Pudding | Terry-Toon | Apr. | 6 | 570 | 8 | Apr. | 26 | | |
| Irish Stew | Terry-Toon | Oct. | 5 | 535 | 6 | Oct. | 11 | | |
| *†§Johnny's Week End (A.T.) | Johnny Hines | Sept. | 14 | 1653 | 10 | | | | |
| *†§Jumping Beans | Terry-Toons | Nov. | 2 | 498 | 8 | Oct. | 25 | | |
| Kangaroo Steak | Terry-Toon | July | 27 | 535 | 8 | | | | |
| *†§Love A La Mode (A.T.) | Grenville-Drew | Nov. | 2 | 1770 | 19 | | | | |
| *†§Love Your Neighbor (A.T.) | Charlotte Greenwood | Oct. | 12 | 1758 | 22 | Sept. | 27 | | |
| *†§Match Play (A.T.) | Hagen-Diegel | Mar. | 16 | 2002 | 22 | Feb. | 22 | | |
| *†§Medley of Rivers, A. (A.T.) | Hodge-Podge | Nov. | 9 | 892 | 10 | | | | |
| Monkey Meat | Terry-Toon | Aug. | 10 | 548 | 0 | Aug. | 23 | | |
| *Museum of Art, A | Hodge-Podge | Feb. | | 1 reel | | | | | |
| *§My Harem (A.T.) | Moran-Bradbury | Nov. | 16 | 1764 | 19 | | | | |
| *†§No, No, Lady (A.T.) | Clyde-Christy | Dec. | 7 | 1798 | 20 | | | | |
| *†§Oh Darling (A.T.) | Dover-McPhail-Peak | Feb. | 16 | 1565 | 17 | Feb. | 1 | | |
| *†§Our Nagging Wives (A.T.) | Ford Sterling | Nov. | 9 | 1780 | 18 | Oct. | 25 | | |
| Over the Air | Hodge-Podge | Oct. | 12 | 835 | 10 | Sept. | 27 | | |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 18 | 1850 | 16 | May | 10 | | |
| *†§Polished Ivory (A.T.) | Lloyd Hamilton | Mar. | 16 | 1642 | 18 | Mar. | 29 | | |
| *†Pretzels | Terry-Toon | Mar. | 9 | 623 | 8 | Apr. | 5 | | |
| *†§Prize Puggies (A.T.) | Lloyd Hamilton | Aug. | 9 | 1724 | 19 | | | | |
| *†§Racket Cheers (A.T.) | Clyde-Irwin-Pollard | Nov. | 23 | 1994 | 22 | Nov. | 8 | | |
| *†§Radio Kisses (A.T.) | Beebe-Duryea-Carewe | May | 4 | 1891 | 21 | June | 14 | | |
| *†Roman Punch | Terry-Toon | Apr. | 20 | 560 | 6 | Apr. | 28 | | |
| Rough Idea of Love (A.T.) | Beebe-Eastman | Dec. | 21 | 1896 | 21 | | | | |
| *†§Scotch (A.T.) | Clyde-Bevan-McPhail | Jan. | 18 | 1961 | 22 | Jan. | 4 | | |
| *†§Scotch Highballs | Terry-Toon | Nov. | 16 | 560 | 8 | | | | |
| *†§Si, Si, Senor (A.T.) | Tom Patricola | Sept. | 21 | 1755 | 20 | | | | |
| *†Spanish Onions | Terry-Toon | Mar. | 23 | 637 | 7 | | | | |
| *†§Sugar Plum Papa (A.T.) | Clyde-Gribbons | Feb. | 16 | 1832 | 21 | Feb. | 1 | | |
| *†§Swiss Cheese | Terry-Toon | June | 1 | 547 | 8 | | | | |
| *†§Take Your Medicine | Andy Clyde | Dec. | 28 | 1969 | 10 | Oct. | 25 | | |
| Tid Bits | Hodge-Podge | Dec. | 21 | 779 | 8 | | | | |
| *†§Their Wives' Vacation (A.T.) | Kelton-Murray | Dec. | 14 | 1895 | 21 | | | | |
| *†Trouble For Two (A.T.) | Raymond McKee | Mar. | 9 | 1527 | 17 | Mar. | 29 | | |
| *†§Up a Tree | Lloyd Hamilton | Nov. | 30 | 1777 | 18 | | | | |
| *†§Vacation Laves (A.T.) | Clyde-Betty Boyd | Sept. | 28 | 1004 | 21 | | | | |
| *†§Western Knights (A.T.) | Lambert-St. John-McPhail | Apr. | 20 | 1661 | 20 | Apr. | 5 | | |
| *†§Wilkins Murder Mystery | Wm. J. Burns | | | 1014 | 11 | Sept. | 27 | | |
| *†§Won by a Neck | Lloyd Hamilton | Oct. | 0 | 1685 | 21 | Oct. | 11 | | |

## FIRST NATIONAL

*(Available sound-on-disc and sound-on-film)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June | 5872 | 62 | June 7 |
| *†§Bad Man, The (A.T.) | Huston-Revier | Sept. | 7124 | 77 | Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Segal-Pidgeon | June | 7418 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 6416 | 72 | July 6 |
| *†§College Lovers (A.T.) | Whiting-Nixon | Oct. | 5633 | 63 | Sept. 6 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10 | 10054 | 112 | July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 11 | 6664 | 74 | June 7 |
| *†§Furies (A.T.) | Warner-Wilson | Mar. | 16 | 6686 | 73 | Apr. 26 |
| *†§Girl of Golden West (A.T.) | Harding-Bennie | Oct. | 12 | 7278 | 76 | June 21 |
| *†§Gorilla, The (A.T.) | Joe Frisco | Nov. | 2 | 5011 | 65 | Oct. 4 |
| *†§In the Next Room (A.T.) | Jack Mulhall | Jan. | 28 | 6336 | 70 | Apr. 12 |
| *†§Lilies of Field (A.T.) | Corinne Griffith | Jan. | 5 | 5979 | 67 | Dec. 21 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 2 | 6190 | 68 | Mar. 8 |
| *†§Murder Will Out (A.T.) | Mulhall-Lee | Apr. | 8 | 6200 | 68 | Apr. 19 |
| *†§Naughty Flirt (A.T.) | Alice White | Jan. | 11 | 1931 | | |
| *†§No, No, Nanette (A. T.) | Cleire-Gray | Feb. | 16 | 9108 | 101 | Jan. 11 |
| *†§Notorious Affair, A (A. T.) | Billie Dove | May | 4 | 8218 | 69 | May 3 |
| *†§Numbered Men (A.T.) | Negel-Claire | Aug. | 3 | 6480 | 72 | June 7 |
| *†§One Night at Susie's (A.T.) | Dove-Fairbanks, Jr. | Oct. | 19 | 5760 | 64 | Nov. 1 |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 9 | 5800 | 64 | Jan. 4 |
| *†§Saying Around (A.T.) | White-Morris | Jan. | 18 | 8003 | 68 | Apr. 5 |
| *†§Road to Paradise, The (A.T.) | Young-Mulhall | July | 20 | 6935 | 77 | July 5 |
| *†§Sally (A.T.) | Marilyn Miller | Jan. | 12 | 8277 | 103 | Dec. 28 |
| *†§Scarlet Pages (A.T.) | Ferguson-Nixon | Sept. | 28 | 5906 | 65 | Aug. 9 |
| †Show Girl in Hollywood (A.T.) | White-Mulhall | Apr. | 20 | 7213 | 80 | May 3 |
| *†§Son of the Gods (A.T.) | Rich. Barthelmess | Mar. | 9 | 8344 | 92 | Feb. 8 |
| *†§Song of the Flame (A.T.) | Gray-Claire | May | 25 | 6501 | 72 | May 3 |
| *†§Spring Is Here (A.T.) | Claire-Gray | Apr. | 13 | 6386 | 70 | Apr. 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 2 | 5632 | 63 | May 10 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June | 15 | 7003 | 77 | June 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 6 | 5012 | 55 | July 19 |
| *†§Top Speed (A.T.) | Brown-Claire-Whitine | Aug. | 24 | 7200 | 82 | June 21 |
| *†§Way of All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. | 7 | 6732 | 76 | July 29 |
| *†§Widow from Chicago (A.T.) | Nail Hamilton | Nov. | 9 | 6235 | 65 | Oct. 25 |

### Coming Attractions

| Title | Star | Rel Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adios (A. T.) | Richard Barthelmess | Dec. 28 | 7169 | | Oct. 4 |
| *†§Captain Blood (A.T.) | James Rennie | | 7020 | | |
| *†§Father's Son (A.T.) | Janney-Stone-Rich | | | | Oct. 4 |
| *†§Being Wild (A.T.) | Joe E. Brown | Dec. 21 | 6486 | 72 | Aug. 23 |
| *†§Hener of the Family, The (A.T.) | Walter Huston | | | | |
| *†§Hot Heiress, The (A.T.) | Lyon-Munson | | 7309 | | Oct. 4 |
| *†§Kiss Ma Again (A.T.) | Clare-Pidgeon | Jan. 25, '31 | | | |
| *†§Kismet (A.T.) | Otis Skinner | Jan. 18, '31 | 8253 | 92 | Nov. 8 |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | | 5029 | 58 | Nov. 1 |
| *†§Little Caesar (A.T.) | Edw. G. Robinson | | 7900 | | |
| *†§Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | |
| *†§Mothers Cry (A.T.) | Peterson-Menders | Jan. 4, '31 | | | |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | 6480 | 72 | Sept. 13 |
| *†§Right of Way, The (A.T.) | Nagel-Young | | 6142 | | |
| *†§Sonny (A.T.) | Marilyn Miller | Nov. 23 | 7726 | | Oct. 11 |
| *†§Tea Young to Marry | Young-Withers | | 8400 | 90 | Aug. 9 |
| †§Truth About Youth (A.T.) | Young-Tearle | Nov. 30 | 6235 | | |
| *†§Woman Hungry (A.T.) | Lee-Kohler-Blackmer | | 6118 | | |

## FITZPATRICK PICTURES, INC.

### Features

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Lady of the Lake | Percy Marmont-Benita Hume | Nov. | 3877 | 45 | Oct. 25 |

### SOUND SHORTS

### Traveltalk Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| No. 1—From Barcelona to Valencia (F.&D.) | | Sept. | 1006 | 11 | |
| No. 2—From Valencia to Granada (F.&D.) | | Oct. | 971 | 11 | |
| No. 3—From Granada to Toledo (F.&D.) | | Nov. | 875 | 11 | |
| No. 4—In Old Madrid (F.&D.) | | Dec. | 867 | 10 | |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | May | 972 | 11 | June 21 |
| No. 6—Gateway to India, The (F.&D.) | | June | 850 | 9½ | |
| No. 7—Temple of Love, The (F.&D.) | | July | 858 | 10½ | Sept. 8 |
| No. 8—Imperial City (F.&D.) | | Aug. | 832 | 8 | Aug. 23 |
| Nov. 9—Picturesque Hong Kong (F.&D.) | | Sept. | 710 | 10 | |
| No. 10—The Inland Empire (F.&D.) | | Oct. | 718 | 6 | |
| No. 11—Japan in Cherry Blossom Time (F.&D.) | | Oct. | 766 | 9 | |
| No. 12—Java—The Fragrant Isle (F.&D.) | | Nov. | 773 | 8 | |
| No. 13—Charming Ceylon | | Nov. | 705 | 8 | |

### American Holiday Series

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 3 |
| *Armistice Day (A.T.) | 3 |
| *Christopher Columbus (A.T.) | 3 |
| *George Washington (A.T.) | 3 |
| *Independence Day (A.T.) | 3 |
| *§Labor Day | 3 |
| *§Memorial Day | 3 |
| *§Mother's Day | 3 |
| *§Origin of Christmas | 3 |
| §Thanksgiving | 6 |

### Movie Horoscope Series

One Release for Each Month of the Year

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | 830 | 9 | |
| People Born in September (D.&F.) | | | 981 | 11 | |
| People Born in October (D.&F.) | | | 854 | 10½ | |
| People Born in November (D.&F.) | | | 711 | 8 | |
| People Born in December (D.&F.) | | | 714 | 8 | |
| People Born in January (D.&F.) | | | 801 | 10 | |
| People Born in February (D.&F.) | | | 810 | 10 | |
| People Born in March (D.&F.) | | | 801 | 10 | |
| People Born in April (D.&F.) | | | 689 | 8 | |
| People Born in May (D.&F.) | | | 748 | 8½ | |
| People Born in June (D.&F.) | | | 944 | 10½ | |
| People Born in July (D.&F.) | | | 823 | 8 | |

### Music Master Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Georges Bizet (D.&F.) | | Sept. | 972 | 11 | |
| *†Johannes Brahems (D.&F.) | | Sept. | 971 | 1 | |
| *†Franz Liszt (D.&F.) | | Sept. | 998 | 11 | |
| †George Frederick Handel (D.& | | Oct. | 990 | 1 | |
| *†Frederick Chopin (D.&F.) | | Oct. | 932 | 10½ | |
| *†Ludwig Van Beethovese (D.&F | | Oct. | 681 | 7½ | Apr. 19 |
| *†Johann Strauss (D.&F.) | | Nov. | | | |
| *†§Guiseppe Verdi (D.&F.) | | Nov. | 851 | 9½ | |
| †Felix Mendelssohn (O.&F.) | | Dec. | | | |

## FOX FILMS

*(All releases sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Arizona Kid, The (A.T.) | Baxter-Marls | Apr. | 7450 | 63 | May 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Dec. | 6482 | 72 | Mar. 1 |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. 2 | Standard 11110 | | Oct. 11 |
| | | | Grandeur 14200 | | |
| *†§Born Reckless (A.T.) | Edmund Lowe | May | 7400 | 82 | May 10 |
| *†§Cameo Kirby (A.T.) | Terris-Murray | Jan. | 6120 | 68 | Dec. 7 |
| *†§Cheer Up and Smile | Lee-Loke-Baclanova | June | 5600 | 82 | Aug. 2 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. | 6171 | 69 | Apr. 19 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. | 7781 | 88 | June 21 |
| *†§Crazy That Way (A. T.) | Bennett-McKenna | Mar. | 5828 | 64 | Mar. 29 |
| *†§Dancers, The (A.T.) | Moran-Holmes-Walter Byrne | Nov. | 7500 | 83 | Oct. 4 |
| *†§Devil With Women, A | Victor McLaglen-Maris | Nov. | 5750 | 64 | July 26 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | Apr. | 5800 | 84 | Mar. 29 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May | 7422 | 84 | May 10 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June | 6340 | 70 | June 14 |
| *†§Golden Calf (A.T.) | Carol-Mulhall-Brendel | Mar. | 8552 | 73 | Feb. 22 |
| *†§Happy Days (A.T.) | Special cast | Mar. | 7528 | 84 | Jan. 18 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. | 8395 | 70 | Dec. 14 |
| *†§High Society Blues (A.T.) | Gaynor-Farrell | Mar. | 8750 | 75 | Mar. 1 |
| *†§Last of Duanes (A.T.) | O'Brien-Loy-Browne | Aug. | 5500 | 61 | July 12 |
| *†§Les Go Places (A.T.) | Wagstaff-Lane | Feb. | 6745 | 72 | Jan. 18 |
| *†§Liliom | Farrell-Taylor | Oct. | 8472 | 94 | Sept. 13 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. | 5940 | 68 | Jan. 25 |
| *†§Man Trouble | Sills-Mackaill | Aug. | 7800 | 84 | Aug. 30 |
| *†§Men Without Women (A. T.) | MacKenna-MacDonald | Feb. | 7245 | 81 | Jan. 4 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May | 8500 | 72 | June 14 |
| *†§One Man Mlss (A.T.) | Don Jose Mojica | July | 5568 | 84 | July 26 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. | 5600 | 82 | June 14 |
| *†§On Your Back (A.T.) | Rich-Warner-Hackett | Sept. | 6800 | 70 | July 26 |
| *†§Renegades | Baxter-Beery-Loy | Oct. | 8400 | 93 | Oct. 4 |
| *†§Rough Romance (A.T.) | O'Brien-Chandler | June | 4800 | 60 | June 21 |
| *†§Seeing Red (A.T.) | Edmund Lowe-Bennett | Oct. | 7500 | 75 | Oct. 4 |
| *†§Sea Wolf (A. T.) | Milton Sills | Sept. | 8000 | 89 | Aug. 30 |
| *†§Sky Hawk (A.T.) | Garrick-Chandler | Jan. | 6925 | 76 | Dec. 14 |
| *†§So This Is London (A.T.) | Will Rogers | June | 8300 | 92 | May 31 |
| *†§Song O' My Heart (A.T.) | John McCormack | Sept. | 8245 | 92 | Mar. 15 |
| *†§Soup to Nuts (A.T.) | Healy-Winninger-Smith | Sept. | 6340 | 70 | Oct. 25 |
| *†§Such Men Are Dangerous (A.T.) | Baxter-Owen | Mar. | 7586 | 82 | Feb. 1 |
| | (Reviewed under title of "Mask of Love" in Feb 1, 1930 issue) | | | | |
| *†§Sunny Side Up | Gaynor-Farrell | Dec. | 28,'29 11196 | 126 | Oct. 12 |
| *†§Temple Tower (A.T.) | MacKenna-Day | Apr. | 5200 | 58 | May 17 |
| *§3 Sisters (A.T.) | Dresser-Patricola | Apr. | 6442 | 71 | Apr. 26 |
| *†§Up the River (A.T.) | Luce-Bogart-Tracy | Oct. | 6200 | 92 | Oct. 11 |
| *†§Will Comlon (A.T.) | Albertson-Warner-Lyan | July | 7209 | 90 | July 19 |
| *†§Women Everywhere (A.T.) | Murray-Dorsay-Kellard | June | 7800 | 83 | June 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Alone With You (A.T.) | Gaynor-Garrick | | | |
| *†§Are You There? (A.T.) | Lillie-Garrick | Nov. 30 | 5000 | 50 |
| Axelle | | | | |
| *†§Barcelona (A.T.) | gaynor-Bogart | | | |
| *§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| Charlie Chan Carries On | Fitl Darsay | | | |
| *†§Cisco Kid, The (A. T.) | Lowe-Baxter | | | |
| *†§Connecticut Yankee, A (A.T.) | Will Rogers-O'Sullivan | Mar. 8, '31 | | |
| *†§East Lynne | Ann Harding-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Jan. 18, '31 | | Nov. 1 |
| *†§F. O. B. Detroit | | | | |
| *†§Girls Demand Excitement (A.T.) | Brendel-White-Compton | | | |
| *†§Going Nowhere (A.T.) | Brendel-White-Tracy | | | |
| *†§Hot Numbers (A.T.) | Corcoran-Byron Collier, Sr. | | | |
| *†§Just Imagine (A.T.) | Brendel-Sullivan | Nov. 23 | 10058 | 111 Oct. 18 |
| Land Rush | Victor McLaglen-Fay Wray | | | |
| *†§Lightnin' | Will Rogers | Dec. 7 | | Oct. 25 |
| *†§Man Who Came Back, The (A.T.) | J. Gaynor - C. Farrell - K. MacKenna | Jan. 11,'31 | | |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Dec. 28 | | |
| *†§Movietone Follies of 1931 (A.T.) | Special Cast | | | |
| *†§No Favers Asked (A.T.) | McLaglen-Francis | | | |
| *†§Oh, For a Man! (A.T.) | McDonald-Denny-White | Dec. 14 | 7800 | 80 Nov. 8 |
| *†§Once a Sinner | Dorothy Mackaill-Joel McCrea | Feb. 1,'31 | | |
| *†§One Night in Paris (A.T.) | Gaynor-MacKenna | | | |
| *†§Painted Woman, The (A.T.) | John Wayne-Claire Lare | | | |
| *†§Part-Time Wife (A.T.) | T. Clifford-E. Lowe-L. Hyams | Jan. 25, '31 | | |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Warner | Dec. 21 | | Oct. 18 |
| Seas Beneath, The | D'Briac-Lassing | | | |
| *†§She's My Girl (A.T.) | Baxter-Churchill | | | |
| *†§She Wears the Pants (A.T.) | Farrell-Compton | | | |
| *†§Sidder, The (A.T.) | Dorsay-MacKenna | | | |
| *†§Soy, The | Hamilton-Key Johnson | Feb. 8,'31 | | |
| Squealer | Charles Farrell-Elissa Landi | Feb. 22,'31 | | |
| *†§This Modern World (A.T.) | Baxter-Mackaill-Pitts | Feb. 15, '31 | | |
| Three Girls Lost | | Mar. 15, '31 | | |
| *†§Under Suspicion (A.T.) | J. Harold Murray-Moran | Jan. 4, '31 | | |
| *†§Women at All Nations (A.T.) | McLaglen-Lowe | | | |
| *†§Wyoming Wander (A.T.) | Howard-Corcoran | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson | Mar. 1, 1931 | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D meaas disc. F means sound-on-film.*

# INTERNATIONAL PHOTOPLAY DISTRIBUTORS

## FEATURES

| Title | Star | Rel. Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. | 1 | 7 | '29 Jun. 21 |
| *†§Crimson Circle, The | Stewart Rome | Feb. | 1 | 7 | '29 Jan. 11 |
| *†§Dark Red Roses (A.T.) | Rome-Doble | Mar. | 1 | 8 | '29 Mar. 8 |
| *†§Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. | 1 | 9 | '30 |

## SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Ael-Dental Treatment | | 2 | | '27 |
| *†§Adele Mitchell & Sizzle & Blake | Song Program | 1 | | '29 |
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | 1 | | '29 |
| *†§Feed the Brute (A.T.) | Animal Novelty | 1 | | '29 |
| *†§Hoak (A.T.) | Frawley & Smith | 1 | | '29 |
| *†§Justice (A.T.) | Special Cast | 2 | | '27 |
| *†§Little Journeys to Songland | Song Series | 1 | | '29 |
| Marionettes | | | | |
| 1. Grand Opera | | 1 | | '29 |
| 2. Allez-Op | | 1 | | '29 |
| 3. Dimples & Tears | | | | |
| *†§Miser, The (A.T.) | Bransby Williams | 1 | | '29 |
| *†§Mr. Smith Wakes Up (A.T.) | Marriott-Gelt | 2 | | '29 |
| *†§Night in Dixie, A (A.T.) | Mitchell-Hudgins | 2 | | '29 |
| *†§Nora Blaney No. 1 | Song Program | 1 | | '29 |
| *†§Nora Blaney No. 2 | Song Program | 1 | | '29 |
| *†§Radio Franks & 4 Bachelors | Song Program | 1 | | '29 Aug. 30 |
| *†§Teddy Brown & His Band | Jazz Program | 1 | | '29 Nov. 15, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Niles Welch | 2 | | '29 |

# METRO-GOLDWYN-MAYER

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. 21 | 8170 | 91 | Dec. 21 |
| *†§Big House, The (A.T.) | Beery-Morris-Hyams | June 14 | 7901 | 88 | June 28 |
| *†§Big, the Kid (A.T.) | Jean Mack Brown | Sept. 18 | 8808 | 82 | Sept. 13 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | Jan. 3 | 7981 | 89 | May 10 |
| *†§Call of the Flesh (Reviewed under title of "Singer of Seville" in July 12th, 1930, issue | Novarro | Aug. 16 | 8061 | 89 | July 12 |
| *†§Caught Short (A.T.) | Dressler-Moran | May 10 | 6873 | 71 | May 10 |
| *†§Chesley Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue) | Love-King | Jan. 10 | 8813 | 98 | Nov. 2 |
| *†§Children of Pleasure (A. T.) | Gray-Rubin-Johnson | Apr. 28 | 6409 | 72 | Aug. 9 |
| *†§Devil-May-Care (A.T.) | Ramon Novarro | Feb. 7 | 8813 | 98 | Dec. 28 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. 19 | 7533 | 84 | Apr. 19 |
| *†§Doughboys (Reviewed under title "Big Shot" in July 26 issue.) | Buster Keaton | Aug. 30 | 7325 | 81 | July 26 |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. 22 | 8413 | 93 | Feb. 22 |
| *†§Floradora Girl, The (A.T.) | Davies-Grey | May 31 | 7260 | 81 | June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyams | Mar. 15 | 6382 | 93 | Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. 23 | 7931 | 88 | Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | May 17 | 7654 | 85 | June 7 |
| *†§Lady's Morals, A (A.T.) (Reviewed under title of "The Soul Kiss" in Oct. 4 issue.) | Grace Moore | Nov. 8 | 7858 | 88 | |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | Mar. 22 | 6858 | 77 | May 31 |
| *†§Lady to Love, A (A.T.) | Vilma Banky | Mar. 8 | 8142 | 90 | Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-La Roque | Aug. 9 | 7121 | 79 | May 8 |
| *†§Lord Byron of B'way (A.T.) | Terry-Kaley-Edwards | Feb. 28 | 7069 | 78 | Jan. 25 |
| *†§Love in the Rough (A.T.) | R. Montgomery-D. Jordan | Sept. 6 | 7668 | 85 | Aug. 16 |
| *§Madam Satan (A.T.) | K. Johnson Reginald Denny | Sept. 20 | 10320 | 113 | Aug. 30 |
| *†§Man of the North (A.T.) | B. Leonard-G. Roland | Sept. 27 | 5359 | 80 | Oct. 25 |
| *†§Meeone Mean (A.T.) | Joan Crawford | Mar. 29 | 7917 | 88 | Feb. 9 |
| *†§Not So Dumb (A.T.) (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue.) | Davies-Nugent | Jan. 17 | 6875 | 75 | Nov. 2 |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July 19 | 9138 | 102 | July 19 |
| *†§One Embarrassing Night | All English Cast | June 21 | 8611 | 90 | Aug. 16 |
| *†§Redemption (A.T.) | Gilbert-Nagel-Aderer | Apr. 5 | 6019 | 67 | May 10 |
| *†§Remote Control (A.T.) | Haines-Dorsey | Nov. 15 | | | Oct. 11 |
| *†§Respe Song, The (A.T.) | Lawrence-K Tibbett | May 10 | 9723 | 108 | Feb. 1 |
| *†§Romance | Greta Garbo | July 26 | 6877 | 76 | Aug. 2 |
| *†§Sea Bat, The (A.T.) | Gickford-Miljan-Torres | June 5 | 6253 | 69 | May 3 |
| *†§Ship From Shanghai, The (A.T.) | Nagel-Johnson-Wolheim | Jan. 31 | 6176 | 69 | Jan. 18 |
| *†§Sins of the Children (A.T.) (Reviewed under the title of "Richest Man in the World in July 5 issue.) | Mann-Nugent | June 28 | 7716 | 85 | July 5 |
| *†§Strictly Unconventional (A.T.) | Shaw-Cavanagh-Owen | May 3 | 4970 | 55 | Feb. 22 |
| *†§This Mad World (A.T.) (Reviewed under title of "The Circle" in Feb. 22, 1929, issue.) | Rathbone-Johnson | Apr. 12 | 6452 | 72 | Apr. 19 |
| *†§They Learned About Women (A.T.) | Van and Schenck | Feb. 14 | 8773 | 97 | Dec. 14 |
| *†§Those Three French Girls (A.T.) | R. Deany | Oct. 11 | 6760 | 78 | Oct. 18 |
| *†§Unholy 3, The | Chaney-Lee-Linow | July 12 | 6478 | 72 | May 24 |
| *†§Way for a Sailor (A.T.) | John Gilbert | Nov. 1 | 7967 | 89 | Sept. 20 |
| *†§Wey Out West (A.T.) | Haines-Hyams | Aug. 2 | 6407 | 71 | Aug. 9 |
| *†§Woman Rocket (A.T.) | Moore-Sweet | Jan. 24 | 6887 | 77 | Dec. 14 |

## Coming Feature Attractions

| TIUe | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Father | Davies-Forbes | | | |
| *†§Dance, Fool, Dance (A.T.) | Joan Crawford | | | |
| *†§Daybreak (A.T.) | Ramon Novarro | | | |
| Girls Together | Chaney-Lee-Linow | | | |
| *†§Great Day, The (A.T.) | Joan Crawford | | | |
| Great Lover | | | | |
| *†§Great Meadow, The (A.T.) | Brown-Boardman | | | |
| *†§Her Fortune (A.T.) | Joan Crawford | | | |
| *†§Inspiration | Greta Garbo | | | |
| (Reviewed under title of "The Soul Kiss" issue of Oct. 4.) | | | | |
| Mata Hari | Greta Garbo | | | |
| *†§March of Time (Tent.) | Weber & Fields | | | |
| Min and Bill | Marie Dressler | Nov. 29 | | Oct. 18 |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Dec. 13 | | Oct. 25 |
| *†§Passion Flower (A.T.) | Francis-Johnson-Bickford | Dec. 6 | | Oct. 25 |
| *†§Red Dust (A.T.) | Greta Garbo | | | |
| *†§Reducing (A.T.) | Dressler-Moran | | | |
| Secret Six, The | Beery-Rambeau | | | |
| *†§Southerner, The | Lawrence Tibbett | | | |
| *†§Squaw Man, The | | | | |
| Their First Mistake | Laurel & Hardy | | | |
| (Reviewed under title of "The Rag," issue of Sept. 27) | | | | |
| *†§Trader Horn (A.T.) | Harry Carey | | | |
| *†§War Nurse (A.T.) | Walker-Page-Montgomery | Nov. 22 | 7333 | 82 Sept. 20 |
| Within the Law | Crawford-Armstrong | | | Nov. 15 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. 19 | 1895 | Mar. 28 |
| Another Fine Mess | | Nov. 29 | | |
| *†§Baby Follies (A. T.) | Revue | Apr. 12 | | |
| *†§Baby Talk | Boy Friends | Jan. 17,'31 | | |
| *†§Bear Shooters | Our Gang | May 11 | 1861 | Feb. 15 |
| *†§Below Zero (A. T.) | Laurel-Hardy | Apr. 26 | 1889 | Oct. 25 |
| Big Dog House, The | Dogville | Mar. 14, '31 | | |
| *†§Big Kick The | Harry Langdon | Mar. 26 | 1827 | Jan. 25 |
| *†§Bigger and Better | B. Friend | | 1789 | |
| Blood and Thunder | B. Friend | Jan. 17, '31 | | |
| *†§Blotto | Laurel-Hardy | Feb. 8 | 2854 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Mar. 22 | 1928 | Apr. 5 |
| Busy Barcelona | Holmes | Apr. 11, '31 | | |
| China's Ole Man River | Holmes | Oct. 4 | | |
| *†§Clean Sheet, The | Revue | May 10 | 2 reels | |
| Clyde Doerr & His Saxophone Orchestra Act | | Jan. 18 | 572 | '28 |
| *†§College Hounds | Dogville | Sept. 27 | 1524 | Mar. 28 |
| *†§College Romeos | Biltmore Trio | Jan. 25 | 853 | |
| Copy | Novelty | Oct. 11 | 1877 | |
| Crazy House | Dane-Moran | Nov. 1 | | |
| Cuckoo Murder Case, The | Flip the Frog Series | Oct. 18 | 724 | Nov. 1 |
| Devil's Cabaret | Revue | Dec. 13 | | |
| †§Doctor's Orders | B. Friend | Sept. 13 | 1820 | |
| *†§Dogway Melody | Dogville | Dec. 20 | 1493 | Nov. 1 |
| *†§Dollar Dizzy (A.T.) | Charley Chase | Oct. 4 | 2354 | |
| *†§Dublie and Nearby | Holmes | Dec. 27 | | |
| *†§Fast Work (A.T.) | Charlie Chase | June 28 | 1848 | May 24 |
| *†§Fiddlesticks (A.T.) | | Aug. 16 | 568 | Aug. 19 |
| *†§Fifty Million Husbands | Charlie Chase | May 24 | 1848 | Mar. 29 |
| †§Fighting Person | Langdon | Feb. 22 | 1877 | Dec. 14, '29 |
| *†§First Seven Years, The | Our Gang | Mar. 1 | 1843 | Apr. 5 |
| *Flower Garden | Revue | Jan. 18 | 1663 | |
| *†§Flying Fists | Cartoon | Sept. 6 | 628 | |
| *†§Gems of M-G-M (A.T.) | Novelty | Jan. 3, '31 | 1846 | |
| Girl Shock | Charley Chase | Aug. 23 | 1786 | Aug. 23 |
| Glories of Nikko, The | Holmes | Aug. 23 | 908 | |
| *†§Haywire (A.T.) | Laurel-Hardy | May 20 | 1775 | June 7 |
| Head Guy, The | Harry Langdon | Jan. 4 | 1848 | |
| Helping Grandma | Our Gang | Jan. 3, '31 | 2 reels | Nov. 1 |
| High C's | Charlie Chase | Dec. 27 | 2623 | |
| *†§Hoo Wild (A. T.) | Laurel-Hardy | May 31 | 1775 | |
| Hoosgow, The | Laurel & Hardy | | | Oct. 25 |
| *†§Hot Dogs | Dogville | Aug. 16 | 1400 | Feb. 15 |
| †§Into Morocco | Holmes | Dec. 6 | | |
| *†§Kiddies Revue (A. T.) | | Mar. 15 | | |
| *†§Klap, The | Harry Langdon | June 14 | 1787 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | Sept. 6 | 2781 | Aug. 2 |
| Ladies Last | B. Friend | Dec. 6 | 1893 | |
| Looser Than Loose | Charlie Chase | Nov. 15 | 1893 | |
| Love Business | Our Gang | Feb. 14, '31 | 1857 | |
| Love Fever | B. Friend | Feb. 28, '31 | | |
| Modern Madrid | Holmes | Nov. 15 | | |
| *†§Night Owls (A. T.) | Laurel-Hardy | Jan. 4 | 1895 | Dec. 14,'29 |
| *†§Old Man Trouble (A. T.) | Davidson-Nichols | | 2 reels | |
| Peeps at Pekin | Holmes | Jan. 17, '31 | | |
| *†§Pirates (A.T.) | Benny Rubin | Feb. 15 | 1622 | Aug. 16 |
| Pups Is Pups | Our Gang | Aug. 30 | 1893 | Oct. 18 |
| †§Real McCoy (A. T.) | Charlie Chase | Feb. 1 | 1899 | Dec. 14, '29 |
| Rounder, The | Novelty | Nov. 22 | 1812 | |
| School's Out | Our Gang | Nov. 22 | 1893 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. 25 | 1870 | |
| *†§Shrimp, The | Harry Langdon | May 3 | 1778 | Feb. 15 |
| †§Song Writer's Revue, The (A.T.) | | Aug. 30 | 1861 | |
| So Quiet on the Canine Front | Dogville | Jan. 31, '31 | | |
| Spain's Maddest Fiesta | Holmes | Sept. 13 | 908 | |
| Sultan's Cane of Victory | Holmes | Feb. 28, '31 | | |
| Tale of the Alhambra, A | Holmes | Feb. 7, '31 | | |
| *†§Teacher's Pet (A.T.) | Our Gang | Oct. 11 | 1894 | Aug. 16 |
| That Little Bit of Heaven | Holmes | Mar. 21, '31 | | |
| Through the Yangtze Gorges | Holmes | Oct. 25 | | |
| Thundering Tenors | Charlie Chase | Jan. 4 | 7056 | 78 Oct. 12 |
| *†§Tough Winter, A | Our Gang | June 21 | 1880 | Mar. 29 |
| *†Van & Schenck | | Jan. 11 | 789 | |
| Village Barber, The | Flip the Frog Series | Sept. 27 | 7 | Oct. 11 |
| Virginia Judge, The | Act | Jan. 4 | 803 | |
| *†§Vodeville (A.T.) | Laurel-Hardy | | 2 reels | |
| What a Man | Charlie Chase | Feb. 7, '31 | | |
| *†§When the Wind Blows | Our Gang | Apr. 5 | 1795 | |
| *†§Whispering Whoopee | Charlie Chase | Mar. 8 | 1907 | Mar. 29 |
| Who Killed Never? | Dogville | Nov. 8 | | |

# PARAMOUNT

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Animal Crackers (A .T.) | Marx Brothers | Sept. 6 | 8887 | 98 | Aug. 30 |
| *†§Anybody's War (A.T.) | Moran & Mack | Aug. 2 | 8117 | 75 | Apr. 5 |
| †§Anybody's Woman | Chatterton-Brook | Aug. 30 | 7243 | | Aug. 16 |
| *†§Applause (A.T.) | Helen Morgan | Jan. 11 | 6364 | 71 | Oct. 26 |
| *†§Behind the Make-Up (A.T.) | Skelly-Wray-Powell | Jan. 11 | 6364 | 71 | Oct. 26 |
| *†§Benson Murder Case The (A.T.) | Powell-Pallette-Calvert | Apr. 12 | 5784 | 65 | Apr. 19 |
| *†§Big Pond, The (A.T.) | Chevalier-Colbert | May 3 | 8984 | 76 | May 17 |
| *†§Border Legion, The (A.T.) | Arlen-Wray-Holt | June 28 | 6068 | 65 | July 5 |
| *†§Burning Up (A.T.) | Arlen-Brisa | Feb. 1 | 6291 | 58 | Feb. 15 |
| *†§Dangerous Nan McGrew (A.T.) | Helen Kane | July 5 | 8571 | 71 | June 28 |
| *†§Dangerous Paradise (A.T.) | Carroll-Arlen | Feb. 22 | 9244 | 58 | Feb. 22 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May 24 | 6743 | 75 | May 17 |
| Fast and Loose | Hopkins-Starrett-Lombard-Morgan | Nov. 8 | | | |
| *†§Feet First (A. T.) | Harold Lloyd | Nov. 8 | 8100 | 90 | Oct. 11 |
| *†§Fellow Thru (A.T.) | Rogers-Carroll | Sept. 27 | 8386 | 94 | May 24 |
| *†§For the Defense (A.T.) | William Powell | July 26 | 5670 | 63 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. 23 | 6647 | 68 | July 12 |
| *†§Heads Up (A.T.) | Rogers-Kane | Oct. 11 | 6785 | 78 | Sept. 27 |
| *†§Her Wedding Night | Clara Bow | Oct. 18 | 6924 | 75 | Sept. 27 |
| *†§Honey (A.T.) | Nancy Carroll | Mar. 29 | 8761 | 74 | Feb. 22 |
| *†§Kiltzer (A.T.) (D.) | Green-Brian-Hamilton | Jan. 11 | 7223 | 81 | Aug. 31 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. 26 | 7171 | 70 | Apr. 19 |
| *†§Laughter (A. T.) | Nancy Carroll | Oct. 25 | 8893 | 99 | Nov. 1 |
| L'Enimatique Mr. Parkes (Slightly Garbled) | A. Menjou-C. Colbert | | 6390 | 71 | Sept. 6 |
| *†§Let's Go Native (A.T.) | MacDonald-Oakie | Aug. 16 | 6787 | 65 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Green | Apr. 19 | 6312 | 70 | May 31 |
| *†§Love Among the Millionaires (A.T.) | Bow-Smith | July 19 | 6910 | 71 | July 12 |
| *†§Love Parade (A.T.) (D) | Chevalier-MacDonald | Jan. 18 | 10622 | 111 | Oct. 19 |
| *†§Man From Wyoming (A.T.) | Cooper-Collier | July 12 | 5989 | 68 | July 12 |
| *†§Manslaughter (A. T.) | Colbert-Marsh | Aug. 9 | 7954 | 89 | July 26 |
| *†§Men Are Like That (A.T.) | Hal Skelly | Mar. 22 | 5467 | 61 | Mar. 29 |
| *†§Monte Carlo | Buchanan-MacDonald | Oct. 4 | 8077 | 85 | Aug. 9 |
| *†§Only the Brave (A.T.) | Gary Cooper | Mar. 8 | 6624 | 67 | Mar. 15 |
| *†§Paramount on Parade (A.T.) | Special Cast | Apr. 26 | 8125 | 101 | Apr. 5 |
| *†§Playboy of Paris (A.T.) | Maurice Chevalier | Oct. 18 | 6512 | 73 | Sept. 13 |
| *†§Queen High (A.T.) | Ruggles-Rogers-Morgan | Aug. 23 | 7905 | 88 | Aug. 9 |
| *†§Return of Fu Manchu (A.T.) | Oland-Arthur-Loy | May 10 | 6586 | 73 | May 10 |
| *†§Roadhouse Nights (A.T.) (Reviewed as "River Inn" in Dec. 28, 1929 Issue | Morgan-Ruggles | Feb. 15 | 7202 | 74 | Dec. 28 |
| *†§Safety in Numbers (A.T.) | Charles Rogers | June 7 | 7074 | 79 | June 7 |
| *†§Santa Fe Trail | Richard Arlen | Sept. 27 | 5839 | 65 | Sept. 27 |
| *†§She From Syracuse (A.T.) | Jack Oakie | July 26 | 6018 | 68 | Aug. 2 |
| *†§Sarah and Son (A.T.) | Ruth Chatterton | Mar. 22 | 6868 | 77 | Mar. 22 |
| *†§Sea God, The (A.T.) | Arlen-Wray | Sept. 13 | 6534 | 73 | Aug. 30 |
| *†§Seven Days' Leave (A.T.) (Reviewed under the title of "Medal" in Nov. 25, 1929 Issue | Gary Cooper | Jan. 25 | 7300 | 68 | Nov. 23 |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | June 14 | 6392 | 68 | June 7 |
| *†§Silent Enemy, The | Indian Cast | Aug. 2 | 7551 | 88 | May 17 |
| *†§Slightly Scarlet (A.T.) | Evelyn Brent | Feb. 22 | 6294 | 71 | Jan. 25 |
| *†§Social Lion, The (A.T.) | Oakie-Brisa | June 21 | 5403 | 60 | June 21 |
| *†§Spollers, The (A. T.) | Cooper-K. Johnston-B. Compson | Sept. 20 | 8128 | 92 | Aug. 30 |
| *†§Street of Chance (A.T.) | Wm. Powell | Feb. 8 | 7923 | 90 | Dec. 28,'29 |
| *†§Texan, The (A.T.) | Gary Cooper | May 10 | 7142 | 68 | May 17 |
| *†§True to the Navy (A.T.) | Clara Bow | May 31 | 6396 | 71 | May 17 |
| *†§Vagabond Kloo, The (A.T.) | Kino-MacDonald-Oland | Apr. 19 | 9412 | 105 | Jan. 11 |
| *†§Virtuous Sin, The (A.T.) | Husten-Francis | Nov. 22 | 7233 | 81 | Oct. 4 |
| *With Byrd at the South Pole | | June 28 | 7411 | 62 | June 28 |
| *†§Young Eagles (A.T.) | Charles Rogers | Apr. 5 | 6405 | 71 | Mar. 22 |
| *†§Young Man of Manhattan (A.T.) | Colbert-Ruggles | May 17 | 7306 | 65 | Apr. 26 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Along Came Youth (A.T.) | Charles Rogers | Dec. 20 | | Oct. 18 |
| *†§Buy Your Woman | Wm. Powell | Jan. 17, '31 | | |
| *†§Derelict (A.T.) | Bancroft-Francis | Nov. 22 | 6702 | 75 Oct. 19 |
| Dishonored | Gary Cooper-M. Dietrich | | | |
| *†§Fighting Caravan, The (A.T.) | Gary Cooper | Jan. 10, '31 | | |
| *†§Follow the Leader (A. T.) | Ed Wynn | Jan. 7, '31 | | |
| *†§Honeymoon Lane (A. T.) | Eddie Dowling | | | |
| *†§Huckleberry Finn (A. T.) | Junior Durkin | | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after All-Talker. P.T. means Part-Talker. D means disc. P means sound-on-film.

| | | | | | | |
|---|---|---|---|---|---|---|
| Johnny on the Spot | Jack Oakie | | | | | |
| *†§Kid Boots (A. T.) | Jack Oakie | | | | | |
| *†§Merton of the Talkies (A.T.) | Jack Oakie | | | | | |
| *†§Mercedes (A. T.) | Cooper-Dietrich | Dec. 7 | | | | Oct. 11 |
| No Limit | Clara Bow | | | | | |
| *†§Only Saps Work | Erroll-Arlen-Brian | Dec. 7 | | 6642 | | |
| *†§Perche No | Maria Jacobini | | | | 69 | |
| *†§Right to Love, The (A.T.) | Ruth Chatterton | Dec. 27 | | | | |
| *†§Rodeo Romance (A. T.) | Arlen-Carroll | | | | | |
| *†§Rose of the Rancho (A. T.) | Gary Cooper | | | | | |
| *†§Royal Family, The (A. T.) | Fredric March | Dec. 13 | | | | |
| *†§Scarab Murder Case (A. T.) | William Powell | | | | | |
| *†§See Logs (A.T.) | Jack Oakie | Nov. 29 | | 3673 | 90 | Nov. 15 |
| *†§Skipoy (A. T.) | | | | | | |
| Stampede | | | | | | |
| *†§Stolen Heaven | Nancy Carroll | | | | | |
| *†§Tom Sawyer (A.T.) | Jackie Coogan | Nov. 15 | | 7648 | | Oct. 18 |
| Unfit to Print | George Bancroft | | | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Ace of Spades, The | Talkartoon | Jan. 17,'31 | 1 reel | |
| †§Accidents Will Happen (A.T.) | Smith and Dale | Aug. 2 | 2 reels | |
| Accordion Joe | Talkartoon | Dec. 13 | | |
| *†§Actions Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | May 3 | 1 reel | |
| *†§Antique Shop | Burns-Allen | | | |
| Anything But Ham | Smith and Dale | Jan. 24,'31 | 1 reel | |
| †§Artist's Reverie, The (A.T.) | Gamberelli & Co. | Aug. 2 | 1 reel | June 14 |
| *§At Home (A.T.) | Lulu McConnell | Aug. 8 | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | May 31 | 1 reel | |
| *†§Barnacle Bill the Sailor (A.T.) | Talkartoon | Aug. 30 | 1 reel | Aug. 2 |
| *†§Bearded Lady (A. T.) | Louise Fazenda | Mar. 1 | 1794 | |
| *†§Bedellia | Screen Song | Jan. 4 | 604 | |
| *†§Belle of the Night | Dorothy McNulty | Feb. 15 | 2 reels | |
| *†§Blue Songs (A.T.) | Ruth Etting & Orchestra | Jan. 5 | 1 reel | |
| Big Splash, The | Wm. Kriesmueller-Kruger | Jan. 17,'31 | 2 reels | |
| By Appointment | Craig-Bond | Nov. 1 | | |
| By the Beautiful Sea | Screen Song | Jan. 24,'31 | 1 reel | |
| *§†Camera Trails | Bruce Scenic | Oct. 11 | 1 reel | |
| *†§Chinese Fantasy (A.T.) | Novelty Act | Jan. 8 | 1 reel | |
| *†§Chinatown Fantasy, A | Miller-Dove | July 5 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | May 10 | 1 reel | |
| *†§Closing Up (A.T.) | C. Conklin-M. Swain | Sept. 27 | 2 reels | |
| *†§Cockeyed News No. 1 (A.T.) | Eddie Cantor | Aug. 8 | | |
| *†§Come Take a Trip in My Airship | Screen Song | May 24 | 1 reel | June 14 |
| *†§Confounded Interest (A.T.) | Raymond-Caverly | Oct. 11 | 1 reel | |
| *†§Deep "C" Melodies (A.T.) | Frances Williams, Yacht Club Boys | | 1 reel | |
| *†§Desperate Sam | Bert Gordee | Mar. 29 | 1832 | |
| Discovered | Sally Ward | Jan. 17,'31 | 1 reel | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. 9 | 1 reel | |
| *†§Don't Believe It (A. T.) | James Gleason | Feb. 8 | 1872 | Mar. 22 |
| *†§Down With Husbands | Arthur Roach | Mar. 8 | 1660 | Mar. 22 |
| *†§Dresden Dolls, The (A.T.) | Marie Gamberelli | July 26 | 1 reel | |
| *§Drifting Along (A.T.) | Robert Bruce Scenic | Sept. 8 | 1 reel | |
| *†§Duke of Dublin (A. T.) | Charles Murray | Feb. 1 | 1856 | |
| Excuses | Bruce Novelty | Nov. 29 | 1 reel | |
| *†§False Alarm Fire Co. (A.T.) | Smith & Dale | Mar. 9 | 1 reel | |
| *†§Family Next Door The | Charles Ruggles | Jan. 11 | 1381 | Feb. 15 |
| *†§Fatal Card, The (A.T.) | W. & E. Heward | Nov. 8 | 1 reel | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | Mar. 16 | 1 reel | |
| *†§Fillin' Blue (A.T.) | Ash-Washington | | 1 reel | |
| *†§Firebugs | Talkartoon | May 10 | 704 | Apr. 19 |
| *†§Fit to Be Tied (A.T.) | Burns & Allen | Aug. 2 | 1 reel | |
| *†§For Love or Money (A.T.) | Lois Wilson | Jan. 4 | 1870 | |
| *†§Food for Thought (A.T.) | Allen & Canfield | Sept. 13 | 1 reel | |
| French Line, The | Gina Malo | Jan. 24,'31 | 1 reel | |
| *†§Getting a Break (A.T.) | Block & Sully | May 10 | 1 reel | June 28 |
| *†§Getting a Ticket (A.T.) | Eddie Cantor | Mar. 10 | 1 reel | |
| *†§Glow Worm, The (A.T.) | Screen Song | Aug. 23 | 564 | July 19 |
| Go Ahead and Eat | Tom Howard | Jan. 3,'31 | 1 reel | |
| *†§Go Ahead and Sing (A.T.) | Tom Howard | Oct. 25 | 1 reel | |
| *†§Grand Uproar (A.T.) | Talkartoon | Oct. 4 | 1 reel | |
| *§He Knas Her Man (A.T.) | Wilda Gray | | 2 reels | |
| *†§Helping Hand, The (A.T.) | Sally Ward | Oct. 4 | 1 reel | |
| *†§Her Future | Ethel Mermee | Sept. 6 | 1 reel | |
| *†§His Honor, the Mayor | Charlie Murray | Mar. 22 | 2 reels | July 15 |
| His Price | Johnny Burke | Dec. 13 | | |
| *†§His Wife's Birthday (A.T.) | Sally Ward | Oct. 26 | 2 reels | |
| *†§Hold-Up (A.T.) | Tom Howard | | 2 reels | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | Sept. 13 | 2 reels | |
| *†§Hot Dog | Talkartoon | Mar. 29 | 1 reel | |
| *†§Hot Time in the Old Town Tonight, A (A.T.) | Screen Song | Aug. 2 | 1 reel | July 5 |
| *§I Came First (A.T.) | Herman Timberg | Apr. 12 | 1 reel | |
| *§I'm a Wild Woman (A.T.) | Boydell-Ash | Aug. 16 | 1 reel | |
| *§I'm Afraid to Come Home in the Dark | Screen Song | Feb. 1 | 651 | Jan. 25 |
| *§I'm Forever Blowing Bubbles | Screen Song | Mar. 15 | 1 reel | |
| In Again, Out Again | Cook-Bond | Dec. 20 | 1 reel | |
| *†§In the Good Old Summertime (A.T.) | Screen Song | June 7 | 1 reel | |
| *†§In the Shade of the Old Apple Tree | Screen Song | Jan. 18 | 752 | |
| *†§Insurance | Eddie Cantor | Aug. 23 | 1 reel | June 28 |
| *†§Introduction of Mrs. Gibbs (A.T.) | Lulu McConnell | Sept. 20 | 1 reel | |
| It Might Be Worse | Georgie Jessel | Jan. 3,'31 | 2 reels | |
| It's All Over | Marion Harris | Dec. 20 | 1 reel | |
| *†§ Jazz Preferred (A.T.) | Zelaya | Aug. 30 | 1 reel | July 5 |
| Just a Pal | Minor Watson | Nov. 15 | 1 reel | |
| *†§Kandy Kabaret (A.T.) | Children's Ballet | Aug. 23 | 1 reel | June 28 |
| *§†Knights in Venice (A.T.) | Smith & Dale | Mar. 23 | 1 reel | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Hilliott | Sept. 6 | 1 reel | |
| *†§La Paloma | Screen Song | April 12 | 574 | |
| *§La Schnapses, Inc. (A.T.) | Smith & Dale | Nov. 8 | | |
| *†§Let Me Explain (A. T.) | Taylor Holmes | Jan. 25 | 1870 | |
| Love in the Suburbs | Victor Moore | Jan. 31,'31 | 2 reels | |
| *†§Lovers' Lane (A.T.) | Arthur & Morton Havel | | | |
| Make Up Your Mind | Alice Boulden | Jan. 10,'31 | 1 reel | |
| †§Many Moons (A.T.) | Bruce Novelty | Aug. 9 | 1 reel | Sept. 6 |
| Marlutch | Screen Song | Nov. 15 | 1 reel | Nov. 8 |
| *§Marry ar else | Arthur Martien Hawell | Oct. 25 | 2 reels | |
| *†§Meek Mr. Meek, The (A.T.) | Jimmy Barry | Aug. 16 | 1 reel | |
| *†§Meet the Boy Friend (A.T.) | Lillian Roth | Aug. 30 | 1 reel | |
| *§†Melodies (A.T.) | Smith Bros., Singing | | 1 reel | |
| *†§Melting Pot (A.T.) | Petits Revue | Jan. 13,'29 | 2 reels | |
| *†§Million Mo's, A | Lee Morse | Apr. 26 | 964 | Jan. 25 |
| Model Women | All Star | Dec. 6 | 1 reel | |
| *§Moan Bride's Wedding (A.T.) | Indian Musical Novelty | Feb. 22 | 1 reel | |
| *§†Mountain Melodies (A.T.) | R. Bruce Scenic | Jan. 11 | 1 reel | |
| *†§My Gal Sal (A.T.) | Screen Song | Oct. 18 | 1 reel | |
| Mysterious Mose | Talkartoon | Dec. 27 | 1 reel | |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | Aug. 16 | 2 reels | Oct. 25 |
| *§New Rhythm | Azplazer & Band | Oct. 19 | 1 reel | |
| *†§Noah's Lark (A.T.) | Talkartoon | Oct. 26 | 1 reel | |
| Office Blues | Ginger Rogers | Nov. 22 | 1 reel | |
| Oh Teddy | Billy House | Dec. 20 | 2 reels | |
| Ol' King Cotton | George Dewey Washington | Dec. 27 | 1 reel | |
| *†§Ole Man Whoopee (A.T.) | Art Frank | Sept. 27 | 1 reel | July 26 |
| On a Sunday Afternoon | Screen Song | Nov. 29 | 1 reel | |
| *†§Operatic Selections (A.T.) | Tito Schipa | May 24 | 1 reel | |
| *§Paramount Acts | | | 1 reel | |
| Paramount Comedies | | | 2 reels | |
| *†§Paramount Pictorial No. 1 No. 2 | Clara Bow<br>Fish Faces Munich Manni-kins; Walrus Hunting in Si-beria; Stars of To-morrow | Sept. 27<br>Oct. 25 | 1 reel<br>1 reel | |
| Paramount Screen Song | | | 1 reel | |
| Paramount Sound News | (Two Editions Weekly) | | | 1 reel |
| Paramount Talkartoons | | | | 1 reel |
| Patient, The | The Three Swifts | Nov. 29 | | 1 reel |
| Plastered | Willie, West & McGinty | Nov. 22 | | 1 reel |
| Please Go 'Way and Let Me Sleep | Screen Song | Jan. 10,'31 | | 1 reel |
| Prisoner's Song, The | Screen Song | Mar. 1 | | 738 |
| Pulling A Bone | Burns & Allen | Jan. 10,'31 | | 1 reel Nov. 8 |
| *†§Radio Riot | Talkartoon | Feb. 15 | | 1 reel |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | Aug. 24 | | 1 reel |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | Oct. 18 | | 1 reel Oct. 11 |
| *†§Resolutions (A.T.) | Billy House | Aug. 30 | | 2 reels |
| Row, Row, Row | Screen Song | Dec. 20 | | 1 reel |
| *†§Rube, The | Jimmy Barry | June 21 | | 1 reel |
| Runaway Boys | Bruce Novelty | Jan. 31,'31 | | 1 reel |
| *§Sailor's Lark, A | George Beatty | Sept. 13 | | 1 reel |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | Mar. 8 | | 1 reel |
| *†§Scrappily Married | Johnny Arthur & Bert Roach | Feb. 22 | | 1634 Jan. 18 |
| Seeing Helen Home | Helen Lynd | Dec. 6 | | 1 reel |
| Seven In One | Juliet | Dec. 27 | | 1 reel |
| Simply Killing | Willie & Eugene Howard | Jan. 31,'31 | | 1 reel |
| *†§Sing, You Dancers (A.T.) | Puck & White | Sept. 20 | | 1 reel |
| Sky Scraping | Talkartoon | Nov. 1 | | 1 reel |
| Sky Scrappers | Chester Conklin | Dec. 6 | | 2 reels |
| *†§So This Is Paris Green | Fazenda | Jan. 18 | | 1747 Jan. 25 |
| *†§Song Bervice (A.T.) | Lee Morse & Co. | Oct. 25 | | 1 reel |
| Stateroom 19 | Clute-Le Mar | Jan. 17,'31 | | 1 reel |
| *†§Stein Song (A.T.) | Screen Song-Valiee | Sept. 6 | | Sept. 6 |
| *†§Sunny Beak Parade, The (A.T.) | Children's Ballet | Oct. 4 | | 1 reel Aug. 23 |
| *†§Strike Up the Band (A.T.) | Screen Song | Sept. 27 | | |
| *†§Stronger Sex, The (A.T.) | Myers-Roach | Mar. 15 | | 1760 |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | July 12 | | 1 reel |
| Sure Cure | Lynn Overman | Nov. 1 | | 1 reel Sept. 6 |
| *†§Swing You Sinner (A.T.) | Talkartoon | Sept. 20 | | 1 reel Oct. 11 |
| *†§That Pest Person (A.T.) | Eddie Cantor | Jan. 5 | | 1 reel |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | July 14 | | 1 reel |
| Tongue Tied | Lulu McConnell | Dec. 13 | | 1 reel |
| Tons of Trouble | Rudy Muller and Rosie | Jan. 3,'31 | | 1 reel |
| *†§Toys (A.T.) | Three Ormonde Sisters | July 28 | | 1 reel |
| *†§Travellin' Alone (A.T.) | R. Bruce Scenic | | | 1 reel |
| *†§Twenty Million Amendment, The (A.T.) | | Jan. 22 | | 2 reels |
| Up to Mars | Talkartoon | Nov. 22 | | 1 reel |
| *†§Voices of Lonely Men | R. Bruce Scenic | Apr. 19 | | 1 reel |
| *†§Wanderlust, The | R. Bruce Scenic | April 5 | | 1 reel |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | Feb. 8 | | 1 reel |
| *†§While the Captain Waits | Armide | Nov. 8 | | 1 reel Nov. 8 |
| Why Continue the Struggle | Casey-McHugh | Nov. 15 | | 1 reel |
| *†§Wise Flies (A.T.) | Talkarton | July 19 | | 1 reel June 14 |
| *†§Yes, We Have No Bananas | Screen Song | Apr. 26 | | 1 reel May 24 |
| *†§You're in the Army Now | Johnny Burke | Oct. 11 | | 2 reels |

## PATHE

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Big Money | Quillan-Gleason-Armstrong-Gleason | Oct. 26 | 7310 | 82 | Oct. 4 |
| *†§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. 2 | 7607 | 84 | Nov. 15 |
| *†§Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau Gleason | Sept. 21 | 7506 | 85 | Sept. 13 |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Horton-Ames | July 13 | 8870 | 97 | June 14 |
| *†§Night Work (A.T.) (F.) | Eddie Quillan | Aug. 3 | 8394 | 95 | Aug. 23 |
| *†§Officer D'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. 15 | 6740 | 73 | Nov. 30 |
| *†§Pardon My Gun (A.T.) (F.) | Starr-Duryea | June 29 | 5654 | 63 | July 5 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. 5 | 7074 | 78 | Feb. 8 |
| *†§Swing High (A.T.) (F.) | Twelvetrees-Scott | May 18 | 7500 | 75 | May 3 |

## Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | | | |
| *†§Beyond Victory (A.T.) (F.) | Boyd-Twelvetrees-Gleason-Scott | Nov. 30 | | |
| *†§Crashing Through (A.T.) | William Boyd | Dec. 28 | | |
| *†§Greater Love, The (A.T.) | Ann Harding | Aug. 2 | '31 | |
| *†§In Deep (A.T.) | Constance Bennett | Jan. 18 | '31 | |
| *†§I Take This Woman (A.T.) | Bannister-Harding | June 7 | '31 | |
| *†§Last Frontier, The (A .T.) | William Boyd | July 26 | '31 | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. 5 | '31 | |
| *†§North of the Yukon (A.T.) | William Boyd | May 10 | '31 | |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Nov. | | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. 19 | '31 | |
| *†§Rewhide (A.T.) | William Boyd | Feb. 8 | '31 | |
| *†§Rebound | Ann Harding | Dec. 14 | | |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. 15 | '31 | |
| Sin Takes a Holiday | Constance Bennett | Nov. 10 | | |
| *†§Taking the Rap (A.T.) | Robert Armstrong | Aug. 16 | '31 | |
| *†§This Marriage Business (A.T.) | Constance Bennett | July 5 | '31 | |

## SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 26 min. | |
| Pathe Sound News | | 10 min. | |
| Pathe Silent News | | 10 min. | |
| Pathe Audio Review | | 11 min. | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 8 min. | |
| Grantland Rice Sportlights | | 10 min. | |
| Talking Tooics of the Day | | 7 min. | |
| Kaute Rockne Notre Dame Football Series of 6 | | | |
| 1. The Last Yard | Oct. 18 | 1 reel | Aug. 30 |
| 2. The Hidden Goal | Oct. 18 | 1 reel | Aug. 30 |
| 3. Flying Feet | Oct. 18 | 1 reel | Sept. 13 |
| 4. Touchdown | Oct. 18 | 1 reel | Oct. 11 |
| 5. Two Minutes to Go | Oct. 15 | 1 reel | Oct. 25 |
| 6. Backfield Aces | Oct. 16 | 1 reel | |

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| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All for Mabel | Carney-Willis | Oct. 12 | 2 reels | Aug. 23 |
| *†§Amaries or Bust | Daphne Pollard | July 27 | 2 reels | June 21 |
| *†§Beauties, The | Hiatt-Kaley | June 29 | 2 reels | |
| Big Cheese | Aesop Fable | | | Nov. 8 |
| *†§Big Hearted | Harry Gribbon | June 22 | 2 reels | June 28 |
| *†§Boss's Orders, The | Morgan-McPhail | Aug. 31 | 2 reels | Aug. 2 |
| Breakfast in Bed | Pollard-Pangborn | | 2 reels | |
| *†§Bugville Romaces, A | Aesop Fable | June 8 | 1 reel | June 21 |
| *†§Campus Favorites | Sportlight | June 29 | 1 reel | July 5 |
| *†§Carnival Revue | Hiatt-Hughes | Aug. 3 | 2 reels | July 19 |
| *†§Chasing Rainbows | Sportlight | Aug. 18 | 1 reel | |
| *†§Champion Makers | Sportlight | June 15 | 1 reel | June 21 |
| Circus Capers | Aesop Fable | Sept. 28 | 1 reel | Oct. 4 |
| Cobb Goes Fishing | Sportlight | Oct. 5 | 1 reel | Oct. 4 |
| *†§Drums of Fear | Vagabond Adventure Series | June 29 | 1 reel | June 28 |
| *†§Deep South | Song Sketch | Aug. 24 | 1 reel | June 28 |
| *†§Dude Ranching (A.T.) | Sportlight | Sept. 21 | 1 reel | Aug. 16 |
| Ebony Shrine | Vagabond Adv. Series | Sept. 21 | 1 reel | May 31 |
| *†§Farm Foolery | Aesop Fable | Sept. 14 | 1 reel | Sept. 20 |
| Frozen Frolics | Aesop Fable | Aug. 31 | 1 reel | Sept. 19 |
| Gem of Aora, The | Vagabond Adventure Series | Oct. 19 | 928 | Sept. 27 |
| †§Give Me Action | Maning-Holmes | Aug. 17 | 2 reels | Aug. 9 |
| *†§Glacier's Secret, The | Vagabond Adventure Series | June 1 | 1 reel | May 31 |
| *†§Gliding | Sportlight | Sept. 21 | 1 reel | Sept. 27 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Glory of Spain | Vagabound Adventure Series | | | | | | Nov. 8 |
| *†§Hearts and Hoofs | Rise-Kaufe | Sept. | 7 | ....2 reels | | | May 31 |
| *†§Hold the Baby | Agnew-Crane-McPhail | Aug. | 17 | ....2 reels | | | |
| *†§Headed | Sportlight | May | 18 | ....1 reel | | | May 24 |
| *†§Hot Tamale | Aesop Fables | Aug. | 3 | ....1 reel | | | Aug. 9 |
| *†§I'll Take That One | All Star | Oct. | 5 | ....2 reels | | | |
| *†§Jungle Jazz | Aesop Fable | July | 6 | ....1 reel | | | July 19 |
| *†§Jungle Terror | Vagabond Adv. Series | Oct. | 5 | ....1 reel | | | Sept. 20 |
| *†§Kid the Kidder | Campus Comedy | | | ....2 reels | | | Sept. 20 |
| Lair of Chang How | Vagabond Adv Series-Terriss | June | 15 | ....2 reels | 18 | June | 7 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. | 17 | ....1 reel | | | Aug. 23 |
| *†§Lat 'Er Buck | Sportlight | July | 27 | ....1 reel | | | Aug. 9 |
| *†§Live and Learn | McPhail-Deering | June | 18 | ....2 reels | | | Aug. 2 |
| *†§Love's Memories (A.T.) | Song Sketch | Feb. | 16 | ....1 reel | | | June 7 |
| *†§Love That Kills | Vagabond Adventure Series | Aug. | 24 | ....1 reel | | | June 7 |
| *†§Mandalay | Song Sketch | Jan. | 5 | ....1 reel | | | |
| *†§Midnight | Aesop Fables | 635 ft | | ....7 min | | | Oct. 25 |
| *†§Mind Your Own Business | Agnew-Gulliver | July | 30 | ....2 reels | 17 | June | 12 |
| Musical Beauty Shop | Melody Series | June | 1 | ....2 reels | 18 | June | 7 |
| Neat and Tidy | All Star | Sept. | 28 | ....2 reels | | | |
| *†§New Waiter, The | All Star | June | 8 | ....2 reels | | | |
| *†§Night Clerk, The | All Star | Sept. | 14 | ....2 reels | | | |
| *†§Night in a Dormitary, A | Ginger Rogers | Jan. | 5 | ....2 reels | | | |
| *†§On the Air (A.T.) | Tenies at the Oay | Jan. | 12 | ....1 reel | | | Jan. 11 |
| *†§One Nutty Night, Comedy | Willis-Gallagher | Nov. | 30 | ....2 reels | | | Nov. 8 |
| *†§Oom Pah Pah (A.T.) | Aesop Fable | May | 11 | ....1 reel | | | June 7 |
| *†§Patha Audia Review (A.T.) | Released Every Week | | | ....1 reel | | | |
| *†§Paine Sound News | Released Twice Every Week | | | ....1 reel | | | |
| *†§Perfect Match, The (A.T.) | Butler Mayo | Apr. | 6 | ....2 reels | | | Apr. 5 |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | May | 4 | ....2 reels | | | May 10 |
| Racketeers | Sportlight | Oct. | 19 | ....2 reels | 11 | Oct. | 11 |
| *†§Rich Uncles (A.T.) | Richard Carle | May | 11 | ....1 reel | | | May 3 |
| *†§Ride 'Em Cowboy | White-Carney | Apr. | 13 | ....2 reels | | | Apr. 5 |
| Romeo Robin, A. | Aesop Fable | June | 22 | ....1 reel | | | June 28 |
| *†§Royal Flush, A (A.T.) | All Star | Dec. | 19 | ....2 reels | | | Aug. 30 |
| *†§Rubeville Nite Club (A.T.) | H. B. Watson | Jan. | 28 | ....2 reels | | | Nov. 18 |
| *†§Sacred Fires | Vagabond Adventure Series | July | 27 | ....1 reel | | | |
| *†§Sands of Egypt, The | Vagabond Adventure Series | Nov. | 2 | ....956 ft. | 10 | | |
| *†§Satan's Fury (A.T.) | Vagabond Adventure | Sept. | 7 | ....1 reel | | | Aug 23 |
| Self Defense | Sportlight | Sept. | 7 | ....1 reel | | | Sept. 13 |
| *†§Ship Ahay (A.T.) | Aesop Fable | Jan. | 5 | ....2 reel | | | Jan. 11 |
| *†§Singing Saps (A.T.) | Aesops Fables | Feb. | 2 | ....1 reel | | | Feb. 8 |
| *†§Sixteen Sweeties (A.T.) | White-McNaughten | Apr. | 20 | ....2 reel | | | Apr. 19 |
| Ski Ni Frolics | Sportlight | Aug. | 24 | ....1 reel | | | |
| *†§Sky Skippers (A.T.) | Aesop Fable | Feb. | 16 | ....1 reel | | | Feb 15 |
| Snow Time | Aesop Fable | July | 20 | ....1 reel | 8 | July | 28 |
| *†§Some Babies | Carle-Hiatt-Little Billy | Sept. | 21 | ....2 reels | | | Aug. 16 |
| *†§Somewhere Dut | Sportlight | July | 13 | ....1 reel | | | |
| *†§Songs of Mother | Song Sketch | Feb. | 2 | ....1 reel | | | May 10 |
| *†§Spills and Thrills (A.T.) | Sportlight | Apr. | 6 | ....1 reel | | | Apr. 12 |
| *†§Splashing Through (A.T.) | Sportlight | Feb. | 23 | ....1 reel | | | Feb. 15 |
| Sporting Brothers | Sports | June | 1 | ....1 reel | 8 | June | 7 |
| Swell People | Dot Farley-Harry Gribbon | Aug. | 24 | ....2 reels | 22 | July | 19 |
| Temples of Silence | Vagabond Adv. Series-Terriss | July | 13 | ....2 reels | 10 | July | 19 |
| *†§Tight Squeeze (A.T.) | LeMaire | Feb. | 2 | ....2 reels | | | Aug. 23 |
| Traffic Tangle | Carr-Farley | | | ....2 reels | | | Nov. 8 |
| *†§Trumpeteer, The (A.T.) | Song Sketch | Jan. | 19 | ....1 reel | | | Jan. 4 |
| Trying Them Out | All Star | May | 25 | ....2 reels | 17 | June | 7 |
| Two Fresh Eggs | Al. St. John-Jimmie Aubrey | July | 8 | ....2 reels | 20 | July | 5 |
| Two Plus Fours | Campus Comedy—Nat Carr-Thelma Hill | Aug. | 10 | ....2 reels | 26 | July | 26 |
| Under the Cock-Eyed Moon | Carney-Wells | Oct. | 26 | ....2 reels | 20 | Nov. | 8 |
| *†§Venetian Nights | Vagabond Adventure | Aug. | 10 | ....1 reel | | | Aug. 16 |
| *†§Voice of the Sea (A.T.) | Song Sketch | May | 4 | ....1 reel | | | May 3 |
| *†§Western Whoopee (A.T.) | Aesop Fables | Apr. | 13 | ....1 reel | | | Apr. 19 |
| What, No Salt | Topics of the Oay | Mar. | 9 | ....1 reel | | | |

## RADIO PICTURES

### FEATURES

| Title | Star | Rel | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Allas Freech Gertie (A.T.) | Oanlels-Lyon | Apr. | 20 | 8418 | 65 | Apr. 19 |
| *†§Beau Bandit (A.O.) | La Rocque-Kenyon | Mar. | 2 | 8128 | 60 | June 21 |
| *†§Case of Sergeant Grlsela | Morris-Compson-Horaholt | Feb. | 23 | 8191 | 92 | Mar. 8 |
| *†§Check and Double Check (A.T.) | Ames 'n' Andy-Carol-Rich | Oct. | 25 | 6929 | 75 | Oct. 24 |
| *†§Conspiracy, The (A.T.) | Love-Trevor-Sparks | Aug. | 5 | 6480 | | Nov. 8 |
| *†§Curkoos, The (A.T.) | Wheeler-Woolsey | May | 4 | 9155 | 80 | Apr. 5 |
| *†§Danger Lights | Wolheim-Armstrong-Arthur | Sept. | 22 | 7055 | 73 | Sept. 6 |
| *†§Dlsiana | Baba Oanlels | Aug. | 30 | 9385 | 99 | July 26 |
| *†§Escape (A. T.) | All Star Cast | Sept. | 13 | 6345 | 68 | Sept. 13 |
| *†§Fall Guy, The (A.T.) | Mullhall-Clarke-Sparks | June | 15 | 6175 | 65 | May 31 |
| *†§Framed (A.T.) | Brent-Toomey | Mar. | 18 | 6111 | 88 | Feb. 15 |
| *†§Girl of Part (A.T.) | O'Neil-Sharland | Feb. | 2 | 6174 | 69 | Jan. 4 |
| *†§Half Shot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. | 5 | 7459 | 78 | Sept. 27 |
| *†§He Knew Women (A.T.) | Sherman-Joyce | Mar. | 18 | 6319 | 70 | Apr. 26 |
| *†§Hit the Deck (A.T.) | Oakie-Walker | Feb. | 2 | 9219 | 102 | Apr. 26 |
| *†§Inside the Lines | Compson-Forbes | July | 20 | 9652 | 75 | July 12 |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | Aug. | 17 | 6309 | 69 | July 19 |
| *†§Leathernecking (A. T.) | Fay, Jr.-Rubin | Sept. | 25 | 7600 | 81 | Sept. 6 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | Jan. | 5 | 7038 | 78 | Dec. 21 |
| *†§Lovin' the Ladies | Richard Dix | Apr. | 6 | 6167 | 66 | Feb. 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June | 8 | 6469 | 72 | May 31 |
| *†Pay Off, The | Lowell Sherman | Oct. | 15 | 6377 | 70 | Sept. 13 |
| *†§Runaway Bride, The (A .T.) | Astor-Hughes | May | 24 | 6194 | 72 | May 31 |
| *†§Second Wife (A.T.) | Nagel-Lee | Feb. | 8 | 6088 | 60 | Feb. 15 |
| *†§Seven Keys to Baldpate (A.T.) | Dix-Spear | Jan. | 12 | 8759 | 70 | Jan. 4 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Sunny | Aug. | 24 | 6727 | 73 | June 28 |
| *†§Shooting Straight (A.T.) | Dix-Lawlor | July | 20 | 6720 | 71 | July 12 |
| *†§Silver Horde (A. T.) | Brent-Wolheim | Oct. | 18 | 6768 | 75 | Sept. 27 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Children of the Streets | Betty Compson | | | |
| *†§Cimarren (A.T.) | Richard Dix | | | |
| Devil's Battalion | Forbes-Vail | Dec. 25 | | |
| *†§Hook, Line & Sinker | Wheeler-Woolsey | Dec. 25 | | |
| Kept Husbands | | | | |
| *†§Perfect Alibi, The (A. T.) | | | | |
| Private Secretary | | | | |
| Royal Box | Sherman-Astor | Dec. 25 | | |
| Sin Ship | Wolheim-Astor | | | Nov. 1 |
| Sour Grapes | | | | |
| Waiting at the Church | Brent-Cortez | | | |
| White Shoulders | | | | |

## SOUND SHORTS

| Title | Star | Length | Reviewed |
|---|---|---|---|
| Aunts in the Pants | W. Catlett | Nov. | 22....2 reels | 21 |
| Black and Tan | Duke Ellington & Orchestra | Feb. | 9....1 reel | |
| *†§Bridegroom, The (A.T.)(F) | Marc Connelly | Feb | 2....1 reel | |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. | 1....2 reels | June 21 |
| *†§Camous Sweethearts (A. T.) (F&D) | | Mar. | 9....2 reels | |
| *†§Cash and Marry A.T.) | Vaughn-Cooke-Sargent | Mar. | 16....2 reels | |
| *†§Deer Slayer (A.T.) | Vaughn-Cooke | Mar. | 2....2 reels | Feb 22 |
| Dizzy Dates | Dane-Arthur | Nov. | 29....2 reels | 19 |
| *†§Eventually But Not Naw (A. T.) (F&D) | Vaughn-Cooke | Apr. | 13....2 reels | Apr. 19 |
| *†§Fall Leaver, The (A. T.) (F&D) | | Oct. | 6....1 reel | |
| Fall to Arms, A | Louise Fazenda | Oct. | 20....1774 | 20 |
| *†§General Ginsburg (A.T.) (F) | Nat Carr | Apr. | 13....2 reels | |
| *†§Golf Specialist, The | W. C. Fields | Aug. | 19....2 reels | 23 July 6 |
| *†§Good Time Kenneth | Marc Connelly | July | 20....1 reel | Aug. 9 |
| *†§Gunboat Ginsburg (A.T.) (F) | Nat Carr | Jan. | 12....2 reels | Nov. 9 |
| *†§Guest, The (A. T.) (F&D) | Marc Connelly | May | 25....1 reel | |
| High Diddle Diddle | Nick & Tony | Nov. | 29....2 reels | 19 |
| *†§Hot Bridge (A. T.) (F&D) | | May | 11....2 reels | |
| Humanettes No. 1 | Benny Rubin | Aug. | 22....1 reel | 6 July 5 |
| Humanettes No. 2 | Hutchinson-Lorch | Sept. | 1....1 reel | 10 |
| Humanettes No. 3 | Clyde-Rubin | Oct. | 1....1 reel | 8 |
| Humanettes No. 4 | B. T. Murray | Nov. | 20....1 reel | 8 Nov. 8 |
| Knights Before Xmas | Dane Arthur | Nov. | 15....2 reels | 18 |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. | 30....2 reels | May 3 |
| *†§Lost and Foundered (A. T.) (F&D) | Vaughn-Cooke | Jan. | 19....2 reels | |
| *†§Magnate, The (A. T.) (F&D) | Marc Connelly | Mar. | 30....1 reel | |
| *†§Men Without Skirts (A.T.) | Dane-Arthur | Aug. | ....2 reels | July 5 |
| *†§Mickey's Champs (A. T.) (F&D) | Mickey Yule | Feb. | 2....2 reels | |
| *†§Mickey's Luck (A. T.) (F&D) | Mickey Yule | Mar. | 30....2 reels | Apr. 12 |
| *†§Mickey's Master Mind (A. T.) (F&D) | Mickey Yule | Mar. | 2....2 reels | |
| *†§Mickey's Merry Men (A T.) (F&D) | Mickey Yule | July | 20....2 reels | Aug. 16 |
| *†§Mickey's Musketeers (A.T.) | | Oct. | 20....1623 | 18 Aug. 16 |
| *†§Mickey's Strategy (A. T.) (F&D) | Mickey Yule | Jan. | 5....2 reels | |
| *†§Mickey's Winners (A. T.) (F&D) | Mickey Yule | Aug. | 17....2 reels | |
| *†§Mickey the Romeo (A. T.) (F&D) | Mickey Yule | June | 22....2 reels | |
| Mickey the Whirlwind (A.T.) (F&D) | Mickey Yule | Apr. | 27....2 reels | |
| *†§Mickey the Warrior | Mickey Yule | May | 25....2 reels | |
| Moonlight & Monkey Business | Nick & Tony | Nov. | 15....2 reels | 21 |
| *†§Museum, The | Toby the Pup | Aug. | 19....1 reel | 8 May 24 |
| *†§Off to Reno (A.T.) | Nick & Tony | July | 13....2 reels | June 14 |
| *†§Old Bill's Christmas (A.T.) | | Feb. | 6....2 reels | Dec. 14 |
| *†§Old Vamps for New (A. T.) | Vaughn-Cooke | Feb. | 2....2 reels | Jan. 25 |
| *§Palooka Flying School (A.T.) | | June | 22....1 reel | 21 |
| *†§Peep on the Deep, A | Clark-McCullough | Sept. | 1....2 reels | 20 July 8 |
| *†§Pure and Simple | Louise Fazenda | Sept. | 15....2 reels | Oct. 11 |
| Razored Old Kentucky | Nick and Tony | Oct. | 20....1699 | 18 Nov. 8 |
| †§Selling Son, The (A.T.) | Vaughn-Cooke | Feb. | 16....2 reels | Feb. 8 |
| *†§Sleeping Cuties (A.T.) | Alberta Vaughn | Jan. | 5....2 reels | Dec. 21, '29 |
| Society Goes Spaghetti | Nick and Tony | Sept. | 15....2 reels | 20 Sept. 27 |
| †§Strange Interview, The (A.T.) (F) | Sherwin-Knowles | Mar. | 2....1 reel | |
| *†§Toby the Fiddler (A.T.) | Toby, the Pup | Sept. | 1....1 reel | 7 |
| Toby, the Miner | Toby, the Pup | | | 6 |
| Toby, the Showman | Toby, the Pup | Nov. | 22....1 reel | 7 Nov. 8 |
| To Hot to Handle | Louise Fazenda | Nov. | 15....2 reels | 21 |
| *†§Who's Got the Body (A.T.) | Nick & Tony | Aug. | 3....2 reels | May 24 |

## SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Air Police | | | | | |
| *†§Bin Fight, The (A.T.) | Williams-Lane | Sept. | 1....5850 | 65 | Apr. 19 |
| *†§Blaze D'Glory | Eddie Dowling-B. Compson | Jan. | 1....8800 | 90 | Dec. 14/29 |
| *†§Charge of the Light Brigade | Mclaglen-Hume | Dec. | 15....8850 | 100 | |
| *†§Cock O' the Walk (A.T.) | J. Schildkraut-Loy | May | 15....7200 | 80 | Apr. 19 |
| *†§Costello Case | Tom Meore-Lola Lane | Oct. | 15....7200 | 78 | Oct. 18 |
| *†§Dude Wrangler, The (A.T.) | Duryea-Basquette | June | 1....6200 | 68 | May 24 |
| *†§Great Gabbo | E. Von Stroheim-B. Compson | Jan. | 1....9950 | 100 | Sept. 21, '29 |
| Hell Bent for Frisco | | | | | |
| *†§Hello Sister (A.T.) | L. Hughes-Borden | Feb. | ....9500 | 105 | Apr. 5 |
| *†§Once a Gentleman (A.T.) | Horton-Wilson | Sept. | 1 | | June 21 |
| *†§Reno (A.T.) | Roland-Thomson-Love | Oct. | 1....7200 | 80 | Oct. 11 |
| *†§Rogue of the Rio Grande | Hatton-Ley Bohr | Oct. | 15....7000 | 70 | |
| *†§Talk of Hollywood | Nat Carr-Fay Marbé | Mar. | 1....6586 | 72 | Dec. 21/29 |
| *†§Up The Congo | Travel Lecture | Feb. | 1....5800 | 62 | |
| *†§What a Man (A.T.) | Denny-Segar | June | 1....7000 | 79 | Mar. 29 |

## STATE RIGHTS

### FEATURES

| Title | Star | Dist'r | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Across the World (A.D.) | Martin Johnson | Talk. Pic. Epics | Not set | 8860 | 98 | Jan. 25 |
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. | 1..8900 | 73 | June 21 |
| Alma de Gaucho | Special Cast | Edw. L. Klein | | | | Sept. 6 |
| Asphalt | | Froelich-Amann | Allied Film | Mar. 15 | 8 reels | 85 May 10 |
| *†§Because I Love You | Mady Christians | Amer. Gen. Film | Jan. 24 | 9000 | 100 | Feb. 8 |
| *†§Bottom of the World | | Talk. Pic. Epics | Sept. 1 | 3800 | 42 | |
| *†§Bride 68 (P.T.) | Veidt-Brink | Amer. Angelo | Apr. 6 | | 100 | Apr. 19 |
| *†§Bright Eyes | Balfour-Trevor | New Era | July 10 | 6800 | 76 | July 9 |
| *†§Burning Heart, The | Christians-Froelich | Harold Auten | May 10 | 8372 | 88 | May 24 |
| *†§Call of Circus (A.T.) (D.F.) | Bushman Clayton | Burr | Jan. 15 | 5466 | 61 | Jan. 18 |
| Canyon of Missing Men | Tom Tyler | Syndicate | June 1 | 4742 | 50 | Aug. 3 |
| Caught in Berlin Underworld | Fritz Kortner | | | | | Feb 15 |
| Chess Player, The | Jehanne-Blanchard | Unusual Plet | | | | |
| *†Civilization | Hickman-Markey | Am. Trad. Assn. | | | | |
| *†§Clancy in Wall Street (A.T.) | Murray-Littlefield | Aristocrat | Mar. | 187127 | | Mar. 1 |
| *†§Constant Nymph, The | Ivor Novello | Big Three Exc. | Aug. 17 | 7800 | 87 | July 9 |
| *†§Crimson Circle, The | Stewart Roma | New Era | Feb. 8 | | | Feb. 22 |
| *†§Danger Man, The (P.T.) | Chas. Hutchinson | Cosmos | May 20 | 6516 | 82 | May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | Mar. 8 |
| *†§Darkened Skies (A.T.) | Brantwood-MacDonald | Biltmore Proa | Jan | 5400 | 60 | Dec. 14 |
| Docks of Hamburg | Jugo-Fritsch | Ufa | | | | |
| *†§Orifiere | | | | | 40 | July 6 |
| *†§Escaped from Dartmoor | Baring-Henning | Harold Auten | Apr. 11 | 7529 | 70 | Apr. 19 |
| Eternal Foots | | Judea Flima | Sept. 23 | 6120 | 68 | Sept. 6 |
| Farmer's Wife | Thomas-Hall-Davis | Allied | Jan. 4 | 8845 | 76 | Jan. 16 |
| Figaro | | Franco-American Nat | Set 6360 | | 71 | Dec. 7 |
| Flame of Love | Anna May Wong | Brit. Int. | Oct. 30 | 6600 | 74 | Nov. 8 |
| *†§Heart's Melody (A. T.) (F & D) | Fritsch-Parlo | Ufa Film | Oct. 25 | | | Oct. 18 |
| Her Unborn Child (F & D) | Special Cast | Windsor | Jan. 10 | 7609 | 85 | Jan. 18 |
| Hungarian Nights | Special Cast | Amer. Gen. Film Co. | Aug. 5/29 | 8 reels | | June 14 |
| *†§Immortal Vagabond (A.T.) | Hald-Froelich | Ufa Film | | | | |
| In the South Seas with Mr. and Mrs. Pinchot | | Talk. Plct. Epics | Sept. 1 | 5538 | | May 31 |
| *†Inagal | Afrlean Hunt | Cange Plat. Ltd. | Apr. 13 | 7770 | 80 | Apr. 26 |
| Jade Casket, The | French Cast | Cosmos | | 5800 | 64 | |
| *†§Jazz Cinderella | M. Loy-L. Robards | Chesterfield | Aug. 14 | 6181 | 68 | Sept. 20 |
| *†§Juno and the Paycock (A.T.) | Sara Allgood | Harold Auten | June 27 | 9100 | | July 5 |
| *†§Just Off Broadway | D. Keith-A. Christy | Chesterfield | Mar. 15 | 7650 | 85 | Dec. 14 |
| *†§Ladies in Love (A.T.) | Day-Walker | Chesterfield | Mar. 1 | 8095 | 89 | May 3 |
| *†§Last Dance, The (A.T.) | Reynolds-Robards | Audible | Mar. 8 | 5825 | 65 | Mar. 29 |
| Lotus Lady | Faire | Syndicate | Aug. 25 | 5786 | 65 | Sept. 13 |
| Loose Ends | Edna Best | British Inter. | Oct. 31 | 6100 | 68 | Nov. 15 |
| *†§Lost Gods (A.T.) | | British Pic. Epics | Oct. 17 | 7560 | 84 | Oct. 25 |
| Lost Patrol | | Pre Patria | Sept. 1 | 4800 | 53 | July 12 |
| *†§Love at First Sight (A.T.) | Keener-Foster | Chesterfield | Not Set | 5100 | 57 | Dec. 21 |
| *†§Made to Order | Julian Eltinge | Jesse Wall | Feb. 15 | 6039 | 68 | Feb. 1 |
| *†§Madonna of the Sleeping Cars | Claude Frene | Little Playhouse Film Co. | Feb. 1 | 6240 | | Jan. 25 |
| *†§Manxman, The | Carl Brisson | 6800 | Dec. 21 | Ufa | | Oct. 18 |
| Melody of the Heart | | Ufa Film | Aug. 29 | Eng. | 8081 | 90 Sept. 6 |
| Murder | Marshall-Baring | British Int. | Oct. 24 | Germ. | 8543 | |
| Mystery at the Villa Rose | Trevor-Baring | Harold Auten | May 31 | 8200 | 90 | Nov. 1 |
| *†§Mysteries of Nature | | Ufa | | 9000 | 100 mins. | |
| Passion Song, The | Olmsted-N. Beery | Excellent | | | 71 | |
| Peacock Fan Tha | Dorothy Owen | Chesterfield | | 5080 | 56 | |
| Poor Millionaire | Talmadge-Haward | Biltmore | Apr. 7 | 5400 | 60 | |
| Port | Special Cast | Ufa Films | | 6200 | 58 | May 17 |
| †§Ramanat (A.T.) (D.F.) | Morray-Kennady | Continental | Jan. 15 | 5743 | 64 | Jan. 18 |
| *†§Rasputin, the Holy Devil | Special Cast | Martin Barger | | | | Aug. 30 |
| *†§Romance at West | Jack Parrie | Jack Trap | June 16 | 5484 | 61 | Aug. 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | | | Oct. 12 |
| *†§Sambo of Tokie | Mildred Harris | Tom White | Not Set | 6200 | 56 | Dec. 7 |
| Smoke Bellew | Japanese Cast | Movlegraphs | | | | |
| *†§Sombres de Gloria | Conway Tearle | First Division | | 6805 | 73 | |
| South of Panama | Jose Bohr | Sono Art World Wide | | | | Feb. 22 |
| Stampede | Carmelita Geraghty | Chesterfield | | 8300 | 76 | |
| Strange Case of District Attorney "M" | Native Cast | Harold Auten | Apr. 26 | 7540 | 80 | May 3 |
| Suspense | | Unusual Photoplay | Mar. 6800 | | | Mar 22 |
| Three Outcasts, The | Yakima Canutt | British Int. | | | | Nov. 8 |
| *†§Throw of the Dice | Seeta Dvi | Hollywood Ple. | Dec. 29 | 6700 | | May 31 |
| Thunder God | Cornelius Keefe | Crescent | | 5917 | 68 | |
| *†§Treasure, The | | Film Arts Guild | | | | Nov. 50 |

*Means synchronized score. †Means sound effects. §Means voice (including dinloque and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Two Hearts in Waltz Time | Janssen-Theimer | Asso. C. of A. | Dct. 10. | 8800 | 98 | Oct. | 25 |
| †§West of Rockies (A.T.) (D) | Art Mix | World Art | Jan. 10. | 5100 | 66 | Aug. | 9 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | Mar. | 1 |
| *†§White Devil (P.T.) (F & D) | Mosjukin-Dagover | UFA Films | | | | | |
| Why Cry at Parting | Haim-Gralia | International | | 7000 | 78 | Feb. | 22 |
| *†§Woman Who Was Forgotten (A.D.) | Baila Bennett | State Cinema | Jan. | 1.7560 | 65 | Jan. | 25 |
| Wonderful Lies of Nina Petrovna | Nelm-Ward | Allied Films | May | 80..6 | reels | June | 14 |
| *†§Yiddish Mama, The (A.T.) | Mac Simon | Judea Films | | 4000 | | | |
| Young Woodley | All English Cast | Harold Anten | Sept. 26 | 7600 | 73 | Oct. | 4 |

## Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Ape, The (A.T.) | | Liberty Prod. | | | |
| Atlantic | Elstree | | | 90 | Oct. 11 |
| *†§Body, Soul and Dress | | | | | |
| Buying a Wife | Special Cast | Aff. European | | 7 reels | |
| *†§Comeback, The (A.T.) | | Majestic | | | |
| *†§Dancing Fathers (A.T.) | | | | | |
| *†§Davy Jones Locker (A.T.) | | Liberty Prod. | | | |
| *†§Der Tiger Von Berlin | Susa-Frank | Ufa Film | | 55 | Sept. 27 |
| *†§Divorce Question, The (A.T.) | | Majestic | | | |
| Duty to be Silent | Maria Albana | Aff. European | | 6 reels | |
| *§†East Lynne (A.T.) | | Liberty Prod. | | | |
| *†§East of Asia (A.T.) | | Liberty Prod. | | | |
| Eternal Sacrifice | | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | |
| Exodus to the New World, The | Lyon-Prevost | Pioneer | | | |
| Full Dressed Thieves | Nils Asther | Aff. European | | 7 reels | |
| German Underworld | Special Cast | Aff. European | | 7 reels | |
| Great Unknown, The | John Leoder | Aff. European | | 6 reels | |
| *†§Hail the Woman (A.T.) | | Majestic | | | |
| Her Viennese Lover | Asther-Nolan | Aff. European | | 6 reels | |
| *†§In Oklahoma (A.T.) | | | | | |
| Milak of the Snowlands | Special Cast | Allied | | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | | |
| Midnight Special, The | Chesterfield | | | | |
| *†§Mother's Millions (A.T.) | May Rosen | Liberty Prod. | | | |
| Our Daily Bread | Mary Nolan | Aff. European | | 7 reels | |
| *†§Price Mark, The (A.T.) | | Majestic | | | |
| *†§Red Kisses (A.T.) | | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | Majestic | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | | |
| *†§Smart Women (A.T.) | | Majestic | | | |
| *†§Thou Shalt Not Squeal (A.T.) | | | | | |
| *†§Today (A.T.) | Nagel-Owen | Majestic | Nov. 1 | 6660 ft. | Oct. 25 |
| *†§Trap, The (A.T.) | | Majestic | | | |
| Unholy Love | Wegener-Petrovitch | Aff. European | | | |
| When Duty Calls | Special Cast | Allied | | 6714 feet | |
| Wild Men of Kalihari | Denver African Exp. | Talk. Pict. Epics | | | |
| Women Like Men | | Liberty Prod. | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | |

## SOUND SHORTS

| Title | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| *†§Anyway By Air | | Visugraphic | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Dell | Elbee | 2 reels | |
| *†Barn Dance | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Bird Island of Peru | Dr. Murphy | Talking Picture Epics | 2 | Nov. 8 |
| Besides the Western Sea | | Castle Film | 1 reel | |
| *†§Bird South (A. T.) | Lou Tellegen | Capital | 2 reels | |
| Bosom Friendship | Novelty | UFA | 10 min. | |
| *†§Bring On the Bride (A.T.) | | Elbee | 2 reels | Nov. 9 |
| *†§Broken Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| *†Chain Gang, The | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Conquest of the Cascades | Educational | Gen. Electric Co. | | Apr. 19 |
| Coast to Coast | Talker | Visugraphic | 2 reels | Aug. 30 |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | |
| Electric Ship | | General Electric | 9 | Nov. 8 |
| *†§Eli-Eli | Cantor Waldman | Judea Film | 950 ft. | |
| *§†Evening in Jewish Camp | Eval Miller | Judea Film | 1000 ft. | |
| *†§Friend Husband (A.T.) | | | 2 reels | |
| *†§Frost and Old Lace | | UFA | 1 reel | Sept. 20 |
| *†Galloping Gaucho | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Feb. 1 |
| *†§Jewish Gypsy | Hymie Jacobson | Judea Films | 1900 ft. | |
| Jewish Melody | Cantor Waldman | Judea Films, Inc. | 1 reel | |
| *†Jungle Rythm | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| *†Just Mickey | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *§†Kiddie Cabaret | | Maytair | 2 reels | Apr. 26 |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| *†§Kol Nidre No. 1 | Cantor Schmillkel | Judea Films | 900 ft. | |
| *†§Kol Nidre No. 2 | Cantor Waldman | Judea Films | 950 ft. | |
| Land of Freedom | Seymour Reiztelt | Judea Films, Inc. | 2 reels | |
| *†§Mal-Ko Mashma-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawas (P.T.) | | Capital Prod. | 3½ reels | June 7 |
| *†§Measuring Time | | UFA Film | 7 min. | Sept. 27 |
| *†§Meet the Family (A.T.) (F) | Harry Delt | Elbee | 2 reels | |
| *†Mickey's Concert | Micky Mouse Cartoon | Celebrity Prod. | 1 reel | |
| *†§Monkey Squawks (A.T.) | | Burr | | |
| Natascha | Pinchus Lavenda | Judea Films, Inc. | 2 reels | |
| Not So Quiet on the Western Front | | British Int. | 2 reels | 25 Nov. 1 |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 1800 ft. | |
| *†Plane Crozy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 1 |
| *†Plow Boy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Sailors' Sweetheart | Hymie Jacobson | Judea Films, Inc. | 2 reels | |
| Scarlet Runner & Co. | | British Int. | 8 | Nov. 8 |
| Secrets of Nature | | British Int. | 12 min. | Nov. 1 |
| *†§Shoemaker's Romance (A.T.) | (A.T.) | Judea Films | 1900 ft. | |
| *†§Should I | Charles Lawmer | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered | Special Cast | Burr | | |
| *†§Sixty Minutes From Broadway | Color Novelty | Castle | 1 reel | |
| *†§Style and Class (A.T.) | Marty Berratz | Judea Films | 2000 ft. | |
| *†§Summer Harmonies | Song Cartoon | Biophone | 1 reel | Oct. 5 |
| *†Tee Time | Felix the Cat | Copley Films | 1 reel | Apr. 5 |
| *†§Una-Sana-Takof | Cantor Waldman | Judea Films | 950 ft. | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 5 |
| *†When the Cat's Away | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Wild Waves | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| World Unseen, A | Scientific | UFA | 12 min. | |

# *SYNDICATE PICTURES CORP.*

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Beyond the Law | Robert Frazer | Oct. | 1 | | |
| *†§Breezy Bill | Bob Steele | | 4500 | 50 | Sept. 20 |
| *Canyon of Missing Men | Tom Tyler | June | 4742 | 50 | Aug. 2 |
| Code of Honor | Mahlon Hamilton | Oct. | 5605 | 50 | Nov. 15 |
| *†§Code of the West | Bob Custer | | | 57 | |
| Convict's Code, The | Cullen Landis | | | 56 | Oct. 4 |
| *†§Covered Wagon Trail | Bob Custer | Dec. 29, '29 | 4617 | 52 | May 17 |
| Hunted Men | Bob Steele | Apr. | 4853 | | |
| *Lone Horseman | Tom Tyler | Nov. 1, '29 | 4730 | 53 | Aug. 2 |
| *†§Lonesome Trail, The | Chas. Delaney | Sept. 15 | 5786 | 65 | Sept. 13 |
| *†§Overland Bound | Leo Maloney | Apr. 15 | 5040 | 56 | Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Mar. 1 | 4700 | 52 | Mar. 29 |
| Phantom of the Desert | Jack Perrin | Nov. 1 | 6 reels | | |
| Riders of the Rio Grande | Bob Custer | Sept., '29 | 5223 | 59 | June 28 |
| Western Honor | Bob Steele | Mar. | 4849 | 50 | May 17 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Boy of the Plains, A | | Apr. 15, '31 | 6 reels | | |
| Frontier Days | | May 1, '31 | 6 reels | | |
| God's Country and the Man | | Dec. 15 | 8 reels | | |
| Last of the Pawnees | | Apr. 1, '31 | 6 reels | | |
| Red Coats of Canada | | Feb. 1, '31 | 6 reels | | |
| Riders of the North | | Feb. 15, '31 | 6 reels | | |
| Rose of the Rio Grande | | Jan. 1, '31 | 8 reels | | |
| Song of the Plains | | Mar. 1, '31 | 6 reels | | |
| Texas Ranger, The | | Mar. 15, '31 | 6 reels | | |
| Under Texas Skies | Bob Custer | Nov. 15 | 6 reels | | |
| West of Cheyenne | | Jan. 15, '31 | 6 reels | | |
| Westward Bound | Buffalo Bill, Jr.-Ray Roosevelt | Dec. 1 | 6 reels | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Alice Chops the Suey | | Feb. 1, '31 | | | |
| *†Alice Gets Stage Struck | | Jan. 15, '31 | | | |
| *†Alice Gets Stung | | Oct. 15 | | | |
| *†Alice Loses Out | | Mar. 1, '31 | | | |
| *†Alice on the Farm | | Oct. 1 | | | |
| *†Alice Picks the Champ | | Mar. 15, '31 | | | |
| *†Alice Plays Cupid | | Apr. 1, '31 | | | |
| *†Alice Rattled by Rats | | May 1, '31 | | | |
| *†Alice Solves the Puzzle | | Apr. 15, '31 | | | |
| *†Alice the Jailbird | | Nov. 1 | | | |
| *†Alice Wins the Derby | | Nov. 15 | | | |
| *†Alice in the Jungle | | Jan. 1, '31 | | | |
| *†Alice's Balloon Race | | Dec. 15 | | | |
| *†Alice's Egg Plant | | Dec. 1 | | | |
| *†Alice's Little Parade | | Sept. 1 | | | |
| *†Alice's Mysterious Mystery | | May 15, '31 | | | |
| *†Alice's Orphan | | Feb. 15, '31 | | | |
| *†Alice's Tin Pony | | Sept. 15 | | | |
| *†Broken Spur, The | Jack Hoxie | Feb. 1, '31 | 2 reels | | |
| *†Cyclone Bliss | Jack Hoxie | Oct. 15 | 2 reels | | |
| *†Desert Bridegroom | Jack Hoxie | Jan. 15, '31 | 2 reels | | |
| *†Desert's Crucible | Jack Hoxie | Oct. 1 | 2 reels | | |
| †Dead or Alive | Jack Hoxie | Nov. 15 | 2 reels | | |
| †Double-D, The | Jack Hoxie | Dec. 1 | 2 reels | | |
| *†Marshall of Money Mint | Jack Hoxie | Sept. 15 | 2 reels | | |
| *†Rider from Nowhere | Jack Hoxie | Nov. 1 | 2 reels | | |
| *†Romantic Sheriff, The | Jack Hoxie | Jan. 1, '31 | 2 reels | | |
| *†Sparks of Flint | Jack Hoxie | Feb. 15, '31 | 2 reels | | |
| *†Two-Fisted Jefferson | Jack Hoxie | Sept. 1 | 2 reels | | |
| *†Western Romance | Jack Hoxie | Dec. 15 | 2 reels | | |

# *TIFFANY*

## FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A.T.) | Armida-Terry | May | 20 | 5974 | 65 May 31 |
| *†§Borrowed Wives | Rex Lease | Sept. | 10 | 5580 | 62 Aug. 30 |
| Extravagance | June Collyer-Lloyd Hughes | Oct. | 10 | 5888 | Sept. 20 |
| *†§Headin' North (A.T.) | Bob Steele | Nov. | 1 | 4950 | 65 Nov. 8 |
| *†§High Treason (A.T.) | Hume-Thomas | June | 15 | 7893 | 59 June 7 |
| *†§Hot Curves (A.T.) | Rubin-Lease-Day | Apr. | 15 | 11446 | 88 July 12 |
| *†§Journey's End (A.T.) | Colin Clive | Mar. | 25 | 6210 | 130 Apr. 12 |
| *†§Just Like Heaven (A.T.) | Louise-Newell | Oct. | 22 | 5850 | 65 Oct. 11 |
| *†§Kathleen Mavourneen (A.T.) | D'Neil-Delaney | June | 20 | 5169 | 56 Aug. 2 |
| Land of Missing Men | Bob Steele | Oct. | 15 | 5167 | Oct. 4 |
| Love Trader | Leatrice Joy | Oct. | 9 | 5700 | 64 Oct. 18 |
| *†§Mamba (A.T.) | Hershott-Boardman-Forbes | Mar. | 10 | 6183 | 69 Mar. 9 |
| *†§Medicine Man, The (A.T.) | Benny-Bronson | June | 25 | 6211 | 69 June 21 |
| *†§Near Rainbow's End (A.T.) (Reviewed as "Dangerous Business" Issue Dec. 21, 1929) | Steele-Lorraine | June | 10 | 5916 | 65 July 5 |
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Aug. | 8 | 5850 | 65 Aug. 30 |
| *†§Paradise Island (A.T.) | Harlan Day | July | 15 | 6507 | July 5 |
| *†§Party Girl (A.T.) | Doug Fairbanks, Jr. | Jan. | 25 | 7480 | 75 Dec. 21 |
| *†§Peacock Alley (A.T.) | Mae Murray | Jan. | 10 | 6045 | 67 Feb. 8 |
| *†§Sunny Skies | Benny Rubin | May | 1 | 6994 | 78 May 24 |
| *†§Swellhead (A.T.) | Gleason-Shilling-Walker | Mar. | 20 | 7040 | 78 Apr. 26 |
| Thoroughbred | Garon-Barry | Aug. | 10 | 5425 | 50 Aug. 23 |
| *†§Troopers Three (A.T.) | Lease-Gulliver | Feb. | 20 | 7239 | 80 Feb. 22 |
| Under Montana Skies | Kenneth Harlan | Sept. | 10 | 5273 | |
| Utah Kid | Rex Lease-Dorothy Sebastian | Oct. | 27 | 4390 | 52 |
| *†§Wings of Adventure | Rex Lease | Aug. | 1 | 5050 | 56 Aug. 8 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha De | Torres & Lyon | | | |
| Arctic Patrol, The | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |
| Branded Men | Rex Lease | | | |
| Caught Cheating | Sidney-Murray | | | |
| Circus Parade | | | | |
| Command Performance, The | | | | |
| Danger Signal | | | | |
| Drums of Jeopardy | | | | |
| Fighting Grin, The | Rex Lease | | | |
| Ghost Ship, The | | | | |
| Girl of the Limberlost, A | | | | |
| Hi-Jack | | | | |
| Keeper of the Bees, The | | | | |
| Lassa | | | | |
| Lawless Valley | Rex Lease | | | |
| Leftover Ladies | | | | |
| Lure of the Yukon, The | | | | |
| *†§Midnight Stage, The | Maynard-Laff | | | |
| Moran of the Lady Letty | | | | |
| *†§Ridin' Fool, The (A.T.) | Bob Steele | | | |
| Roaring Barrier | | | | |
| She Got What She Wanted | Compson-Tracy | | | Oct. 18 |
| Single Sin, The | June Collyer | | | |
| Steel | | | | |
| *†§Sunrise Trail, The (A.T.) | Bob Steele | | | |
| The Barbarian | | | | |
| The Ojibway | | | | |
| Third Alarm, The | James Hall-Hersholt-Louise | | 6300 | 70 Nov. 8 |
| Thundering Hoofs | Rex Lease | | | |
| Unpardonable Sin | | | | |
| Wild Youth | | | | |

## SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Color Symphonies Series | 6 In Technicolor | | 1 reel | |
| Chinese Flower Boat | | July 5 | | |
| Cossack Bride | | Jan. 25 | | |
| Dancing Bear | | June 10 | | |
| In Old Madrid | | Feb. 10 | | |
| Parisian Nights | | June 25 | | |
| †§Jungle Drums | Colortone | Oct. 24, '29 | 2 reels | Dec. 20 |
| Kentucky Jubilee Singers | Series of 6 | | | |
| Old Black Joe | | May 1 | 2 reels | |
| On a Plantation | | Apr. 15 | 2 reels | May 10 |
| Pickin' Cotton | | | 1 reel | |
| Road Home, The | | | 2 reels | |
| Slave Days | | | 1 reel | |
| Welcome Home | | | 1 reel | |
| Musical Fantasies | Series of 6 | | 1 reel | |
| Fire Worshippers | | Aug. 10 | | Sept. 27 |
| Memories | | Apr. 23 | | |

**Means synchroaized score. †Means souad effects. §Meaas voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F meaas sound-on-film.*

| | | | |
|---|---|---|---|
| William Tell | | Aug. 1 | |
| Paul Hearst Comedies | | | |
| Rolling Stone Series | Series of 8 | | |
| In the Mountains | | Sept. 25 | 1 reel, Sept. 6 |
| Tiffany Chimp Series | 6 Monkey Comedies | | 2 reels |
| Blime Mystery, The | | July 25 | 2 reels, Sept. 27 |
| Little Big House, The | | Sept. 5 | Aug. 30 |
| Little Covered Wagon, The | | Oct. 15 | Oct. 4 |
| Voice of Hollywood Series | Station S-T-A-R | 28 | 1 reel each |
| No. 8 | Ben Turpin | | Apr. 26 |
| No. 9 | Wesley Barry | | Apr. 19 |
| No. 10 | Robert Woolsey | | |
| No. 11 | Billy Bevan | | May 24 |
| No. 12 | Lloyd Hamilton | | May 21 |
| No. 13 | Geo. K. Arthur | | July 19 |
| No. 14 | Joe Cobb | | Aug. 9 |
| No. 15 | Ruth Roland | | July 12 |
| No. 16 | Neil Hamilton | Aug. 10 | |
| No. 17 | Laura La Plante | Aug. 20 | |
| No. 18 | Gleason & Armstrong | Sept. 11 | |
| No. 19 | Johnny Hines | | |
| No. 20 | James Hall | | Oct. 11 |
| No. 21 | Conklin & Christy | | |
| No. 22 | Ian Keith | | |

## UNITED ARTISTS

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Abraham Lincoln, A.T.) | Walter Huston | Nov. | 8704 | 97 | Aug. 23 |
| *†§Bad One, The (A.T.) | Dol Re-Leve | May | 3 8673 | 74 | Mar. 22 |
| *†§Be Yourself (A.T.) (F) | Fannie Brice | Feb. | 8 3977 | 67 | Feb. 1 |
| *†§Du Barry, Woman of Passion | (A. T.) Norma Talmadge | Oct. | 11 6110 | 90 | Nov. 1 |
| *†§Eyes of the World (A.T.) | Markel-Heliene | Aug. | 30 7272 | 81 | Aug. 23 |
| *†§Hell Harbor (A.T.) | Velez-Hersholt | Mar. | 22 6354 | 92 | Mar. 6 |
| *†§Lottery Bride, The (A.T.) | MacDonald-Garrick | Oct. | 25 7472 | 83 | |
| *†§Lummox (A.T.) (F) | Westover-Lyon | Jan. | 18 7533 | 84 | Feb. 15 |
| *†§One Romantic Night (A.T.) | Olsh-Nagel-La Rocque | Apr. | 12 6592 | 72 | Mar. 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. | 1 8225 | 91 | Feb. 22 |
| *†§Raffles (A.T.) | Ronald Colman | July | 26 6509 | 70 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. | 13 6128 | 90 | Sept. 20 |
| †§Whoopee (A.T.) | Eddie Cantor | Sept. | 27 8303 | 93 | July 12 |

### COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. 29 | 7810 | |
| *†§City Lights (F) | Charlie Chaplin | | | |
| *†§Devil to Pay | Ronald Colman | Dec. 20 | | |
| Kiki (A.T.) | Mary Pickford | | | |
| *†Hell's Angels (A.T.) | Lyon-Hall-Harlow | Nov. 15 | | June 7 |
| *†§Indiscretion | Evelyn Laye-John Boles | Jan. 10, '31 | | |
| (Reviewed under the title of "Queen of Scandal," Issue of Oct. 25) | | | | |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | | | |
| *†§Sons O' Guns (A.T.) | Al Jolson | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Glorious Vamps (A.T.) | Bobby Watson | Jan. 25 | 952 | Jan. 25 |
| *†§Second Hungarian Rhapsody | | May 24 | 895 | July 19 |
| †§The Americans Come (A.T.) | Otto Matieson | Aug. 2 | 978 | |
| *†§Wizard's Aprentice | | Apr. 20 | 840 | Sept. 20 |
| *†§Zampa (A.T.) | | Sept. 6 | 1 reel | Sept. 6 |

## UNIVERSAL

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§All Quiet on Western Front (A.T.) | Wilhelm-Ayres-Wray | Aug. | 24 12423 | 138 | Apr. 26 |
| Big Timber (Re-Issue) | William Desmond | Mar. | 30 4388 | | |
| *†§Burning Trail (Re-Issue) | William Desmond | July | 29 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Apr. | 20 7519 | 83 | Apr. 5 |
| *†§Cat Creeps (A.T.) | Twelvetrees-Hersholt-Hackett | Nov. | 10 6393 | | Sept. 20 |
| *†§Climax, The (A.T.) | Crawford-Hersholt | Jan. | 26 5646 | 65 | Mar. 29 |
| *†§Cohens and the Kellys in Scotland | Sidney-Murray | Mar. | 1 7600 | 82 | Mar. 15 |
| *†§Concentratin' Kid (A.T.) | Noel Gibson | Oct. | 26 5148 | 57 | Nov. 1 |
| *†§Czar of Broadway (A.T.) | Wray-Compson-Harron | May | 25 7314 | 81 | Apr. 26 |
| *†§Dames Ahoy (A.T.) | Glenn Tryon | Feb. | 9 5773 | 66 | Feb. 8 |
| *†§Devil's Pit, The | Special Cast | Mar. | 9 6268 | 69 | Apr. 27 |
| (Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue.) | | | | | |
| *†§East Is West (A.T.) | Lupe Velez-Lew Ayres | Oct. | 23 6683 | 75 | Sept. 27 |
| *†§Embarrassing Moments (A.T.) | Reginald Denny | Feb. | 2 5280 | 58 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Apr. | 6 6763 | 75 | Dec. 21 |
| Flying Hoofs | Jack Hoxie | Feb. | 2 3852 | 43 | |
| *†§Hell's Heroes | Bickford-Hatton | Jan. | 5 6148 | 70 | Dec. 21 |
| *†§Hide-Out (A.T.) | Murrey-Crawford | Mar. | 30 5299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. | 17 9163 | 102 | Apr. 5 |
| *†§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-Hebart | Oct. | 6 8385 | | Sept. 27 |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. | 1 7897 | 87 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. | 2 5785 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Noel Gibson | Feb. | 16 5784 | 64 | Feb. 15 |
| *†§Mountain Justice | Ken Maynard | Mar. | 30 6748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. | 12 5609 | 62 | Dec. 28 |
| *†§Outside the Law (A.T.) | Nolan-Robinson | Sept. | 18 7116 | 78 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. | 19 5900 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Noel Gibson | Apr. | 27 6094 | 67 | May 24 |
| *†Song of the Caballero | Ken Maynard | June | 29 6524 | 73 | July 12 |
| *†§Sons of the Saddle | Ken Maynard | Aug. | 3 6372 | 76 | Aug. 9 |
| *†§Sours (A.T.) | Noel Gibson | Aug. | 24 5303 | 58 | Sept. 6 |
| *†§Storm, The (A.T.) | Special Cast | Aug. | 18 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Noel Gibson | Mar. | 23 5198 | 67 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Noel Gibson | June | 1 5462 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb. | 23 5025 | 56 | Jan. 4 |
| *†§Wild Men Want | All Star | July | 31 6041 | 67 | Sept. 6 |
| *†§White Hell of Pitz Palu | Special Cast | June | 1 7727 | 86 | May 10 |
| White Outlaw, The (Re-Issue) | Jack Hoxie | May | 25 4511 | | |
| *†§Young Desira (A.T.) | Mary Nolan | June | 8 6529 | 73 | July 12 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Blind Husbands (A.T.) | | | | |
| *†§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Loff | Dec. 8 | | Oct. 4 |
| *†§Cohens & Kellys in Africa | Sidney-Murray | | | Nov. 8 |
| *†§Dracula (A.T.) | Bela Lugosi | | | |
| *†§Fires of Youth | Lew Ayres | | | |
| Free Love | Nagel-Tobin | | | |
| Loose Morals | | | | |
| Many a Slip | | | | |
| Merry Go Round | John Boles | | | |
| *†§Resurrection (A.T.) | Boles-Velez | | | |
| *†§Saint Johnson (A.T.) | Ayres-Wray | | | |
| Seed | | | | |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | Nov. 24 | | Oct. 18 |
| *†§Strictly Dishonorable (A.T.) | John Boles | | | |
| *†§White Captive, The | Dorothy Janis | | | |

### SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Alias the Bandit | Bobbie Nelson | May 17 | 2 reels | Apr. 19 |
| All West | Sid Saylor | June 18 | 2 reels | May 24 |
| Anthony & Cleopatra (Re-Issue) | | May 26 | 1 reel | |
| Badge of Bravery | Ted Carson | Feb. | 6 | 2 reels, Jan. 11 |
| Bashful Whirlwind (Reissue) | Edmund Cobb | Aug. | 30 | 2 reels, |
| Battling Kid, The | Bobbie Nelson | June | 14 | 2 reels, May 24 |
| Beauty Parade, The | Arthur Lake | July | 2 | 2 reels, June 7 |
| Benjamin Franklin (Reissue) | | June | 23 | 1 reel, |
| Boundary Line, The (Reissue) | Fred Humes | July | 5 | 2 reels, |
| Close Call (Reissue) | Edmund Cobb | Aug. | 2 | 2 reels, |
| Columbus & Isabella (reissue) | | June | 9 | 1 reel, |
| Crimson Courage | Ted Carson | Mar. | 8 | 2 reels, Feb. 1 |
| Crooked Trails | Ted Carson | May | 3 | 2 reels, Mar. 28 |
| Danger Claim, The | Bobbie Nelson | Mar. | 22 | 2 reels, Feb. 15 |
| Fighting Terror (Reissue) | Billie Sullivan | July | 19 | |
| Follow Me | Arthur Lake | Apr. | 30 | 2 reels, Apr. 5 |
| Foul Ball | Sid Saylor | Apr. | 18 | 2 reels, Mar. 15 |
| French Leave | Sid Saylor | Mar. | 10 | 2 reels, Mar. 8 |
| Getting the Air | Arthur Lake | Mar. | 6 | 2 reels, Feb. 1 |
| Her Bashful Beau | Arthur Lake | June | 11 | 2 reels, May 24 |
| His Girl's Wedding | Arthur Lake | July | 23 | 2 reels, June 28 |
| Kounty Fair | Oswald Cartoon | Jan. | 6 | 1 reel, Dec. 7 |
| Last Stand | Bobbie Nelson | Jan. | 26 | 2 reels, Dec. 21 |
| Law in the Saddle | Ted Carson | Apr. | 5 | 2 reels, Mar. 1 |
| Lightning Rider, The | Ted Carson | Aug. | 23 | 2 reels, July 19 |
| Make It Snappy | Sid Saylor | Feb. | 12 | 2 reels, Jan. 18 |
| Man Hunter, The | Ted Carson | July | 26 | 2 reels, July 5 |
| Matter of Policy | Edwards | Jan. | 13 | 1 reel, |
| Milky Way (Reissue) | Charlie Puffy | Mar. | 10 | 1 reel |
| Omar Khayam (Reissue) | | July | 14 | 1 reel, |
| One Wet Night | Roach-Edwards | Feb. | 24 | 1 reel, |
| Paul Revere (Reissue) | | Aug. | 18 | 1 reel, |
| Peekaboo | Arthur Lake | July | 8 | 2 reels, June 7 |
| Plane Crazy | Sid Saylor | Aug. | 8 | 2 reels, July 19 |
| Pony Express Kid, The | Edmund Cobb | May | 21 | 2 reels, Apr. 26 |
| Post of Honor | Bobbie Nelson | Feb. | 22 | 2 reels, Jan. 18 |
| Prehistoric Man (Re-Issue) | | Aug. | 11 | 1 reel, |
| Prairie Kid, The (Reissue) | Edmund Cobb | Apr. | 12 | 2 reels, |
| Queen of Roundup (Reissue) | Josie Sedgwick | Mar. | 1 | 2 reels, |
| Red Coat's Romance | Ted Carson | June | 28 | 2 reels, |
| Restless Rest (Re-Issue) | Neely Edwards | Mar. | 24 | 1 reel, |
| Rosin' Venus | Josie Sedgwick | Jan. | 18 | 2 reels, |
| Saving Band (Reissue) | Billy Sullivan | Aug. | 18 | 2 reels, |
| Should Poker Players Marry? | | June | 30 | 1 reel, |
| Sid's Long Count | Sid Saylor | May | 28 | 2 reels, Apr. 26 |
| Sitting Pretty | Arthur Lake | Jan. | 16 | 2 reels, Dec. 21 |
| Six Gun Justice | Bobbie Nelson | Apr. | 18 | 2 reels, Mar. 15 |
| Some Show | Arthur Lake | Apr. | 2 | 2 reels, Mar. 1 |
| Son of Courage | Bobbie Nelson | July | 12 | 2 reels, June 21 |
| Speak Easy (Reissue) | Charlie Puffy | Apr. | 7 | 1 reel, |
| Step Right Up | Sid Saylor | May | 7 | 2 reels, Apr. 19 |
| Storm King (Re-Issue) | Edmund Cobb | Feb. | 15 | 2 reels, |
| Trail of the Pack | Ted Carson | Jan. | 7 | 2 reels, Dec. 7 |
| Under the White Robe (Re-Issue) | Neely Edwards | May | 12 | 1 reel |
| Way of the West (Reissue) | Neely Edwards | Feb. | 1 | 2 reels, |
| Why Walt | Slim Summerville | Feb. | 10 | 1 reel, |
| Whip Hand, The (Reissue) | Billy Sullivan | Mar. | 15 | 2 reels, |
| Wild West Wallop (Reissue) | Edmund Cobb | May | 24 | 2 reels, |
| William Tell | | Jan. | 27 | 1 reel, |
| Wolf's Fangs | Ted Carson | May | 31 | 2 reels, May 10 |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arabian Daze | | Mar. | 3 | 2 reels, Feb. 22 |
| Africa | Oswald Cartoon | Dec. | | |
| Alaska | Oswald Cartoon | Dec. | | |
| †§Bowery Bimboes | Oswald Cartoon | Mar. | 17 | 1 reel, Apr. 6 |
| †§Broadway Follies | Oswald Cartoon | Mar. | 3 | 1 reel, Feb. 15 |
| *†§Fisher for Sale (A. T.) | Bunny Jim | June | 25 | 2 reels, Dec. 21 |
| *†§Chinese Blues (A.T.) | Sporting Youth | Mar. | 31 | 2 reels, Mar. 29 |
| †§Christmas Cheer (A. T.) | Bunny Jim | Feb. | 3 | 2 reels, Dec. 14 |
| †Chile Con Carmen | Oswald Cartoon | Feb. | 3 | 1 reel, Jan. 11 |
| *†§Cold Feet | Oswald Cartoon | Aug. | 18 | 1 reel, |
| Comeback, The | Leather Pusher Series No. 4 | Dec. | 3 | 2 reels, |
| *†§Detail, The | Oswald Cartoon | Sept. | 22 | 1 reel, Oct. 11 |
| *†§Discontented Cowboys (A.T.) | Sidney-Murray | Nov. | 12 | 2 reels, Oct. 11 |
| *†§Fellow Students | Sid Saylor | Apr. | 9 | 2 reels, Mar. 8 |
| †§Feetlight Follies (A.T.) | Sporting Youth | Feb. | 3 | 2 reels, Jan. 25 |
| *†§Fowl Ball, The | Oswald Cartoon | Oct. | 13 | 1 reel, |
| Go to Blazes | Sidney-Murray | Oct. | 15 | 2 reels, Nov. 8 |
| *†§Hallowe'en | Sporting Youth | Apr. | 14 | 2 reels, Apr. 5 |
| *†§Hammer & Tongs (A.T.) | Kane Richmond | | | |
| | Leather Pusher Series No. 2 | Oct. | 6 | 2 reels, |
| *†§Hash Shop | Oswald Cartoon | Apr. | 14 | 1 reel, Apr. 12 |
| *†§Hell's Heels | Oswald Cartoon | June | 2 | 1 reel, June 7 |
| *†Hungry Hoss | Oswald Cartoon | Aug. | 11 | 1 reel, |
| †§His Bachelor Daddy | Bunny Jim | May | 10 | 2 reels, Apr. 19 |
| *†§Hot for Hollywood | Oswald Cartoon | May | 18 | 1 reel, May 24 |
| *Hurdy Gurdy | Oswald Cartoon | Jan. | 20 | 1 reel, Nov. 30 |
| *†§Kid Roberts (A.T.) | Kane Richmond | | | |
| | Leather Pusher Series No. 1 | Sept. | 3 | 2 reels, |
| *†Kisses and Curses | Oswald Cartoon | Feb. | 17 | 1 reel, Jan. 25 |
| *†§Knockout, The | Leather Pushers Series No. 1 | Nov. | 5 | 2 reels, Oct. 11 |
| *†§Live Ghosts (F & D) | Ann Christy | Jan. | 20 | 2 reels, Jan. 11 |
| Love Punch, The | Sidney-Murray | Dec. | 10 | 2 reels, |
| Mardigras | Leather Pusher Series No. 5 | Dec. | 17 | 2 reels, |
| *†§Mexico | Oswald Cartoon | Nov. | 17 | 1 reel, |
| †§Mush Again | Sunny Jim | Apr. | 25 | 2 reels, Mar. 29 |
| *†§My Pal Paul | Oswald Cartoon | June | 16 | 1 reel, June 28 |
| Navy, The | Oswald Cartoon | Nov. | 3 | 1 reel, |
| *†§Neighbors | Sunny Jim | Mar. | 26 | 2 reels, Mar. 1 |
| *†§Not So Quiet | Oswald Cartoon | July | 7 | 1 reel, July 26 |
| *†§Oo La La | Slim Summerville | Nov. | 28 | 2 reels, |
| *†§Parlez-Vous | Summerville | Sept. | 19 | 2 reels, Aug. 16 |
| *†Prison Panic | Oswald Cartoon | Apr. | 28 | 1 reel, May 10 |
| Rolling Along | Sidney-Murray | Oct. | 1 | 2 reels, |
| *†§Royal Fourflush | Sporting Youth | Feb. | 17 | 2 reels, Jan. 25 |
| †§Schoolmates | Sporting Youth | Apr. | 28 | 2 reels, Apr. 26 |
| *†§Seeing Stars | Sporting Youth | Mar. | 17 | 2 reels, Mar. 8 |
| *†§She's a He (A.T.) | Sunny Jim | June | 4 | 2 reels, |
| *†§Singing Sap | Oswald Cartoon | Sept. | 15 | 1 reel, Sept. 20 |
| *†§Sister's Pest | Bunny Jim | Feb. | 26 | 2 reels, Jan. 25 |
| *†Snappy Salesmen | Oswald Cartoon | Aug. | 18 | 1 reel, |
| *†§Spooks | Oswald Cartoon | July | 21 | 1 reel, |
| *†§Stepmother (A. T.) | Sporting Youth | Jan. | 6 | 2 reels, Dec. 14 |
| *†§Stop That Noise | Sunny Jim | Apr. | 18 | 2 reels, June 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. | 1 | 1 reel, Sept. 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. | 29 | 1 reel, |
| *†§Strange as It Seems No. 3 | Novelty | Nov. | 3 | 1 reel, |
| *†§Strange as It Seems No. 4 | Novelty | Nov. | 24 | 1 reel, |
| *†§Talking Newsreel | | Sept. | 29 | 1 reel, |
| †§Trade Troubles | | Mar. | 12 | 2 reels, Feb. 15 |
| *†§Tromping Tromps | Oswald Cartoon | Mar. | 31 | 1 reel, Mar. 29 |
| *†§Up and Downstairs | | Jan. | 29 | 2 reels, Jan. 25 |
| *†§Vernon's Aunt | Dent-Archer | Feb. | 18 | 2 reels, Feb. 1 |
| *†§We We Marie | Slim Summerville | Oct. | 29 | 2 reels, Oct. 11 |
| *†You said it Sailor | Red Star Comedy | Nov. | 18 | 2 reels |

## WARNER BROTHERS

*(Available sound-on-disc only)*

| Title | Star | Rel. Date | Length Feet | Mins | Reviewed |
|---|---|---|---|---|---|
| Big Boy | Al Jolson | Aug. | 30 6275 | 69 | July 28 |
| *†§Courage (A.T.) | Bennett-Nixon | June | 7 6830 | 74 | May 31 |
| *†§Dancing Sweeties | All Star | July | 19 5656 | 63 | June 14 |
| Doorway to Hell | Lewis Ayres | Oct. | 18 7092 | 76 | Sept. 20 |
| *†Dumbells in Ermine (A. T.) | Armstrong-Gleason-Kent | May | 10 6300 | 70 | June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. | 25 7152 | 79 | Oct. 18 |
| *†§General Crack (A.T.) | John Barrymore | Jan. | 25 9809 | 109 | Nov. 15 |
| *†§Golden Dawn (A.T.) | Woolf-Segal | June | 14 7447 | 83 | June 21 |
| *†§Green Goddess, The (A. T.) | George Arliss | Mar. | 8 6853 | 74 | Feb. 22 |
| *†§Hold Everything (A T) | Lightner-Brown-O'Neill | May | 1 7513 | 84 | Apr. 12 |
| *†§Isle of Escape (A T.) | Rlue-Loy | Mar. | 1 5814 | 85 | Apr. 5 |
| Life of the Party | Winnie Lightner | Oct. | 25 7152 | 79 | Oct. 25 |
| Maybe It's Love | Brown-Bennett | Oct. | 4 6568 | 73 | Oct. 25 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§Mammy (A. T.) | Al Jolson | May | 31 | 7570 | 84 | Mar. | 29 |
| *†§Man from Blankley's, The(A.T.) | John Barrymore | May | 24 | 6162 | 68 | Apr. | 12 |
| *†§Man Hunter (A. T.) | Rin-Tin-Tin | May | 3 | 4383 | 49 | Apr. | 12 |
| Matrimonial Bed | All Star | Aug. | 2 | 6030 | 67 | Aug. | 9 |
| Moby Dick | John Barrymore | Sept. | 27 | 7220 | 81 | Aug. | 16 |
| Office Wife | Mackaill-Stone | Aug. | 23 | 6220 | 58 | Oct. | 4 |
| *†§Oh! Sailor, Behave (A.T.) | Irene Delroy-Chas. King | Aug. | 16 | 5850 | 65 | July | 12 |
| Old English | George Arliss | Sept. | 22 | 7926 | 72 | Aug. | 30 |
| *†§On the Border | Rin-Tin-Tin | Mar. | 15 | 4410 | 49 | Feb. | 8 |
| *†§Reckoning Love | Bennett-Holliday | July | 5 | 6120 | 68 | June | 2 |
| River's End | Bickford-Knapp | Nov. | 8 | | | Oct. | 4 |
| *†§Rough Waters (A. T.) | Rin-Tin-Tin | June | 7 | 4280 | 68 | July | 28 |
| *†§Royal Box (A.T.) (German) | Moissi-Horn | | | 8000 | 69 | Dec. | 28 |
| *†§Second Choice (A. T.) | Dolores Costello | Jan. | 4 | 8150 | 91 | Jan. | 11 |
| *†§Second Floor Mystery (A. T.) | Wilbers-Young | Apr. | 26 | 5268 | 59 | May | 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. | 15 | 6418 | 71 | Feb. | 22 |
| Sinners' Holiday | Withers-Knapp | Oct. | 11 | 5536 | 62 | Oct. | 4 |
| Soldier's Plaything, A | Loder-Langdon-Lyon | Nov. | 1 | | | | |
| *†§Song of the West (A. T.) | Boles-Segal | Mar. | 15 | 7185 | 80 | Mar. | 8 |
| *†§Sweet Kitty Bellaire | Claudia Dell | Aug. | 9 | 5772 | 85 | Sept. | 13 |
| *†§Those Who Dance (A. T.) | Monte Blue | Apr. | 19 | 6876 | 76 | July | 12 |
| *†§Three Faces East | Bennett-van Brabaim | July | 26 | 6120 | 68 | June | 21 |
| *†§Under a Texas Moon (A. T.) | Fay Torres-Lay-Beery | Apr. | 1 | 7496 | 83 | Apr. | 12 |
| Viennese Nights | Gray-Segal-Hershelt | Sept. | 20 | 9007 | 100 | Aug. | 30 |
| *†§Wide Open (A. T.) | E. E. Horton | Feb. | 1 | 6341 | 71 | Mar. | 29 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|
| Adam and Evening | | | | | |
| Bad Women | Dell-Boley-Gordon | Apr. 4 '31 | | | |
| (Reviewed under title of "Barber John's Boy," Issue of Oct. 4) | | | | | |
| Beauty and the Boss | All Star | Apr. 25 | | | |
| Both Were Young | | May 23, '31 | | | |
| Captain Applejack | John Halliday | Jan. 17 '31 | 5940 | | Aug. 23 |
| Captain Thunder | F. Wray-V. Varconi | Dec. 13 | | | Sept. 27 |
| Children of Dreams | | Feb. 28, '31 | | | |
| Divorce Among Friends | All Star | | | | Oct. 4 |
| Ex-Mistress | Holan-Hamilton | | | | |
| Fifty Million Frenchman | Olsen & Johnson | Feb. 14'31 | | | |
| Husband's Privileges | All Star | Mar. 21'31 | | | |
| Idol, The | All Star | Apr. 25, '31 | | | |
| Illicit | Stanwyck-Rennie | Fev. 2, '31 | | | Oct. 25 |
| Man to Man | Holmes-Mitchell | Dec. 6 | | | |
| Maytime | | June 6, '31 | | | |
| Outward Bound | Leslie Howard | Nov. 29 | | | Sept. 20 |
| Red Hot Sinners | Winnie Lightner | May 9, '31 | | | |
| Second Barrymore Comedy | Barrymore | May 23, '31 | | | |
| Sit Tight | Lightner-Brown | Jan. 31 | 6300 | | Oct. 4 |
| Steel Highway | All Star | | | | Oct. 4 |

## VITAPHONE VARIETIES (D)

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Absent Minded | Perkins-Ferd | | 882 | 10 Apr. 12 |
| Alpine Echoes | Douglas Stanbury | | 1 reel | |
| And Wife | Elliott-Davis | | 971 | 11 Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1435 | 16 Mar 15 |
| At the Round Table | Hellinger-Hopper-Kunyon-Corbett | | 1 reel | Oct. 4 |
| At Your Service | Lands-Halligan-Blackwood | | 633 | 7 |
| Baby Bandit, The | Babby Watson-Ann Cornwall | | 1 reel | |
| Bard of Broadway, The | Walter Winchell | | 2 reels | Oct. 4 |
| Barefoot Days | Cast of Children | | 1 reel | |
| Battery of Songs, A | Foy Coots-Quintelle | | 710 | 6 May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | 1 reel | Aug. 30 |
| Believe It or Not, No. 3 | Robert L. Ripley | | 1 reel | |
| Believe It or Not, No. 4 | Robert L. Ripley | | 1 reel | Nov. |
| Believe It or Not No. 5 | Robert L. Ripley | | 1 reel | |
| Benefit, The | Arthur-Merriam | | 1 reel | |
| Bergen, Edgar | San Frisco | | 928 | 10 Feb. 8 |
| Big Deal, The | Orchestra | | 771 | 9 Apr. 19 |
| Big Man From the North | Harry Holman | | 1 reel | |
| Big Money, Potter Series | Looney Tunes No. 6 | | 1 reel | |
| Body Slam, The | Littlefield-Ward | | 1141 | 12 May 24 |
| Border Patrol, The | Lambert-Ledoux-Irving | | 1 reel | July 19 |
| Boost Hands High, The | Frisco-Knapp-Graham | | 2 reels | |
| Box Car Blues | Looney Tunes No. 4 | | 1 reel | 6 Oct. 4 |
| Bridal Night | Looney Tunes No. 5 | | 1 reel | |
| Bright Sayings | Arthur-Merriam | | 1 reel | |
| Broadway's Like That | Shirley-LeMay | | 1 reel | |
| Bubble Party, The | Ruth Etting | | 865 | 10 Mar. 8 |
| Bubbles | Geo. Swan | | 629 | 7 |
| Cave Club, The | Vitaphone Kiddies | | 688 | 6 |
| Celeste Aida | Leach-Merman-Pierlot | | 783 | 9 |
| Chear Leader, The | Giovanni Martinelli | | 1 reel | 8 June 21 |
| Christmas Knight | Tom Douglas | | 825 | 9 |
| College Capers | Washburn-Eddy-Middleton | | 696 | 8 |
| Collegiate Model, The | | | 1 reel | Nov. 8 |
| Compliments of the Season | Ona Munson | | 2 reels | May 10 |
| Congo Jazz | Dressler-Lane-O'Brien | | 2 reels | |
| Contrary Mary | Looney Tunes No. 2 | | 1 reel | Aug. 30 |
| Cry Baby | Bobby Watson | | 839 | 9 June 7 |
| Cryin' For the Carolines | Vernon-Treen | | 1 reel | |
| Curses | Moore-Clement-Blackwood | | 2 reels | |
| Dancer | Litel-Campeau-Merriam | | 744 | 8 May 24 |
| Darling Brute, The | Jack Nazzard | | 1 reel | |
| Desert Thrills | Edwin Bartlett | July | 225 | 8 Apr. 19 |
| Devil's Parade, The | Sidney Toler | | 888 | 10 June 14 |
| Dining Out | Kent-Lake | | 1 reel | |
| Doctor's Wife | Pangborn-Astor-Mitchell | | 2 reels | |
| Done In Oil, Potter Series | Littlefield-Ward | | 1539 | 17 June 14 |
| Ducking Duty | Conklin-Morgan | | 403 | 5 |
| Duel, The | Fields-Teasdale | | 1 reel | |
| Emergency Case | Bob Compton | | 1 reel | Sept. 27 |
| Eternal Triangle, The | Rich-Standing-Kallz | | 1 reel | |
| Everything Happens To Me | Carson-Hoyt | | 1 reel | |
| Evolution | Progress of Motion Pictures | | 1 reel | 10 June 21 |
| Evolution of the Dance | Lupino Lane | | 1071 | 12 Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | |
| Family Ford | Jim Harkins | | 1 reel | |
| Fashion's Mirror | Newberry-Thompson | | 1 reel | |
| Feminine Types | Jean Barrios | | 1 reel | |
| Fight, The | Norman Brekenshire | | 1 reel | May 10 |
| Find the Woman | Hugh O'Connell | | 817 | 9 |
| Five Minutes From the Station | Overman-Churchill-Sidney | | 2 reels | |
| Footwork | Page Sisters & Oscar Grogan | | 519 | 6 Apr. 19 |
| For Art's Sake | Broderick-Crawford | | 1 reel | Sept. 27 |
| For Tws Cents | De Wolf Hopper | | 1 reel | |
| Fors | Ford-Lane | | 1 reel | |
| Fowl Triangle | | | 1 reel | |
| Frame, The | Boyd-Middleton | | 934 | 10 |
| Gates of Happiness | Arthur West | | 1 reel | 8 Sept. 27 |
| Gingerbog of Newberg | Eddie Lambert | | 1 reels | Aug. 2 |
| Girls We Remember | | | 1 reel | |
| Going Places | Shaw & Lee | | 860 | June 7 |
| Gob, The | Skelly-Evans-Shannon-Shea | | 2 reels | |
| Grand Uproar | Jim McWilliams | | 702 | 8 May 31 |
| Grounds for Murder | Foster-Glendenning | | 1 reel | |
| Gym Jams | Lew Mayer | | 535 | 7 Apr. 19 |
| Happy Hottentots, The | Joe Frisco | | 1 reel | Oct. 25 |
| Harmonizing Songs | Joseph Harmon | | 1 reel | |
| Hard Guy | Spencer-Tracy, Katherine Alexander | | 1 reel | Sept. 6 |
| Headache Man, The | Clements-Cavanaugh | | 1 reel | |
| Head Man, The | O'Connell-Kelly | | 796 | 9 Apr. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | 1315 | 15 Oct. 4 |
| Her Relatives | Neely Edward | | 1 reel | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels | 19 Aug. 30 |
| His Public | Morris & Campbell | | 2 reels | |
| Holland | Technicolor | | 733 | 8 June 14 |
| Hold Anything | Looney Tunes No. 3 | | 1 reel | Aug. 30 |
| Honolulu | Madison-Marsh | | 1 reel | |
| Horse Sense | Bob Roebuck | | 1 reel | |
| Horseshoes | Lynn Overmann | | 1 reel | |
| Hot Hatter | Lou Holtz | | 906 | 10 Apr. 19 |
| Ill Wind, An | Hibbard-Loreh-Graham | | 2 reels | June 14 |
| I'll Fix It | Kent-Lake | | 1 reel | |
| Japanese Bowl, The | Technicolor | | 894 | 6 June 14 |
| Jay Walker, The | Chester Clute | | 1 reel | 10 Sept. 13 |
| Keeping Company | Eddie Buzzell | | 1746 | 19 May 10 |
| Knocking 'Em Cold | Andrew Combes | | 1 reel | |
| Legacy, The | Betty Compton | | 2 reels | 15 Aug. 30 |
| Letters | Pauline Garon | | 800 | 9 |
| Let's Elope | Betty & Jerry Browne | | 645 | 8 June 14 |
| Let's Merge | Doree Leslie | | 1 reel | |
| Lobo, Dog of Dogs | Lobo | | 990 | 7 Mar. 8 |
| Lonely Gigolo | Lotti Loder | | 922 | 9 Oct. 25 |
| Lost and Found | Demarest-Bond | | 1 reel | |
| Love Boat, The | Herman Timberg | | 754 | 8 Mar |
| Lucky Break | Fox | | | 21 Oct. 25 |
| Madame of the Jury | Judith Anderson | | 1 reel | |
| Many Happy Returns | Connolly-Gottschalk-Evans | | 2 reels | 17 Aug. 30 |
| Married | Flint-Ridges-Foran | | 1 reel | |
| Master Sweeper, The | Chester Conklin | | 904 | 10 Mar. 8 |
| Martinelli | | | | |
| Aria from "Alda" | | | 1 reel | |
| Pagliacci | | | 1 reel | |
| Prison Scene from "Faust" | | | 1 reel | Sept. 27 |
| Temple Scene from "Aida" | | | 1 reel | |
| Matinee Idle | Henry Hull | | 685 | 8 June 14 |
| Military Past, The | Roberto Guzman | | 570 | 6 Mar. 15 |
| Modern Fairy Tales | | | 1 reel | |
| Modern Business | | | 1 reel | |
| Money, Money, Money | Mason-Keeler | | 876 | |
| Mr. Intruder | Otto Kruger | | 1 reel | |
| Music Racket, The | Lee Morse | | 1 reel | |
| My Mistake | Donald Brian, Pat O'Brien | | 1 reel | Oct. 25 |
| My Here | Foy-Chard | | 1 reel | |
| Naggers, The | Mr. & Mrs. Jack Norworth | | 1 reel | June 14 |
| Naggers at Breakfast The | Mr. & Mrs. Jack Norworth | | 845 | 9 June 14 |
| Naggers Go South, The | Mr. & Mrs. Jack Norworth | | 1 reel | |
| Nay, Nay, Nero | Cameron-Watson | | 1 reel | |
| New Racket, The | Brailbury-Homer | | 1 reel | |
| Nightingale, The | Osborne-Talbot-O'Brien | | 2 reels | |
| Nile Green | Broderick-Crawford | | 740 | 8 June 7 |
| No-Account, The | Hardie-Hutchinson | | 777 | 9 |
| No Questions Asked | Little Billy-Prounty | | 1 reel | |
| Number Please | Sheila Barrett-L. Barrie | | 1 reel | |
| Office Steps | | | 835 | 9 Aug. 9 |
| Old Seidelburg | Peterson-Renme-Reed-Gilmore | | 1 reel | |
| One Good Turn | Ruth Etting-Jay Velie | | 2 reels | |
| One on the Aisle | Lon Hascall | | 1 reel | |
| Only the Girl | Wattles-Marsh | | 580 | 6 |
| Opening Night | | | | |
| Operation, The | Edgar Bergen | | 835 | 9 Aug. 9 |
| Out for Game, Potter Series | Littlefield-Ward | | 2 reels | Aug. 2 |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | | 1243 | 14 |
| Painter, The | Frank Orth | | | |
| Paper Hanging | Johnny Arthur | | 1 reel | May 31 |
| Paulo, Pagulta & Chiquita | | | 832 | 9 |
| Pay Off, The | H. B. Walthall | | 1076 | 12 Mar. 8 |
| People Versus, The | Campeau-O'Malley | | 548 | 6 Apr. 12 |
| Perfect Understanding, A | May-Oaks | | 537 | 6 |
| Pest of Honor, The | Short-Fielding-Hall | | 1 reel | |
| Play Boy, The | Fox-Curtis | | 2 reels | |
| Politics | George Jessel | | 2 reels | |
| Poor Little Butterfly | Technicolor | | 1 reel | |
| Poor Fish, The | Cavanaugh-Ridges-Schafer | | 1 reel | |
| Private Engagement, A | Yacht Club Boys | | 1 reel | 8 Sept. 27 |
| Purely An Accident | Brown-Kearns-Otto | | 1 reel | |
| Putting It On | Jarvis-Bond | | 1 reel | |
| Railroad Follies | Morgan-Hager | | 1 reel | Aug. 23 |
| Reno or Bust | Pangborn-Elliott | | 1150 | 13 June 7 |
| Romeo & Juliet | Charles Hackett-Rosa Low | | 8 | Nov. 8 |
| Rosarits, The | The Three Sailors-Clements | | 1 reel | |
| Road Knights | | | 1 reel | 9 Aug. 9 |
| Rhythms | Reisman Band | | 2 reels | 15 Aug. 9 |
| Roseland | Ruth Etting | | 2 reels | 14 |
| Royal Fourflusher, The | Eddie Buzzell | | 1556 | 17 June 14 |
| Rural Hospitality | Roger Imhof | | 1 reel | |
| Russian Around | Arthur Pat West | | 1 reel | |
| Russian Rhapsody, A | Kuznetzoff & Nicolina | | 704 | 8 |
| Salesman, The | Orth-Vernon | | 1 reel | |
| Santry, Henry & Orchestra | | | 1 reel | |
| School Daze | Musical-song-dance skit | | 1 reel | Aug. 30 |
| Scotch Love | Blore-Swinburn-Collins | | 1 reel | |
| Scotty | Scott Sanders | | 1 reel | Oct. 25 |
| Seeing Off Service | Penner-Busley-McNaughton | | 2 reels | Nov. 1 |
| Seeing Sarah Off | Slyvia Clark | | 1 reel | |
| Seeing Things | Demarest-Auer-Fielding | | 1 reel | 9 Oct. 18 |
| Service Stripes | Penner-Waddell | | 1 reel | |
| Servant Problem, The | Murray-Dakland-Stauber | | 1 reel | |
| Shakespeare Was Right | Technicolor | | 1 reel | June 7 |
| She Why Gets Slapped | Tom Dugan | | 1 reel | June 7 |
| Ship Ahoy | All Star | | 1 reel | |
| Showin' Off | Vitaphone Kiddies | | 1 reel | |
| Sinkin' in the Bathtub | Looney Tunes No. 1 | | 1 reel | May 10 |
| Skin Game, The | Irving-White-Duffy | | 1 reel | |
| Silek As Ever | H. J. Conley | | 2 reels | June 7 |
| Song Paintings | Ann Seymour | | 1 reel | June 7 |
| Song Shopper, The | Joe Frisco | | 1390 | 18 June 7 |
| South Sea Pearl | Gaston Glass | | 2 reels | May 10 |
| Stepping Out | Penner-Philips-Donnelly | | 1 reel | Oct. 25 |
| Still Alarm, The | Webb-Allen | | 1 reel | June 7 |
| Straight and Narrow | Robins-Jenkins | | 1 reel | |
| Strong and Willing | Trixie Friganza | | 1 reel | Sept. 27 |
| Strong Arm, The | Harrington-O'Neil | | 1 reel | |
| Stuttering Romance, A | Joe Penner-Dorothea Chard | | 1 reel | |
| Substitute, The | Chas. Lawrence | | 1 reel | Sept. 27 |
| Surprise | Dugan-Leonard | | 1038 | 12 |
| Suspicion | Lyons-Earle-Morne | | 1 reel | |
| Syncopated Sermon, A | Hall-Johnson Choir Willard Robison | | 1 reel | |
| System | Clements-Kapp | | 1 reel | |
| Taking Ways | Codee & Orth | | 2 reels | May 10 |
| Talking It Over | Jack Osterman | | 739 | 8 |
| Taxi Talks | Tracy-Alexander | | 1346 | 15 June 14 |
| Temple Belles | Green Blackman | | 1346 | 15 June 14 |
| Tenement Tangle, A | Ryan & Lee | | 758 | 9 June 14 |
| Thank You, Doctor | Ravold-Taylor-Clute | | 1 reel | Aug. 23 |
| Thirteenth Prisoner, The | Willie Howard-Lee Kohlmar | | 1 reel | |
| Tintypes | Yorke & King | | 1 reel | Oct. 11 |
| Tom Thumbs Oown | Jarvis-McNaughton | | 1 reel | |
| Trip to Paris, A | Jarvis-Taylor | | 1 reel | |
| 23 Skidoo | Lew Fields | | 854 | 10 June 14 |
| Twixt Love and Duty | Howard-Graham-Percival | | 1 reel | |
| Two Rounds of Love | Rennie-Olsen | | 1 reel | |
| Unfair Sex, The | Healy-Gilbert | | 1 reel | |
| Varsity Show, The | Olive Shea | | 2 reels | |
| Varsity Vamp | Mike Ames | | 1 reel | |
| Victim, The | Orth-Howard | | 1 reel | |
| Wanderer, The | Douglas Stanbury | | 1 reel | 9 Sept. 13 |
| Who's the Boss? | Pangborn-Howard | | 1 reel | |
| Websterian Students | Ryan-Lee | | 801 | 9 Apr. 19 |
| Wedding of Jack and Jill, The | Vitaphone Kiddies | | 701 | 8 June 7 |
| Wedding Belles | Howard-Newton | | 485 | 5 |
| What a Life | | | 955 | 11 June 14 |
| Who Pays? | Murrey-Oakland | | 942 | 10 Mar. 15 |
| Where There's a Will | George Nassell | | 2 reels | |
| Window Cleaners | Brice-Edwards | | 632 | 2 Apr. 19 |
| Woman Tamer, The | Gilbert-Howard-Davis | | 1 reel | |
| Won to Lose | Irving-Lambert | | 1 reel | |
| Work, Milton C. | | | 1 reel | |
| Yamekraw | | | 857 | 9 Apr. 20 |



*Said*
Mr. FEAR
*to Mr. Courage:*
*"I'm dining now on milk and porridge."*
*"Thick steak for mine to boom the year,"*
*said Mr. Courage to Mr. Fear.*



*Said*
Mr. COURAGE
*to Mr. Fear:*
*"The more you buy the more you cheer."*
*"I see your point without demurrage,"*
*said Mr. Fear to Mr. Courage.*

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# SNAP IT UP



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Variety is nowhere found to such an extent as in the modern one-reel talking picture. That's one reason the *short* short subject this season is playing the most important part in many years in the plans of big showmen. Another reason is the super-quality entertainment which ***Educational*** has brought into its four great series of one-reel pictures. Comedy, novelty, drama, beauty, thrills—they're all there in these popular one-reel attractions that will snap up any show anywhere.



### MACK SENNETT BREVITIES

Mack Sennett fun at its best. Mack Sennett Natural Color. Novelty settings for uproarious laughs. Here is something really new and better.

"THE BLUFFER"
"TAKE YOUR MEDICINE"
*with* Andy Clyde

### PAUL TERRY-TOONS

Nothing more captivating in rhythm or more contagious in humor has ever shown on your screen. A Terry-Toon will put any audience in better spirits.

"FRIED CHICKEN"
"JUMPING BEANS"
"SCOTCH HIGHBALLS"

### WILLIAM J. BURNS DETECTIVE MYSTERIES

The world's greatest detective tells his most thrilling experiences. The millions who always love a good crime thriller are a ready-made audience for these gripping mystery tales.

### LYMAN H. HOWE'S HODGE-PODGE

For years Hodge-Podge has maintained an amazing popularity with its mixture of sense and nonsense. Now, synchronized with sound, these novelties are funnier, more entertaining, a still more important feature of your program.

"OVER THE AIR"
"A MEDLEY OF RIVERS"

Educational Pictures
"THE SPICE OF THE PROGRAM"

**EDUCATIONAL FILM EXCHANGES, INC.**
***E. W. HAMMONS, President***

NOVEMBER 22, 1930

# Motion Picture NEWS

Reg U S Patent Office


Thank You
JOAN
CRAWFORD

*for one of the greatest pictures in show history!*





WITHIN THE LAW

Action! Drama! It fairly shouts box-office."—*Hollywood Reporter*

"Excellent Drama. Should do fine business at box-office. Real entertainment."
—M. P. News

METRO-GOLDWYN-MAYER

*Isn't it great the way Marie Dressler and Wallace Beery are smashing records in "Min and Bill!"*


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# BROADWAY STARS FOR FEATURE QUALITY SHORTS




**Mazda Names That Glitter On Broadway Marquees Now Set to Blaze from Every House in the Country . . .**

## BROADWAY HEADLINERS

**BENNY RUBIN . . . WALTER CATLETT . . . W. C. FIELDS CLARK AND M'CULLOUGH**

**RING BOX-OFFICE BELL ON SHEER DRAWING POWER!**



## KID CLAMOR STORMS BOX-OFFICES FOR MICKEY McGUIRE COMEDIES!

**Juve Trade Leaps to New Highs as Titan Kid Comedies Make Direct Bid for Youth Patronage!**

**BOOK ENTIRE SHORT PROGRAM AND FORGET ALL COMEDY WORRIES**

- 6 BROADWAY HEADLINERS
- 6 DANE-ARTHUR COMEDIES
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- 8 MICKEY McGUIRE COMEDIES
- 12 HUMANETTES
- 12 TOBY THE PUP

Tune in on RKO Hour Every Friday NBC Red Network 10:30 P. M. Eastern Standard Time

Radio PICTURES

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# BEST TALKING COMEDY EVER MADE!



*Produced by*
*HAROLD LLOYD*
*Corporation*

*A PARAMOUNT*
*Super-Special*

# HAROLD LLOYD

## *And It's Mopping Up from Coast to Coast!*

"'FEET FIRST' got biggest business this house has enjoyed in eight months." —*Strand, Milwaukee, Wisc.*

"Crowds standing over a block long to get in to 'FEET FIRST'. Newspapers and audiences say the greatest Lloyd ever made."
—*Paramount, Denver, Col.*

"Lloyd doubled average business at this house." —*Kirby, Houston, Tex.*

"'FEET FIRST' broke all box office records for past twenty months."
—*Paramount, Texarkana, Ark.*

"Lloyd, first picture to play without stage show and increased receipts 50%." —*Paramount, Seattle, Wash.*

"'FEET FIRST' did best business we have had in many months."
—*Paramount, Atlanta, Ga.*

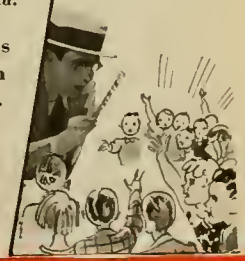
"Opened to marvelous business, with crowds in continual uproar of laughter." —*Saenger, New Orleans, La.*

"Matinees on Lloyd biggest in years. Public carried away with laugbter."
—*Florida, Jacksonville, Fla.*

"Record crowds came to sit in seats but rolled into the aisles with laughter." —*Newman, Kansas City, Mo.*

THIRD WEEK OF TREMENDOUS BUSINESS AT RIALTO, NEW YORK —AND NOT A DOLLAR LET-DOWN!





*In These Times, when ONLY BIG Pictures Get BIG Money, Lloyd Offers his Latest and BIGGEST!*

# "FEET FIRST"

# Boom-Time Records Fall!..
# A New Star is Born!..
# 1930's Hit of Hits!



"Marlene Dietrich lives up triumphantly to her enthusiastic advance notices. One of the real personages of the cinema."
—*N. Y. Herold Tribune*

"She will be Paramount's box office queen of 1931. Movie audiences will be fascinated by her."
—*N. Y. Daily News*

"Miss Dietrich is a great beauty, thoroughly fascinating. A real find!" —*N. Y. Mirror*

"She will develop into a big box office name."
—*N. Y. Graphic*

"A magnificent actress, alluring, fascinating. Should be popular." —*N. Y. Sun*

"A new star of the first magnitude! All the nice things promised for her are true. She compels breath-taking attention."
—*N. Y. Eve. World*

**MARLENE DIETRICH**

# "MOROCCO"

**GARY COOPER** **MARLENE DIETRICH** **ADOLPHE MENJOU**

JOSEF VON STERNBERG'S SUPERB LOVE-DRAMA

"MOROCCO"! Hailed as great by Hollywood from the time the first camera started cranking. Brilliant in previews. Chosen by Grauman's Chinese Theatre, Hollywood, from all available product for $1.50 two-a-day glorification. NOW AT ITS FIRST GALA LONG RUN ENGAGEMENT AT THE RIVOLI, NEW YORK, IT SMASHED EVEN BOOM-TIME WEEK-END RECORDS BY OVER $1,000. AND BIGGER BY THE MINUTE! The New York Herald Tribune sums it up: "The cast, the triumph of Marlene Dietrich and the brilliant direction of Josef von Sternberg make 'MOROCCO' a superior picture." It is the type of masterpiece and money-getter that for 18 years has made Paramount PARAMOUNT



**GARY COOPER**

"Understandably popular, but never so effective and expert as he is in the role of the hero of 'MOROCCO'."
—*N. Y. Herald Tribune*



**ADOLPHE MENJOU**

"He is simply grand in 'MOROCCO'. His return is something to write home about." —*N. Y. Journal*

# PARAMOUNT

## Fun for everyone from 6 to 60!

You enjoyed Tom Sawyer and his gang when you read of them as a kid—you laugh even more uproariously when you read about them now. But when you actually meet them on the Paramount screen you'll love them more than ever before—you'll laugh as you've never laughed yet!






MITZI GREEN

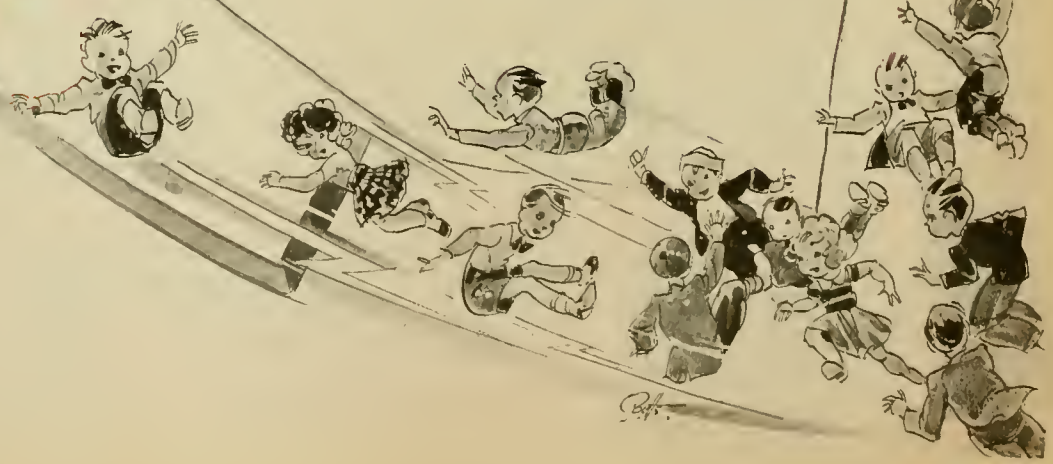
JUNIOR DURKIN

# "TOM SAWYER"

JACKIE COOGAN

"A masterpiece! Easily one of the finest pictures created since the inauguration of the talkies."

—*Hollywood Film Mercury*



*Directed by John Cromwell. Based upon "The Adventures Of Tom Sawyer" by Mark Twain. Screen Play by Sam Mintz, Grover Jones and William Slavens Mc Nutt.*

# "TOM SAWYER" IS

# PARAMOUNT'S

# MIGHTY MAGNET

# TO BRING BACK

# THE KIDS!

## *Adults Love It Too!*

¶ You've been yelling for a great picture to lure the youngsters back, and keep 'em lured. HERE IT IS! ¶ "Note 'Tom Sawyer' in the booking sheets and brace your theatre walls—they're going to bulge!" warns Motion Picture News. ¶ "'Tom Sawyer' is just what the public's yearning for. It's removed from speakeasies and divorce courts, but modern as tomorrow", good-newses the Hollywood Film Spectator. ¶ "Just a grand picture. So good that when you leave the theatre you're already planning when to see it again", praises the Hollywood Reporter. ¶ PARAMOUNT PLEDGED TO MAKE PICTURES TO BRING BACK KIDS AS WELL AS ADULTS. HERE'S "TOM SAWYER"! A KNOCK-OUT! GET BEHIND IT, ADVERTISE IT, CLEAN UP!



THE COHENS AND KELLYS WAS A RIOT OF FUN!

THE COHENS AND KELLYS IN SCOTLAND WAS ONE BIG ROAR!

BUT

# OH, BOY! WAIT THE FUNNIEST



# COHENS

With GEORGE SIDNEY
And CHARLIE MURRAY IN
VERA GORDON Kate Price

Directed by VIN MOORE

Presented by Carl Laemmle

Produced by Carl Laemmle, Jr.

# UNIVERSAL-

THE COHENS AND KELLYS IN ATLANTIC CITY TOOK THE WHOLE COUNTRY BY STORM!

THE COHENS AND KELLYS IN PARIS SHOOK THE RAFTERS WITH LAUGHTER!



# TILL YOU SEE OF THEM ALL !!

# AND KELLYS IN AFRICA

FIRST IN FEATURES — FIRST IN SHORTS

FIRST IN FIRST RUNS EVERYWHERE

box-office profits depend on efficient equipment . . .
a sure-fire guide to right buying is on its way to you

# Theatre Building & Equipment
# BUYERS GUIDE

EDITION OF

## THE SHOWMAN

• • •

Full Listing of Equipment Manufacturers & Distributors

• • •

Catalogue of New & Improved Equipment of 1930

• • •

"The Industry's Foremost Equipment Authority"

PUBLISHED AS A FEATURE OF

## MOTION PICTURE NEWS
## December 6th

# FOX HELPS THE SHOWMAN

## CENTRAL STATES THEATRE CORPORATION

A. H. BLANK-Pres.

HOME OFFICE

500 IOWA BUILDING

DES MOINES, IOWA

OPERATING

PALACE, MASON CITY, IOWA
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RIALTO, FORT DODGE IOWA
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RIALTO BOONE IOWA
RITZ, CHARITON IOWA
GRAND, OELWEIN IOWA
PRESIDENT, OELWEIN, IOWA
ENGLERT, IOWA CITY, IOWA
GARDEN, IOWA CITY IOWA
CAPITOL, CLINTON IOWA

OPERATING

RIALTO, CLINTON IOWA
STRAND, CLINTON IOWA
PALACE, BURLINGTON IOWA
RIALTO BURLINGTON IOWA
MAJESTIC, CENTERVILLE IA
RITZ, CENTERVILLE, IOWA
KING, ALBIA, IOWA
REX, ALBIA IOWA
AMES, AMES IOWA
CAPITOL, AMES IOWA
TWIN STAR, AMES IOWA

November 6, 1930

TO ALL MANAGERS

THE BIG TRAIL! (Fox) Rating 200% Plus

We have never seen a more comprehensive manual put into the hands of showmen than the press sheet on "The Big Trail."

You have material to lure the kiddies, to attract the "old timers" who settled here many years ago. You have material that will appeal to the civic organizations, educators, and to every other adult who is fascinated by romance, daring courage and red-blooded action. These tools would be worthless in your hands if you didn't have a "Gold Mine" but you have and how! This picture, as its name implies, is B I G, B I G, B I G.

"The Big Trail" had its Iowa premier showing at the Rivola Theatre, Oskaloosa, on Sunday, November 2nd. All records for business were broken, and the Monday and Tuesday business proved beyond question of a doubt, that the public is going to go for "The Big Trail", hook, line and sinker. We are expecting record business or at least close to record business from your engagement.

Get a load of that sales manual. Study it, read it carefully -- and then plan a campaign that will "ring the bull's eye." This letter does not necessarily mean to go wild in expenditures, for with careful planning, you can do the right things in the right way and they will have far reaching results.

Yours very truly,

H. M. Weinberg

IMW/GG

First with a Great Picture

*Raoul Walsh's*

# THE BIG TRAIL

★

Second with complete and SENSIBLE Sales Helps

**MR. WEINBERG IS A REAL SHOWMAN WHO NOT ONLY KNOWS PICTURES BUT HOW TO PUT THEM OVER. » »**

# When you get THE

ALL STAR Final

THE THEATRE NEWS

PIONEER HEROES TO LIVE AGAIN IN (NAME CITY)

AUTHENTICITY EMPHASIZED IN PRAIRIE DRAMA

AWAITING THE ONSLAUGHT

West's Most Gorgeous Vistas Form Background

HARDSHIPS ON LONG TREK FOR FILM COMPANY

CAMPAIG

The MOST VIVID PERIOD OF FRONTIER DAYS

BRING BACK THE KIDDIES

The Fascinating GAME of "The Big Trail" Will Make a Hit With Youngsters

"Injun" Bando Reliable Ticket Seller

Shown here and on the next page are a multitude of box office ideas especially designed to attract the young folks. Get behind this children's campaign, and watch the kids storm the doors.

COOPERATE WITH BOY SCOUTS, Y. M. C. A'S, GIRL SCOUTS, CAMPFIRE GIRLS AND SIMILAR ORGANIZATIONS

"The Big Trail" Is a Natural For Children

Get out the KIDS—They'll bring their PARENTS!

THE BIG TRAIL IN PRIZES

$200 FOR BEST ESSAYS BY HIGH SCHOOL STUDENTS

MORE KI

General Aids To Interest

DRAWING CONTEST

PIONEER WAGON CONTEST

BOY SCOUTS CAMPAIGN

BOOK SHOP DISPLAYS

SAVINGS BANKS

# BIG TRAIL




## —you also get a complete campaign for selling it to the public.

**Mammoth 32 page newspaper size Press Book not only contains exhaustive publicity, newspaper advertising and accessory sections but also *complete and effective plans by which you can get support from civic, fraternal, social and educational organizations,* and a *detailed and splendid campaign to arouse juvenile interest!***

**Sound showmen's ideas that can be put over at little cost.**

**Novelties, games, alluring, business creating.**

**All these helps and a picture to back them up which will rouse more juvenile attention and business than any in a decade.**

FOX

Raoul Walsh's

# THE BIG TRAIL

WITH

**JOHN WAYNE**
**MARGUERITE CHURCHILL**
**EL BRENDEL**
**TYRONE POWER · DAVID ROLLINS**
**TULLY MARSHALL**



**Mightiest production in screen history. Scene after scene rouses you to wildest enthusiasm with its majesty and tremendous sweep.**

**Exciting drama and tender romance against a background as big as the west itself.**

**Wonderful entertainment for the young people with its Indian battles, its wild adventure. Great for the adults with its realistic recreation of the throbbing past. Great for all people all the time.**

**FOX**









# Now you can attract the 7th person, too!

15,000,000 people in the United States—one out of every seven—have defective hearing.

Until Western Electric Hard-of-Hearing Sets came along, this seventh person could not hear talking pictures clearly.

This equipment—connected directly with the Western Electric Sound System—affords the 15,000,000 men, women and children with defective hearing the sought-for opportunity of fully enjoying talking picture entertainment. It attracts their patronage! It builds good will.



*With the Western Electric Hard-of-Hearing Set he hears every word!*

Leading theatres are equipping with this apparatus. Here is another evidence of the advantage gained by installing a Western Electric Sound System—the complete system that offers exhibitors every possible new development to help stimulate box office receipts.

The cost is small. Installations can be made promptly. Complete information on request.

**Western Electric**
**SOUND SYSTEM**
THE VOICE OF ACTION

Northern Electric in Canada

*Distributed by*

***Electrical Research Products Inc.***

250 W. 57th Street, New York

# WARNER BROS.

DON'T *talk* PROSPERITY
THEY GUARANTEE IT

WARNER BROS. & VITAPHONE REG. U.S. PAT. OFF. TALKING PICTURES

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

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LI

WHILE OTHERS **PROMISE** WARNER BROS. **DELIVER!**

ANY ONE OF THESE HITS

## RIVER'S END

*with*

CHARLES BICKFORD
EVALYN KNAPP

DIRECTED BY MICHAEL CURTIZ

## OUTWARD BOUND

*with*

LESLIE HOWARD - DOUG. FAIRBANKS, JR.
BERYL MERCER DUDLEY DIGGES

DIRECTED BY ROBERT MILTON

# OORWAY

# HELL

Topped all records at Strand, New York. Forced to hold over for 3 smashing weeks. Strand, Syracuse wires "Smashes all records. Biggest box-office bet in years."

*with* LEWIS AYRES
DIRECTED BY ARCHIE MAYO

# FFICE WIFE

7 Weeks at Winter Garden, New York. Started the crowds coming to Earle, Washington and they haven't stopped yet. Same story everywhere. What a title.

*with* DOROTHY MACKAILL AND LEWIS STONE Directed by LLOYD BACON

# FE OF THE PARTY

It has put new life into the box-office. Big Winter Garden in New York is too small to hold the crowds. It's the laff of the nation.

*with* WINNIE LIGHTNER, IRENE DELROY, JACK WHITING, CHARLES BUTTERWORTH Directed by ROY DEL RUTH

## WOULD BE THE "BIG GUN" OF ANY OTHER PROGRAM

# ILLICIT

*with*

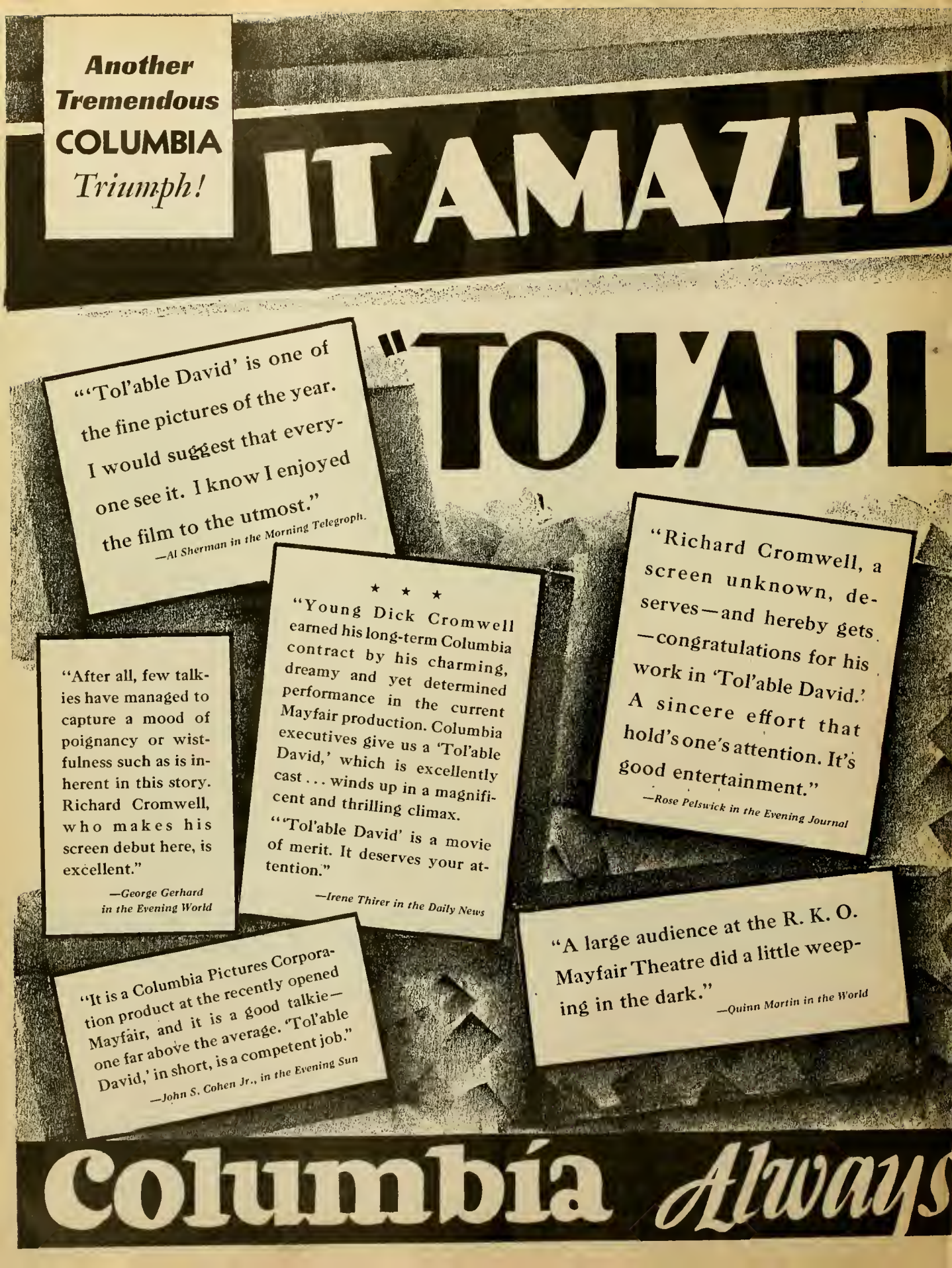
BARBARA STANWYCK
CHARLES BUTTERWORTH - JAMES RENNIE
RICARDO CORTEZ - JOAN BLONDELL

DIRECTED BY ARCHIE MAYO

# VIENNESE NIGHTS

SIGMUND ROMBERG and
OSCAR HAMMERSTEIN II Romance

DIRECTED BY ALAN CROSLAND


Another Tremendous COLUMBIA Triumph!
IT AMAZED
"TOL'ABL
"'Tol'able David' is one of the fine pictures of the year. I would suggest that everyone see it. I know I enjoyed the film to the utmost."
—Al Sherman in the Morning Telegraph.
"Richard Cromwell, a screen unknown, deserves—and hereby gets—congratulations for his work in 'Tol'able David.' A sincere effort that hold's one's attention. It's good entertainment."
—Rose Pelswick in the Evening Journal
★ ★ ★
"Young Dick Cromwell earned his long-term Columbia contract by his charming, dreamy and yet determined performance in the current Mayfair production. Columbia executives give us a 'Tol'able David,' which is excellently cast . . . winds up in a magnificent and thrilling climax.
"'Tol'able David' is a movie of merit. It deserves your attention."
—Irene Thirer in the Daily News
"After all, few talkies have managed to capture a mood of poignancy or wistfulness such as is inherent in this story. Richard Cromwell, who makes his screen debut here, is excellent."
—George Gerhard in the Evening World
"It is a Columbia Pictures Corporation product at the recently opened Mayfair, and it is a good talkie—one far above the average. 'Tol'able David,' in short, is a competent job."
—John S. Cohen Jr., in the Evening Sun
"A large audience at the R. K. O. Mayfair Theatre did a little weeping in the dark."
—Quinn Martin in the World
Columbia Always

# the N.Y. Critics

**. . . and a New Star was made Overnight in the Gorgeous Premiere at the GREAT R. K. O. MAYFAIR THEATRE**

# E DAVID"

featuring
**RICHARD CROMWELL**
*"The Screen's Latest Sensation"*
with
**NOAH BEERY** Henry B. Walthall
**JOAN PEERS** George Duryea
Directed by
**JOHN BLYSTONE**
Adapted from Joseph Hergesheimer's immortal classic

"'Tol'able David' is a fine, sensitive, beautifully directed and acted picture... All of this is beautifully worked out with each scene leading up to the climax, a thrilling and terrific fight between David and Luke."
—*William Boehnel in the Evening Telegram*

"It is difficult to believe that the young actor, Richard Cromwell, who takes the title role, is seen in his first screen characterization. He gives a grand performance. The picture is a fine product."
—*Julia Shawell in the Graphic*

"John Blystone has risen to the occasion in his excellent direction of the talking picture of Joseph Hergesheimer's story, 'Tol'able David.' The present version benefits to no small extent by the power of speech."
—*Mordaunt Hall in the Times*

"Rare screen fare.... A thoroughly meritorious transcription of the Hergesheimer story.... Both producer Harry Cohn, of Columbia Pictures, and his star, Richard Cromwell, deserve ample credit for their parts in the making of the picture."
—*Regina Crewe in the American*

"Lively and effective, and it thereupon becomes one of the better films. Richard Cromwell plays the Barthelmess role admirably. Miss Joan Peers is, as usual, an admirable heroine, and the mountain types are well cast."
—*Marguerite Tazelaar in the Herald-Tribune*

COLUMBIA PICTURES

# the Best in Entertainment

# U.S. NAVY SELECTS RCA

## and Awards Largest order in History

### 20 BATTLESHIPS

Mighty fortresses of the sea magically transformed into floating auditoriums for naval educational work, and for the recreation of officers and men.

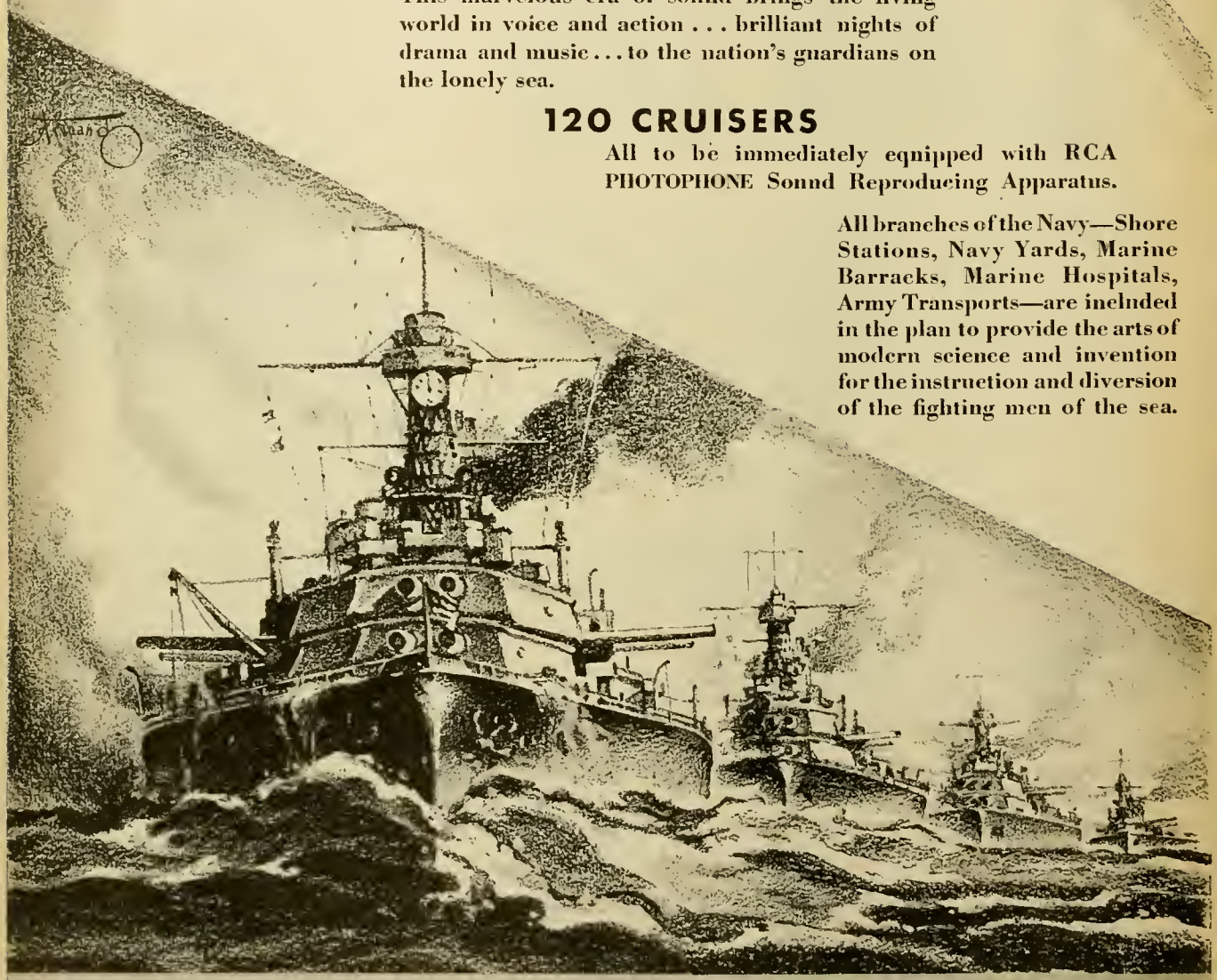
### 60 DESTROYERS

This marvelous era of sound brings the living world in voice and action . . . brilliant nights of drama and music . . . to the nation's guardians on the lonely sea.

### 120 CRUISERS

All to be immediately equipped with RCA PHOTOPHONE Sound Reproducing Apparatus.

All branches of the Navy—Shore Stations, Navy Yards, Marine Barracks, Marine Hospitals, Army Transports—are included in the plan to provide the arts of modern science and invention for the instruction and diversion of the fighting men of the sea.



# RCA PHO

EXECUTIVE AND COMMERCIAL OFFICES, 411 FIFTH AVE., NEW YORK CITY ... BRANCH

# PHOTOPHONE EQUIPMENT

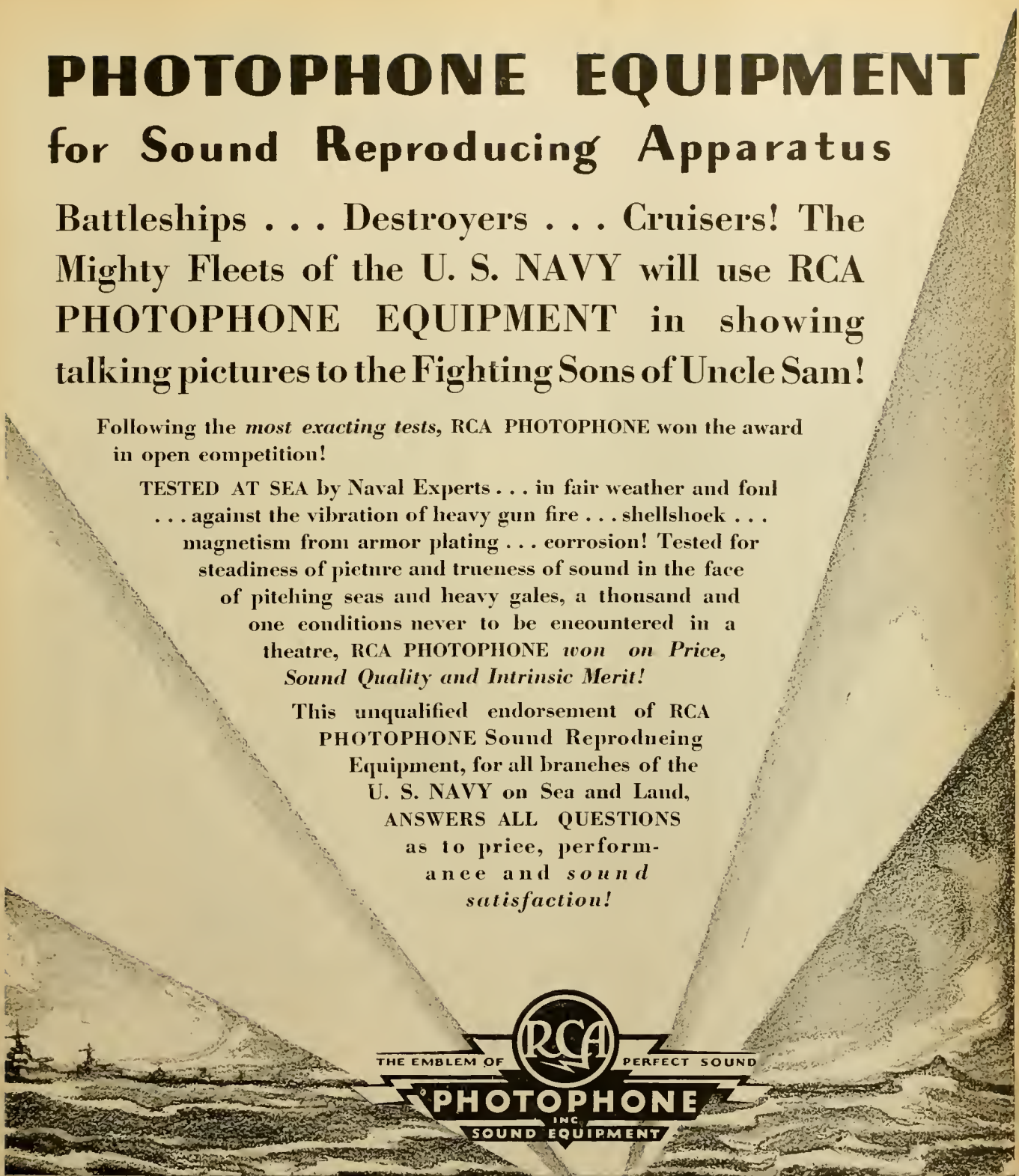
## for Sound Reproducing Apparatus

**Battleships . . . Destroyers . . . Cruisers! The Mighty Fleets of the U. S. NAVY will use RCA PHOTOPHONE EQUIPMENT in showing talking pictures to the Fighting Sons of Uncle Sam!**

Following the *most exacting tests,* RCA PHOTOPHONE won the award in open competition!

TESTED AT SEA by Naval Experts . . . in fair weather and foul . . . against the vibration of heavy gun fire . . . shellshock . . . magnetism from armor plating . . . corrosion! Tested for steadiness of picture and trueness of sound in the face of pitching seas and heavy gales, a thousand and one conditions never to be encountered in a theatre, RCA PHOTOPHONE *won on Price, Sound Quality and Intrinsic Merit!*

This unqualified endorsement of RCA PHOTOPHONE Sound Reproducing Equipment, for all branches of the U. S. NAVY on Sea and Land, ANSWERS ALL QUESTIONS as to price, performance and *sound satisfaction!*




# TOPHONE

OFFICES IN PRINCIPAL CITIES OF UNITED STATES, CANADA AND FOREIGN COUNTRIES

# Biggest Hit Phila. Has Known in Years— Sensation in Chicago



They Just Slay 'em With Love In The

# WIDOW FROM CHICAGO




with

**EDWARD G. ROBINSON**

NEIL HAMILTON

and a great cast!

First National Pictures

## SCARLET PAGES

Extended runs. Hold-over engogements. New box-office highs S.R.O. business *in every spot it plays!*

## ANN HARDING

In the

## GIRL OF THE GOLDEN WEST

The Golden Girl that is getting Golden profits from coast-to-caost. She's sensotionol!

## OTIS SKINNER

master of masters, star of stars, in

## KISMET

Now in its fourth S.R.O week at Warner Bros. Hollywood, N.Y., at $2.00 top!

**FIRST NATIONAL** *and* **VITAPHONE** Pictures REG. TRADE MARK

"VITAPHONE" IS THE REGISTERED TRADE MARK OF THE VITAPHONE CORP DESIGNATING ITS PRODUCTS.

VOLUME XLII
NUMBER 21

Motion Picture News

NEW YORK CITY
NOVEMBER 22, 1930

# "If You Can't Trim, We'll Show You How," Bankers Tell Industry Leaders

### *Pithiful*

**Chicago—An independent distributor selling a very good comedy was anxious to get a booking for it in one of the larger Loop houses. Through a contract he established with a circuit man he was able to screen it for the circuit's booker, a cold-hearted individual of few words and irrevocable decisions. The three of them watched the screening to the final fadeout. The booker arose to go. Not even the suggestion of a smile had crossed his face at any time during the screening. At the doorway he paused and delivered his ultimatum. "Very pithy," he said coldly. "Very pithy. I'll let you know tomorrow if we can use it."**

**'Tell me" said the disheartened distrib anxiously, when the Big One had gone, "tell me, does he lisp?"**

## Paul Burger to Get Al Lichtman United Artists Job?

Paul Burger, veteran company executive, is in line for the general sales managership of United Artists in the event Al Lichtman retires from the post. Lichtman now is on the Coast for conferences with Joseph M. Schenck in what is expected to be a showdown on his handling of company sales.

There is to be a shakeup of United Artists forces in the East, it is understood, with several managers to be demoted to the position of salesmen. The steady falling off of company grosses is responsible, it is said. This drop of intake is reported to have led Schenck to sell a half interest in Art Cinema to Howard Hughes Burger is a nephew of Schenck.

Lichtman, so the story goes, is to join Warners under a five-year contract.

---

Hollywood—Al Lichtman will remain as general sales manager of United Artists, it is reliably reported here.

### *Sheehan in East to Talk Costs With Clarke*

Winfield Sheehan is in New York for about two weeks to confer with Harley L. Clarke and W. J. Michel on Fox production plans for the next year.

As part of the widespread industry move to reduce expenses, it is expected the Fox officials will go over the production situation on the Coast with a view to ascertaining whether or not overhead cuts can be made.

### *Wall St. in Deadly Earnest About Need for Economy—Leaders on the Pan*

Regulation of its financial affairs must come from within and in a reasonable length of time, or the bankers will step in and demonstrate to the executives of the industry how it should be done.

This ultimatum thrown in the laps of the leaders of the business emanated from Wall Street a few weeks ago, MOTION PICTURE NEWS learns, and is directly responsible for the hurried conferences already held and being held by New York executives with their production lieutenants on the Coast.

At a meeting at which it is learned all of the important financial interests identified with motion pictures were in attendance, the entire situation was gone over and attempts made to reach a solution. Particularly disturbing to the banking firms was the apparent paradox of pictures that cost more to make but failed to increase grosses in keeping with their cost. They are understood to have recognized the situation as one that demanded immediate attention.

#### One More Chance

They came to the decision that before they stepped more actively into the picture than they now are the big leaders of the industry were to be given one more chance to demonstrate if they can remedy their own affairs. If, after a full test, the bankers find them lacking, the proposal is to step in and regulate the business through banking representatives empowered with full right to wield the axe as they see fit.

The seriousness of the situation made itself immediately felt in picture ranks. Proof of this is more than conclusively borne out by the hurried trek westward of the heads of a number of important companies. Hiram Brown dashed to the Coast on behalf of Radio: Nick Schenck and J. Robert Rubin, for M-G-M; Ben Schulberg was brought East by Paramount and told what the procedure was to be, and now Adolph Zukor is in Hollywood following through the decision to trim, to its conclusion.

Joe Brandt, scheduled to go West for Columbia, changed his plans and Harry Cohn was brought on for a pow-wow in New York. Winfield Sheehan's presence in New York is linked with the same general movement toward economy.

#### Straws in the Wind

Joe Moskowitz, vice president of Art Cinema, which finances and produces many of the pictures on the United Artists program, is in Hollywood on a stay of indefinite duration to see what he can do to trim

*(Continued on page 28)*

### *Fame Goes Astray*

**They tell this one on Sam Goldwyn: The producer had selected Louis Bromfield, author of "The Green Bay Tree,' 'Possession" and "24 Hours"—all of them best sellers—to write the story for Evelyn Laye's first talker. At their first meeting the story has Goldwyn saying:**

**'Your name is well known now. You are a great author. We will make that name greater. We will publicize your name up and down the country.**

**'What do you think of that, Mr. Bromberg?"**

## Unrest On Coast Over Banker Plan To Trim Overhead

Hollywood—This is a land of unrest. Reports percolating from New York that the bankers have issued instructions to trim overhead, plus the coming and going of big-time executives from New York, are leaving their mental markings on members of the film colony.

Nobody can quite figure what's going to happen, how much curtailing will be instituted or who on what lot will be fired. Relatives and political henchman of the powers in the studio saddles privately are very much worried over the outcome. Some of them see big salaries either being cut off entirely or drastically trimmed in conformance with the bankers' mandate to reduce expense.

For once in its lifetime at least Hollywood is beginning to understand that this is more than mere talk, that the orders are definite and clear cut and that something, aside from alibis, will have to be done in an effort to make the production shoe fit the film body.

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### *Skouras' Duties to Be Increased; Ouster Yarn Hit*

Film circles buzzed this week with a report that Spyros Skouras was slated for the axe, but Sam E. Morris promptly denied it. Skouras is scheduled to take over additional duties, Morris asserted. He added he does "not know how such a report could be circulated." Several weeks ago, MOTION PICTURE NEWS reported that Skouras was to take over additional duties at Warners.

Motion Picture News

Vol. XLII NEW YORK CITY, NOVEMBER 22, 1930 No. 21

# WHEN IT'S GABBLE TIME IN HOLLYWOOD

IT TOOK the philosophers of old to appreciate the fact that silence is golden and the young and often foolish picture business a series of costly and experimental heartaches to arrive at the same conclusion.

Now that all doubt has been removed about the demise of sound as a novelty and the industry has learned that talkers don't have to be that in the pure, literal sense of the word, you are about to witness a change in the production formula that will do much to make product hew closer to the line of public demand.

✧ ✧ ✧

### *Talkers Minus Some Talk*

TALKERS will talk, but they won't have so much to say. They will be constructed to embrace those natural pauses, those periods of relief which the dramatist who knows his job utilizes to interlude the properly constructed stage play. Where once sound pictures squawked and groaned and conversationalized until there was no rest for those who braved the theatre's portals, you will be enabled to offer your public—and you'll be smart if you talk about it—motion pictures that tell their piece more in terms of images and less in terms of dialogue.

✧ ✧ ✧

### *The All-Gabber Faces Execution*

LOOK at it this way if you like:

Producers have learned the lesson of the heavily worded picture. They have been made to realize—through the box-office—that one of the serious faults with talkers of the current crop is their inclination to talk the audience to despair. Don't get the idea that this forum thinks silents are to replace sound. That may or may not happen, but the odds in favor of the completely silent film are too remote to worry about when box-offices are suffering from a current pernicious anemia.

The point is that the one hundred per cent. gabber is a dead issue and that natural sound effects will take the place of superfluous words now added to the script because it seems the thing to do.

✧ ✧ ✧

### *That's Only Part of the Job*

AND, further, it is important to dissipate any thoughts in your mind that this is a cure-all for production. It isn't.

We again go over published ground in explaining what we think must be done to make pictures better. They must be fewer in number. There must be a wholesome, as well as a wholesale, encouragement of individual—independent, if you like—effort. The vicious Hollywood system of charging one man with the final word on forty-eight, fifty-two or seventy pictures must end because not even a combination of Thalberg, Schulberg and Sheehan, retaining the best features of each, can do it.

✧ ✧ ✧

### *In the Land of Utopia*

THERE must be a diversity in locale, which means that Hollywood should be knocked off its pinnacle and made to understand that three thousand miles of land connect it with New York.

There must be fewer yes men and more of the other kind and there must be a house cleaning to uproot the incompetents that flourish by political patronage.

Then, dear dreamer, there might be some hope.

K A N N.

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# DuPont and Raskob Control of Warners Scheduled by Dec. 8, Wilmington Hears

### *Initials, Please*

**Cincinnati—"Something has gone haywire with one of the machines. Notify Erpi immediately at Canal 6720," came a message over the house phone from the operator's booth to the office of Manager Yarbrough at the RKO Strand.**

**A young man, just breaking into the theatre game with the idea of some day becoming a manager, took the message.**

**Calling the designated number, he asked to speak with Mr. Erpi.**

**It was several minutes before the telephone operator at Electrical Research Products was able to figure out what it was all about.**

## MoreConsolidation Moves at Warners? Profits Drop 51%

A hint that further consolidations among the various Warner enterprises is intimated by Harry M. Warner in submitting the annual financial report of Warner Brothers' Pictures, Inc., this week.

Indicating that theatre expansion is not ended, he said:

"While such acquisition and construction of additional theatres in various sections may become necessary . . ., the main effort of our company is now rather being devoted to coordinating the functions of the various departments and branches of our organization, consolidating them into one closely welded unit operating economically and advantageously."

Profits for the year ending August 30, 1930, dropped from $14,514,628 the previous fiscal year to $7,074,621, a decrease of $7,440,007, or slightly over 51 per cent. The 1929-1930 net is, after depreciation, amortization, Federal taxes, special film inventories, write-down and "extraordinary expense" coincident with the coordination of newly acquired properties. These profits are equivalent after preferred dividend requirements to $1.77 a share on the 3,769,025 no-par shares of common now outstanding, but Warners state the earnings for 1930 do not include profits of affiliated companies prior to dates of their acquisition.

On the basis of the 2,732,687 average number of shares outstanding during 1930, the 1929-1930 profits are computed at $2.44 a share, after preferred dividends and on the basis of 2,627,405 shares outstanding on August 31, 1929, at $2.21 per share.

Fixed assets at cost, less depreciation and amortization, on August 30, were $163,767,356, as compared with $110,870,822 one year ago. Total assets were $230,185,444, as compared with $167,189,024 on August 31, 1929. Current assets as of August 30, 1930, were $42,498,290, including $5,133,337

(*Continued on page 33*)

### *64 Per Cent of Stock Seen Held by Group at Annual Meeting*

Wilmington, Del.—Reports that control of Warner Brothers may pass to Pierre S. du Pont, John J. Raskob and other capitalists of this city, who control a large block of stock, and to the banking interests who recently underwrote the new $14,000,000 stock issue, are current in local financial circles as the date of the annual stockholders' meeting to be held here approaches. The meeting will be held in the duPont Building office of the company on Dec. 8.

The current reports in financial circles are that duPont and Raskob with their allied stockholders will control at least 64 per cent. of the stock at the company's meeting. Whether any change will be made in the board of directors is a matter of speculation. However, there are persistent rumors that changes will be made so as to give the Raskob-duPont interests complete financial control.

Raskob and the duPonts are said to be buying Warner stock steadily through Hayden, Stone & Co., which arranged the new financing for Warners a few months ago.

Some time ago it was reported that the duPont-Raskob-banking group had gained control of the company, but this was denied by Harry M. Warner.

### *Abandon Buying Combine*

London—Establishment of an exhibitor buying circuit is being dropped by the British exhibitor organization, it is reported. Sponsors of the combine feel that if distributors give a break to small houses the proposed co-operative can be dropped.

### *Out of Control?*



*Horry M. Worner, who recently denied control of his compony hod possed from the Worner brothers.*

### *It's a Business*

**Portland—Mel Kellar, Vitagraph manager, and Vete Stewart (F. N.) were in the midst of a hotly contested golf game on the Columbia course, and incidentally took time to boost the merits of the film of their respective organizations.**

**In the midst of their physical and mental fight they were handed wires advising that they would both thereafter be under the same roof, and their services would be required as salesmen in the great Oregon territory. In spite of the unexpected news the game was finished with Vete on the long end of the score.**

## Warner Holdings Spread Over 187 Towns, 19 States

Warners are now operating theatres in 187 cities and towns in 19 states and the District of Columbia, the company outlines in its financial report for the year ending August 30, 1930.

Pennsylvania heads the list with houses in 45 towns, while New Jersey is second with holdings in 39 towns. The report divides the line-up as follows, with no mention made of the total number of theatres:

**CALIFORNIA**
Fresno, Hollywood, Los Angeles, San Bernardino, Santa Barbara, Whittier.

**CONNECTICUT**
Ansonia, Bridgeport, Bristol, Danbury, Derby, Hartford, Middletown, New Britain, New Haveo, New London, Norwich, Soutb Manebester, South Norwalk, Torrington, Waterbury, West Hartford, Willimantic.

**DELAWARE**
Wilmington.

**DISTRICT OF COLUMBIA**
Washington.

**ILLINOIS**
Cbicago, Granite City.

**INDIANA**
Elkhart, East Chicago, Goshen, Hammond, Indiana Harbor, Indianapolis, Whiting.

**MARYLAND**
Baltimore, Frederick, Hagerstown.

**MASSACHUSETTS**
Amesbury, Clinton, Everett, Lawrence, Lynn, Newburyport, Springfield, Waverly, Woburn, Worcester.

**MISSOURI**
Maplewood, St. Louis, University City, Webster Grove.

**NEW JERSEY**
Atlantic City, Bayonne, Bel.eville, Beverly, Bloomfield, Bordentown, Bridgeton, Burlington, Camden, Clementon, Collingswood, Cranford, Dover, East Orange, Elizabeth, Hackensack, Hoboken, Irvington, Jersey City, Kearney, Mapleshade, Millville, Montclair, Mt. Holly, Newark, Orange, Passaic, Paterson, Pennsgrove, Pleasantville, Ridgewood, Riverside, South Orange, Swedenboro, Upion, Union City, Vineland, Westmont, Woodbury.

**NEW YORK**
New York City, Albany, Batavia, Dunkirk, Elmira, Hornell, Jamestown, Medina, Olean, Syracuse, Troy, Utica, Wellsville.

**NORTH CAROLINA**
Charlotte.

**OHIO**
Akron, Alliance, Canton, Chilicothe, Clevelaod, Coshocton, Findlay, Kenton, Lima, Lorain, Mansfield, Massilon, Portsmoutb, Sandusky, Steubenville, Springfield, Sydney, Youngstown.

**PENNSYLVANIA**
Allentown, Altoona, Ambler, Ambridge, Ardmore, Brookville, Butler, Chester, Darby, Donor, Dormont, Drexel Hill, East Liberty, Erie, Etna, Gettysbug, Greensburg, Hanover, Holmesburg, Johnstown, Lan-

(*Continued on page 33*)

# INSIDERS'

SOME of the glitter that surrounds the picture business is acquiring a coat of tarnish these fall days.

The worries are plenty. To begin with there is the chronic concern over quality of pictures, blown up to formidable proportions today by the widespread lack of it.

Then you have to figure production which persists in rising without pulling standards up along with it. A second and extremely bothersome problem.

Thirdly, and inter-related with the others, of course, is the sag in theatre receipts, which are off anywhere from ten to thirty per cent as against last year, the exact percentage varying with the individuals you talk to about grosses.

Fourth—maybe it should be moved up—is the vexatious, impenetrable and mystifying foreign situation which has succeeded in keeping a number of ordinarily level heads in New York revolving at top speed. For nobody has the slightest idea where the overseas tangle will end.

*The Insiders* include this latter headache because foreign sales are so inescapably interlocked with the progress or retrogression of the industry in the United States, although the exhibitor at large probably can't see how he's involved in what happens, or doesn't, in Germany or Brazil.

Nevertheless, he is. And this is why:

Regardless of whether or not the bookkeeping systems in vogue are sound or otherwise, it is true, notwithstanding, that American negative costs rarely show a profit from earnings in the American field. Foreign sales are depended upon to suffuse the red with plenty of black and, if they don't, it inevitably follows that the slack will have to be picked up by increased rentals foisted upon the domestic showman.

Quotas, other restrictive forms of legislation, international economic depression, what to do and how about providing foreign language audiences with talkers they can understand are among the many problems facing foreign sales managers who will tell you frankly they have never been so dizzy in all of their careers.

It is this combination of pressing circumstances that is directing the fire of the bankers toward the leaders of the industry.

### *Fog and Befogged*

Interested in balance sheets and speaking the language of assets versus liabilities, the financial fraternity is expressing pointed concern over the future. Questions have been asked, but satisfactory answers have not been forthcoming always. Not necessarily because the desire for evasion exists, but primarily because nobody quite knows how to reply.

Out of the maze, it does appear, however, that one method of procedure may be safely evolved. The major companies are beginning to understand more fully that the day of merchandising is here; that intensive efforts to sell product must be made if any measure of success is to be met; that routine booking, routine advertising, routine everything may be expected to bring routine results in a day when the extraordinary is a pressing need.

Note these signs of the times:

Adolph Zukor, interviewed in Kansas City while en route to the Coast, recognizes the importance of advertising, plus merchandising. Therefore, Paramount will so act.

Carl Laemmle has ditched Universal's advertising budget for a free-hand policy that will cost more money but which inevitably will bring the results for which it is designed.

Harry Warner, flanked by Sam Morris and Abe Waxman, heads an advertising council to cooperate with all circuit houses, not merely the Warner holdings, on merchandising, advertising, exploitation for future pictures.

What Radio did with Amos 'n' Andy is now current day trade history. It looks like a repeat for "Cimarron" and other important films. The company is that sold on the idea of emotionalizing the exhibitor through trade and newspaper advertising.

### *Bankers and a Slant*

Some day—perhaps what's going on is the beginning of the era—the picture business will learn that it isn't the number of pictures, but the kind of pictures that counts; that it's a day of specialization and that only specialized, intensified treatment will bring home the dough.

*The Insiders* happen to know that the ideas here expounded are looked upon as sound and with a great deal of favor in certain of the banking circles whose support make the operations of several large picture companies possible.

They are drawing upon the experiences and the growing pains of other industries and applying them to this. Smart eggs, those bankers.

### *Boosting the Nut*

Wonder why Pathe is remaking a large part of "Beyond Victory," war time drama. E. H. Griffith is directing the retakes, while John Robertson directed the original. Bill Boyd, Helen Twelvetrees, Dorothy Burgess, Lew Cody, Robert Ames and Russell Gleason are in the cast.

### *Franklin-U. A. "Jam"*

It didn't take long for Harold B. Franklin and United Artists to ride into a jam in discussing plans for a hook-up in the battle against Fox West Coast Theatres. Franklin, as Motion Picture News exclusively stated, advanced a tie-up with United Artists, but his proposition was refused.

He thinks United Artists is bluffing, Franklin says, but the company is going ahead with its plans for 25 houses along the Coast. The first house will be at Santa Ana, a deal is under way at Pasadena, and one other is just about closed. The company plans a straight picture policy with Sol Lesser in charge.

United Artists takes the position that talking pictures, like legit shows, are more important than the theatre that plays them. Big theatres and chains,

### *Can You Answer Why——*

**A WELL known executive hurried East, stayed about a week, scurried West and now shortly returns to New York to spend a lot of time here when his job is really at the studio?**

**Several picture personalities called a meeting, started to talk calmly, ended up violently and then continued their deliberations with as many lawyers present as there were principals.**

**A certain chap who should be in Hollywood to sit in on certain conferences suddenly found pressing business that succeeded in taking him almost 2,000 miles from the scene of confab?**

**The extensive duties of a fellow whose name you know well are to be augmented and why at least one other fellow—executive in the same organization—is gnawing his fingernails?**

**A well known production figure, formerly endowed with a high-sounding title, consented to drop the monicker and permit himself to sink into ostensible oblivion and for how long?**

# OUTLOOK

they say, were built to put over "factory made" silent pictures, the firm avers, but that day is gone by, "as factory made talkers are impossible." Successful talkers, company members contend, can come only from individual producers.

They're backing this stand with their proposed chain.

Members of U. A. are plenty peeved over the "has-been" implication in Harley L. Clarke's statement in answer to the U. A. "declaration of independence." This was a shaft which obviously hurt.

### *U.A. - F.W.C.*

Some of the inside on the United Artists-Fox West Coast fracas:

It is understood West Coast offered U.A. a 20 per cent split on a blanket deal for its output, but that United demanded as high as 40 per cent on some films, which would have brought the average up to about 30 per cent.

This split was turned down cold by Fox West Coast. Therefore, the U.A. decision to fight.

### *Dodging Headaches*

There is a real moral in the manner in which Columbia and Universal are sailing along this season. Columbia has just reported earnings of $237,086, before amortization for film rights purchased, in the three months ended September 27. Grosses are the highest in its history, and $2,000,000 net for the year is predicted.

Universal, too, is going great guns, its grosses running to record figures, thereby sending the company off to a rousing start for the new year.

Columbia has no theatres, which is one of the big answers to its earnings. Unburdened by the worries and red ink of circuit operation, the company has been devoting all its time to making and selling pictures. This, coupled with the fact that Harry Cohn knows how to make them, and Joe Brandt and Jack Cohn how to market them, has enabled the firm to move steadily forward.

### *For How Long?*

Now that picture executives inwardly chortle in delight over the digs taken at the business in "Once in a Lifetime," it may be they will have additional opportunity to laugh. The New York stage is about to blossom forth with a series of plays with Hollywood as their theme song.

Donald Davis has one dubbed "Made in Hollywood." Crane Wilbur presenting "The Cradle Call" in Chicago and Connolly and Swanstrom are sweating over a musical comedy laid in the Hollywood foothills.

The funny slant is that, while there are some who burn up when they think of "Once in a Lifetime," some producer, dizzied by its Broadway success, will undoubtedly buy it, and run into six figures to acquire the rights if for no other reason than to keep them away from his competitor.

It's being done all the time.

### *Smart Judgment*

One of the smartest bits of showmanship and sane business gestures was put over by Jim Ryan of Wurlitzer in newspaper advertisements carrying a pledge to his employes that they are to be kept on the payroll, and calling upon the public to help make that possible through purchase of company products.

Ryan deserves a big hand for that fine piece of copy, as well as for the spirit which prompted it. There have been a lot of silly mistakes made during the present unemployment crisis, with workers keeping their money out of circulation because they were uncertain how long their jobs would last. More than that, however, the stupid frenzy which has seen the axe swinging right and left, has ruined the morale of workers.

It isn't necessary to point out what has been done in the film business, with wholesale salary slashing and cutting of staffs. Suffice to say that a number of companies have used bad judgment. *The Insiders* commend to the entire industry Ryan's bit of business judgment and fair play.

TRICKS of the trade are many in the dear old film business. Even big organizations that strike an affinity in interests through booking deals that frequently run into millions a year don't always find the going calm.

At the minute, what is so far in the heated discussion stage in two offices may break out into the open. If the arguments crystallize into action—and such course is still complete conjecture—the shock will reverberate clear through the trade.

The cross-currents revolve around percentages and the weird processes through which they often pass when circuits split them up. The dissatisfied producer in this case—he is likewise a large theatre owner—is getting the outlets controlled by his circuit affiliate. No squawks there. But—

He isn't faring nearly so well in a lot of keys because the circuit has pyramided house expense to a level which reduces the producers' split by many thousands weekly. That rubs.

Then, this rankles, too. Last year the producer sold his stuff elsewhere and did extremely well, despite the fact that in a lot of instances the buyers were not producer-affiliated.

To intimate that a complete break is on the way wouldn't be fair. Or truthful. More likely the disgruntled organization will insist on a rearrangement of the split and get it.

### *The Horwitz Mess*

"Indomitable Will" of Houston is still rampaging in his local newspapers for Texas censorship. If ever a single individual in this business made bad friends faster than Horwitz, the record has yet to reveal his name.

The gang in New York simply cannot grasp what sort of gyrations the Horwitz mentality passes through. Here's an instance of an exhibitor actually coughing up dough to pay for newspaper ads seeking to encourage legislation that would censor the merchandise he sells to his public every day in the week.

THE INSIDERS

### *Chains and One of Their Weak Links*

**THE yarns that are told about long-distance circuit operation are among the most precious in the trade. Here's one that fairly lops up all of the gravy:**

**The circuit head is a big man. That is, in his destiny rests the success or failure of a formidable array of theatres; investment, many millions. That makes him big. The man who went through this experience has a pretty good record as a theatre manager.**

**It came to pass finally that a deal was made; the manager made his train and about 11 o'clock the next morning was at his post. The theatre was doddering and its competition strong. Therefore, the manager had plenty to do.**

**For two weeks he slaved and, brevity in time notwithstanding, made his showmanship felt. At the end of the first week, no check. At the second, when headquarters had been tapped, the draft came through—minus salary for the one-seventh of a day, or the difference between getting on the first day's job at eleven instead of nine.**

**The manager quit, of course. The wind had been taken out of sails and all initiative killed to save a handful of pennies.**

# Clinch Ending Is Still in Demand; "Girl Must Live"

Providence—The old sugar-coated endings with the hero and heroine locked in close embrace are still the McCoy in the provinces where the alleged artistic fade-out has no place if it brings in old man Death to write the tag.

This was exemplified at the RKO Victory where "Today" was shown. In this there are two endings in the can, one showing the husband shooting the wife and she stays shot, while the other brings her out of that condition by the hero's finding out that it was all a nightmare. The girl, who is the worst type of gold-digger and parasite, deserves the bullet, but do audiences in the hinterland go for it? They do not! Harry Storin, RKO chief here, tried out both endings and thumbs down were turned on the one that spelled finis to the lovely, if misguided, wife.

The other ramification of plot, however, met with great approval, although it was illogical and weak as drug store gin. Fans left the theatre expressing the opinion that, after all, Cupid might find a way.

This condition, however, seems to apply only to pictures dealing with the love interest angle. In death house and war films it seems oke for the hero to get himself shot to pieces as long as he leaves no girl in tears.

# Omit Film Stocks From "Best Bets"

Film stocks were not included in "stock groups which will lead the next bull market" in a discussion of the subject by the American Statistical Association. Listed as the leaders in the market's recovery were chemicals, natural gas, electric comfort devices, remodeled homes, prepared goods, branded goods and dairy products, including ice cream.

## *Pauline Starke Suing James Cruze for Ouster*

Hollywood—Pauline Starke is suing James Cruze for $6,050, charging that she was employed at a salary of $1,500 for four weeks for "The Great Gabbo" and then was discharged after working four days in the film. The $50 is for airplane fare she said she paid in rushing to the studios at the asserted direction of the defendant.

## *M-G-M Signs Timberg*

Herman Timberg, vaudeville headliner, has been signed by M-G-M to appear in two "Colortone" shorts. These will be titled "Ambitious People" and "The Schoolroom."

## *Abandons Project*

**Philadelphia—Fox has abandoned its proposed Seventeenth and Market Sts. projects and the site now is for sale. The theatre and office building was to have cost $16,000,000.**

## *An Event*

**"The Blue Angel" is on the way. That's extremely important news to an industry and all those in it who recognize the value of a significant picture.**

**The production, directed by Josef Von Sternberg for Ufa of Berlin and distributed here by Paramount, reaffirms what any discriminating observer must already know: that, in silent pictures or in talking pictures, Emil Jannings' acting genius is a heritage that belongs to the public regardless of what the adding machine may tell. We take this stand realizing full well that it may prove difficult to reconcile with the accepted standards of proper business administration because Jannings and pictures like "The Blue Angel" build the prestige, if not the profits, which this business must have if it is to permanently survive.**

**"The Blue Angel" does two things more. It does what "Morocco" didn't do. It establishes Marlene Dietrich of whom you will hear often from now on, as an actress of power, intelligence and lure. If audiences were intrigued by her work in "Morocco," they will be impressed beyond measure by her performance in "The Blue Angel." For it is in this production that the German player conveys an impressive idea of what she can do, if properly directed in vehicles adapted to her pronounced capabilities.**

**Thirdly, by his direction of this immensely powerful drama, Josef Von Sternberg demonstrates beyond argument what he has indicated from time to time: that his place is in the very forefront of directorial ranks. The man knows drama; we suspect he has a flair, perhaps suppressed, for intelligent comedy; he thinks, and therefore, directs in terms of motion pictures.**

**This writer's analysis of the dubious commercial appeal of "The Blue Angel" may be wrong. The picture has loads of sex and that may send it over the success line. He does know, however, that on the basis of sheer merit and as a piece of thoughtful, gripping, if tragic, entertainment, the production deserves to crash through with a smash.**

**KANN**

## *Bankers Tell Industry Leaders to "Trim"*

(*Continued from page* 23)

overhead on the U. A. lot. Behind the Warner-First National consolidation is seen the effort, induced by the bankers, to cut overhead in distribution with the extension of the plan to the studios considered an inevitable follow-up.

In the light of theatre grosses, which range from 10 to 30 per cent under last year, and the constant trepidation over losses of foreign markets, or diminished revenue at least, the industry today faces what well-posted observers declare to be one of the most important crises in its long history.

## *Signs Schertzinger*

Hollywood—Radio Pictures has signed Victor Schertzinger on a long-term contract.

# Pola to Confess As Mary Wins Prince's Heart

Chicago—Mary McCormic, Chicago Civic Opera star, and Prince Serge M'Divani, Pola Negri's ex, announced their engagement shortly after the arrival here of the prince. He was met at the train by Mary.

"Where's my daddy?" she inquired of a newspaper photographer at the La Salle St. station as the Century pulled in.

"Who's your daddy?" countered the photog.

The question was answered when Mary, at that moment, spotted M'Divani and greeted him with a kiss. That evening, in Mary's apartment in the Lake Shore Drive hotel, they announced they would wed soon.

M'Divani stated he was leaving for the Coast at once. Later attempts to reach Mary at her apartment were met with the announcement that she "would be out of town for a few days and had left no forwarding address."

Two days later she was on hand to sing in the opera, "Manon Lescaut."

At the same time the local papers printed dispatches from Paris stating that Pola is writing her memoirs under the title, "My Confessions." In it, she states, she is going to give the lowdown on all her loves.

# Vot's in a Name? Lots of Expense

Chicago—Chicago exhibs with anything lengthier than two-syllable names are changing them by shrinking off a couple of syllables in an economy move new to local theatre business. Hard times are said to be responsible for the name amputations; the long family monickers costing too much to put into print in theatre ads and marquee bulbs.

Latest to switch signatures is Louis Ostrovsky. He's Louie Brown now, although his brother, Abe, is sticking to the original family cognomen. Same situation prevails in the Ortenstein family. Moses has become Moe Wells, but his brother Harry is still an Ortenstein.

## *Jolson to Return to Stage Shows in March*

Al Jolson is to return to stage work in March. He is to appear in a musical comedy, to be presented by Charles B. Dillingham, Max Gordon and the Erlangers. Jolson now is on the Coast, where he is starting work in "Sons o' Guns."

## *Seek "Blue" Law*

Oklahoma City—Attempt to enact a statewide "blue" law is to be made at the forthcoming session of the legislature.

## *Reviews in This Issue*

**"Opinions on Pictures," regular weekly reviewing service covering new feature and short subject product, begins on page 44, this issue.**

# Consolidation of Exchanges to Follow RKO Buy of Pathe; Lee Marcus at Head

### *Talkers at Dime*

**Kansas City—What's all this noise about high cost of theatre operation? The Lyric, a grind house near the downtown district here, advertises sound pictures and vaudeville for ten cents. And, according to reports, the place is making money.**

## Advertising and Hard Work Zukor Prosperity Plan

Hollywood—Work and work harder and advertise is Adolph Zukor's prescription for prosperity, he said in arriving here to consider the Paramount production budget. There will be no let-up in any line of his company's activities, Zukor said.

"Work and work harder, and advertise your work," he declared. "That is what we are going to do. Last year we spent $25,000,000. I have not the exact figures for 1931, but there will be a substantial increase in our budget for the coming year. At the same time, we expect to get more for our money."

### *M. P. Club Finances Need Aid; Membership Drive On*

The finances of the Motion Picture Club, where New York's film moguls meet for luncheon, dinner and bridge, need overhauling if the club is to meet running expenses.

In the current issue of the "Motion Picture Club Bulletin" open declaration is made that more money is required to keep the wheels revolving. Present resident membership totals 384, which is 66 shy of the number required to make both ends meet. A drive is about to be instituted to shoot that total up to 450.

### *Erpi Admits "Changes" But Denies Office Slash*

"The educational department of Electrical Research Products has made some revisions in its plan for promotion of non-theatrical talking pictures for industrial and educational uses. This has necessitated several small changes in operation of its sales force and in its district offices," stated W. E. Harkness, educational sales chief, in denying reports that his Erpi department would close branch offices throughout the country.

### *Budd Rogers Back From Exchange Trip*

Budd Rogers, sales chief for Sono Art-World Wide, has returned from a seven weeks' trip to company exchanges, which took him as far south as Dallas.

### *$5,000,000 Involved in Deal; RKO Covets du Pont Contract and Pathe News*

Consolidation of the RKO and Pathe exchanges, in a manner similar to the Warner-First National combination of sales forces, is one of the steps planned for Pathe, following acquisition of control by RKO. Studios will be operated separately.



*Lee Marcus*

Under the plan, Lee Marcus, vice-president in charge of distribution for RKO, would head the combined exchange system. RKO is said to have paid $5,000,000 in the Pathe buy.

Three big factors entered into the deal, RKO's desire to get the Pathe-du Pont contract and Pathe News and the other a desire to be relieved of its ten-year booking arrangement on Pathe product. With the duPonts and John J. Raskob interested in RKO, through their RCA holdings, it was felt that the Pathe-duPont raw stock partnership was too valuable to be lost.

Particularly is the raw stock important at the present time, with the duPont-Raskob combination heavily interested in Warners, which holdings they are increasing presumably with the idea of landing the raw stock business of these two firms for Pathe-duPont.

Courtland Smith, president of Trans-Lux, has a tie-in with RKO on the newsreel he is preparing to launch, but a combination of it and Pathe News is expected.

### *Clarke and Rice Elected Directors of Loew's, Inc.*

Harley L. Clarke, president of Fox Film and Fox Theatres, and H. M. Rice of F. W. La Frentz & Co., were elected to the directorate of Loew's at the annual meeting of the board held Thursday. They replace Jacob L. Rubenstin and Albert M. Greenfield, the latter prominent Philadelphia realtor who handles the Warner interests in that city, both of whom had represented William Fox in the management affairs of the Loew organization.

Rice is understood to be identified with Clarke's financial sponsors.

It is generally understood that the Clarke-Rice appointments carry no special significance.

### *For the Record*

**Hollywood—M-G-M has purchased "Horse Flesh" by Frederick Hazlett Brown for future microphoning.**

**Local wit says the picture will have a Tiller girl routine built in.**

### *Tabloid Brains*

**Chicago—Ashton Stevens tells one on the new movie critic on the tabloid who was offered a 12 x 14 photograph of a movie star by her enterprising press agent.**

**"It's awful pretty," said the guesser sadly, "and I'm awful sorry, but we can't use it. It's too big for our paper."**

## Kutinsky Plans 150 Theatres in N. E. Territory

Development of a chain of 150 New England theatres is planned by a syndicate being formed by Morris Kutinsky, veteran head of the former New Jersey Theatrical Enterprises, and executive of Fox Metropolitan Theatres. Kutinsky on Monday will open an office at Boston to direct the assembling of the circuit.

The theatres will be taken over on a lease basis, the organization planning to acquire all-size houses, depending on the individual proposition.

### *Waxman Contact with All Chains on W.B. Long Runs*

A. P. Waxman, as one of an advertising counsel triumvirate of which Harry M. Warner and Sam E. Morris are the other members, will co-operate generally with all circuits in developing special campaigns on behalf of Warner-First National product.

Waxman's post is a new one and has been specially created for him. The Warner organization states that grosses of the same pictures in different cities of approximately identical population have shown wide range, the difference leading to the conclusion that the exploitation and advertising influenced the returns. It will be Waxman's job to delve into this situation and develop campaigns to eliminate that difference. In addition, he will continue to supervise the five Warner houses on Broadway.

### *Fox Off Screen Ads, Firm Managers Are Warned*

While Paramount and Warners are developing advertising reels for use in their theatres, Fox has come out with a declaration against use of screen advertising. Managers have been instructed to make arrangements to eliminate any advertising now being used on the screen.

### *First Jones Film April 15*

Bobby Jones will complete the first of his 12 Vitaphone subjects for release April 15, with the subjects to be released at two-week intervals thereafter. They will be made under the general title of "How I Play Golf."

# Children Flocking Back to Theatres as Studios Inject Kid Appeal into Pictures

### *Dough Shortage*

**Washington—Russian theatres are accepting food, clothing and other articles as payment for admission, state advices to the M. P. Section of the Department of Commerce. This is due to the shortage of currency in the Soviet Union.**

## Peace Reigns in Chi; Hess Leaves Arena for N. Y.

Chicago—A sigh of relief emerged from the Balaban & Katz advertising department here with the announcement that Jack Hess, western ad head for RKO, would be transferred to New York in the near future.

Hess, a recognized and colorful personality in theatre advertising circles, will assume charge of special advertising campaigns for RKO, working out of New York, and, in addition, will be in charge of advertising for the new RKO Mayfair Theatre there. He will assume his new post immediately his Chicago affairs have been wound up. His successor, George Brown, formerly with Midwesco, is already on the scene here. Brown was in charge of advertising for Grauman's Chinese and Egyptian and the Carthay Circle theatres, Los Angeles.

Hess's regime here was characterized by striking and original copy presentations and by frequent clashes with competitors in the advertising columns of the Chicago papers and other mediums. The bulk of these copy attacks and rebuttals were directed against Balaban & Katz theatres, and were a perpetuation of a spirited rivalry that was born when Hess was advertising manager for Marks Bros., first and only challengers of B. & K.'s hold on de luxe neigbhorhood trade here. Hess became associated with RKO as Chicago advertising manager when the Marks theatres were taken over by B. & K. Last Spring he was placed in charge of advertising and publicity for all RKO theatres from Chicago to the Pacific Coast.

### *Food Matinee to Aid Poor on Thanksgiving*

Fox theatres in Manhattan and the Bronx Saturday will stage a "Thanksgiving Food Matinee." Food is to be accepted as admissions and distributed to 5,000 needy New York families.

### *Hancock Joining Daily*

Don Hancock, former publicity director for the Van Beuren Corp., Monday is joining the editorial staff of the *Film Daily*.

### *Action Features, Serials and Comedies Boost Business, "News" Checkup Shows*

Taking advantage of the many pictures on the market which have strong appeal for kids, exhibitors in all sections are cashing in on renewed child attendance, a national Motion Picture News check-up shows.

The problem of child attendance, which diminished alarmingly when talkers came into vogue, is being solved through proper pictures and showmanship.

Kiddie Clubs, Mickey Mouse clubs, cartoon contests in newspaper hook-ups, Joy Matinees, special inducements to children who excel in their studies and parades are among the ideas being employed to win back the child patronage which too-sophisticated talkers alienated last year.

One interesting and effective plan was used by the Tower, Chicago, where two giant checker games were played in the lobby. Marble blocks were painted into checkerboards and large checkers were constructed. For the girls a lobby doll contest was arranged.

Pictures of the action and outdoor type serials, and comedies are proving excellent stimulants to kiddie business, the check-up shows. Publix, Loew's, RKO, Fox and Warners have issued special instructions to their theatre managers to concentrate on getting in the children, pointing out that the children of today are the adult patrons of the future. Independents throughout the nation are making strong efforts to attract the children, spurred by the knowledge that producers are backing them up with suitable pictures for kids.

### *David Prince's Children Perish in Atlanta Fire*

Atlanta—Helen, 11, and Edgar, 9, only children of David Prince, Paramount district manager, perished in fire of undetermined origin which destroyed the Prince home. The parents were away at the time, Prince out in the territory and Mrs. Prince visiting at the home of a friend. Both are at an Atlanta hospital suffering from shock.

### *Vincent Says No*

**Denial is made by Walter Vincent that political strategy figured in his amendment to include RCA in the M.P.T.O. resolution scoring Western Electric for allegedly charging excessive service charges.**

**He said this week that, contrary to published report, four of his theatres are RCA-equipped. Vincent's amendment caused some comment at the Philadelphia convention, speculation arising over the report that, while he included RCA along with Western Electric, he had no complaint against the former since all of his theatres had been wired by "Erpi".**

### *An Idea*

**Hollywood—"I hadn't thought of it but it's not a bad idea," Harold B. Franklin said when asked about report that he would seek to line up former First National franchise holders in a national circuit. He goes East Friday after a conference on Thursday with Adolph Zukor.**

## Dembow's, Saal's Wings Clipped in Publix Shake-Up

Lopping off of duties of Sam Dembow, Jr., executive vice-president, and of William Saal, buying chief, and elevation of John Balaban as aide to Sam Katz, are provided for in decentralization program of Publix in continuing its retrenchment drive.

Under the new set-up, Dembow replaces Saal as general buyer for the circuit, with the latter made a division head. Too-expensive operation of the buying department is the asserted reason for the change.

The division plan is said to be the forerunner of other changes, one of which will be the turning back to independents of a number of houses, whose operation the company considers unfavorable. It also means "more human" operation of company houses, through maintaining closer contact.

The four division heads are: Saal, Art Mayer, Dave Chatkin and John Balaban and Milton H. Feld.

#### Saal Gets South, West

Saal has been placed in charge of the Saenger, Texas, Oklahoma, Arizona and possibly the Utah divisions; Chatkin has New England, Southeast, Carolinas, Tennessee, Virginia and Pennsylvania, with the possibility that New Jersey later will be added to this division. Mayer is in charge of the Iowa, Nebraska, Finkerstein & Ruben, Indiana and Illinois divisions. Balaban and Feld are to be in charge of all de luxe.

They will remain in charge of their present de luxe houses, and take over operation of eight others: Balaban has the Famous Canadian houses, the Chicago and Detroit houses, Metropolitan, Boston; Minnesota, Minneapolis, and Paramount New Haven. Feld has the Metropolitan, Houston; Palace, Dallas; Texas, San Antonio, and the Saenger, New Orleans.

Publix Theatres on the Coast, where Charles C. Perry is division chief, are to be brought into the Balaban-Feld set-up. Present division directors will function in their respective territories as district managers. There are to be no changes in operation so far as men in the field are concerned, it is stated.

# Fox Set to Take Over Warner Theatres On Coast; Deal for Publix Is Pending

***The Plot Thickens***

**Los Angeles—Further sewing up of the Coast territory, by virtue of the proposed Fox West Coast-Warner deal, is seen here as a strategic move to head off the proposed circuit of Harold B. Franklin and of members of United Artists.**

**Both Franklin and United Artists are planning a rival chain in Pacific Coast states in an offensive against Fox West Coast, and the Warner deal is expected to "make it tough" for both operators. Fox West Coast recently took over operation of the RKO house at San Diego.**

## 1,281 Sound Sets Junked for W. E., Company Claims

Twelve hundred eighty-one theatres throughout the world have been forced to scrap unsatisfactory reproduction equipment, which has been replaced by Western Electric systems, the company states. There now are 7,170 world installations; 4,701 are in the United States.

Sixteen cities of the nation have 20 or more installations. The list is headed by New York City with 356. The other cities are as follows: Chicago, 166; Los Angeles, 86; Philadelphia, 82; Detroit, 76, Cleveland, 51; St. Louis, 46; San Francisco, 41; Baltimore, 40; Kansas City, 32; Cincinnati, 32; Milwaukee, 30; Seattle, 29; New Orleans, 26; Buffalo, 26; and Pittsburgh, 22.

There are 23 cities that have between 11 and 20 installations, totaling 341 Western Electric wired houses.

In 75 cities there are from five to 10 installations, the theatres involved numbering 75. Forty-eight cities have four each and include 192 theatres, while there are 113 cities with three installations. These total 339 theatres.

## *Britons See Stimulus For Films in Empire*

London—Enthused by a message from the King, British producers staged their gala all-British film show here for delegates to the Imperial Conference. A packed house was on hand, with opinion prevailing that the event would stimulate British production throughout the Empire.

## *Kaplan's Union Plans 17th Birthday Party*

Seventeenth anniversary of the organization of Local 306 of the M. P. Machine Operators' Union will be celebrated with a dinner and dance Jan. 17 in the grand ball room of the Hotel Astor.

A committee of arrangements consisting of the officers of the union with Sam Kaplan, president, acting as chairman ex-officio, has been appointed to arrange the event.

## $150,000 Cost of United Artists' Chain Theatres

Hollywood—United Artists will spend an average of $150,000 on construction of its chain of 25 houses planned in its offensive against Fox West Coast Theatres, according to Joseph M. Schenck. Work on the first is to start soon at Santa Ana, he says. All major Fox West Coast strongholds will be invaded, except where there is strong competition to the circuit. Five houses are planned for Los Angeles.

## *Claude Neon Sales Increase During Year*

Consolidated reports of the Associated Claude Neon Companies throughout the United States give sales for the first ten months of 1930 amounting to $14,326,062, as compared with $12,603,619 for the same period of 1929, an increase of 14 per cent.

Business during October continued steady, within ten per cent of the average for the first nine months of the year. October sales totaled $1,323,731.

## *U. S. Slang Doesn't Mean A Thing to British Fan*

Hollywood—Sidney L. Bernstein, British showman, is here with a petition to producers to discontinue slang in talkers which may be unintelligible to British audiences. Something is to be done about the matter, it is stated.

### *A Hand*

**Jameson Thomas deserves real credit for his fine performance in "The Hate Ship," one of the best of the British films to be imported into America. He is a polished actor of the Adolph Menjou type, comparing favorably with that veteran actor. His work and the beauty and ability of Jean Colin stand out in the picture. They should find favor with American audiences.**

**HAGE**

## *Sewing Up of Pacific Slope Territory Is Objective; Paramount Denies*

Los Angeles—Fox West Coast is to take over all Warner theatres on the Coast, except the Hollywood and Downtown. M. A. Silver, Warner western theatre chief, professes to know nothing about the proposed transfer of the theatres.

Under the plan, Fox West Coast will use 60 per cent of its playing time for Warner product. The new house at Huntington Park, just opened, is to be included in the arrangement.

Warners have nine theatres outside Los Angeles situated as follows: Four at Santa Barbara and one each at Huntington Park, San Pedro, Whittier, San Bernardino and Fresno. The firm also has the Forum here, which, it is understood, would be included in the deal.

Deal of Fox West Coast for operation of the Warner Coast theatres is part of the plan to sew up the Coast territory, which calls for inclusion of the Paramount houses at Los Angeles, San Francisco, Seattle and Portland.

### Fox-Paramount Deal

Fox West Coast, as exclusively reported by Motion Picture News, and denied vigorously by Paramount, has a deal pending for operation of the Paramount theatres, which have been hard hit by the keen competitive battle waged by the two circuits in western key cities.

The showmanship battle which is reported to have put theatres of the two firms into the red in the various situations concerned has raged ever since Paramount resumed operation of the houses at the suggestion of the Department of Justice.

Paramount has turned over its theatres to Fox West Coast and was reported dissatisfied with their operation. Accordingly, the firm is reported to have "suggested" to the Department of Justice that the dominance of Fox West Coast on the Pacific Slope was more or less fraught with danger, so far as the anti-trust laws are concerned.

The government, after Paramount's reported "suggestion," fell in line with the idea, and asked Fox West Coast to turn back the theatres.

## *Kidnap Scare on Coast When Plots Are Learned*

Hollywood—The film capital has been going through the throes of a kidnap scare, following uncovering of a plot by New York and Chicago gangsters to kidnap celebs or their children and hold them for ransom. Police guards were established at the home of Lottie Pickford and Harold Lloyd, when it was learned that plots against their children had been framed.

## *L. L. Mills Returns*

Albany—L. L. Mills, manager of First Graphic exchange, distributors of Big 4 product, who has been ill in a hospital here for the past two months with typhoid, returned to his office this week.

# Iowa Allied Unit Head Resigns Post; Says Secretary Has "Gone Bolshevik"

### *Trouble Brewing in Ranks as Members Oppose Tactics Of L. P. Martin*

Des Moines—Trouble is brewing in the ranks of Allied Theatres of Iowa, whose president, Tom Arthur of Mason City, has resigned. He says that Secretary L. P. Martin has "gone bolshevik" arranging the booking of stock companies and making tie-ups without presentation to the board.

Clifford Niles of Anamosa, Earl Neu of Carroll, John McClay of Dubuque, M. Puffer of Webster City, and Vice-President Fred Hagerman, all members of the board, are reported opposed to permitting Martin to "make the organization a business proposition," according to Arthur.

Martin, Arthur declares, serves without salary, but is asking for $300 per week at the new election of officers in January. The organization council meets next week, with fireworks being expected.

The Iowa association was organized in August and has a membership of 160. It is affiliated with Allied States Association, and was the first organization formed in the expansion program undertaken by the association.

### *Navy's Photophones to Top 300 Installations*

Increase of the number of RCA Photophone installations in ships of the fleet and shore stations will exceed 300. This is about a 25 per cent over the original estimate. Training schools for operators will be installed at naval bases at Brooklyn, San Diego and Cavite, P. I.

### *Auer to Produce Films Of New Spanish Firm*

Ernest Vilches Prod. is to make a series of Spanish talkers, starring Vilches, with John H. Auer, formerly of Universal and Columbia, in charge of production and Edward L. Klein handling distribution.

### *Jobyna Ralston Returns*

John R. Freuler, president of Big 4, has signed Jobyna Ralston for the lead in "Sheer Luck," initial release of a series of eight melodramas which Bruce Mitchell will direct.

Miss Ralston, wife of Richard Arlen, retired from the screen after her marriage.

### *Andree Films Good*

Rochester—After 33 years in which they had lain beside remains of the ill-fated Andree expedition, films taken by members of the party have been developed successfully, Eastman Kodak has been advised.

### *In French Talker*

Hollywood—Douglas Fairbanks, Jr., is starring in "Un Aviateur Malgre Lu" (an Aviator in Spite of Himself), French talker being made by First National.

### *Are They So Far Apart?*

Hollywood—The wheeze about all's fair in love and war ought to be amended to include exhibition. The day of the break between the United Artists and Fox West Coast Theatres, Joe Schenck planned to preview "The Bat Whispers." The picture, being on wide film, required special projection. So to the enemy Schenck turned. Moreover, he got his house: the Fox Wilshire.

Schenck may be sour on Fox and maybe he won't sell the circuit U. A. pictures, but he accepted the competition's hospitality for that one night, anyway.

## Witwer Widow Victor in Lloyd Plot Theft Case

Los Angeles—While Harold Lloyd was absolved of any personal blame in the theft of the plot, he and his film company must make an accounting to Mrs. Sadie Witwer, widow of the late H. C. Witwer, on profits from Lloyd's picture, "The Freshman." The decision by Federal Judge Cosgrave may mean the turnover of several million dollars to Mrs. Witwer. Lloyd plans to appeal.

The action, originally brought for $3,000,000, was filed by Witwer, who died in 1929. Trial was begun May 20, 1930, and continued until July 12, when the court took the case under advisement. Witwer contended that "The Freshman" was a steal on his magazine story, "Emancipation of Rodney," filming of which, he said, he discussed with Lloyd executives before start of "The Freshman."

Earnings of the film are estimated at $4,000,000. Witwer left an estate of $16,500. Witwer's case was presented by Harold Fendler, son of Mrs. Grace Fendler, who for 12 years sought to claim part of the proceeds of "The Bird of Paradise" on a charge of plagiarism.

## New Publix Units Supplant Arthur

Toronto—Jack Arthur's name is out of the billing for the Imperial, Toronto, and the Capitol, Montreal, as the producer of the stage presentations at the two houses, complete Publix units replacing the former stage features. For the new policy at the Toronto Imperial Helen Kane was featured as the guest artist. Miss Kane this week is at the Montreal Capitol. Jack Arthur has local supervision of the imported units.

Following the dropping of local talent from the Toronto Imperial, the ballet of 12 dancers has been booked for the Publix circuit in the United States, it is announced.

Arthur's stage shows formerly played the Uptown, Toronto, and the Uptown has been starving since it was placed on a second-run diet two months ago, when the "meat" was transferred to the downtown Imperial.

## F. P.-Fox Kept From Building By 10-Year Pact

Toronto—Neither Famous Players nor Fox has started construction of their big picture houses on Yonge Street, Toronto, because of a 10-year agreement not to build a new house in the downtown section of the city, it is stated. Both have acquired large sites for theatres, but the agreement has six more years to run. The situation is one of watchful waiting, however, and a misstep on the part of one would lead to the immediate start on a theatre by the other company, it is said. Famous Players even has its blueprints ready, but, in the meantime, Fox features are being regularly booked into the local Paramount houses.

The situation hinges to some extent upon Famous Players' use of the Uptown, which is owned by Loew's, but is being operated on a rental basis.

### *Slam on 3 Press Agents Irks AMPA Members*

Harry Reichenbach handed out a few brickbats and bouquets in a prepared speech read Thursday at the AMPA by President Michael L. Simmons. Mentioning by name the press agents he considers best, with a number of the more prominent advertising and publicity men eliminated and three that he considered the worst, he caused a mixed feeling of surprise and resentment at what many later declared they considered uncalled for aspersions.

Paramount came in for some of his brickbats and Reichenbach said he wouldn't work for that company due to its politics. He admitted he was pretty good himself, in handling publicity for the Clarke-Fox Film group in the Bill Fox jam.

### *De Mille Recovering*

Hollywood—Cecil B. De Mille is at Cedars of Lebanon Hospital following an emergency operation for acute appendicitis. He is expected to be released in about a week. The operation, surgeons said, was performed in the nick of time, as a delay of even an hour probably would have been fatal, for the appendix would have broken.

# W. E. Ready to Spring New Recording System; Says It Cuts Surface Noises

### *Starring Timber*

**It is difficult to believe that Richard Cromwell does his first picture work in the title role of "Tol'able David." He gives a natural, smooth and well-rounded performance worthy of a veteran in the part that propelled Dick Barthelmess into fame.**

**Cromwell is emphatically starring timber if Columbia exercises extreme care in selection of his future vehicles. If that is done, the youngster cannot miss.**

**KANN**

## Rapid Chicago Consolidation of Warners and F. N.

Chicago—Consolidation of the Warner and First National distributing organizations brought about a sweeping reorganization of the sales forces of both companies locally. Five men are assigned to new positions while the services of four others were dispensed with. The changes, already effective, follow:

Norman Moray, formerly Warner branch manager, named Vitaphone national sales manager, left for New York in mid-week to assume that post. Carl Leserman, formerly First National branch manager, made branch manager of the combined sales organizations. Tom Gilliam, formerly First National sales manager, named sales manager of the new organization. Earl Silverman, formerly Vitaphone sales manager here, also made a sales manager under the new line-up. Though unconfirmed at the time of this writing, it was also reported that Harry Neil, now Warner branch manager at Indianapolis, will be returned to Chicago, his old sales ground, as a city sales manager.

The following salesmen's resignations have been received: R. E. Bradford and Jack Schwartz, First National, and Tom Reidy and Harry Goldberg, Warners.

Additions to the booking staff of the local exchange are contemplated, as the combined Warner and First National line-up of 70 pictures is now on a par with Paramount's, heretofore by far the largest local distributing organization.

The consolidation order was effective here immediately. By Monday morning the entire First National sales offices had been combined with the Warner offices and the unit selling was under way.

### *Musgrove with Union*

Sydney, Australia—Jack Musgrove has been appointed manager of the theatrical division of Union Theatres. The company is planning to expand its circuit, coincident with return of vaudeville to a number of houses throughout the commonwealth.

### *Available to All Licensed Companies—Secret Is in Specially Built "Mike"*

A new recording system which claims to eliminate surface noises has been developed by Western Electric and will shortly be made available to all of its licensed companies.

The secret rests in the mechanism of a new, highly sensitive microphone which, by its construction, is reported to have developed the faculty of picking up voices only in and around its immediate area, thereby eliminating, or at any rate reducing, extraneous sound.

This refinement to the present recording system has had its first test in a new picture which Paramount is making with Ruth Chatterton. The results are reported to be unusually good.

Western Electric feels that the improvement will do much to sweeten the now sour attitude of many picturegoers toward talkies. It has long been recognized in the industry that bad sound has turned away money from the box-office, and that any mechanical improvements in recording and reproduction would go far toward maintaining and increasing the level of theatre business throughout the country.

## Both F. N, and Warner Studios Open in 30 Days

Hollywood—Production of First National and Warner pictures will be resumed in 30 days, Jack L. Warner said Thursday. Executive and cutting departments will be moved to the Burbank plant, with films to be made at the Warner plant as before. Darryl Zanuck, Hal Wallis and Graham Baker remain as co-executives under Warner as previously. William Koenig will be studio manager at both plants.

Seventy talkers, including 50 features, shorts and foreign versions, are to be made. He declined to discuss the reported theatre tie-up with Fox West Coast, saying all theatre arrangements are handled in the East.

### *Uncertainty*

**Hollywood—Considerable uncertainty exists at the Warner and First National studios with many fearing headcutting when the two plants are merged.**

### *Ousted, Starts Chain*

**Minneapolis—Harold D. Finkelstein, former general manager of the Finkelstein & Ruben circuit, who was ousted a few months ago by Publix, plans a chain of small town theatres. He has acquired H. N. Davies' three houses at Spencer, Ia., one of the choice towns of that state. Finkelstein is the son of M. L. Finkelstein, who was senior member of the theatre firm.**

## Consolidation Moves at Warners? Profits Drop 51%

(*Continued from page 25*)

in cash. Current liabilities were $21,242,108, including $2,000,000 of bank loans.

Warners further stated that, as of November 8, 1930, the company had current assets totaling in excess of $41,000,000 as compared with total current liabilities of less than $19,000,000. Cash on hand was approximately $5,230,000, while bank loans, which will be repaid from current operations within the next 60 days, were $3,000,000.

"Due consideration," he said, "should be given to the fact that in September, 1930, Warner Bros. Pictures, Inc., received in excess of $14,000,000 from the sale of common stock to stockholders and during the year acquired various properties through the issuance of funded indebtedness and common stock. While the per share earnings are figured on the total shares now outstanding, the full benefits from these acquisitions were not enjoyed during the past fiscal year.

"Since the first of September operations again show a substantial profit, and we are looking forward to a year of profitable operation. Number of stockholders has been increased from 11,157 on December 2, 1929, to 26,990 on November 7, 1930."

### *Warner Holdings Spread Over 187 Cities and Towns*

(*Continued from page 25*)

caster, Lansdowne, McKeesport, New Kensington, Norwood, Palmyra, Philadelphia, Pittsburgh, Pottstown, Punxsutawney, Reading, Red Lion, Ridgeway, Sharon, State College, Tacony, Tarrentum, Titusville, Warren, Washington, Waynesboro, Wesleyville, West Chester, Wilkinsburg, Willow Grove, York.

**OKLAHOMA**

Oklahoma City.

**TENNESSEE**

Memphis.

**WISCONSIN**

Appleton, Kenosha, Milwaukee, Racine, Sheboygan.

**WEST VIRGINIA**

Charleston.
Fairmont, Martinsburg, Parkersburg, Wheeling.

**VIRGINIA**

Bedford, Clifton Forge, Harrisonburg, Lexington, Staunton, Winchester.

**WASHINGTON**

Aberdeen.

# Pettijohn's Bitter Attack on Censors At Ohio M.P.T.O. Aimed at Horwitz?

### *Urges Repeal of Censorship in State; M. P. T. O. Wages War Over Contract*

Columbus—While he mentioned no names, there was little doubt in the minds of the 125 exhibitors, exchangemen and civic and state officials, attending the Ohio M. P. T. O. convention here, that C. C. Pettijohn's remarks were directed at Will Horwitz, Texas unit president and censorship advocate, in two addresses here scathingly denouncing censorship. A highlight of the sessions was the heckling of M. A. Lightman, M. P. T. O. A., president, in connection with the 5-5-5 meetings.

With 44 states preparing adverse legislation against the industry, the individual who by his acts from now until June "contributes to the downfall or damage of this industry" is a menace and should be thrown out of the industry, Pettijohn told the convention.

If the proposed legislation is enacted, Pettijohn said, a "lot of people in all branches of the industry will be put out of business." Trade problems, he said, "fade into insignificance compared to these legislative problems, and only with the united front of the industry can they be fought."

Pettijohn also sounded the battle cry for the repeal of censorship, urging Ohio to take advantage of the wedge in censorship made by "The Big House." The Ohio censor laws require that a picture shall be either accepted or rejected by the board upon submission. In the case of "The Big House," the picture was neither accepted nor rejected, but was held indefinitely for further consideration. Pressure was brought to bear with the cooperation of the public press to secure passage of this picture, which played every other state in the union. Pettijohn's words on censorship were so enthusiastically received that President Jones asked him to take censorship as his topic for a speech at the banquet.

#### Renews Attack

"The most detestable thing I know," Pettijohn told the 250 banquet guests, "is the fact that motion pictures, the cleanest form of human expression today, are laboring under censorship in five states.

"Maybe censorship was all right 20 years ago when legislators didn't know what this business would develop into.

"Today the screen is as clean as the front pages of the newspapers of this country, and nobody would stand for interference with the freedom of the press.

"Censorship isn't a political question, but a question of whether two or three people can pass on what 7,000,000 people should see.

#### Child Protection Farcial

"Censorship of pictures as a protection for children is a farce. Children's morals should be in the hands of parents. Parental care has been shoved into the discard and in its place today is the school teacher, the policeman and censorship.

"Censorship of talkies is a hundred times

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### *Speakers at Ohio Convention*



C. C. Pettijohn



M. A. Lightman



R. F. Woodhull

## *On the Sidelines at Columbus*

COLUMBUS—M-G-M stole the convention with an extra edition of the *Columbus Citizen*. The entire front page of the newspaper was devoted to convention news, sidelights and photographs. Five hundred of 'em were printed and were distributed to the conventioneers by regular newsboys who crashed the afternoon session, startling those present with their cries of "All About the Big Picture Merger." Charlie Deardourff and Bill Bishop of the M-G-M exploitation department put this one over—and put it over big.

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*To Fred Desberg, general manager of Loew's Ohio theatres, life is just one convention after the other. He had barely recovered from the Philly gathering before it was time to get into the midst of the Columbus meeting.*

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George Erdmann, business manager of the Cleveland Motion Picture Exhibitors' Association, made a real speech. It consisted of at least ten words. Last year he made the shortest speech on record. It was confined to one word, "Greetings."

### *James Re-elected*

**Columbus—William James was elected unanimously to serve his seventh term as president of the Ohio exhibitor unit at the annual convention. Others unanimously elected are: J. J. Harwood, Cleveland, vice-president-at-large; Ike Libson, Cincinnati; Henry Bieberson, Jr., Delaware; Ed Hiehle, Newark, vice-presidents; Caldwell H. Brown, Zanesville, treasurer; Martin G. Smith, Toledo, secretary; and the following trustees: John A. Schwalm, Hamilton; J. A. Holt, Cincinnati; Henry Greenberger, Cleveland; Frank J. Ruth, Piqua; Fred Desberg, Cleveland, and Burns O'Sullivan, Columbus.**

*J. J. Harwood, vice-president of the M. P. T. O. of Ohio, was right there with his answer to Mayor James J. Thomas' hearty welcome.*

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Martin P. Smith of Toledo, the first president of the Ohio exhibitor organization, didn't say much, but he did a lot of work.

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*Judge Frank Ruth, who made his debut as an exhibitor with the recent purchase of a theatre in Picqua, bore up bravely as chairman of the nominating committee.*

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Andy Hettesheimer of Cincinnati presided over the nomination committee.

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*Ed Hiehle of Newark and Harry Abrams of Lancaster handled the credentials committee with honor.*

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John Schwalm of Hamilton and J. E. Watson of Columbus were given the task of battling with the auditing committee.

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*Pete Woodhull said he came to the convention just to see his old friends and because he's got the convention habit.*

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Charley Pettijohn, Oscar Hanson and Pete Woodhull shared a compartment coming over to Columbus. There weren't any more stories to tell when they got through.

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*Mrs. Georgia Moffett, secretary of the Cleveland Film Board of Trade, and Mrs. Native Suckow, assistant, were here in all their glory, and they shed plenty of it.*

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M. Lightman showed 'em how a gentleman keeps his temper when he'd much rather roll up his sleeves and finish what the other fellow started.

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*Bill Skirboll of Cleveland was here. He participated in all the festivities, but committed himself to nothing at all.*

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Pete Wood, secretary of the M. P. T. O. A., was tireless in his efforts to make everybody happy. And did he succeed? We'll tell the world.

# Zoning Plan Sunk as Illinois Showmen Sign Up for Product Under Old Terms

### *Gets "City Lights"*

**Hollywood—Charles Chaplin plans to play his synchronized picture, "City Lights," in Publix key city houses, but to the highest bidders elsewhere. The picture is to have its premiere here New Year's Eve. Long term deal between United Artists and Publix keys will send the picture to the Publix houses.**

## Spurt in United Amusements' Net Shown in Report

Montreal—Evidence of real prosperity is found in the annual financial statement, just issued, of United Amusements, Ltd., operating 20 theatres in the Province of Quebec. The report, which is for the fiscal year ended Aug. 30, shows an increase in net earnings from $3.41 to $3.75 per common share and an increase in the surplus account from $610,828 to $724,200.

Net profit of $296,452 compares with $270,440, which was registered one year ago. Property account was increased by $278,666 to a total of $3,111,224. It is pointed out that current assets do not include investments in other enterprises shown at $422,500. The company now has outstanding a total of 74,137 shares.

United Amusements, Ltd., which is owned principally by residents of Montreal, operates 17 theatres in Montreal, two in Lachine and one in Sherbrooke. The company is now building another theatre in Montreal. Ernest A. Cousins of Montreal is president and George Nicholas Ganetakos is managing director.

### *Kane Sailing*

Robert T. Kane is booked on the Ile de France, which sails Friday night for Paris. He is returning to Paramount's studio at Joinville, where the company is producing multi-lingual talkers.

It is reported, but unconfirmed, that production will be trimmed, but published yarns that the project will be entirely abandoned are understood to be without foundation.

### *Plans Hollywood Operetta*

Hollywood—Oscar Straus is planning an operetta based on Hollywood. He has completed scores for three pictures, "A Lady of Morals," "Daybreak" and "The Danube Waltz," and is going back to Vienna for premiere of one of his new operettas.

### *Thomas in Para. Pictorial*

Lowell Thomas is featured in the current issue of the Paramount Pictorial, recently-inaugurated screen magazine. Thomas speaks nightly over the radio in the Literary Digest Hour.

### *Independents' Booking Body And Exchanges Satisfied With Situation*

Chicago—An Illinois zoning plan, approved by both distributors and exhibitors, definitely became a lost hope for another season at least with the completion of independent buying here this week. The Illinois independents' booking organization, and independent exhibitors not members of that booking unit, have their contracts for the year's product all signed and on file. Nothing, now, could induce them to approve a new plan of release and protection which would nullify those contracts and usurp them with new ones less advantageous, Motion Picture News was told.

"The fact that our buying is done and our contracts on record is indication enough that the deals were satisfactory to the exchanges," said a spokesman for the independent booking organization. "Release and protection in all these contracts is exactly as it was last year and as it has been for many years before. We're satisfied with things as they are and, apparently, so are the exchanges.

"If the independents approve a new zoning plan now," he continued, "it means that we agree to scrap the contracts we have just made and with which we are entirely satisfied in favor of something which we have every reason to believe would be less advantageous to ourselves. How likely do you imagine that is?"

Independent approval of the new zoning plan would scrap the existing contracts, as these contracts carry a clause which specifies that the provisions of any new zoning plan approved by all the distributors and all the exhibitors in the territory will immediately prevail over the existing provisions for release and protection.

### *Starts Second Comedy*

Mack Stark placed the second of his Simple Simon comedies featuring Louis Simon in production Thursday at the Ideal Studios in Hudson Heights, N. J., with direction in the hands of Mort Blumenstock. "Radio Madness" is the working title of the new two-reeler, which is an original story by William A. Grew, adapted by Grew and Rube Welch.

### *In a Jam*

**Los Angeles—Paying alimony to two wives is something of a problem in these days of unemployment, particularly when one has only $100 and no job, take it from Luther Reed. The director outlined his tough predicament in petitioning the court to reduce the alimony of his ex-wife, Naomi Childers, to $50 monthly, and of Jocelyn Lee, another ex-, to $75 monthly. In addition, he has been cited for contempt in action brought by Mrs. Reed No. 1, and must answer the charge Nov. 30.**

### *Real Charity*

**Free noonday meals for the unemployed is the charitable contribution being made in the present situation by Julius Levine at his Brass Rail, popular eating place of film men at Seventh Ave., near 50th St. The initial day, more than 1,500 jobless partook of Levine's hospitality.**

## Independents in Chicago Escape Score Charges

Chicago—Illinois independents' booking organization completed its buying this week after arranging a rather novel price agreement with all exchanges. Aaron Saperstein, buyer for the unit, met with representatives of the exchanges and, after computing prices on individual films, offered a flat rate per picture, based on an average cost price, for the entire product of every company with whom he was negotiating. An average uniform figure for each picture was agreed upon.

This buying method permitted the independents to contract for Warner and First National product without specifically paying a score charge, which the independents had declared emphatically they would not do, and which Warners, just as emphatically, had declared either they would or else go without Warner and First National product. Thus the resolves and dignity of both parties were preserved.

The independents are satisfied with the uniform flat rate per picture which they will pay, and nothing is said about a score charge in their contracts. On the other hand, Warners and First National are just as satisfied with the price they received, which would indicate that they consider it ample to cover score charges, even though they are not specified in the contracts.

### *Robbins Returns*

J. J. Robbins, head of Robbins Music Corp., affiliated with M-G-M, returns today from Europe where he negotiated deals with Keith-Prowse & Co., Ltd., Alberti and Francis Day Co., these firms to represent the Robbins interests in England, Germany and France, respectively. Julian Abeles, attorney for the music corporation accompanied Robbins. Robbins announced that conditions abroad "were satisfactory, with American music still a great favorite of Europeans, due in a large measure to the success of the talker."

### *New Representative for Big 4*

Milwaukee—William Aschmann, former Pathe branch manager, has been appointed Big 4 sales representative out of the Capitol Pictures at Omaha.

# Pettijohn Bitter Attack on Censors Aimed at Horwitz?

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more serious than censorship of silent pictures. Don't bother with politics. Take the issue directly to the people," was Pettijohn's advice, and he got a round of applause that proved his dart had shot a bullseye.

Other speakers were: Senator Larry Collister, Harry Busey, managing editor of the Columbus Citizen; "Pete" Woodhull, J. J. Harwood, vice-president of the M. P. T. O. of Ohio and president of the Cleveland Motion Picture Exhibitors' Association; Joseph N. Ackerman, senator; Thad Brown, formerly secretary of the state of Ohio and now chief counsel for the Federal Radio Commission; Oscar Hanson, general sales manager for Tiffany Productions; M. A. Lightman, president of the M. P. T. O. A.; Fitch Cooper, of Elwood, Ind.; Col. W. S. Butterfield of Michigan, and Governor Myers Y. Cooper.

Business builders are all ready to hand out advice on what to do after you have garnered your first million. But it remained for Col. W. S. Butterfield to pass out a plan for getting a share of that first million.

"Always tell the truth," said Butterfield, "I have always practiced the principle of telling the public the truth in the show business. Give the public the best entertainment that you can, be one of the public in community spirit, and the result will spell success."

### Says Television Far Off

Thad Brown scattered a little cheer when he asserted that, in his opinion, television is a long way off. The Federal Radio Commission, Brown stated, is not issuing any licenses for television operation except for experimental purposes. That statement should put at rest all fear of competition of television in the immediate future.

"Pete" Woodhull, who doesn't represent anybody or anything, answered the convention call like an old fire horse. The convention habit is too strong with him to be broken summarily. He got to his feet at this opening session just to tell the constituents to keep the organization going.

M. A. Lightman, president of the M. P. T. O. A., at the opening meeting explained the new uniform contract and labeled it a "plus contract." The exhibitors, he pointed out, have everything they had in the old contract, and more besides.

The calm waters became ruffled at this point. Exhibitors from the floor questioned the sincerity of the 5-5-5 group which drafted the contract, calling it a 10-5 group, instead of a 5-5-5 group. The challenging exhibitors claimed that the five affiliated representatives were actually producer representatives, and this upset the 5-5-5 balance. Lightman explained how the 5-5-5 committee actually functioned, closing the heated discussion that threatened to become embarrassing by saying, "I think that every man owes to himself the earnest effort to make that for which he stands the best in the world. If he is an exhibitor, he should be the best possible exhibitor. If he is a bootblack, he should be the best bootblack. Every one should serve to the best of his ability."

### *Seek Censors*

**Houston—Here in the home town of Will Horwitz, president of the Texas unit, whose campaign for state censorship has drawn fire throughout the industry, the National Women's Temperance Union Convention, adopted a resolution asking Congress to establish a national board of censorship.**

# Operators' Union Bucks I. A. T. S. E., Convention Told

Columbus—With 79 men working in the Ohio territory, Motion Picture Operators' Union of America is organizing to buck the I. A. T. S. E. in bringing down the cost of projection, F. A. Rinehart, of Cincinnati, told the Ohio unit's convention here. Rinehart conducts an operators' school at Cincinnati, graduate members of which are eligible to membership in the new union, which is independent and not affiliated with the American Federation of Labor.

Rinehart says his union will supply union operators at a wage scale ranging from $35 to $55 weekly, working with one man in the booth, except where the resident operator requires an assistant. The latter is paid 50 per cent of the scale of the former. He declares that the new union is an international and is licensed to give out local charters anywhere.

Building commissioners, says Rinehart, have stated they will give graduates from the trade school an equal chance with I. A. T. S. E. members in securing licenses. One stipulation is required. No contract can exist between the theatre owner and the I. A. T. S. E. at the time of engaging the services of a member of the new union.

### *Hanson the Host*

Columbus—Oscar (Hospitality) Hanson, Tiffany sales chieftain, was hosting all over the place. He staged a 11 A. M. preview of "Ex-Flame" and a Chimp comedy—and had the telephone operators call all the exhibs at 9:30 A. M. to tell 'em not to miss it. Bellboys followed up to make sure the boys (it was the morning after the banquet) were up. As a result he had a full house.

### *Urges Zoning*

**Columbus—Zoning of territories is better done in the field, Pettijohn told the Ohio Convention. The only general rule "is to do what's fair and right." Pettijohn recommended that a zoning and protection plan be in readiness for next year's selling and maintained to handle house situations. that continuing zoning committees be He conceded the reference accorded big buying power, but recommended fairness in protection limits with admission price as barometer after first runs. Unlike last year's abrupt ending, the convention members remained until the end of the meeting.**

# Directors Given Power to Solve Contract Problem

Columbus—Ohio's position on the proposed new standard contract will be determined by its board of directors, the convention having given them full power to act on it. The contract and arbitration were under fire at Wednesday's stormy session.

Ohio theatre owners are delegated to go to the assistance of the army of unemployed by reason of the resolution presented by Judge Frank Ruth of Picqua, chairman of the resolutions committee, pledging members to co-operate with agencies in their respective communities by giving special performances, proceeds of which shall be donated to the work of alleviating distress.

A resolution was also introduced and passed by the body wherein the organization goes on record as favoring the discontinuance of censorship in Ohio and that the officers be authorized to do all things necessary to convey the purpose of this resolution into effect.

The proper celebration of the bi-cenntennial of George Washington, with a fitting historical picture of his life, was another resolution introduced and passed. Score charges were condemned in the resolution, stating that the organization present companies furnishing this service with a request for a reduction in service charges which will make the charges more nearly equitable as between smaller and larger theatres.

Resolutions of thanks were adopted in behalf of Harry Busey, managing editor of the Columbus *Citizen*, for the unusual amount of space devoted to the convention; to George Bishop and C. C. Deardourff for their novel publicity stunts; to all newspapers and trade journals; to Gov. Myers Y. Cooper, Mayor J. J. Thomas, C. C. Pettijohn, A. C. LaRue of Theatre Underwriters, Joseph Ackerman, L. G. Collister, Oscar Hanson, M. A. Lightman, R. F. Woodhull, W. C. Butterfield, Thad Brown, William James and Pete Wood.

### *Pratt in Western Erpi Post; Ray W. E. Director*

Los Angeles—George C. Pratt, new vice-president of Electrical Research Products, is to have charge of the western division with headquarters here. He also will assume new duties as special counsel for the company and for Western Electric.

### *Paramount Erred with Outdoor Ad Suggestion*

Suggestion that theatre managers divert part of their newspaper advertising to outdoor advertising, as contained in a recent press sheet, was made in error, A. M. Botsford, director of advertising and publicity for Publix, has advised Editor & Publisher. The suggestion does not represent the policy of Paramount Publix in any way, he declares, stating instead that the company for a long time has contended "and still contends that the use of paid advertising space is definitely of the most important value to the selling of pictures."

# • Stop Us If We're Wrong •

WARREN (United Artists) Nolan tips us off that Jean Harlow is just 19. . . . The blonde star of "Hell's Angels" has returned to the Coast, where she is to appear with Wallace Beery in "The Secret Six," which George Hill will direct for M-G-M. . . . Joe Merrick, Tiffany's district manager in the Middle West, ambled to the Main Stem for confabs with Oscar Hanson.

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*Leatrice Joy is going back into vaudeville Nov. 22 in a skit she authored. She'll open at the RKO in Patterson. . . . "Bill" Ornstein, veteran trade paper man, comes to bat with the gag that it's all yes on the western front. . . . He's to be a daddy in a coupla months.*

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**And maybe Jack Tillman, western district manager, isn't 1,000 per cent sold on Columbia's output. . . . A real air circus was put over for "The Dawn Patrol" at Seattle. . . . Phil (Universal) Reisman is living on trains these days. . . . Oscar Oldknow and Harry Arthur intend to alternate on operating the Fox eastern and western divisions. . . . Empeenews tipped off at the time of Harold B. Franklin's resignation that Arthur was slated for big things.**

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Add fun in the studios. . . . The M-G-M P. A. sends us this: Marjorie Rambeau, famous stage star, appearing with Greta Garbo in "Inspiration" at the Metro-Goldwyn-Mayer studios, is an ardent practical joker. She took a raw oyster, slipped it into the hand of John Miljan during a scene, and chortled inwardly when he had to go through the scene holding the clammy bivalve and still trying to look nonchalant and hide it from the camera. . . . Nize baby!

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*Another deserved promotion places Dave Miller, Universal Buffalo manager, in charge of the district embracing Buffalo, Cleveland and Cincinnati, with headquarters at Buffalo. . . . Phil Reisman, general sales chief, has his organization set and is out for a swing around the various branches between here and the Coast. . . . That Universal outfit certainly is moving at a fast clip.*

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**Frances White is termed "the petite blonde moving picture star" in a Hearst story about her being named a co-respondent in a divorce action. . . . How did she win that title?**

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*Colleen Moore is taking a rest at a Battle Creek, Mich., sanitarium. . . . Lila Lee and Renee Adoree are regaining health at a mountain resort in Arizona. . . . Although it's been playing pictures a coupla years, the New York Winter Garden still is listed in the phone book as the Winter Garden Music Hall.*

## Tactful

**Chicago—Madeline Woods, divisional publicity director for Great States Theatres, has sounded a warning against use in any advertising of the lines, "No children admitted" or "Children barred by censors." Instead, Miss Woods points out, a box should be used in ads reading:**

**"This picture will neither be understood nor appreciated by children, and therefore is not recommended for their entertainment."**

## Sees Action Trend



**Kansas City—Less talking and more real acting constitutes the trend in talking pictures. Adolph Zukor told newspaper reporters here. Zukor made a brief stop on his way from New York to the coast.**

**Pictures will be made more on the order of the old silent films and dialogue will be used only as a means of keeping out subtitles, Zukor said. There will be just enough talking to save the space subtitles would take, he believes. A similar belief was expressed by Sidney R. Kent at the Philadelphia convention.**

WIDIES is the term being used by National Carbon Co. to describe wide-screen fillums. . . . Ralph Morrow, veteran southern exec, is in Noo Yawk. . . . Boy, oh boy, what a surprise picture Warners has in "The Doorway to Hell." . . . Slipped into the New York Strand without any fuss, and it's been standing 'em up ever since. . . . Paramount says it juggled schedules to make "Feet First," "Laughter," "The Right to Love," "Derelict," "Morocco" and "Tom Sawyer" all available during November.

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**Mel Sickafoose, head of the art department of the World in Omaha, won three ribbons at the Pacific International Horse Show. . . . That is, his horses did. . . . Greta Garbo has moved from Beverly Hills to Brentwood, states the press. . . . Well, maybe that IS news. . . . Trem Carr, producer of the Bob Steele westerns for Tiffany, is in New York for conferences with Grant L. Cook, vice-president.**

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Pathe is issuing 14 x 17 facsimile oil paintings of Ann Harding, Constance Bennett, Helen Twelvetrees, Bill Boyd, Eddie Quillan and Robert Armstrong as a new accessory. . . . Clara Bow has split with her secretary, Daisy Devoe, and Daisy threatens to tell. . . . Irving Hanower, recently promoted to the managership of the Tiffany Washington branch, has booked the product 100 per cent with the Sidney Lust Circuit.

SROING is the new word coined by Roger Ferri in the *Dynamo*, Fox house organ. . . . Roger is doing a mighty fine job of sales promotion via his dynamic sheet. . . . James R. (Jimmy) Grainger has set a new mark for his go-getting sales organization to shoot at. . . . He has ordered them to double the amount of business done in September and October. . . . Speaking of the Graingers, Edmund, who is an associate producer on "Land Rush," has collaborated with A. S. Kline on a story.

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*Hats off to Helen Chandler. . . . Although suffering from chronic appendicitis, she appeared daily for seven weeks before the camera during the shooting of Universal's "Dracula." . . . Three hours after its finish she was being operated on. . . . "Buddy" Rogers has returned from a European trip with his mother. . . . He admitted that he had not found his ideal girl abroad. . . . Stop crowding!*

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**Fifi Dorsay received a great reception when she stepped off her train at Boston, but she didn't kiss a cop. . . . The force probably had read about the one she's busted in Philadelphia, and remained out of reach of the French temptress. . . . Two PitzPatrick Traveltalks are playing Broadway this week, the houses being the Capitol and the George M. Cohan. . . . From the Coast comes the hot news that Will Rogers will be seen as a cowboy in "The Heir to the Hoorah."**

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Universal is going to star Lewis Ayres, who was launched on his career to fame by "All Quiet." . . . Stardom in less than a year is a record. . . . Harry Reichenback is going to exploit "See America Thirst" for Universal. . . . And will he make the yokels thirsty! . . . George Fitzmaurice is to direct Norma Shearer in "Strangers May Kiss."

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*When you're handing out bouquets, don't forget Lola Lane and her fine work in "The Costello Case," Sono Art's mystery picture. . . . Incidentally, it starts out silent and what a wallop that opening gives you.*

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"The future of Philadelphia staggers the imagination," said the Hon. James M. Beck, representative from Pennsylvania addressing the Town Meeting held the other night at "Philly" under auspices of the Poor Richard Club. . . . A queer coincidence that his declaration should come less than a week after a few hundred exhibitors staggered out of the Quaker City after closing an M. P. T. O. A. confab at the Benjamin Franklin.

## Springs and Weights

**On the Western Front—Publicity is publicity these days.**

**Someone at Radio has taken the time to figure out that Lowell Sherman is supported by two and a half tons of actors in "The Queen's Husband." And that doesn't include the 2,000 extras, but only the 25 featured and bit players.**

**Incidentally, the title has just been officially changed from "The Queen's Husband" to "The Royal Bed."**

# 'Doorway to Hell' Hot Stuff; 2nd Week, $41,000

It was all Warners in figuring out business along the Main Drag, with "The Doorway to Hell" continuing its sensational run at the Strand. The film, now in its third week, has ridden high over the business slump to chalk up a record for the house. Getting $41,322 in its second week, the film proved a real surprise and its unheralded strength created plenty of talk.

Amos 'n' Andy wobbled badly at the Mayfair on their second week, going under $30,000, a drop of more than $20,000 for the new RKO house. The film now is playing the Cameo and is not setting the world on fire.

The week was marked by the reopening of the Central as an independent first-run outlet. The picture current is "Today," initial release of Imperial Pictures. The Cohan has been slipping considerably, although the current film seems to be holding up much better than its predecessors. "Hell's Angels" is due to fold soon at the Criterion and Gaiety.

Estimated takings:

**"WAR NURSE" (M-G-M)**

ASTOR—(1,120), 50c-75c-$1.50-$2, 3rd week. **Other attractions:** "Flip the Frog" (M-G-M), "Dogway Melodies" (M-G-M). **Gross:** $13,623.

**"A LADY'S MORALS" (M-G-M)**

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** "College Hounds" (M-G-M), news, capitol presentation. **Gross:** $61,100.

**"SUSPENSE" (British International)**

GEO. M. COHAN—(1,500), 35c-50c-75c, 7 days. **Other attractions:** "Trail's End" (Col.), news, "Colonel Lindbergh" (Visugraphic), "Hard-Boiled Yeggs" (Col.). **Gross:** $4,000.

**"HELL'S ANGELS" (U. A.)**

(Playing simultaneously at the Criterion and Gaiety)

CRITERION—(850), $1-$2-$2.50, 7 days, 14th week. **Other attractions:** None. **Gross:** $9,900.

**EMBASSY—ALL NEWSREEL**

EMBASSY—(598), 25c, 7 days. Straight newsreel. **Gross:** $9,482.25.

**"THE CAT CREEPS" (U.)**

GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** "Toby the Pup" (Winkler), "Knute Rockne" (Pathe), "Moonlight and Monkey Business" (RKO). Gross: $21,500.

**"KISMET" (Warners)**

HOLLYWOOD—(1,600), 50c-75c-$1-$1.50, 7 days, 1st week. **Other attractions:** "Romeo and Juliet" (Warners), news. **Gross:** $18,005.

**"CHECK AND DOUBLE CHECK" (Radio)**

MAYFAIR—(2,300), 40c-65c-85c-$1, 2nd week. **Other attractions:** Mickey Mouse comedy, news, "Humanettes" (RKO). **Gross:** $29,500.

**"FEET FIRST" (Harold Lloyd-Para.)**

RIALTO—(1,904), 65c-85c. **Other attractions:** "Way Out West" (Bruce), "Sky Scraping" (Para.), news. **Gross:** $37,800.

**"DU BARRY" (J. M. Schenck)**

RIVOLI—(2,103), 35c-65c-85c, 7 days, 2nd week. **Other attractions:** "While the Captain Waits" (Para.), "Pulling a Bone" (Para.), "Mariutch" (Fleischer). **Gross:** $21,400.

**"RENEGADES" (Fox)**

ROXY—(6,200), 50c-75c-$1, 7 days. **Other attractions:** Stage show, news. **Gross:** $75,100.

**"THE DOORWAY TO HELL" (Warners)**

STRAND—(3,000), 35c-50c-65c-85c, 7 days, 2nd week. **Other attractions:** "College Kickers" (Warners), "The Electric Ship" (G. E.). **Gross:** $41,322.

**"OUTWARD BOUND" (Warners)**

WARNERS—(1,490), $1-$1.50, 7 days, 2nd week. **Other attractions:** "Looney Tunes," "He'en Broderick," "Martinelli" (all Vitaphone). **Gross:** $15,710.

**"THE LIFE OF THE PARTY" (Warners)**

WINTER GARDEN (1,493), 45c-50c-$1, 7 days, 1st week. **Other attractions:** "Shaw and Lee," "Hall Johnson," "Willy Howard" (all Vitaphone). **Gross:** $32,108.

**"HELL'S ANGELS" (U. A.)**

(Playing simultaneously at the Criterion and Gaiety)

GAIETY—(808), $1-$1.50-$2-$2.50, 14th week. **Other attractions:** None. **Gross:** $8,600.

## *Musical Director Signed*

Ray Canfield, musician and composer, has been signed as musical director for the Big 4 "meller," "Sheer Luck."

## *Family Night Hits*

**Wilmington—The Savoy, of the Stanley-Warner group here, has inaugurated a "family night." Each Thursday evening, a man and his wife may take in all of their children for the price of two adult admissions. And to say this little theatre isn't crowded Thursday nights is like saying there's nobody out of work.**

# "Feet First" to $9,000 High at Oklahoma City

Oklahoma City—Taking the crowds on Harold Lloyd's past reputation and well executed exploitation, the Publix Criterion grossed $9,000 on "Feet First." "Way for a Sailor," starring John Gilbert, grossed $7,500 and "Little Accident" took in $8,500 at Warners' Mid-West. Warners' Liberty is still closed for repairs. It will open Nov. 21 with R-K-O vaudeville.

Estimated takings:

**"FEET FIRST" (Paramount)**

CRITERION—(2,000), 10c-50c, 7 days. **Other attractions:** News. **Gross:** $9,000.

**"WAY FOR A SAILOR" (M-G-M)**

CAPITOL—(1,200), 10c-50c, 7 days. **Other attractions:** "Hot Dog" (M-G-M), news. **Gross:** $7,500.

**"LITTLE ACCIDENT" (Universal)**

MID-WEST—(1,500), 10c-50c 7 days. **Other attractions:** "Football" (Pathe), "We, We, Marie" (Universal), news. **Gross:** $8,500.

**"THREE FACES EAST" (Warners)**

EMPRESS—(1,500), 10c-35c, 7 days. **Other attractions:** "Absent Minded" (Vitaphone), "Men Without Law" (Columbia feature), news. **Gross:** $7,000.

**"THE GORILLA" (F. N.)**

ORPHEUM—(1,500), 10c-50c, 7 days. **Other attractions:** Vaudeville, "Sorp to Nuts" (Ruhe Goldberg), news. **Gross:** $7,000.

# 'Big Trail' Held Second Week at Fox in Detroit

"The Big Trail," Fox epic of covered wagon days, was held for a second week at the Fox, and continued to drag the crowds inside. Special tie-ups and exploitation helped boost business close to the gross hung up the first week.

George Bancroft, always a favorite in Detroit, and the second anniversary show at the Fisher drew the crowds to those two houses all week. "Africa Speaks," showing at the RKO Downtown, threatened to set close on the trail of Amos 'n' Andy, and while the gross was of such a nature as to permit a hold-over, the new policy of one-week stands will close the show Thursday night.

Estimated takings:

**"THE BIG TRAIL" (Fox)**

FOX—(5,500), 15c-25c-50c, 7 days, second and final week. **Other attractions:** F. & M. Victor Herbert idea, news. **Gross:** $35,000.

**"DERELICT" (Paramount)**

MICHIGAN—(4,100), 35c-50c-75c, 7 days. **Other attractions:** Publix unit, news, comedy. **Gross:** $29,000.

**"RIVER'S END" (M-G-M)**

FISHER—(2,800), 35c-40c-75c, 7 days. **Other attractions:** Publix unit, news, comedy. **Gross:** $21,000.

**"FEET FIRST" (Paramount)**

PARAMOUNT—(3,448), 35c-50c-75c, 7 days, second week. **Other attractions:** News. **Gross:** $20,000.

**"HELL'S ANGELS" (Howard Hughes)**

UNITED ARTISTS—(2,070), 35c-50c-75c, 7 days, second week. **Other attractions:** News, comedy. **Gross:** $15,000.

**"DOORWAY TO HELL" (Warners)**

STATE—(3,000), 15c-25c-50c, 7 days. **Other attractions:** News, comedy, novelty. **Gross:** $15,000.

**"THE SPOILERS" (Paramount)**

RIVIERA—(2,800), 15c-25c-50c, 7 days, second run. **Other attractions:** News, comedy. **Gross:** $11,000.

**"THE SPOILERS" (Paramount)**

HOLLYWOOD—(3,436), 10c-25c-50c, 4 days, second run. **Other attractions:** Stage show, news, comedy. **Gross:** $8,500.

**"AFRICA SPEAKS" (Columbia)**

DOWNTOWN—(2,750), 25c-50c, 7 days. **Other attractions:** News, comedy, novelty. **Gross:** $27,000.

**"MADAME SATAN" (Metro-Goldwyn)**

HOLLYWOOD—(3,436), 10c-25c-50c, 3 days, second run. **Other attractions:** Stage show, news, comedy. **Gross:** $8,000.

(See page 43 for report of week ending Nov 14.)

# Lloyd Crashes Thru 'Feet 1st' In Los Angeles

Los Angeles—Harold Lloyd and "Feet First" crashed through for top honors at the United Artists, getting a gross of $28,500, which is big dough for this theatre. The Criterion also did well, getting $13,000 with "Billy, the Kid."

The Pantages did best on the Boulevard, "The Playboy of Paris" showing strength. Other houses hit below average, the two-a-days flopping as their runs neared the end.

Estimated takings:

**Los Angeles**

**"JUST IMAGINE" (Fox)**

FOX CARTHAY CIRCLE (1,650), 75c-$1.50, 7 days, twice daily, 6th week. **Other attractions:** Abe Lyman and band, news. **Gross:** $12,500.

**"BILLY, THE KID" (M-G-M)**

FOX CRITERION—(1,652), 35c-65c, 7 days, 3rd week. **Other attractions:** Cartoon, comedy, news. **Gross:** $13,000.

**"RENEGADES" (Fox)**

LOEW'S STATE—(2,418), 35c-65c, 7 days. **Other attractions:** F. & M. "Society Circus" Idea, news. **Gross:** $32,000.

**"FAST AND LOOSE" (Paramount)**

PARAMOUNT—(3,596), 35c-65c, 7 days. **Other attractions:** Stage revue, news, comedy. **Gross:** $18,000.

**"THE GORILLA" (Warners)**

WARNERS' DOWNTOWN—(2,400), 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $12,000.

**"FEET FIRST" (Paramount)**

UNITED ARTISTS—(2,100), 35c-65c, 7 days. **Other attractions:** News, organ concert, comedy. **Gross:** $28,500.

**"EAST IS WEST" (Universal)**

RKO—(2,700), 35c-65c, 7 days. **Other attractions:** News, vaudeville. **Gross:** $14,000.

**"CHECK AND DOUBLE CHECK" (Radio)**

ORPHEUM—(2,750), 35c-65c, 7 days, 4th week. **Other attractions:** News, Knute Rockne short. **Gross:** $10,500.

**"EL PRESIDIO" (M-G-M)**

CALIFORNIA INTERNATIONAL (2,000), 25c-50c, 7 days, 2nd week. **Other attractions:** Spanish comedy, news. **Gross:** $8,500.

**Hollywood**

**"THE BIG TRAIL" (Fox)**

GRAUMAN'S CHINESE—(2,030), 75c-$1.50, 7 days, twice daily, 7th week. **Other attractions:** Stage revue, news. **Gross:** $12,000.

**"AFRICA SPEAKS" (Columbia)**

GRAUMAN'S EGYPTIAN—(1,800), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $6,800.

**"TRUTH ABOUT YOUTH" (Warners)**

WARNERS' HOLLYWOOD—(3,000), 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $12,000.

**"PLAYBOY OF PARIS" (Paramount)**

PANTAGES' HOLLYWOOD—(3,000), 35c-65c, 7 days. **Other attractions:** F. & M. "Seasons" Idea, news. **Gross:** $15,100.

## *To Fete Joe Leo*

Joe Lee, Fox New Jersey manager, is to be guest of the New Jersey exhibitor association at a dinner Dec. 4 at the Astor, New York. Louis Nizer, secretary of the New York Film Board, will be toastmaster. President Sydney Samuelson heads the committee arranging the event. Others are: Joseph Schoen, Julius Clarnow, E. Thornton Kelly, Dave Snapper, Moe Kridel, Gianoco Sicardi and Leon Rosenblatt.

### *These Hard Times*

There is at least one organization in the business that makes it compulsory for each salesman to report weekly, outlining in complete detail what his sales are, where he didn't close, why, etc.

The other day a salesman covering North Carolina reported this:

"Called on So-and-So on Monday. No sale. His office reported he was out for the day. Fox hunting."

# "East Is West," "Extravagance" 13 Grand at D. M.

Des Moines—The Teachers' Convention stimulated theatre business for the last half of the week, but the first half was also good, aided by the Armistice holiday. Des Moines is maintaining a very good rating, retaining the increase registered in the last month. Harold Lloyd's picture at the Des Moines pulled in business with an audience of every age. But it didn't get it all, for "East is West" did business above average. This play is popular here because Fay Bainter, who played here in stock, made it so. This picture played at the Orpheum for the last four days with "Extravagance" on for the first half and going well.

"The Indians Are Coming" is proving a popular draw at the Strand where this serial showed four days with Ruth Roland in "Reno." It rated with "Fast and Loose" for the last half also running high. The popular prices at the Strand seem suited to many family purses.

The picture at the Paramount, "A Devil with Women," was not so strong but the stage shows are popular. "Madam Satan," on for the last half and for the Armistice midnight show, was rated as something new in entertainment with Reginald Denny getting a big hand personally.

Estimated takings:

**"A DEVIL WITH WOMEN" (Fox)**
PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** News, stage band, vaude., comedy. **Gross:** $7,200.

**"MADAM SATAN" (M-G-M)**
PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** News, stage band. **Gross:** $9,100.

**"FEET FIRST" (Para.)**
DES MOINES—(1,600), 25c-35c-60c, 7 days. **Other attractions:** News, "Sure Fire" (Para.), "Skyscraping" (Talkartoon). **Gross:** $12,000.

**"EXTRAVAGANCE" (Tiff.)**
ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** News, vaude. **Gross:** $6,500.

**"EAST IS WEST" (Univ.)**
ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** News, vaude., "Aunts in Pants" (RKO). **Gross:** $6,500.

**"RENO" (Sono Art)**
STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** News, "The Indians Are Coming" (Univ.), "Cold Turkey" (Univ. cartoon). **Gross:** $1,700.

**"FAST AND LOOSE" (Para.)**
STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** News, "Came the Dawn" (Col.). **Gross:** $988.

### *Day, Date Runs Click*

Ottawa—"Check 'n' Double Check" doubled at the Regent and Imperial Theatres during the week of Nov. 15, this arrangement having been followed with success by Manager Ray Tubman in recent weeks with "All Quiet," "Rose O' My Heart," "The Love Parade" and "Animal Crackers."

# "Virtuous Sin" Is Good for $44,000 To Top at Boston

Boston—With no roadshows in town for the first time in several months, Boston's theatres enjoyed an increased business over the previous week and continued to maintain the high average set so far this year.

The Metropolitan, with "The Virtuous Sin" and a special holiday midnight show, topped the week with a gross of $44,000. "The Cat Creeps" at the Keith Memorial, also with a midnight extra, was good for $23,500, which was a drop from the gross of "Check and Double Check" for the previous two weeks but averaged well up in the theatre's regular business.

"Remote Control" at Loew's State was good for $22,500 while "The Last of the Lone Wolf" did $22,000 at the Keith Albee. The Olympia's all-comedy program, headed by "Feet First," went over for $17,000.

Estimated takings:

**"THE VIRTUOUS SIN" (Para.)**
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Publix revue, comedy, news. Midnight preview on holiday of "Sea Legs" (Para.). **Gross:** $44,000.

**"THE CAT CREEPS" (Univ.)**
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Sportlight, news. Midnight show on holiday. **Gross:** $23,500.

**"LAST OF THE LONE WOLF" (Col.)**
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, comedy, Sportlight, news. **Gross:** $22,000.

**"REMOTE CONTROL" (M-G-M)**
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Our Gang comedy, news. **Gross:** $22,500.

**"BILLY, THE KID" (M-G-M)**
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, news. **Gross:** $22,000.

**"LAUGHTER" (Para.)**
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, news. **Gross:** $14,000.

**"FEET FIRST" (Para.)**
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, news. **Gross:** $17,000.

### *12 New Members for Cincy Allied Association*

Cincinnati—Twelve new members pledged their allegiance to the Allied cause at the second meeting of the newly-organized Allied Theatre Owners of Southern Ohio, Kentucky and West Virginia, recently held in the association's offices in Film Row.

Exhibitors were present from various parts of Ohio and the contiguous states which the unit will serve, but owing to lack of time nothing but general routine business was transacted. Another meeting will be called in about two weeks at which it is expected permanent officers will be elected.

Temporary officers now serving are R. Earl Myers, Chillicothe, O., president; Elmer Shard, Cincinnati, secretary and treasurer, and Fred M. Strief, business manager.

### *$3,200 for Unemployed In Benefit at Capital*

Washington—Thirty-two hundred dollars was raised for the benefit of the unemployed at a midnight benefit show at the Fox. Expenses were $25. The event was sponsored by the *Washington Times* with the Chamber of Commerce, Sidney Lust, Hardy Meakin, Michael Cullen, John Payette, Jimmie Lake, Steve Cochran, operators, stagehands and musicians co-operating. Two thousand patrons were turned away.

### *Coupons Out*

Tampa—The Seminole, Publix neighborhood house, was listed on the advertising of a coupon proposition as accepting their coupons. The management of the Seminole, through advertisements in the local papers, come out with the statement that it is not accepting any coupons except the kind bought for cash at the box-office.

# "Widow" $22,000, "War Nurse" 23 Grand at Philly

Philadelphia—The Earle rose to its best week in the last three months with a cool $22,000 with "The Widow from Chicago." Business on the whole was spotty, though the Boyd grabbed a neat $23,000 for "War Nurse" and the Stanton collected $14,000 for "Way for a Sailor," proving that John Gilbert is still a good draw in this town.

The Mastbaum slid off its usual average with $38,000 for "College Lovers," though "The Life of the Party" took a good second week $17,000 at the Stanley. The Karlton took its lowest gross in six months with $3,000 for "For the Love o' Lil."

"Africa Speaks" scraped a rather poor $10,000 for its second week. It is now in its last week, with "Hell's Angels" scheduled to follow Friday night. Keith's held up to percentage with "Her Wedding Night," but at the present time is doing excellent business with Harold Lloyd's "Feet First," putting in special midnight showings every night except Sunday. "The Big Trail" also got off to a fair start this week, indicating at least two weeks at the Fox.

Estimated takings:

**"COLLEGE LOVERS" (F. N.)**
MASTBAUM—(4,800), 35c-50c-65c, 6 days. **Other attractions:** Warner-Publix stage revue, featured orchestra, news. **Gross:** $38,000.

**"LAUGHTER" (Para.)**
FOX—(3,000), 35c-50c, 75c, 6 days. **Other attractions:** Fanchon and Marco show, "Broadway Venuses," news. **Gross:** $27,000.

**"HER WEDDING NIGHT" (Para.)**
KEITH'S—(1,800), 35c-50c-75c, 6 days. **Other attractions:** "Office Blues" (Para.), "Comedy Skit" (Para.), news. **Gross:** $15,000.

**"WAR NURSE" (M-G-M)**
BOYD—(2,400), 35c-50c-75c, 6 days. **Other attractions:** Cartoon comedy, news. **Gross:** $23,000.

**"AFRICA SPEAKS" (Col.)**
ALDINE—(1,500), 50c-$1.50, 6 days. **Other attractions:** Cartoon, news. **Gross:** $10,000.

**"WIDOW FROM CHICAGO" (F. N.)**
EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Warner-Publix stage show, "Vanity Box," news. **Gross:** $22,000.

**"LIFE OF THE PARTY" (Warners)**
STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** Vitaphone variety, news. **Gross:** $17,000.

**"WAY FOR A SAILOR" (M-G-M)**
STANTON—(1,700), 25c-65c, 6 days. **Other attractions:** Columbia cartoon, Rockne football film, news. **Gross:** $14,000.

**"FOR THE LOVE O' LIL" (Col.)**
KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** Vitaphone variety, news. **Gross:** $3,000.

**"MANSLAUGHTER" (Para.)**
ARCADIA—(600), 50c, 6 days. **Other attractions:** "Insurance" (Para.), news. **Gross:** $5,000.

### *Van Dyke Out of Business*

Des Moines—A. E. Van Dyke, who has had the theatre at West Bend for years, has sold the theatre to Gasper Sutton and will take up farming. W. R. Smock of Grundy Center has bought the theatre there from P. A. Igo.

# "Santa Fe Trail" Gets Top Rating In Kansas City

Kansas City—"The Santa Fe Trail" took first honors for the week. Playing first-run in a Fox suburban house, the Uptown, the picture grossed $7,500. The Newman and Royal, Publix houses, each rated above par on their respective attractions, the Newman grossing $13,750 with "Feet First" and the Royal taking in $5,000 with "The Virtuous Sin."

Pantages did above average bsiness with "Scarlet Pages," grossing $10,400. "Silver Horde" gave the Mainstreet $16,500. John Gilbert didn't get local fans excited, the Midland ringing up only $13,000 on "Way for a Sailor."

The Globe played "The Big Fight" to fair business. House has been open only two weeks and average gross has not yet been determined. Loie Bridge musical stock is the big draw here.

Estimated takings:

**"WAY FOR A SAILOR" (M-G-M)**
LOEW'S MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** "The Dogway Melody" (M-G-M), "Americans Come" (U. A. musical novelty), news. **Gross:** $13,000.

**"THE SILVER HORDE" (RKO)**
MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** News, five acts RKO vaudeville. **Gross:** $16,500.

**"SCARLET PAGES" (F. N.)**
PANTAGES—(2,190), 25c-50c, 7 days. **Other attractions:** News, five acts vaudeville. **Gross:** $10,400.

**"THE VIRTUOUS SIN" (Paramount)**
ROYAL—(900), 25c-60c, 7 days. **Other attractions:** "Sailor's Luck" (Paramount), "La Schoaps" (Paramount). **Gross:** $5,000.

**"THE SANTA FE TRAIL" (Para.)**
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** "Parlez Vous" (Universal), "Armistice Day" (FitzPatrick), Oswald cartoon, news. **Gross:** $7,500.

**"FEET FIRST" (Paramount)**
NEWMAN—(2,000), 35c-60c, 7 days. **Other attractions:** "Office Blues" (Paramount), news. **Gross:** $13,750.

# Clara Bow Takes Top With $20,000 In Indianapolis

Indianapolis—Theatres here are beginning to feel the effect of the concert season which has just opened. Clara Bow, at the Indiana, with the help of "Skeets" Gallagher, who is a local favorite, and Charles Ruggles drew $20,000, which is par for that theatre. Vina Delmar's "Soldier's Plaything" at the Lyric didn't draw to expectations, getting only $8,000. Burleigh Grimes in person didn't help.

Estimated takings:

**"MAYBE IT'S LOVE" (Warners)**
APOLLO—(1,100), 25c-35c-50c, 7 days. **Other attractions:** Rockne's Football Series (Pathe), Trixie Friganza (Vitaphone), news. **Gross:** $5,500.

**"A SOLDIER'S PLAYTHING" (Warners)**
LYRIC—(2,000), 25c-35c-50c, 7 days. **Other attractions:** Burleigh Grimes in person and five other RKO acts, news. **Gross:** $8,000.

**"HER WEDDING NIGHT" (Paramount)**
INDIANA—(3,300), 35c-50c-65c, 7 days. **Other attractions:** Stage show, Publix unit, "Harum Hokum," news. **Gross:** $20,000.

**"A LADY SURRENDERS" (Universal)**
CIRCLE—(2,600), 24c-40c-50c, 7 days. **Other attractions:** "Parlay Voo" (Universal), news. **Gross:** $9,000.

**"LOVE IN THE ROUGH" (M-G-M)**
PALACE—(2,800), 25c-35c-50c, 7 days. **Other attractions:** "Dollar Dizzy" (M-G-M), Musical Featurette (M-G-M), news. **Gross:** $9,500.

## *Habit*

**Tampa—George B. Peck, manager of the Park, always has a good story on tap. This week he has a good one on a manager of a chain theatre.**

**It seems the instructions of the circuit to the manager were to "square everything with passes." If the uniforms needed cleaning, hunt up a cleaner who had a yen for films and make a trade. So, in his daily rounds for this and that the manager was constantly dipping into his pocket for the passes, which he handed out everywhere instead of cash.**

**Then came Sunday and the manager's wife took him to church. A little tired, he was peacefully dozing when the contribution box was passed around. His wife gave him a nudge and pointed to the basket. The manager, half awake, got the idea pronto and reached in his pocket, drew forth and deposited a pair of passes in the basket.**

# "Renegades" and "Cat Creeps" Get High in Portland

Portland, Ore.—Admirers of Warner Baxter welcomed him back to the Fox Broadway and brought many new ones with them to see "Renegades." In fact, the word-of-mouth advertising was sufficient to pile up a slight lead over each previous day. On the stage Fanchon & Marco's "On the Set" Idea proved an altogether satisfactory bill that built the gross to $15,700. Second position in the grosses was annexed by RKO Orpheum with "The Cat Creeps," plus several outstanding vaudeville acts, getting $13,800. With spectacular advertising, including the altogether too frequent repetition "not advisable for children," "The Doorway to Hell" at Hamrock's Music Box turned in $12,900.

Estimated takings:

**"RENEGADES" (Fox)**
FOX BROADWAY—(1,912), 25c-35c-60c, 7 days. **Other attractions:** Fanchon & Marco's "On the Set Idea," news. **Gross:** $15,700.

**"THE CAT CREEPS" (Universal)**
RKO ORPHEUM—(1,700), 25c-35c-50c, 7 days. **Other attractions:** Four acts vaudeville, news. **Gross:** $13,800.

**"THE DOORWAY TO HELL" (Warner's)**
HAMRICK'S MUSIC BOX—(1,835), 25c-40c, 7 days. **Other attractions:** News, serial "Indians Are Comiog" (Univ.), Vitaphone shorts. **Gross:** $12,900.

**"LOTTERY BRIDE" (U. A.)**
FOX UNITED ARTISTS—(945), 25c-35c-50c, 7 days. **Other attractions:** News, Universal comedy. **Gross:** $11,400.

**"THE VIRTUOUS SIN" (Paramount)**
RIALTO—(1,498), 25c-35c-50c, 7 days. **Other attractions:** News, "Food for Thought" (Para.), "Love Your Neighbors" (Paramount). **Gross:** $9,800.

**"DERELICT" (Paramount)**
PORTLAND PARAMOUNT—(3,068), 25c-35c-50c, 7 days. **Other attractions:** Phil Lampkin m. c. and Paramounters, "Red, Green and Yellow" (Paramount), "Up to Mars" (Paramount), news. **Gross:** $12,000.

## *Gorrell Gets Office*

Cleveland—Sam Gorrell has been appointed manager of the local office of the Standard Film Service Co., having been with the organization for the last three years in a sales capacity. Nat Lefton, former branch manager, is now general manager of the company.

# Edge at Omaha To "Feet First" On $10,625 Take

Omaha—Continued ideal weather boomed business here in a big way. Previous frosty temperatures closed up the pee wee golf courses and none has reopened. All houses reported good grosses.

Harold Lloyd's "Feet First" proved the winner of the week. Picture brought the Paramount $10,625. At the World "Those Three French Girls" did $12,100.

Orpheum had a par week with "The Silver Horde." Good all-around show with four acts did $16,000. "The Virtuous Sin," first half at the State, collected $2,250. Last half, "Recaptured Love" got $2,375, the only house to drop below par.

Estimated takings:

**"FEET FIRST" (Para.)**
PARAMOUNT—(2,900), 25c-35c-50c, 7 days. **Other attractions:** "Office Blues" (Para.), "Strange As It Seems" (Univ.), organ, news. **Gross:** $10,625.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
WORLD—(2,500), 25c-35c-60c, 7 days. **Other attractions:** Five acts Publix vaudeville, band, ballet, news. **Gross:** $12,100.

**"THE SILVER HORDE" (Radio)**
ORPHEUM—(3,000), 25c-35c-60c, 7 days. **Other attractions:** Four RKO acts, "Backfield Aces" (Pathe), RKO comedy, news. **Gross:** $16,000.

**"THE VIRTUOUS SIN" (Para.)**
STATE—(1,200) 25c-40c, 3 days. **Other attractions:** "Americans Are Come" (U. A.), "Introduction to Mrs. Gibbs" (Para), news. **Gross:** $2,250.

**"RECAPTURED LOVE" (W. B.)**
STATE—(1,200), 25c-40c, 4 days. **Other attractions:** "Chop Suey" (Educational), "Papa's Mistake" (Security comedy), news. **Gross:** $2,375.

# Harold Lloyd in For $16,000, 2 Weeks at Denver

Denver—Harold Lloyd's popularity here, aided by the exploitation put on by Manager Baker, gave the Paramount a good figure. The picture was taken to the Rialto, another Publix house, for a second week and is still running strong. Standouts reported several times.

"Life of the Party" kept the gross up at the Tabor, the second week under Harry Huffman. Huffman did one of the best remodeling and redecorating jobs on this house ever seen here and the fans are showing their appreciation. The other three houses had just another week.

Estimated takings:

**"BIG BOY" (Warners)**
ALADDIN—(1,500), 35c-50c, 7 days. **Other attractions:** News, Vitaphone short, Tom Terris' "Ebony Shrine," "Fresh Man's Goat" (Christie), "Silly Symphony." **Gross:** $6,000.

**"GIRL OF THE GOLDEN WEST" (F. N.)**
DENVER—(2,300), 25c-65c, 7 days. **Other attractions:** Publix stage show, "Pansy the Horse" (comedy), news, orchestra. **Gross:** $13,000.

**"LIFE OF THE PARTY" (Warners)**
TABOR—(1,900), 25c-75c, 7 days. **Other attractions:** News, Vitaphone acts, Mickey Mouse, "Believe It or Not." **Gross:** $11,500.

**"FEET FIRST" (Para.)**
PARAMOUNT—(2,000), 25c-50c, 7 days. **Other attractions:** Stage show, Armistice day novelty, "College Hounds" (M-G-M), Jackie and Jean, Paramount Twins, at the organs. **Gross:** $16,000.

**"HEADS UP" (Para.)**
RIALTO—(1,040), 25c-50c, 7 days. **Other attractions:** News, "Just A Pal" (Comedy, Aesop Fable, Pathe), "Parlez Vous" (Univ.) **Gross:** $4,000.

# "Silver Horde," Names, Seattle's Lead at $16,000

Seattle—RKO's New Orpheum, with a picture filmed partly in this city and Alaska, and the Seattle Paramount, operating under its new "all-screen" policy at reduced prices, took honors here during the week just closing. The Orpheum's attraction was "The Silver Horde" and it took about $16,000 in conjunction with a name vaudeville bill. Harold Lloyd in "Feet First" at the Paramount, aided by enough short subjects to stretch from here to Hollywood and back, got about $15,000 for the best week's gross in some time.

Two first-run houses featured hold-over attractions. "Abraham Lincoln" at Hamrick's Music Box did about $7,500 and "Billy, the Kid" at the Fox took around $9,500. Both were in their second and final weeks.

Hamrick's Blue Mouse, with "River's End," rated a gross of about $7,000, and the Fox Fifth Avenue took about $12,500 with "Renegades." Fox's Coliseum had "A Devil With Women" as its final attraction before closing for renovations, and pulled about $3,500 for a rating of 90%.

Estimated takings:

**"RIVER'S END" (Warners)**
BLUE MOUSE—(950), 25c-35c-50c-75c, 7 days. **Other attractions:** Sportlight (Pathe), Vitaphone varieties. news. band. **Gross:** $7,000.

**"A DEVIL WITH WOMEN" (Fox)**
COLISEUM—(1,850), 25c-35c-50c, 7 days. **Other attractions:** "Bear Hunters" (M-G-M), Mickey Mouse cartoon (Col.), organ and piano musical specialty. **Gross:** $3,500.

**"BILLY, THE KID" (M-G-M)**
FOX—(2,450), 25c-35c-50c-60c-75c, 7 days, 2nd week **Other attractions:** "Laurel and Hardy Murder Case" (M-G-M), news, band. **Gross:** $9,500.

**"RENEGADES" (Fox)**
FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** News, Fanchon & Marco's "Rhythm-Atic Idea." **Gross:** $12,500.

**"ABRAHAM LINCOLN" (U. A.)**
MUSIC BOX—(950), 25c-35c-50c-75c, 7 days, 2nd week. **Other attractions:** News. **Gross:** $7,500.

**"FEET FIRST" (Para.)**
PARAMOUNT—(3,150), 25c-35c-50c, 7 days. **Other attractions:** "Excuses" (Para.), "Sky Scrapers" (Para.), Paramount Pictorial, "Story Book Ball" (Para.), news, June Collyer in person for 2 days. **Gross:** $15,000.

**"THE SILVER HORDE" (Radio)**
NEW ORPHEUM—(2,650), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** News, vaudeville. **Gross:** $16,000.

## *Change Liberty Policy*

Oklahoma — Warners' Liberty reopened with a complete new change in policy, according to Leto Hill, district manager for Warners. The Liberty reopened with RKO vaudeville and new first-run pictures. The Warners' Orpheum now handling RKO will feature units and special stage shows with first-run pictures, according to Hill.

## *Kay Johnson Signed*

Hollywood—Kay Johnson has been signed for "The Single Sin," which William Nigh is to direct. A. P. Younger wrote the story and dialogue, and adaptation is to be written by Frances Hyland.

## *Guinan on Big 4 Staff*

Thomas Guinan, associated with the motion picture industry since 1918, has joined the Big 4 staff as assistant sales manager. Guinan was recently connected with First National.

### *Can It Be?*

**Earl Carroll is somewhat of an optimist, if the publicizing of his new theatre may be taken as a criterion. The new Carroll theatre at 50th and Seventh Ave. is billed as a 3,000 seater which will cost $4,500,000, or just $1,500 per seat, which is heavy dough even in box car figures.**

# John Gilbert as Tar Gets $23,000 In Balto. Run

Baltimore—Patronage at the first-run houses was fairly good and at some shot up to high peaks, despite the continuous rain which set in Wednesday night and continued through Saturday.

Loew's Century topped the list with the high gross of $23,000 with "Way for a Sailor," all agreeing that John Gilbert makes a strong comeback in this to regain his former top position, with Henry Santry and his band on the same bill.

Next on the list was Loew's Stanley with Harold Lloyd in "Feet First," the gross being $16,000. This production did not hold up as expected.

"Dough Boys," starring Buster Keaton, proved a knock-out at Loew's Valencia with the gross reported at $4,500. Audiences enjoyed this comedy very much.

"Laughter" proved the surprise of the week at Keith's. All reviewers raved about it and business went so well with a gross of $6,560 that they retained it for another week.

At the Little theatre, the silent German Ufa picture, "Secrets of the Orient," with a synchronized musical score, did well, the gross being about $1,500.

Estimated takings:

**"WAY FOR A SAILOR" (M-G-M)**
LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** News, Loew-Capitol stage unit, orchestra, overture, organlogue, "Looser Than Loose" (M-G-M). **Gross:** $23,000.

**"FEET FIRST" (Paramount)**
LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** News, "Johannes Brahms" (FitzPatrick novelty), "The Village Barber" (M-G-M Flip the Frog cartoon). **Gross:** $16,000.

**"DOUGH BOYS" (M-G-M)**
LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Other attractions:** News, "Mariutch" (Paramount), "Cogg Goes Fishing" (Sportlight), "The Picnic" (cartoon). **Gross:** $4,500.

**"HER WEDDING NIGHT" (Paramount)**
**(Shown uptown after one week downtown at Loew's Century)**
LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** News, "Zampa" (U. A. Featurette), "Ladies Last" (M-G-M). **Gross:** $3,400.

**"LAST OF THE DUANES" (Fox)**
WARNERS' METROPOLITAN—(1,300), 15c-50c, 6 days, startng Saturday. **Other attractons:** News, "Neat and Tidy" (Pathe), "The Doctor's Wife" and "Ship Ahoy" (Vitaphone Varieties). **Gross:** $4,300.

**"LAUGHTER" (Paramount)**
KEITH'S—(2,500), 25c-50c, 6 days, starting Friday, with special Sunday midnight show. **Other attractions:** News, "Mickey Musketeers" (Radio), "Armistice Day" (FitzPatrick novelty). **Gross:** $6,560.

**"THE DANCERS" (Fox)**
NEW—(1,600), 25c-50c, 6 days. **Other attractions:** News, Pathe comedy. **Gross:** $8,000.

**"SECRETS OF THE ORIENT" (Ufa)**
**(Silent wth synchronized music score)**
LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "Parisian Nights" (Tiffany), "The Temple of Love" (Scenic), "Hog Wild" (Laurel and Hardy). **Gross:** $1,500.

**"BROTHERS" (Columbia)**
RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** News, "Hot and Bothered" (Columbia), "Breakfast in Bed" (Pathe). **Gross:** $6,800.

**"MEN ARE LIKE THAT" (Para.)**
HIPPODROME—(2,250), 20c-60c, 6 days. **Other attractions:** Harvey Players, news, "Indians Are Coming" (Universal serial). **Gross:** $8,500.

# $22,615 Big for "Feet First" in 1st Cincy Week

Cincinnati—Harold Lloyd in "Feet First" at the RKO Palace walked off with the big money for the week, chalking up a gross of $22,615. This, with two exceptions, is the biggest week this house has had in the past several months.

Business at the RKO Albee, with "Scotland Yard" on the screen, and Gus Van (surviving partner of Van and Schenck) heading the stage show, although above normal, was somewhat below the week previous.

"The Big House," shown at the RKO Strand as a second run immediately following two weeks at the RKO Lyric, came through with an even $4,600.

The other houses all plussed their previous records, with exception of the RKO Family, which had an even break with "Hide Out" and "Land of Missing Men," on a split week basis.

Estimated takings:

**"SCOTLAND YARD" (Fox)**
RKO ALBEE—(3,300), 35c-50c-65c-75c, 7 days. **Other attractions:** "You Said It, Sailor" (Vitaphone), "Sands of Egypt" (Pathe), "Gates of Happiness" (Vitaphone), vaudeville, news. **Gross:** $24,080.

**"UP THE RIVER" (Fox)**
RKO LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** "Toby the Pup" (RKO), "Armistice Day" (FitzPatrick), news. **Gross:** $12,528.

**"FEET FIRST" (Para.)**
RKO PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** "The Falling Star" (Vitaphone), news. **Gross:** $22,615.

**"PLAYBOY OF PARIS" (Para.)**
RKO CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** "We, We, Marie" (Univ.), "The Picnic" (Col.), news. **Gross:** $14,174.

**"THE BIG HOUSE" (M-G-M)**
RKO STRAND—(1,350), 25c-40c, 7 days. **Other attractions:** "Backfield Aces" (Rockne-Pathe), news. **Gross:** $4,600. Second run.

**"HIDE OUT" (Univ.)**
RKO FAMILY—(1,140), 20c-25c-35c, 4 days. **Other attractions:** "Dutch Treat" (Educational Terrytoon), news. **Gross:** $1,990.

**"LAND OF MISSING MEN" (Tiff.)**
RKO FAMILY—(1,140), 20c-25c-35c, 3 days. **Other attractions:** "In the Navy" (Univ.), news. **Gross:** $1,070.

**"THE SEA GOD" (Para.)**
KEITH'S—(1,600), 30c-50c, 7 days. **Other attractions:** "Grandma's Boy" (Educational), news. **Gross:** $4,950.

## *Iowa Changes Listed*

Des Moines—Iowa theatres which changed hands recently are the Opera House at Barnes City, bought by Kate Moore from M. Boatman, the Gem at Corwith by Sutton and Cork from J. R. Lambert, the Crest at Creston by F. E. Shipley from R. E. Benson, the Liberty at Davenport by D. H. Summers from Oscar Raphael, the Iowa, Ritz and Majestic at Centerville by the Palace Theatre Corp. from Central States Theatres, the Rialto at Terrill by H. J. Chapman, the Peoples at Redfield by F. W. Curtis from E. E. Clos, the Grand at Decorah by H. L. T. Engbretson from the East Iowa Theatres Co.

Two new houses to open were the Tingley Opera House, in charge of H. A. Dusty, and the Scenic Hiteman, owned by A. H. Spinks.

## *Lenehan with Hanower*

Washington—George F. Lenehan has joined the Tiffany exchange here, states Irving Hanower, recently appointed manager.

### *Crack*

**British humorist, P. G. Wodehouse, is now writing dialogue for the movies, in Hollywood, which credits him with the following crack:**

**When Mr. Wodehouse was first approached by a producer and asked to write a scenario, he replied, "Why, I thought the motion pictures already had a scenario."—*Photoplay.***

# 'Whoopee,' 'Carlo' High in Ottawa; Chevalier Weak

Ottawa—"Whoopee" at the Centre was the sensation of the year when, with the help of extra performances, it grossed no less than $8,000 in a 1,200-seat house at 50c top, the highest rating of any local house in years. The Armistice holiday helped to shove up the receipts, but the weather was mild and the hockey season opening was a counter-attraction. "Monte Carlo" was a big hit at B. F. Keith's with $4,200 for three days, particularly after the Governor-General and Viscountess Willingdon attended a performance. The surprise of the year was that Maurice Chevalier in "Playboy of Paris" proved disappointing at the Regent box-office, despite the big French population here. The gross was $4,100. Other attractions were just so-so.

Estimated takings:

**"WHOOPEE" (United Artists)**

CENTRE—(1,200), 15c-25c-35c-50c, 6 days. **Other attractions:** Mickey Mouse in "Fire Fighters" (Columbia), "Curiosities" (Columbia). **Gross:** $8,000.

**"MONTE CARLO" (Paramount)**

B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "You're in the Army Now" (Paramount). **Gross:** $4,200.

**"PLAYBOY OF PARIS" (Paramount)**

REGENT—(1,225), 25c-35c-45c-50c-60c-75c, 6 days. **Other attractions:** "Wild Waves" (Columbia), news. "Bigger and Better" (M-G-M), "Armistice Memories," orchestra. **Gross:** $4,100.

**"THE SANTA FE TRAIL" (Paramount)**

IMPERIAL—(1,200), 15c-25c-35c-50c, 6 days. **Other attractions:** News, "All for Mabel" (Pathe), "Drums of Fear" (Pathe), Character Song (Vitaphone). **Gross:** $2,300.

**"FOR THE LOVE O' LIL" (Columbia)**

AVALON—(990), 25c-35c, 3 days. **Other attractions:** News, "How's My Baby" (Educational), "Mexicana" (M-G-M). **Gross:** $1,050.

**"BROTHERS" (Columbia)**

B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "Don't Bite Your Dentist" (Educational), "Come Take a Trip in My Airship" (Paramount). **Gross:** $3,300.

**"ALL QUIET" (Universal)**

AVALON—(990), 25c-35c, 3 days. **Other attractions:** News, Laurel and Hardy comedy (M-G-M). **Gross:** $1,150.

### *Film in Legit Theatre*

Dayton, O.—It is now definitely settled that the Victory, the city's only legitimate house, which has been dark for several months, will be converted into a full-fledged picture theatre. Sound equipment is being installed, and the house is expected to open late this month, showing First National pictures.

### *Nuts in "Assorted Nuts"*

Hollywood—The next Wheeler-Woolsey comedy for Radio has drawn the title of "Assorted Nuts." Eddie Cline is again scheduled to direct and Dorothy Lee play the feminine lead.

# "Africa Speaks" Gets $15,000 in Toronto; Is Held

Toronto—The one picture to go over the top in Toronto was "Africa Speaks," which drew the crowds to the Tivoli to the tune of $15,000 and was held over by Manager James Lynch. The second week of "Whoopee" at Loew's, the first to be held over by Manager Bernstein in 17 years, held up nicely, earning $16,000. The Imperial was not up to the mark with "Scotland Yard," while the Uptown continued its peaceful slump with "The Sea God" and "Blushing Brides." Something is going to happen to the Uptown before long, it is intimated by Manager Knevels, and it will be a stage show policy. Big football and hockey crowds, with mild weather outdoors, put a dent in the show business generally. Incidentally, this was the last week for Jack Arthur's stage presentations at the Imperial, complete Publix units having been booked.

Estimated takings:

**"WHOOPEE" (United Artists)**

LOEW'S—(2,200), 25c-30c-40c-60c-75c, 6 days, second week. **Other attractions:** News, Our Gang in "School's Out" (M-G-M). **Gross:** $16,000. **Rating:** 95%.

**"AFRICA SPEAKS" (Columbia)**

TIVOLI—(1,600), 25c-35c-50c-65c-75c, 6 days. **Other attractions:** News, Andy Clyde comedy (Educational), Knute Rockne's "Flying Feet" (Pathe), Baby Rose Marie, Tivoli Talking Reporter. **Gross:** $15,000.

**"SCOTLAND YARD" (Fox)**

IMPERIAL—(3,600), 25c-35c-40c-60c-75c, 6 days. **Other attractions:** News, Jack Arthur's "Spotlight Revels," stage band, concert orchestra. **Gross:** $17,000.

**"THE STORM" (Universal)**

SHEA'S HIPPODROME—(2,600), 30c-50c-60c-75c, 6 days. **Other attractions:** Five vaudeville acts, news, cartoon comedy. **Gross:** $16,000.

**"THE SEA GOD" (Paramount)**

UPTOWN—(3,000), 15c-25c-35c-50c, 3 days. **Other attractions:** News, Paramount Talkartoon, "Two Plus Fours" (Pathe comedy). **Gross:** $5,200.

# Cleveland Hands $18,000 Each to 'Widow' and 'Wife'

Cleveland—Gloria Swanson in "What a Widow" opened to good business at the Allen and held up well all through the week. "Billy, the Kid," with Realife production, had a better-than-average second week at the Stillman. "Old English" delighted the minority fans who appreciate fine character portrayal, but it was not a mass picture. "The Office Wife" made a good showing at the Hippodrome, and the other attractions made a fair average for the week. Weather was propitious, but unemployment continues in such numbers as to seriously handicap all theatres.

Estimated takings:

**"BILLY, THE KID" (M-G-M)**

STILLMAN—(1,900), 40c-75c, 7 days, second week. **Other attractions:** "The Village Barber" (M-G-M), "Old Man River" (M-G-M), news. **Gross:** $14,000.

**"WHAT A WIDOW" (United Artist)**

ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Looser Than Loose" (M-G-M), "America Comes" (United Artist), news. **Gross:** $18,000.

**"DU BARRY" (United Artist)**

STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Royal Revels" (stage show), news. **Gross:** $17,500.

**"OLD ENGLISH" (Warners)**

RKO PALACE—(3,600), 25c-75c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $22,000.

**"THE OFFICE WIFE" (Warners)**

RKO HIPPODROME—(4,500), 25c-75c, 7 days. **Other attractions:** "Leatherpushers" (Universal), "The Last Minute" (Rockne-Pathe), "Pure and Simple" (RKO), news. **Gross:** $18,000.

### *Mike's Work Sheet*

**Mike Simmons, director of advertising and publicity for Sono Art-World Wide, has just completed a work sheet for the use of exhibitors. It lists the company's output, with a description of each feature, and has spaces for the entry of playdates, rentals, etc. It should prove helpful to all showmen.**

# 'Feet First' Steps Ahead in Montreal To $16,000 Pace

Montreal—The contrasting influences of mild weather and the opening of the professional hockey season combined to rap the theatre business on the nose in Montreal. Despite the observance of Armistice Day as a public holiday, only one theatre scored perfect points on the week's business, this being the Palace with "Feet First," which ran up $16,000. Holiday prices helped to boost receipts, but vacant seats were noticeable almost everywhere. The second week of "What a Widow" at the Princess held up to $12,000, representing 90%, but it might have been more, in view of the holiday. An indication of the business trend was noted in the lack of hold-overs.

Estimated takings:

**"FEET FIRST" (Paramount)**

PALACE—(2,600), 25c-40c-60c-75c-99c, 7 days. **Other attractions:** News, "Memories" (Armistice reel), "Camera Trails" (Paramount). **Gross:** $16,000.

**"SCOTLAND YARD" (Fox)**

CAPITOL—(2,670), 25c-35c-40c-50c-85c, 7 days. **Other attractions:** News, Armistice reel, "Monday Melodies" (Columbia), stage presentation, orchestra. **Gross:** $15,500.

**"HEADS UP" (Paramount)**

LOEW'S—(2,982), 25c-40c-65c-75c-85c, 7 days. **Other attractions:** News, "Rolling Along" (novelty reel), five vaudeville acts, orchestra. **Gross:** $14,500.

**"WHAT A WIDOW" (United Artists)**

PRINCESS—(2,272), 25c-35c-40c-65c-75c, 7 days, second week. **Other attractions:** "Parlez Vous" (Universal), "Hamberger and His Horse Radish" (Columbia), news. **Gross:** $12,000.

**"CALL OF THE FLESH" (M-G-M)**

IMPERIAL—(1,914), 15c-25c-40c, 3 days. **Other attractions:** News, "Go Ahead and Sing" (Paramount). **Gross:** $3,500.

**"BRIDE OF THE REGIMENT" (First National)**

IMPERIAL—(1,914), 15c-25c-40c, 4 days. **Other attractions:** News, "The Golf Specialist" (RKO), Screen Snapshots (Columbia). **Gross:** $3,100.

**"ESCAPE" (Radio)**

STRAND—(750), 15c-25c-40c-50c, 7 days. **Other attractions:** "Under Montana Skies" (Tiffany added feature), news, cartoon. **Gross:** $4,400.

**"CLANCY IN WALL STREET" (Aristocrat)**

ROXY—(550), 25c-50c-75c, 7 days. **Other attractions:** News, Pathe Audio Review, "Oom Pah Pah" (Pathe), Sportlight (Pathe). **Gross:** $2,700.

### *Posters Get Play*

Providence—Billboard advertising is cropping up in opposition to newspaper and radio exploitation throughout Rhode Island. The Fay chain, operating pictures, vaudeville and stock, has erected hand-painted signs on huge billboards throughout the state. In addition, the Carlton stock company goes on the air every Sunday night.

### *Salesmen Now Exhibitors*

Denver — Fred Lind, former Universal salesman, has resigned, and with Sid Wisebaum, sono Art salesman, has purchased the Chief theatre at Steamboat Springs, Colo.

# Critics Boost "Up the River" to $36,200 in Chi

Chicago—"Skimmed-milk" business ran into its second week in the Loop with only a couple of houses getting a taste of the cream.

In the more or less active group was the Roosevelt, which got $36,200 (124%) from "Up the River" in its first ten days. Swell reviews steered the crowds in and business held fairly steadily. Palace had another big week, getting $26,650. Though "Big Money," the feature, caught nice reviews, the bulk of the "above-average" business is credited to the Marx Brothers, who headed the stage show. "Lottery Bride" got a nice $24,200 at the United Artists, and "The Squealer" finished its second week at the Woods with $15,600, less than two grand off from the first week. Oriental also did well in getting $37,400 with "Her Wedding Night." The little spots, Castle and Punch & Judy, were also strong.

"Big Trail" fell to $24,600 in its third week at McVickers and was replaced by "Feet First." "Check and Double Check" finished three weeks at the State-Lake with $21,200, a little more than a ten grand drop from the second week, and less than half of the first week's gross. Fox's Monroe Theatre, running the first double feature program to be offered by a Loop theatre, had its worst week in a history that includes plenty of bad ones.

Estimated takings:

**"A DEVIL WITH WOMEN" (Fox)**
(2nd Loop run)
CASTLE—(300), 60c, 7 days. **Other attractions:** News. Picture came in here after a first week at the Fox Monroe, and grossed nearly two grand more in its second run at this smaller house than it did first run in the larger, out-of-the-way house. "Reno" (Sono Art) replaced. **Gross:** $4,800. **Rating:** 146%.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, news, novelty short. Picture did only fair business in spite of Cosmopolitan's lavish display ads in Hearst papers. **Gross:** $44,650. **Rating:** 93%.

**"THE BIG TRAIL" (Fox)**
McVICKERS—(2,284), 35c-85c, 3d and final week. **Other attractions:** News, comedy. A nice three weeks total for this one. "Feet First" (Paramount, replaced. **Gross:** $24,600. **Rating:** 88%.

**"CAUGHT SHORT" (M-G-M)—"SPOILERS" (Para)**
(2nd Loop run for both features)
MONROE—(962), 25c-40c, 7 days. **Other attractions:** Thirty minutes of news, comedy. Loop's first double-feature and this poverty house's worst week in a long time. **Gross:** $2,900. **Rating:** 48%.

**"HER WEDDING NIGHT" (Paramount)**
ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, news, musical sbort. Benny Meroff in as new m. c. for house; the sixth to be spotted here in as many months. Good business for this hard luck house. **Gross:** $37,400. **Rating:** 89%.

**"OFFICE WIFE" (Warners)**
ORPHEUM—(762), 35c-50c, 7 days. **Other attractions:** Thirty minutes of news, Vitaphone Variety. **Gross:** $5,000. **Rating:** 70%.

**"BIG MONEY" (Pathe)**
PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** Four vaude acts headed by Marx Brothers, cartoon, news, orchestra. Big name stage acts are turning in nice business here. Gross is excellent and may have been held down a little by the fact that only three Marxes showed—Groucho having been hospitalled by appendicitis on bis arrival in town. **Gross:** $26,650. **Rating:** 111%.

**"JUNO AND THE PAYCOCK" (British Int.)**
PUNCH & JUDY—(390), 50c-75c, 1st week. **Other attractions:** News, comedy. Rave reviews and price cut bringing house's scale to Loop level sent them swarming in here. **Gross:** $5,400. **Rating:** 142% (new rating on basis of new price scale).

**"UP THE RIVER" (Fox)**
ROOSEVELT—(1,591), 35c-85c, first 10 days. **Other attractions:** News, musical short, cartoon. Nice trade to satisfied customers. **Gross:** $36,200. **Rating:** (10-day basis) 124%.

**"CHECK AND DOUBLE CHECK" (Radio)**
STATE-LAKE—(2,776), 35c-75c, 3d and final week. **Other attractions:** News, musical short. Last week less than half of first week's gross. "Danger Lights" (Radio) replaced with Spoor-Berggren "natural vision" equipment. Opened nicely without anything unusual in the way of extra advertising. Amos and Andy picture still profitable at closing figure. **Gross:** $21,200. **Rating:** 58%.

**"THE LOTTERY BRIDE" (U. A.)**
UNITED ARTISTS—(1,700), 35c-85c, 1st week. **Other attractions:** Comedy, news, musical short. Good business holding picture another week. **Gross:** $24,200. **Rating:** 110%.

**"THE SQUEALER" (Columbia)**
WOODS—(1,166), 35c-75c, 2nd week. **Other attractions:** News, cartoon. Only a few grand under first week, but being replaced Thursday by "Only Saps Work" (Paramount). **Gross:** $15,600. **Rating:** 138%.

### *Menjou in German Talker*

**Hollywood — Adolphe Menjou, who specializes in foreign versions and now and then an English role, is at present headlining a German talker called "Seeing Hollywood." The picture will show the inside of Hollywood night life and has Paul Morgan, German star, in a comedy role.**

# "Check" Grosses $92,000 in Three Weeks in Detroit

Detroit — After three record-breaking weeks, during which time house records were hung up which will no doubt stand for many moons to come, Amos 'n' Andy checked and double-checked out of the RKO Downtown, total gross for the three weeks being about $92,000.

Over at the Fox "The Big Trail" began to hang up new records also, with 65,000, more or less, passing the gates over the week-end of the opening. The piece will be held for a second week to permit a few more thousands of Detroit school children to see the show.

John Gilbert's "Way for a Sailor" flopped, though big things were expected of it. "Lottery Bride" at the United Artists was held over for an eighth day, to permit "Hell's Angels" to open on Wednesday. The rest of the houses just about held their own.

Estimated takings:

**"THE BIG TRAIL" (Fox)**
FOX—(5,500), 15c-25c-50c, 7 days. **Other attractions:** F. & M. Victor Herbert Idea, news. **Gross:** $37,000.

**"REMOTE CONTROL" (M-G-M)**
MICHIGAN—(4,100), 35c-50c-75c, 7 days. **Other attractions:** Publix "Hello Paree" unit, news, comedy. **Gross:** $26,000.

**"WAY FOR A SAILOR" (M-G-M)**
FISHER—(2,800), 35c-40c-75c, 7 days. **Other attractions:** Publix "Hotter 'n' Hot" unit, news, comedy. **Gross:** $12,000.

**"DOORWAY TO HELL" (Warner)**
STATE—(3,000), 15c- 25c-50c, 7 days, first week. **Other attractions:** News, comedy. **Gross:** $13,000.

**"LOTTERY BRIDE" (Paramount)**
UNITED ARTISTS—(2,070), 35c-50c-75c, 8 days. **Other attractions:** News, comedy. **Gross:** $14,000.

**"FEET FIRST" (Paramount)**
PARAMOUNT—(3,448), 35c-50c75c, 7 days, first week. **Other attractions:** News, comedy. **Gross:** $19,000.

**"CHECK AND DOUBLE CHECK" (Radio)**
RKO DOWNTOWN—(2,750), 25c-50c, 7 days, third and final week. **Other attractions:** News, comedy. **Gross:** $30,000.

**"WHAT A WIDOW" (United Artists)**
RIVIERA—(2,800), 15c-25c-50c, 7 days, second run. **Other attractions:** News, comedy, travelogue. **Gross:** $12,000.

**"HALF SHOT AT SUNRISE" (Radio)**
HOLLYWOOD—(3,436), 10c-25c-50c, 4 days, second run. **Other attractions:** Stage show, news, comedy. **Gross:** $8,000.

**"HER MAN" (Pathe)**
HOLLYWOOD—(3,436), 10c-25c-50c, 3 days, second run. **Other attractions:** Stage show, news, comedy. **Gross:** $7,500.

*See Page 38 for report of week ending Nov. 21,*

# "Billy, the Kid" Gets Only $1,500 At Minneapolis

Minneapolis—M-G-M's "Billy, the Kid" proved pretty much of a brodie at the Lyric, where it was good for only $1,500 for the seven days. The Hennepin-Orpheum apparently has settled down, after its Amos 'n' Andy box-office spree, with that film grabbing off $2,152 at the Seventh Street, where it went after its two weeks at the Hennepin. Exhibitors here are reported peeved over the second run of the film at the Seventh Street, the neighborhoods figuring they should have been given the break on the picture.

Estimated takings:

**"HEADS UP (Para.)**
MINNESOTA—(4,025), 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Stage show, Stanley Smith in person, overture, organ novelty, news. **Gross:** $25,600.

**"THE SILVER HORDE" (Radio)**
RKO ORPHEUM—(2,900). 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Four acts vaude, shorts, news. **Gross:** $17,400.

**"WHOOPEE" (U. A.)**
CENTURY—(1,640), 25c-35c-60c, 7 days, 6 shows, 2nd week...**Other attractions:** News. **Gross:** $8,500.

**"PLAYBOY OF PARIS" (Para.)**
STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Comedy, screen novelties, news. **Gross:** $7,000.

**"BILLY, THE KID" (M-G-M)**
LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,500.

**"ONE NIGHT AT SUSIE'S" (First Nat'l)**
ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,155.

**"CHECK AND DOUBLE CHECK" (Radio)**
RKO SEVENTH STREET—(1,300), 25c-35c-50c, 7 days, 6 shows daily, 3rd week. **Other attractions:** News, comedy. **Gross:** $2,152. Being held for a fourth week.

# "Feet First" Sets Providence Pace, Grossing $15,000

Providence—The frisky Harold Lloyd in his high and dizzy stunts in "Feet First" did the week's big business at the Paramount, bringing in the crowds to the tune of $15,000, which is oke by one and all. All of the downtown houses were helped by the Armistice holiday, although only half of little Rhody's population was on the loaf.

Loew's, playing "Remote Control" for only six days, clicked into $18,000, which is fair enough, and the Albee with "The Silver Horde" was strong at $11,000. The Majestic, with "Scarlet Pages," caught around $10,500, and the RKO Victory was a bit off with "Today," catching around $7,500.

Estimated takings:

**"FEET FIRST" (Par.)**
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** News. **Gross:** $15,000. **Rating:** 115%.

**"REMOTE CONTROL" (M-G-M)**
LOEW'S STATE—(3,800), 10c-50c, 7 days. **Other attractions:** "Pups Is Pups" (Our Gang), "The Clock Shoppe," News. **Gross:** $18,000. **Rating:** 90%.

**"THE SILVER HORDE" (Radio)**
RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** "Backfield Aces" (Rockne), "Razored in Old Kentucky," News. **Gross:** $11,000. **Rating:** 90%.

**"SCARLET PAGES" (F-N)**
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** Buster West in "Don't Gve Up," "The Bluffer," "The Nightingale," news. **Gross:** $10,500. **Rating:** 90%.

**"TODAY" (Hollywood Pictures)**
RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** Screen Snapshots, "Kid the Kidder," Audio Review, news. **Gross:** $7,500. **Rating:** 80%.

# Opinions on Pictures

## The Blue Angel

*(Paramount)*

### *A Magnificent Picture*

*(Reviewed by Red Kann)*

BERLIN enthused over it; London forgot some of its reserve and endorsed it, according to reports. What American audiences will do about "The Blue Angel" is one of those futures that nobody can figure in advance.

The picture, produced by Josef Von Sternberg for Ufa in Germany and acquired by Paramount for American distribution, ranks easily among the finest talking pictures made. By every argument that can be advanced, this picture rates a huge success. Yet, the opposite might easily be true.

Discriminating picture-goers will leave the theatre completely sold that here is an outstanding picture, a dramatic triumph. But when you realize the masses may vote against it, that possibility is enough to make one groan over the futility of creating artistic efforts that won't return a profit on their investment.

"The Blue Angel" touches high spots in direction and histrionics that can be applied to less than a handful of the hundreds of talking pictures produced to date. Its story has power and an emotional kick that are unmistakable. Von Sternberg's handling can be described with only one adjective: superb. Emil Jannings has never done any finer work and Marlene Dietrich, who gets off to a left-footed start in this market in the inadequate "Morocco," demonstrates by this one picture that she is a star against whom few now in pictures can compete.

The story in brief is this:

Jannings appears as Immanuel Rath, professor of literature and English in a German high school. Miss Dietrich is Lola Lola, river-front cabaret singer with a checkered past. They meet when Jannings, discovering his students have been frequenting the dive at night, goes to the cafe with a request that Lola leave his boys alone. He finds himself irresistibly attracted. Lola plays with him and the professor gradually succumbs to her charms. Impending tragedy enters at this point for the first time. The students have been watching through a raised trapdoor and it is obvious that they plan trouble for him.

Jannings finally spends the night with the singer, although the situation is handled with great finesse. The student body, now openly in revolt, refuses to obey his commands in the schoolroom and raise enough din to bring in the head of the school, who naturally asks for Jannings's resignation. He gets it; Jannings asks Lola to marry him, as you would expect a man of his background and inherently fine instincts to do, she consents and, by her act, seals Jannings' doom.

Against his will but dominated by the woman and the love he holds for her, he falls to the level of the theatrical troupe of which he is now a part. He even sells suggestive postcards of his wife and eventually becomes a clown assistant to the magician. Here and there you get signs of revolt, but always Jannings returns. When it is proposed that the company return to The Blue Angel cafe in the town where Jannings once had caste, he refuses, only to accede later.

The climax—a powerful, gripping and intensely moving sequence—comes when Jannings has to appear before the cafe mob in his role as clown and to crow as the magician draws eggs from his nose. He goes mad, rushes from the stage and all but succeeds in strangling Dietrich until finally torn loose. When they release him from a straight-jacket, you see the man, broken in mind and health, tottering out of the cafe to his old place in the schoolroom where death mercifully relieves him of his suffering.

The shades of characterization which Jannings imparts to his role as he breaks under the weight of unfortunate circumstances are as magnificent as they are varied. The man's work is amazing and a sterling tribute to his abilities as an actor of understanding and intelligence. While Jannings dominates the picture, Miss Dietrich likewise does superb work. She indicates in the "The Blue Angel" that she is an actress of wide range and power. She is not only beautiful, but is endowed with a resonant speaking and an effective singing voice. Important, too, is the definiteness with which her personality registers.

The third factor which makes this picture what it is is the appreciative and always telling direction of Von Sternberg. He had a story and two ace players, but the rest he provided and take it from this reviewer, he supplied plenty.

*Be careful in selection of shorts in order not to spoil the mood of the feature. If contrast is deemed desirable, try cartoons.*

Produced by Ufa of Berlin. Distributed by Paramount in the United States. From novel by Heinrich Mann. Adaptation by Carl Zuckmeyer, Karl Vollmoller and Robert Liebmann. Directed by Joseph Von Sternberg. Edited by S. K. Winston. Photographed by Gunthen Rittau and Hans Schneeberger. Length, 9,047 feet. Running time, 100 minutes. Release date, Dec. 15.

THE CAST

| | |
|---|---|
| Prof. Immanuel Rath | Emil Jannings |
| Lola Lola | Marlene Dietrich |
| Kiepert, the Magician | Kurt Gerron |
| Guste, his wife | Rosa Valetti |
| Mazeppa, strong man | Hans Albers |
| Proprietor of "The Blue Angel" | Karl Huszar-Puffy |

The Weintraub-Syncopators

## The Lottery Bride

*(United Artists)*

### *Illegitimate Opera*

*(Reviewed by S. A. Kone)*

BOX-OFFICES have found in the past that Jeanette MacDonald, surrounded by satin bed clothes, is not irresistible. With "Lottery Bride" they will find that Jeanette in Eskimo Easter suits is just another little girl in another little picture. For the star, in this, is asked to do nothing very important or difficult, and she does it just as any other girl of ordinary talent might have.

"Lottery Bride" is set in Hollywood's conception of what Oslo, Norway, is in the springtime, and what the Arctic Circle is the rest of the year. A plain little story of what mistakenly disillusioned girl and boy lovers will do to spite one another in the frozen north is unwound in a manner that entertains reasonably and surprises not at all. These modest adventures are told partly in song and partly in dialogue, but always with a musical accompaniment that would be excellent even in a more stirring picture. This lovely orchestral background, together with the occasional pleasant resonance of Robert Chisholm's singing voice, comes near to making of the production an illegitimate opera of Norway in English.

The story is that of Jenny and Chris (Jeanette MacDonald and John Garrick), youthful lovers. A lover's misunderstanding sends Chris into the mining town in the far north where an older brother is foreman, and where miners spend all their time in a cozy cafe, drinking and buying lottery tickets on prospective brides recruited by an Oslo agent. In these surroundings Chris seeks to forget the girl whom he believes untrue. The girl, equally disturbed, seeks a similar forgetfulness by offering herself to the lottery agent. Her ticket is purchased in the mining camp saloon by Chris, who, without knowing the identity of his prize, turns the winning ticket over to his older brother, Olaf.

Jenny arrives in the far north, meets her future husband and his brother, her former sweetheart. She takes up her innocent though unconventional residence with them, pending the marriage. Soon after there arrives in the town one Alberto, commander of an Italian dirigible about to make a flight over the Pole. Alberto's attentions to Jennie back in Oslo were the cause of the young lovers' misunderstanding.

When Alberto is ready to resume the polar flight, Chris, realizing that his brother is now genuinely in love with Jennie, joins the crew of the dirigible in order to get himself out of the way of their marriage. The bag is forced down, and Olaf sets out across the ice with a dog team to lead them back to safety. Jennie, back at the mining town, becomes impatient and organizes a crew to man an ice-breaker that steams its way among the icebergs without hesitation, until it has pulled up alongside the particular cake of ice on which Chris, Olaf and Alberto have lain themselves down to die. Alberto having explained away the cause for Chris's distrust of Jennie, and Olaf having renounced her in favor of his younger brother, the way for the reunion on shipboard is made clear.

Performances are uniformly undistinguished. Instances of overacting, accompanied by gestures and lines reminiscent of high school dramatics, are numerous. Singing voices, with the exception of Chisholm's, are only average. Unconvincing action and negligent direction emphasize the story's numerous improbabilities. A comic relief is sought by Joe E. Brown and Zasu Pitts—but never quite attained. A single drinking sequence featuring Brown and Harry Gribbon draws laughs. The fade-out on the ice floes is a color sequence with picturesqueness to recommend it.

*Needs comedy and a good novelty short.*

Produced by Arthur Hammerstein. Distributed by United Artists. Directed by Paul L. Stein. Story by Herbert Stothart. Music by Rudolph Friml. Musical arrangement by Hugo Riesenfeld. Continuity and dialogue by Howard Emmett Rogers. Edited by Robert J. Kern. Photographed by Ray June. Length, 7,243 feet. Running time, 80 minutes. Release date, Nov. 22.

THE CAST

| | |
|---|---|
| Jenny | Jeanette MacDonald |
| Chris | John Garrick |
| Hoke | Joe E. Brown |
| Hilda | Zazu Pitts |
| Olaf | Robert Chisholm |
| Alberto | Joseph Macaulay |
| Boris | Harry Gribbon |
| Nels | Caroll Nye |

## The Hate Ship

*(British International)*

### *Good Program*

*(Reviewed by Robert Hage)*

STEADY improvement is being evinced by this company in turning out British films for the American market. This one has a good story and is capably acted, its chief fault being that it is too drawn out and lacks comedy relief. Jameson Thomas' work as the villain is outstanding. He is an excellent actor and puts over the part in fine fashion. Jean Colin is a pretty and accomplished heroine and should find favor with American audiences.

All of the action takes place aboard a pleasure yacht, whose owner is trying to force a young heir to invest money in one of his schemes. The young man is mysteriously shot and his friend, who has come aboard as his valet, solves the mystery, discovering the shot is part of a plan arranged by a Russian aboard, who is seeking to revenge the murder of his father, with the yacht owner his intended victim.

This should hold up well in the weekly changes. It has smoothness and charm and is well directed, save for the padding.

*Needs comedy relief.*

Produced by Ellstree Prod. Distributed by British International. Directed by Norman Walker. From the novel by Bruce Graem. Scenario by Eliot Stannard. Photographed by Rene Guissant. Length, 6,759 feet.. Running time, 75 minutes. Release date, Nov. 14.

THE CAST

| | |
|---|---|
| Vernon Wolfe | Jameson Thomas |
| Sylvia Paget | Jean Colin |
| Count Boris Ivanhoff | Henry Victor |
| Roger Peel | Jack Raine |
| Captain MacDonnell | Randle Ayrton |
| Countess Olga Karova | Maria Minetti |
| Arthur Wardell | Carl Harbord |
| Doctor Saunders | Allen Jeaves |

# Opinions on Pictures

## Under Suspicion

(*Fox*)

***Way, Way Off***

(*Reviewed by Red Kann*)

YOUR contract may compel you to give this a ride, but slip it in and take the rap. "Under Suspicion" is way under par.

The audience may find some amusement in the title. That is, after it lamps the picture, but the proceedings are really sad.

The story has to deal with the veteran formula of the Northwest Mounted Police, but in this instance J. Harold Murray, the stalwart-as-usual hero, doesn't get his man. They made it that much different at least. It seems that Murray, or Smith in the picture, had a war record that wasn't so good. He had shielded a younger brother for the honor of the family and when he joins the mounted in the Canadian Northwest where, the picture would have you believe, civilization and modern conveniences prevail at their best, he finds the past creeping up on him via a jealous and very musical comedy heavy played by George Brent. Murray meets Lois Moran, of course, and the romance develops. That's a startling idea for you.

Brent tries to do Murray dirt by securing his war record from Whitehall and almost succeeds, but Lois' love saves him from disgrace. That's about all there is to it except a pretty good sequence where Murray rescues Miss Moran's father by aeroplane from a dangerous forest fire.

Of suspense, there is none. The acting is extremely indifferent and the songs about on a parity with the rest of the production ingredients. If your public goes for photographic highlights, however, recommend "Under Suspicion." The picture was shot at Jasper National Park in Canada and is beautiful scenically.

On two occasions and for no good reason, Murray, who has a fine singing voice, breaks out into warbles, although his songs have nothing particularly to do with the story development. Through a lot of sequences, a musical accompaniment is supposed to carry along the action, yet it is difficult to figure the why and the wherefore.

The impression is consequently gathered that "Under Suspicion" was produced on the Fox lot before the sales department had time to tell the Coast that musicals had fallen from public grace.

*Muster all of the short subject strength possible. The picture needs wholesale support.*

Produced and distributed by Fox. Story, screen version and dialogue by Tom Barry. Directed by A. F. Ericson. Lyrics and music by James F. Hanley and Joseph McCarthy. Edited by J. Edwin Robbins. Photographed by George Schneiderman. Length, 5,800 feet. Running time, 65 mins. Release date Jan. 4, 1931.

THE CAST

John Smith ..... J. Harold Murray
Alice Freil ..... Lois Moran
Doyle ..... J. M. Kerrigan
Darby ..... Erwin Connelly
Freil ..... Lumsden Hare
Inspector Turner ..... George Brent
Suzanne ..... Marie Saxon
Marie ..... Rhoda Cross
Major Manners ..... Herbert Bunston

## The Utah Kid

(*Tiffany*)

***Just Fair***

(*Reviewed by Charles F. Hynes*)

THEY'VE invested this with some good production values, but in spite of that fact it registers as only a fair western for the double feature and daily change houses. Rex Lease isn't so hot as a cowboy, which hurts the picture's appeal. Dorothy Sebastian, appearing opposite, hasn't a great deal to do, but she is a pretty heroine and her name probably will help the draw. Walter Miller, Mary Carr, Tom Santschi and Lafe McKee are other members of the cast.

The story has to do with a young outlaw (Rex Lease) who marries a girl to prevent her from being harmed by members of his band. The girl had become lost and wandered into the gang's hands. The girl is engaged to the sheriff, who is hot on the heels of the outlaw. After a battle at the gang's headquarters, Lease determines to go straight. He rescues the sheriff after a gun battle, and when the head of the outlaw band comes for him, they shoot it out. The girl then decides that Lease is the man of her choice.

There is some good action and fine photography in this, but the story misses. Direction is O. K.

*Comedy and musical shorts will help.*

Produced and distributed by Tiffany. Directed by Richard Thorpe. Story and continuity by Frank Howard Clarke. Photographed by Arthur Reed. Length, 4,408 feet. Running time, 49 minutes. Release date, Oct. 27.

THE CAST

Cal Reynolds ..... Rex Lease
Jenny ..... Dorotby Sebastian
Butch ..... Thomas Santschi
Aunt Ada ..... Mary Carr
Sheriff Bentley ..... Walter Miller
Parson Joe ..... Lafe McKee
Baxter ..... Boris Karloff
Deputy ..... Bud Osborne

# *Short Subjects*

## Strange As It Seems

(*Universal*)

***Excellent***

THE third in the John Hix series of oddities in all parts of the world, and packed with human interest from start to finish. Photographed in Multicolor and accompanied by a synchronized lecture, the units include a 70-year-old hermit who has created a veritable paradise for himself in the Hollywood hills and makes daily visits to Hollywood in abbreviated garb; a pet animal cemetery in Los Angeles, with a huge mausoleum, an angleworm farm which ships bait to all parts of the country, a Japanese "mentalist" who sticks large needles through himself and his pupils, and some effective views showing how, early in the war, French aviators brought down enemy planes by hurling bricks at the propellors. Fine for all audiences. Running time, 10 minutes.

## The Love Punch

(*Universal*)

***Stale***

CHARLIE MURRAY and George Sidney again appear as business associates who are constantly quarreling, and who get tangled up with "Poison Ivy," a female whose hobby in life is to marry a man and poison him during the wedding feast. Sidney marries her while she's in jail in order to cash in on a $50,000 legacy—and from that point on the story becomes so insane and the direction so flabby that groans are in order. Directed by Nat Ross. Running time, 19 minutes.

## Audio Review No. 45

(*Pathe*)

***Excellent***

EXCEPTIONAL scenic views, enhanced by color tones, make this short outstanding. Especially beautiful are the shots of Elk Lake in the Adirondacks and of the Land of Canaan, with several shots of the River Jordan and the stretch of country over which Moses led his people out of bondage. Then we are taken into the forests in the State of Washington, where big men cut down big trees and tree trunks, 9 feet apart, are used as railroad tracks. The issue closes with a tour of a radio studio while Walter Damrosch is conducting one of his national musical appreciation hours. Milton J. Cross is shown announcing the feature, whereupon the musician conducts his program. Running time, 11 minutes.

## Golf Nuts

(*Educational*)

***Fine***

PAUL TERRY, through draughtsmanship and expert synchronizing of music and sound effects combined with plenty of genuine laughs, succeeds again in scoring a fine cartoon release in the Educational-Terrytoon subject, "Golf Nuts." Broad and humorous treatment of the miniature golf fad, with the play taking place through a course composed of the most ridiculous obstacles and ending up with a fast and furious chase of a miniature auto by a motor cycle squad combine to make the subject one of great appeal to all classes of audiences, kids especially. Running time, 6 minutes.

## Tito Schipa

(*Paramount*)

***Misses***

ALTHOUGH Schipa's singing is very good, this doesn't rate high as a short, because straight operatic numbers with their inevitable close-ups get boresome and tedious. This has two selections, one the familiar air from the opera "Martha," and the other an original. A little stagecraft in the presentation of this would have helped considerably. Running time, 9 minutes.

## Japan in Cherry Blossom Time

(*FitzPatrick*)

***Diverting Short***

JAMES A. FITZPATRICK in another of these highly entertaining travelogues. He takes the spectator on a trip to the picturesque spots in old Japan. There are the beautiful cherry trees, which never bear fruit, the Buddhist idol and the sacred temples. It's a well done film which should please generally. Running time, 9 minutes.

## Travelin' Alone

(*Paramount*)

***Good Short***

ROBERT BRUCE tries something different from his usual line in this subject, which presents a group of hoboes reclining near a water tower. They get off a number of familiar songs, including "Come On, You Seven" and "Frankie and Johnny." It's billed as a scenic novelty, but it's a straight song number, well done and entertaining. Running time, 10 minutes.

## Felix Fernandino

(*Imperial Pictures*)

***Poor***

THIS is a pretty weak short, which fails to click. Only the work of a couple of acrobats saves it. An orchestra number sags considerably. Running time, 9 minutes.

## Mardi Gras

(*Universal*)

***Good***

UNIVERSAL is constantly adding to the production values of this series of sound "Leather Pushers," and they maintain their general interest although the story follows a general formula, a little romance lead-

ing up to a prize fight. But inasmuch as Nora Lane and Kane Richmond supply the romance, and the fights generally are wows, there is no lapse in entertainment. New Orleans during Mardi Gras is the setting for No. 5, and there is lots of color, action and suspense in the short. All types of fans should go for this series. Directed by Al Kelley. Running time, 20 minutes.

### Par and Double Par

(*Pathe*)

***Okay***

THIS Grantland Rice Sportlight is unique in that, after showing Bobby Jones do his stuff for a few feet, it introduces Frank Crumit of radio and stage fame, who sings "Donald, the Dub," at times playing a uke accompaniment and then demonstrating what a terrible dub he recally is at golf. Running time, 9 min.

### In Again, Out Again

(*Paramount*)

***Carries Laughs***

DEDICATED probably to all the girls who walk home from automobile rides, "In Again, Out Again" with Aileen Cook and Lillian Bond comes through the production mill as a pretty good short.

The gags are funny and the pace generally fast-moving. Story values nil, but after all this isn't the type of short that is supposed to have any. Directed by Howard Bretherton. Running time, 10 mins.

### The Mystic Isles

(*Pathe*)

***Good***

TOM TERRISS, the Vagabond Director, visits Java and although he doesn't find enough adventure this time to make his voice quivver with excitement, the subject is decidedly interesting throughout. Much of the footage is devoted to showing Japanese native women making Batik and men erecting temples of worship, the entire facade being of carved figures. Running time, 10 minutes.

### Up to Mars

(*Paramount*)

***Good, But Misses***

DAVE FLEISCHER didn't do as well in this Talkartoon as the subject matter would have permitted. His Mars figures are amusing, but only in a mild way when the opportunity to make them really fantastic was there awaiting execution. However, this will get by nicely. Running time, 7 mins.

### One Nutty Night

(*Pathe*)

***Nutty***

THIS is such a crack-brained attempt at comedy that your audiences will probably rush for the doors holding their noses. In all departments it is an insult to theatre-goers. Running time, 19 minutes.

## *Business Off at Small Theatres in Iowa*

Des Moines—Business for the smaller houses in Iowa is not so good. Of the 50 houses which generally open for the winter after being closed for the summer there is not one case of a reopening this fall. Towns of 400 to 500 which can not afford sound have closed picture houses. Two houses which closed last week for lack of business are the Rialto at Scranton and the Star at Waucoma.

There are ten or 12 theatres now operating with silent pictures in Iowa, including the Colonial at Cedar Rapids, the Wilton at Wilton Junction, the Star at Davenport, the Grand at Grand River, the Amuzu at Wheat River, the Majestic at Harvey.

## *Richey Warns*

**Detroit—Exhibitors of the state have been warned by H. M. Richey against an allegedly fake prize campaign sponsored by E. G. Tumer and a Mr. and Mrs. Brown, under the name of the Illinois Advertising Agency of Quincy, Ill. The scheme provides for the sale of coupons from $2 to $10 redeemable at the box-office for a book of admission tickets.**



*H. M. Richey*

**Operators of the campaign, it is said, have a habit of leaving town under cover of darkness, after the sale of tickets is completed. Theatre owners have been asked to notify the state exhibitor unit if they are approached by the firm.**

# Warners Close Deal for Seven Coston Theatres

Chicago—Warner deal for the Coston-owned theatres has been closed, adding seven houses to the circuit's Chicago holdings for a total of twenty. Concurrently with this deal, James Coston, former owner of the theatres and director of the Warner theatre interests here since last Spring, was given a six-year contract as general manager of Warner's Illinois and Indiana theatres, about thirty-five in all.

The theatres involved in the deal are Coston's Buckingham, Frolic, Julian, Metropolitan, Oakland Square and Shakespeare. The Hamilton Theatre, owned by Jack Rose, former film buyer for the Coston Booking Circuit, now associated with the Warner Theatre office here, was also included in the deal.

Coston was instrumental in closing the deal for the former Federal Theatres here last Spring, which was Warner's first theatre acquisition in Chicago, exclusive of the downtown Orpheum. The deal for Coston's own houses has been pending since that time; disagreement over terms having held back its closing. It is understood a cash settlement was made for the Coston houses.

## *New Warner House at West Chester Opened*

West Chester, Pa.—Warner Brothers' new $500,000 theatre, the Warner, was opened here with much gusto and Davy Lee on hand to greet the crowds that thronged to the new house to see its grandeur.

## *Amateur Broadcast to Aid Amos 'n' Andy*

Wilmington—There will be two "Amos 'n' Andy" programs each night during the week of Nov. 23 over the radio for Wilmington fans. One will be the real program, and the other will be an amateur, and by Nov. 28, when the Amos 'n' Andy film is put on at the Aldine, Stanley-Warner theatre here, Albert Blumberg, manager of the theatre, figures that he'll have the people worked up as much over the radio contest to determine which pair of amateurs is the best, as they are over the financial schemes of the real comedians. Blumberg is cooperating with WDEL, a local short wave length station, to put over the stunt. A radio will be given the winning pair of amateurs.

## *Theatre Burns at Chilton, Wis.*

Chilton, Wis.—The Auditorium of this city was destroyed by fire with a loss estimated at $35,000. John Steenport, owner of the theatre, his wife and four children, who were asleep in their apartment on the second floor of the theatre building, escaped to safety. Talking equipment was installed about a year ago in the building. Steenport recently dropped $5,000 of the $20,000 for which the building was insured.

## *Pioneer Showman Dies*

Milwaukee—John Wagner, pioneer south side picture theatre owner, died here at the age of 51. Wagner is credited with starting the second motion picture house on Milwaukee's south side about 25 years ago. He also owned theatres at Hartland and Waukesha and at the time of his death was owner of the Garden, South Milwaukee. He is survived by his widow and four children.

## *Sell Football Ducats*

Detroit — Allied Theatres of Michigan sold tickets in 100 Detroit theatres for the charity football game played at Ann Arbor Saturday by Chicago and Michigan. The campaign was conducted by H. M. Richey, general manager of the exhibitor unit. Tickets were sold for $3 each.

## *Correction*

In listing newspapers in which the "Check and Double Check" advertisements appeared, the circulation of the Philadelphia Public Ledger was wrongly stated as 129,807. The Amos 'n' Andy double truck was published in the morning Ledger, which quotes a circulation of 134,265, and in the evening Ledger, with a quoted circulation of 206,155.

## *Richardson at Atlanta*

Atlanta—W. M. Richardson, southern division manager for Universal, has moved his headquarters here from New Orleans. He also has taken over duties of branch manager. P. L. Spindler, former salesman, is new manager of the New Orleans office.

## *Scully Opens Boston Office*

Boston—John Scully is in charge of the Federal Theatre Accounting Service branch opened here. The firm is conducting a national checking service for percentage engagements.

## *Kohn, Rogers Return*

Ralph Kohn, treasurer of Paramount, is back in New York from Europe. "Buddy" Rogers is another arrival.

## *Reopening Detroit House*

Detroit—After renovations, the Madison here is to be opened by Publix on Thanksgiving Day.

# Studios Abused Music, Color, Critic Asserts

Syracuse—Possible trend toward silents, in the wake of "City Lights," imminence of wide film, uncertainty over color and musical films and the need to win back kid patronage are discussed at length editorially by Chester B. Bahn, veteran dramatic critic, writing in the *Syracuse Herald*.

"That part of "show business" best known today as the cinema finds itself facing many an important problem these fall days," he writes.

"In Hollywood's executive offices and in the ornate suites of Manhattan where the film industry's money kings hold court, regal brows are creased with wrinkles as they ponder such questions as these:

"Is the musical picture, commonly referred to as the musicinema or filmusical, destined to return to favor by an upward swing of the pendulum of film fashions?

"Will the color picture find a new lease on life in the success enjoyed by such productions as Paul Whiteman's 'King of Jazz' and Eddie Cantor's 'Whoopee'?

"Will Charles Spencer Chaplin's recently completed 'City Lights' so charm picture-goers with its silence that the present supremacy of the talkies will be menaced?

"Can the children, lost to the national box office since the dialog picture transformed the motion picture from family to adult entertainment, be won back by such talkies as 'Tom Sawyer' in which Jackie Coogan returns to the screen?

"Will wide-film, the present advent of which was forecast by *The Herald* last May in the face of the industry's professions that it was at least a year or two in the future, sweep the theater field?

"For the producer or the business executive of filmdom who can answer any one of these questions correctly, there awaits a sizeable fortune, to be paid by not alone the fans of these United States but of the world.

"In the sphere of theater operation, with which that of production today is closely allied, there are still other problems equally perplexing. But they are problems in which the public has a lesser interest—matters which immediately affect the picture-goer's entertainment to a smaller degree although they may, and do, touch his purse. The question of chain operator versus independent exhibitor, the subjects of film rentals and score charges, and the speculative topic of television may be said to dominate such a secondary group.

### Cites Unsound Color, Music Use

"The recent, one might almost say present, disfavor of both musical and color pictures may be attributed principally to an unwise and unsound use of both melody and natural hues by frantic producers. There is something to be said on behalf of the producers, of course. Having been caught napping when Warners pioneered with dialog pictures, the producers proceeded on the good, old theory that it is better to act first and ask questions afterwards when the filmusical and the all-color picture were introduced.

"'Hire us some song writers and some composers. Ship at once,' was the almost literal order telegraphed from Hollywood to New York. New York did just that. Tin Pan Alley was depopulated over night as song writers and composers joined in the new California gold rush.

"The musician, unfortunately for Hollywood, is a creative artist. He can not grind out tunes and ditties on schedule; he requires inspiration and time. Even a genius has his limitations, and in the many called to Hollywood there were all too few geniuses.

"You may find the answer in the really few 'hit' melodies contained in the scores of musicinemas. Four songs alone deserve that rating—'Sonny Boy,' 'Ramona,' 'Jeannine, I Dream of Lilac Time' and 'The Wedding of the Painted Dolls.' Contributing, too, to the flop of the musicinema was the fact that little judgment was employed in selecting many stories for musical treatment. Illusion has been defined as the first principle of the cinema; it was forgotten when stars warbled theme songs here, there and everywhere, and with full orchestral setting. In the cinema, the musical number must be plausibly introduced; dragged in by the heels, it demotes the cinema from the level of a distinct art to a mere and weak imitation of a stage musical comedy. There may be exceptions, but this dictum is generally applicable.

### Hollywood Has Learned Lesson

"A frankly personal opinion is to the effect that the musicinema will return to favor when its score and its lyrics are the creations of other than second, third and fourth-raters; when music is an integral part of the theme, not a grafted afterthought, and when the numbers are entrusted to trained voices.

"There are signs that Hollywood has learned its lesson; musicinemas on the way bear the names of Oscar Straus, Jerome Kern, Sigmund Romberg, Rudolph Friml, De Sylva, Brown and Henderson. And there is further guaranty in the casting of Lawrence Tibbett and Grace Moore, although Metropolitan Opera 'names' are not essential.

"Color was abused as sadly as music in Hollywood studios. Perfected color, and it is well on its way, plus its intelligent use, and there need be no producer fear that all-color pictures will not be welcomed by fandom.

"Mr. Chaplin's experiment with silence on the screen is most interesting. The comedian, past-master of the pantomimic art, is gambling $1,500,000 that silent pictures may be made as popular as talkies. 'City Lights,' it may be noted, was placed in production after Al Jolson's 'The Jazz Singer' had set a new fashion. For some months, Chaplin studied the problem; his decision was to continue in his own way.

"Whatever fandom may decide, it would seem that these two statements may be accepted without challenge. First, there are many stories best told in pantomine. Secondly, few actors have Mr. Chaplin's eloquence in that medium.

"In the matter of children's pictures, this: The rising generation, largely denied the spoken drama, needs the cinema; the cinema, in turn, urgently requires juvenile patronage. It cannot stand both the loss of the youngsters' dimes and quarters and the revenue from the foreign market; the latter has been materially reduced by the talkies' rise."

### *A la Mode*

**Times have changed. Throwing a custard pie in a girl's face cost a Chicago man a $100 fine recently. In the old days it would have meant a movie contract.—*N. Y. Post.***

# Remake Question Still Puzzling Studio Chiefs

Hollywood—"It isn't what you make but how you make it," is the belief of many motion picture producers who, in scanning the list of talker remakes, find that there are plenty of fine pictures made from former successes if they are remade in the right manner. While some studios are doing away with the making of pictures which have already been done in silent forms, other studios are buying the rights to former silents and plan on making them in talker style.

Among the pictures which have been remade are "Anna Christie," "The Bad Man," "Common Clay," "Disraeli," "Raffles," "Sally," "The Virginian," "The Border Legion," "Vagabond King," "The Spoilers," "Honey," "Three Faces East," "Seven Keys to Baldpate," "Last of the Duanes," "Manslaughter," "The Aviator," and others, all of which have made money at the box-office.

"Romance," "Moby Dick," "Outside the Law," "Sea Wolf," "Those Who Dance" and "The Storm" have not grossed any great amount, but are out of the red. However, some remakes such as "Back Pay," "Cameo Kirby," "Eyes of the World," "Great Divide," "Her Private Life," "Peacock Alley," "Lilies of the Field" and others have not measured up to the standards of good pictures and have suffered accordingly.

Most producers are going ahead with plans for remaking the older pictures which had good story material and with changes here and there, plus good direction and casts, it is thought they will bring in plenty of dough to the box-office.

The producers believe that any good picture will register at the box-office regardless of whether or not it has been made previously.

## *Publix Bolsters Texas Chain with Stage Shows*

San Antonio, Tex.—In an effort to bolster up its programs, Publix is now sending New York stage shows to its leading theatres in the four key cities of Texas—San Antonio, Dallas, Houston and Fort Worth. Since the resumption of stage shows last soring they have been sent to Texas from New Orleans.

The first of the New York stage shows to play in this city was "Moonbeams," a Boris Petroff production. Jimmy Ellard was guest master of ceremonies and Eddie Lambert was the featured star of "Moonbeams."

The New York shows are also designed to offset the RKO vaude-film shows.




SOME day there will be, in all probability, a mighty rising of the movie fans against Western pictures. One of the blessings—the only one perhaps—of the early experimental talking pictures was the temporary elimination of Westerns from the production schedules. Before the technical experts had brought sound recording to the point where it could be made to select and pick up the right noises from the great out-of-doors and disregard those that were alien, all the talkies were made within the studios. Not being able to crowd any snow-capped peaks or outlying prairie into the studios, it was thought best to deal only with the kind of stories where the characters were permitted to wander from the drawing rooms to bedrooms and vice versa.

The result, of course, was a wholesome cessation of cowboy activities on the screen. But as soon as sound recording became an open-air possibility there was an immediate rush to revive the Westerns. No one stopped to consider that the one thing which really mattered in this type of picture, namely, action, would be vitiated by the introduction of dialogue. As soon as you have cowboys chatting around a campfire you might as well eliminate the cowboys and substitute campfire girls.

Though the Western pictures have shown distinct improvement in recent months, it is apparent that the directors have not yet got it into their heads that action and action and more action is the only thing that can make this type of film worth a hoot. Dialogue should be merely a link to connect up the flow of sequences and you can't have a flow of sequences when everybody is stumbling and pausing over the dialogue.

This fact is clearly shown in three pictures of the past week, "The Big Trail," "The Silver Horde" and "The Girl of the Golden West." Heretical as it may be to say so, the most satisfactory of the three from the sheer point of entertainment is "The Silver Horde." It might be argued that the epic qualities of "The Big Trail" place it outside the category of Western films, and in a sense that is true. Obviously it isn't meant to be sheer entertainment; it is definitely more than that. It is, at times, a magnificent picture from a purely visual point of view, but considering the scope of its subject and the extraordinarily meticulous effort that went into its making, one certainly has a right to demand from it something more consistent in the way of achievement than it provides.—*N. Y. Post.*

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**One of the screen's leading comedians looked out of his apartment window. Said window faced on a courtyard, and commanded an excellent view of some hundred windows across the way.**

**"I'm going to have to move," he told a friend.**

**"Why?"**

**"I'm just a Peeping Tom at heart," he explained, "and I'm unable to go to sleep until every light is out."**

***—Photoplay.***

## *Blame Andy*

**Hollywood—Andy Clyde, who stars in Mack Sennett comedies in which he has popularized the character of old Pop Martin, was making personal appearance tours in the south at a time when his physician had him on a strict diet.**

**Giving his dinner order in a San Antonio hotel, he inquired of the colored waiter:**

**"Any calories in that soup?"**

**"No sar, no sar, boss," replied the servant, "nothing at all but beans."**

## *Only One Theme*

**It is revealed that the picture companies in Hollywood own the rights to 40,000 stories, the vast majority of which have never yet reached the screen.**

**What a horrible thought this is! Forty thousand stories—from the pens of 15,000 of "the world's foremost authors."**

**Forty thousand stories—aggregating a total cash value of $50,000,000.**

**Forty thousand stories—and all of them boiling down to three brief words: "I love you."**

***—N. Y. Post.***

One of this town's best known frivolous sons of wealth accepted the invitation of a certain night life hostess to visit her Hot Spot last night, and Did He Enjoy Himself! He drank his fill of what they told him was champagne, he was taken over the hurdles in every conceivable manner, and Africa never saw the like of the cootch dances that were put on for his benefit. He did an Indian War Dance on his own, while a dozen beautiful near-nudes stood in a circle and stamped and applauded. He imitated Helen Kane, and he imitated Joe Cook, and he wore funny paper hats and he wore his dinner coat turned inside out. Yes, indeed, he had a grand time. As he was about to leave, he asked for his bill, and was informed that it Was on the House.

"Is this a gag?" he wanted to know, being aware that you never get anything for nothing, especially in a Night Spot. No, he was assured, it was strictly on the up-and-up, and there was nothing to pay.

"I don't understand," was his dazed comment. "This has never happened to me before."

"Probably not," beamed the hostess, benevolently. "But it isn't every night we take talking pictures here!"—*Heatley in N. Y. Journal.*

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*"How do the writers of film scenarios get new ideas" asks a writer. They don't. They use the old ones.*—London Passing Show.

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**Take it from Bob K. London, the booking agent, an actor who had been visiting his office for nearly five years, without any encouragement, finally barked: "Listen here, now! Can you book me or not?"**

**Mr. London shook his head in the No manner.**

**"Well, then," said the disgusted fellow, "give me back my name and address!"—*Winchell in N. Y. Mirror.***

IT took America one year to become surfeited with talkie revues, backstage and musical pictures. England got sick of them in three months, and in Germany six pictures were enough to turn the public against them. You cannot give them away in Germany, which has now reverted to heavy, sombre, sordid subjects France is making markedly erotic and impossibly melodramatic pictures.

All Europe is definitely anti-American-film. Our Hollywood producers have a big job on their hands to make talkies that will please everyone in the Tower of Babel. You will grasp the seriousness of this problem when you realize that for years the profits of most companies came from their foreign trade. American theatres paid the cost of production. Export was the velvet that meant dividends.—*Photoplay.*

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**The postman who makes the rounds of the film stars bungalows, apartments and estates out in Hollywood is a perpetual Santa Claus. Hardly a day passes, it seems, that he doesn't deposit a monkey, a home-made pie, a bowie knife or an antique French mirror on some celebrity's doorstep. Almost every gift you can possibly imagine—and a lot you can't—has been sent to some star some time.—*Modern Screen.***

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Insurance policies have often been issued for strange and unusual risks, but it takes the movies to provide the most unique and amazing policies of all. George Olsen, popular orchestra leader at the Roosevelt Hotel in Hollywood, says Miss Sharon, has taken out love insurance on his orchestra boys to compensate for desertions due to marriage. It is reported that some time ago a well-known director took out temperament insurance for Jetta Goudal during one of his large productions, while Louise Fazenda once had her two pig-tails covered by a $100,000 policy. Ann Pennington has insured her knees for $250,000, Corinne Griffith her voice for $1,000,000. Ben Turpin's crossed eyes have always been heavily insured, while "Ukelele Ike" carries earthquake, finger, dog and life insurance policies.—*Modern Screen.*

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*June Collyer had been wanting to ask some wise person a question for several days. She ran into William Powell on the set the other day and put the question to him.*

*"What has become of all the cab horses since taxis come out?"*

*"If you played the races, you would find out," Bill answered.*—Screen Play

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**"Won't you give your old uncle a nice, big kiss?"**

**"Yes, uncle. One like Greta Garbo, or one like Clara Bow?"—*Life.***

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*On Broadway geniuses are made, not born. The only difference between a genius and a nut is a difference of opinion. You can classify any one on Broadway under either heading with the same ease and authority.*—N. Y. News.

# that — Quips Lifted and Sifted



DURING the past six months I have commented on 80-odd movies in this column. As you know, they represent the best efforts of the nation's fourth industry. As you also know, there are three purifying processes in the industry set up to cleanse this celluloid of all un-American thought, chief sanctifier of all being ex-Harding manager, Will Hays. You may not have heard this, but there is a national prohibition law in some parts of the country, and President Hoover some time ago gave us all solemn admonition to obey all laws.

Thus it is interesting to note in passing that of the 80-odd movies there were 72 that had drinking scenes, bars, bootleggers or in some way an inference that the Volstead act is not a 100 per cent success. Furthermore, the following movies showed either a woman or a man whose chief function in the story had to do with the sale or consumption of alcohol: "Alibi," "Applause," "The Czar of Broadway," "Gentlemen of the Press," "Good Intentions," "Madame X," "Man from Blankley's," "On the Level," "Holiday," "Shooting Straight," "Roadhouse Nights," "Young Man from Manhattan." In the aforementioned feature movies one or more characters drank considerably during the action, if indeed they were not actually portrayed as bootleggers.

In the following movies there was at least one important drinking scene: "All Quiet on the Western Front," "Anna Christie," "The Bad One," "Bulldog Drummond," "The Case of Sergeant Grischa," "The Cohens and Kellys in Scotland," "The Dance of Life," "Dangerous Nan McGrew," "The Dawn Patrol," "The Devil's Disciple," "The Divorcee," "Girl of the Port," "The Girl Said No," "Hot for Paris," "Journey's End," "Juno and the Paycock," "The Lady of Scandal," "Paris Bound," "Safety in Numbers," "So This Is London," "Raffles."

What puzzles me is how Mr. Hays and the boys reconcile themselves to their position. It is impossible, according to their creed, to show a movie representing the breakdown of the courts. Thus "The Last Mile" is too tough for a movie audience, although "The Big House" shows great similarity in places. (The warden is a kind man and the hero goes straight —there are your differences.) I question the fact that Harding Manager Hays would ever let the boys film "Revelry," a good belly laugh at the late lamented gentleman from Marion, Ohio. But I give up. The only answer I can find is that drinking, grafting, and bootlegging are such an accepted part of living today that even Mr. Hays sees nothing malicious in the constant movie dramatization of this integral activity of our land. For the sake of variation, I have a wistful desire to see some new movie plots. Instead of the gangsters, I should like to see some drunken coast guardsmen, a few crooked prohibition chiefs and a bribed judge or two in the next hundred movies. But it is only a vain wish. After all, such stories might give people the idea that Prohibition isn't enforced.—*Lorentz in Judge.*

A CERTAIN Broadway actress recently was given a long-term contract with a West Coast studio. But the inside story of her job is an amusing one. She was the sweetheart of an important New Yorker who wearied of his love and decided it was time to end things. He had powerful friends among the executives of a big movie company and he asked them to sign his girl friend for a picture. They did and she made a short subject which was quite good. Thereupon the studio officials forgot all about her and she was given no more assignments.

Imagine the man's surprise when one morning she called him from the Grand Central Station. She said she "wanted to surprise her daddicums" by hurrying on to New York without letting him know. He was surprised all right, but not particularly pleased. What good was the trip if here she were back on his hands. So again he got in touch with his movie friends and told them they would have to do something better than that for him. They went into a consultation, with the result that the girl was sent for and told that her first effort had been so satisfactory they didn't want to make up their new schedule without getting her name on the dotted line. She signed, wondering what daddicums would say about another separation, never dreaming the truth. The executives told her that while her new picture wouldn't start for a while, she had better be in the Hollywood atmosphere immediately. And off she went with the relieved ex-admirer simulating tears. Perhaps they were genuine ones of relief.—*N. Y. Graphic.*

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**Six years ago Ernst Lubitsch directed a brilliant, stinging picture called "The Marriage Circle," one of the first movies to treat wedlock in the Continental manner, with a wink instead of a tear.**

**Since then strange things have happened to the cast, says *Photoplay Magazine*. A year later Florence Vidor divorced King Vidor. Marie Prevost, who was already a divorcee, has married and divorced Kenneth Harlan. Monte Blue already had been divorced. Adolphe Menjou and his first wife were sundered in 1927. In 1924 Creighton Hale's wife sued him. And in the same year Harry Myers and his first wife were parted by the court.—*Photoplay.***

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*There is one extra man in Hollywood who never worries about the shortage of work in the studios.*

*On the days he fails to receive a call, he visits every hotel and drug store on Hollywood boulevard, collecting forgotten nickels from the return slot in the public phone booths.*

*He says he makes from five to seven dollars a day.*—Talking Screen

## *Bunking*

**Atlanta—There's one swarthy member of Atlanta's darktown division who can tell you that sleeping in a theatre is not what it is cracked up to be. He's in the hospital now and is getting plenty of rest. Last week a patrolman found the door of the 81 theatre, local colored house, unlocked. He investigated and discovered a husky negro asleep in one of the chairs. He awoke the sleeping one and immediately became the target for a couple of chairs and a torrent of verbal abuse. The patrolman fired from the hip and the negro collapsed. It is thought he will recover, but the odds are ten one his penchant for theatre napping has suffered a serious setback.**

MOVIE openings are much worse than those of the legitimate drama. At a picture opening arc lights try to blind you and the hired photographers with the flashlights try to make you deaf. Then, not being able to see or hear the picture, you stand a good chance of enjoying it.

The first thing a movie producer does for his opening is to arrange for policemen to keep the crowds back. They see the cops and want to know what it is all about.

If the picture people would pay as much attention to putting on a show inside the theatre as they do to putting on a show outside the theatre they wouldn't need a new invention to revolutionize the business every year.—*Skolsky in N. Y. News.*

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**I am happy my divorce is proceeding. I'll soon be free again and will consecrate my life to my art.**

**I am ambitious to do on the stage what I already have done in the movies. For the time being, I will remain with my mother at Cape Ferrat, but will return to America as soon as I am free.**
***—Pola Negri in N. Y. Eve. World.***

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A toast to Ruth Chatterton!

The accent of a significant and beloved personality sounds through every syllable of your art. On the stage, the veracity and inimitable grace of your characterizations left you practically without a rival; on the screen, today, it leaves you without a peer.

Those fortunate enough to have seen your work * * * still admire that talent in you, inherent or cultivated, which stamped those memorable impersonations with the mark of greatness. Nothing you do, indeed, fails to convey the authentic note, the brevet of perfection.

The amiability of true art is yours, Ruth Chatterton, and the genius of universal communication. Therefore we toast you—*Davidson in N. Y. Mirror.*

## *And a Whiskbroom*

**Hollywood — Count that day lost when Jimmie Gleason doesn't hand out a new gag on the Pathe lot. Jimmie, who is playing a comedy sailor in "Her Man," which Tay Garnett is directing, pulled this one recently:**

**"I hear the Wall Street bootleggers are giving bonuses."**

**"What are they?" queried Tay Garnett.**

**"With one drink they give you a seat on the curb," came back Gleason.**

# Earnings Being Maintained, Says Financial Organ

Film companies generally are maintaining earnings, reports thus far released, covering the first nine months of the year, show, it is pointed out by *Barron's*, financial weekly, in summarizing the position of various companies. These reports "fail to bear out the pessimistic predictions rampant during the spring and summer," the publication observes.

"While September quarter earnings of Fox Film and Radio-Keith-Orpheum are below a year ago, the showing may be considered gratifying in view of prevailing conditions," *Barron's* states. "Fox reported net after all charges of $3,028,779, against $3,200,121 a year ago, while RKO's net of $886,438 in the third quarter was only $120,893 under the showing for 1929.

"Paramount Publix reported for the September quarter net of $5,100,000, the largest for any comparable period in its history and an increase of 11% over last year.

### Nine Months' Record Earnings

"Nine months' figures of the above companies set new records. Paramount turned in net of $13,541,000, an increase of 39% over 1929. Fox increased its net from $8,337,196 a year ago to $10,104,194, while RKO showed an increase of 86%, bringing net to $3,052,571.

"Of the big producers, Warner Brothers undoubtedly will present a disappointing report for the summer months. At the time of financing last August it was stated that the August 31 quarter, last of its fiscal year, would show a substantial deficit.

"Loew's, Inc., report for the fiscal year ended August 31 showed record net earnings of $14,600,332, or $9.90 a share on average stock outstanding during the year. This compares with $11,756,956 net a year ago. Indications are that the 24 weeks ending August 31, embracing the warm weather months, showed net of $6,356,748, against $6,504,998 a year ago.

### Experimenting with the Wide Film

"Among the smaller units, Columbia Pictures continues the growth which resulted in record earnings for the year ended June 30, last. Universal Pictures is enjoying a more prominent position in the field. While this has been largely due to the success of its "All Quiet On the Western Front," company has since turned out a number of successful feature films. Its position in the industry has been further strengthened as a result of a booking agreement with RKO.

"The big producers, Paramount excepted, are now experimenting with wide film pictures. RKO is using the Spoor process; Metro, subsidiary of Loew's, has "Realife" reported as being the least expensive; Warner has the "Vitascope"; and Fox Film the "Grandeur." Grandeur films were shown earlier this year and were favorably received.

"The wide film gives the illusion of depth, the much sought third-dimension. Among other reported advantages are better sound reproduction and inclusion of more characters on the film. At the present time, producers by agreement are to show the wide films only in 10 key cities.

### Prospective 1931 Earnings

"The amusement industry is adjusting itself to the fact that the attraction of sound films as a novelty is losing its appeal and earnings as large as in 1929 and in first half of 1930 cannot reasonably be expected next year without some new attraction. While feature pictures that are hits are capable of returning record income, revenues from ordinary run of pictures have been disappointing.

"In other words, when sound films were new practically any production was sure of record crowds, regardless of merits. Now earnings will depend more than ever on success in gauging changing popular tastes. As a spectacle, it is attracting large crowds, but there is no reason to believe it will add greatly to the amusement value of a film. Neither is there any reason to believe earning power will be greatly increased for any extended period. Also the wide screen may prove an adverse factor in additional expense to equip theatres for projection.

### De Luxe Theatres Lose Patronage

"A number of amusement companies during the summer abandoned stage shows given in the larger theatres. It has been found the falling off in income has been relatively greater in the large de luxe theatres than in the smaller play-houses. This is presumably due to the fact that the public will not pay additional admittance to see a film at a large theatre when it can be seen a few weeks later at lower prices in neighborhood houses. Paramount now is restoring the stage shows and revues formerly given, and also have added personal appearances of stage stars. This has met with substantial success and has increased boxoffice receipts, wherever tried. The larger companies in preparing stage shows present them in a chain of 30 or more houses so that the additional cost for each house is small in comparison with additional income received. Attempts also are being made to bring back the juvenile trade driven away to some extent by the more sophisticated films shown recently. A number of film versions of popular juvenile books are planned for next year.

"All the larger companies the past year or so have added greatly to their theatre chains, and have considerably increased operating officiency while costs have been pared down. The sound film in itself has helped in controlling expenses since a dialogue script means a picture must be carefully planned in advance, not made by the old uncertain methods. Drastic economy programs have been enforced by all leading producers.

### Theatre Chains Expanded

"As a result, even with the new problems that have come before the industry there is no reason to think earnings are likely to decline to a 1928 level, barring, of course, a very big increase in unemployment. At the same time, the upward trend in profits which carried through the first half of 1930 is likely to be interrupted.

"In a situation in which the public will be attracted to only outstanding successful films, there is danger that the industry may not have sufficient films of superior quality. A good film, even when produced by an independent, has no difficulty in selling itself to the industry. There is also general co-operation among all larger producers who would rather present a good film made by a competitor than a poor film of their own make, since good film means profitable theatre operations.

"The present situation thus gives the smaller independent film producers, including such companies as Pathe Exchange and Columbia Pictures, which are entirely without theatrical affiliations, a good opportunity to increase their revenues."

### *What Price Realism?*

**Hollywood—At Radio they're doing some talking about what is heralded as a unique camera shot obtained by Herbert Brenon for "Devil's Battalion." He managed to "dolley" his cameras on special cars to nab a slowly moving shot of a line of pseudo Fureign Legion soldiers a mile long. It was necessary to build a special highway across the sand dunes to do it.**

**Radio thinks it's a swell stunt, but doesn't mention the cost.**

# Pictures Outdo Justice; Always Spank Criminals

Toledo—Another old reliable exploitation angle bites the dust. Into the discard goes that once serviceable gag line, "Not recommended for children," which so often had the desired effect of making 'em cry for it. No, sir, there's no valid excuse for using it. At least not in connection with pineapple-tossing, jail-breaking, safe-blowing filmellers of the underworld.

Dr. A. W. Trettien, professor of psychology at the University of Toledo, declares flatly that movies depicting crime are NOT harmful to children. Addressing the Toledo Motion Picture Council, Dr. Trettien said:

"The criminal in the picture always gets caught and is punished. Thus the movie teaches a better lesson than life itself, since the American criminal is often successful in evading justice."

The speaker pointed out that the screen's soundest defense is the fact that public sentiment is not against it. And public sentiment he characterized as "the highest and finest product of any democracy."

"When public sentiment breaks down," he declared, "we will become an anarchy instead of a peace-loving nation."

The professor told his audience that the movie, like the pulpit and the press, is optional with society, yet it exercises great influence upon the home, the school and the state in modern civilization.

## *Sunday Shows Not Being Molested at Dover, O.*

Dover, O.—Picture houses here are now playing seven days a week, without interference. Ashland is also open on Sunday following a general election in which the Sunday issue was included and won by a good margin. This was the third time the issue was put up to the people. The first time it was defeated by a large majority. The second time it was defeated by a narrow margin, and the last time it won easily. There are three houses in Ashland affected by this. They are the Opera House, operated by John Damm; Ohio, operated by John Blahas, and the Palace, operated by Clark & Edwards.

## *Stench Bombers Busy*

Portland—Local press declares in big headlines "The Stinkers Are Still Busy" in describing the activities of men who have varied their program every other night by placing several stench bombs in the Capitol. This, in spite of the fact that double guards have been placed in the theatre until a late hour.

The Moreland, in the suburbs, in addition to being regularly picketed for the past nine months, was again subjected to odor bombs, with resultant loss of patronage.

## *RCA in New Coast Quarters*

Hollywood—RCA Photophone has moved into its new Coast headquarters at 7000 Santa Monica Blvd. The new building houses the company's commercial, engineering, educational industrial, installation, service and recording departments.

## Before the "Mike" In N. Y. Studios

SO THEY started work on "Stolen Heaven," Nancy Carroll's latest opus, at the Paramount New York studios and everybody is happy. Phillips Holmes, who scored opposite Miss Carroll in "Devil's Holiday," has again been chosen to portray the role of her boy friend. George Abbott is directing.

* * *

*The title of the new Claudette Colbert vehicle, scheduled to go into production about the first of December, has been changed from "Strictly Business" to "Sex in Business." The finishing touches are now being made by Austin Parker, author of the scenario, and Gertrude Purcell. Dorothy Arzner will direct.*

* * *

Donald Ogden Stewart is now at work on the script of "Her Past," which will feature Tallulah Bankhead, who is due in New York from London, where she is one of the outstanding American luminaries. Miss Bankhead is the daughter of Senator-elect Bankhead of Alabama.

* * *

*Phil Cohan, assistant musical director at the Paramount New York studios, is back from a vacation in Canada where he donned the plus fours for a wee bit o' golf, took in the scenery and also the sal—beg pardon—the ice cream parlors.*

* * *

Preston Sturges, author of "Well of Romance" and "Strictly Dishonorable," has been added to the writing staff at Paramount.

* * *

*Did you know that May Slattery, who doubles for Nancy Carroll and who looks like the star, was discovered by Nancy herself in the "Follies"?*

* * *

John W. Green, of the Paramount music department and composer of "Body and Soul," is appearing with Ethel Merman at the Central Park Casino, his contract to run for five more weeks.

* * *

*A very clever satire on the eternal triangle, "Squaring the Triangle," has been completed at the Eastern Vitophone studios under the direction of Arthur Hurley. The story was written by Burnet Hershey and includes in the cast Mayo Methot, star of "The Torch Song," and Donald Brian.*

* * *

Alf Goulding, in directing "The Old Flame," found himself surrounded by Broadway's best citizens. The cast was made up of Audrey Dale of Gilbert Miller's "One, Two, Three," John Marston of "Up Pops the Devil," Dennie Moore of "The Torch Song" and the popular juvenile, Geoffrey Bryant. Yes, sir, Stuart Stewart knows his Broadway.

* * *

*Billy Wayne and Thelma White have finished the second of their series of newlywed comedies at Warners' Brooklyn studio, this one entitled "The Love Nest."*

* * *

Vitaphunnies: Roy Mack cashing in on his selections as football prophet—Jay Rescher chased by a cow while on location—Tommy Darby batting for Phil (being sick) Quinn—Monty Shaff and his indoor polo—Sam Sax, Stuart Stewart and Dick Willis keeping their feet warm. They wear spats, you dope—Bill Quinn celebrating second year at the Warner sanctum—Your chronicler missing the lobster feed last week at the studio restaurant.

PINCUS

## It's a Fact; All Women Are Bad, Jeanette Avers

Chicago — Jeanette MacDonald headed this week's delegation of transient Hollywoodites who looked in on Chicago en route. Miss MacDonald bore a bundle of volumes that were heavier in content or theme than in avoirdupois, and displayed them a little proudly; even boasting she had read excerpts from all of them. Her remarks while here were confined to business, such as the completion of her recent picture, "Oh, for a Man," and the impending start of her new one, "All Women Are Bad."

"Sure, it's true," she replied to a question. "There's some bad in all women—or else they're uninteresting."

Among others were Harold Lloyd, here to watch "Feet First" in its opening days at McVickers, after just having watched it in its opening days in New York. There was also Ruby Keeler Jolson, and sister, Anna, and "Happy," a pekingese pup that matched Ruby's coat. Ruby was en route to New York to begin work in a musical show.

"Al is going to meet me in two weeks," she confided. "But I don't know whether I can wait that long or not. It seems an age since I saw him last already."

## Brookline Prepares for Its First Film House

Brookline, Mass.—Following the vote of this town on a referendum ballot at the state election, in favor of allowing picture theatres to locate within the town for the first time, selectmen have announced that applicants for permits will be given hearings at a later date, possibly all on one date, when the hearings will be open to the public.

Whatever concerns are granted permits will be obliged to construct theatre buildings, for there are no theatres in the town nor are there any halls or large buildings which could be remodelled. It is probable that severals permits will be granted, which will mean a large amount of new construction for the town.

Brookline has a population of over 40,000 and is looked upon as particularly good territory for theatres. It would not be surprising if three or four permits were granted by the selectmen.

Warners and Publix are both anxious to build in Brookline and Warners have gone as far as to secure an option on a lot in the Coolidge Corner district. Applications have also been filed by William Stuart Young and John F. Fleming, the former for a Coolidge Corner location and the latter at Brookline village; Arthur H. Sawyer, for one at 123-129 Harvard street, and John D. Murphy for a theatre with no location specified.

## Buckley Has Indoor Course

Albany—The Clinton Square, leased by C. H. Buckley for a period of years and which has been closed during the summer, opened last week with the most elaborate miniature golf course in the city. Buckley also has a similar course on the second floor of his Harmanus Bleecker Hall.

## High and Low On Music Row

THE new regime under the management of Jay Witmark promises a bright future for Red Star Music Co. Already sales of hit proportions on "Under the Spell of Your Kiss," written by M. K. Jerome and Joan Jasmyn, are keeping the shipping clerks on their toes, while two other new tunes, "To Make a Long Story Short," by Byron Gay, and "I'll Never Love Anyone but You," by the three Tobiases, are favorites with the air maestros. Additions to the professional department include Nat Simons, Harry Jentes, Eddie Lambert and Harry Salsbury.

* * *

Art Schwartz, ace representative of M. Witmark & Sons and Music Sales Corp., is in town telling E. H. Morris how well the Warner songs have been selling in the west and middle-west. And all the publishers are hoping that "East is (like) West."

* * *

Did you know that Howard Phillips, formerly of Billy Rose's "Corned Beef and Cabbage," is soon to reappear on the main stem in the guise of orchestra leader.

* * *

Hard times or no, here's one songwriter, Clint R. Carpenter, writer of "Kentucky," published by Clarence Williams, who is not worrying about a roof over his head. Carpenter owns a large hotel in Bridgeport, Conn.

* * *

With two songs, "I Still Get a Thrill" and "Good Evenin'", enjoying stellar altitudes on the list of "Creme Des Chansons" (whatever that means), Davis, Coots & Engel have another, "I Miss a Little Miss," by Fred Coots and Benny Davis, which Frank Kelton, general manager, insists is "great."

* * *

Popular Radio Hits Corp. has leased new offices at 729 Seventh Ave., the new quarters having been redecorated and remodeled so that there will be four piano rooms and a reception hall. The two main songs on the catalogue are "Will You Be Hating Me Tomorrow for Loving You Tonight", written by Jean Herbert, Al Koppel and Irving Actman, and "Sailing on a Moonbeam," by Art Carter, Ben Gordon and Nat Osborne.

* * *

Abner Silver, Inc., last week opened its doors, and a new music publisher joined the ranks on tin pan alley. Abner Silver, president of the firm, writer of many hits, feels that his opening catalogue, which consists of "I'm Up on a Mountain," "Am I Your Once-in-a-While?", "I'd Rather Have You" and "I Hate Myself" will prove that he can also pick 'em.

* * *

Santly Brothers made a mistake in "Give Yourself a Pat on the Back," but in so doing accidentally came across another English song, "When the Organ Played at Twilight," which more than makes up for it. This firm has just published a new song, "You're the One I Care For," written by Bert Lown, Harry Link and Chauncey Grey.

* * *

This week is "Moonlight on the Colorado Week" for Shapiro-Bernstein, a nationwide plug on that song being the object. Most of the biggest air plugs in the country have promised Jack Glogau their support.

* * *

Denton & Haskins believe that "Singing a Love Song That Nobody Hears," their latest fox trot, is destined to take the place of their former smash hit, "Somebody Stole My Gal," which after all these years, is still in great demand among orchestra leaders.

THE SONG SLEUTH

# THE Projectionists' Round Table

*By John F. Rider*

WHILE it is good practice to decide upon the selection of a multiplier to afford a very definite increase in operating range, it is not always possible to obtain the exact resistance desired. This is particularly true if the required resistance involves a quantity representing an odd fraction of 1,000,000 or 100,000 or 10,000.

Thus,it might be necessary to use a resistance of 225,000 ohms, which is an odd value and the nearest approximation in the form of a commercial unit is 250,000 ohms. Such a unit is satisfactory and all that is necessary is to determine the exact multiplying factor with such a series multiplier. If the internal resistance of the meter is 112,500 ohms, the use of a 225,000 ohm multiplier will increase the range of the instrument 3 times. The use of a 250,000 ohm resistance instead of the 225,000 unit increases the range by

$$\frac{112{,}500 + 250{,}000}{112{,}500} = 3.22 +$$

*Using a D. C. Milliammeter as a D. C. Voltmeter.*—We have mentioned the use of a current meter as a voltmeter. Such a system

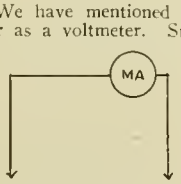



FIG.97A

is actually employed in high resistance voltmeters, thereby gaining in sensitivity and enabling the use of the instrument at points where the current consumption must be low. It is quite common practice to employ a 0-1 D. C. milliammeter with an internal resistance of about 25 ohms as a high resistance voltmeter by inserting suitable multipliers.

Imagine the meter MA in Figure 97A to be the instrument mentioned above. The current range is 1 milliampere and according to the stated internal resistance, the drop across the meter is .025 volt. Rm the internal resistance = 25 ohms. To make the .025 volt drop, which is full scale deflection, the equivalent of 250 volts, we must multiply the operating scale by 10,000, or

$$Rs = Rm \times \left(\frac{E_2}{E_1} - 1\right) = 25 \times 9999 =$$

249,975 ohms.

and the meter when used as in Figure 97B with the series multiplier Rs is a voltmeter.

If we consider the total resistance of the circuit, it becomes evident that the meter has a resistance of 1000 ohms-per-volt, since the total current for full scale deflection is .001 ampere or 1 milliampere. It is customary because of the low internal resistance of the moving element to neglect the meter resistance when improvising a voltmeter from a milliammeter and to consider the meter as a device which will indicate the flow of 1 milliampere and to employ a series resistance of such value that the product of the current and the series resistance will equal the applied voltage or $E = I \times Rs$. In other words, the value of the resistance Rs to provide the required 250 volt scale in the case cited would be 250,000 ohms or

$$\frac{E}{1 \text{ amp.}} = \frac{250}{.001}$$

hence Ohm's law for resistance governs the selection of the multiplier.

It is significant, however, to note that such mode of operation introduces an error, due to the neglect of the meter resistance. However, this error is small at high voltage ranges but becomes greater and greater as the operating range is reduced and is greatest when the range with the multiplier approaches the range of the instrument without the multplier. For example, neglecting the meter resistance of 25 ohms, and considering only its current indication of 1 milliampere, the instrument would require a series resistance Rs of 1000 ohms to indicate 1 volt. If such a resistance is used with the meter cited, the actual multiplying factor is

$$\frac{25 + 1000}{25} = 41$$

and if the voltage drop across the meter is .025 volt, the voltage required to give full scale deflection would be $25 \times 41 = 1.025$ volt, which means that an applied voltage of 1 volt would not give full scale deflection. Instead the meter would indicate approximately .96 milliampere. Hence for voltage, in excess of 10 volts it is possible to neglect the meter resistance and the ordinary Ohm's law method of determining the resistance is satisfactory, but for voltage less than 10 volts, it is best to consider the resistance of the meter.

Starting with a 1 milliampere meter and a series resistance of 250,000 ohms, it is a relatively simple matter to boost the voltage scale to 500 volts without using any additional series resistances. All that is necessary is to cut the current through the meter into half of its original value by using a shunt resistance of 25 ohms, or the voltage range is

$$E = Im + Is \times Rs$$

where Im is the current through the meter. Is is the current through the shunt resistance R and Rs is the resistance of the series resistor.

Such operation while satisfactory when the current consumption is limited to 2 milliamperes, defeats the advantage of the use of a low range milliammeter if the range is extended by means of additional or lower resistance shunts. This system is shown in Figure 97C. With the switch S open, the range of the meter is 0-250 volts. With S closed the range of the instrument is 0-500 volts. When the range is increased by shunting the meter, the series multiplier must carry twice the original vale of current or the sum of the current flowing in the two branches of the parallel circuit.

Another method of boosting the voltage is to arrange a number of series multipliers controlled by means of a tap switch as shown in connection with the voltmeter in Lesson 25.

*A. C. Voltmeter and Multipliers.*—The A. C. meter of the moving iron type may be employed in connection with multipliers to measure voltages in excess of the range indicated upon the scale. The method of determining just what value of resistance is required is the same as in the case of the D. C. instruments and further discussion is not necessary. It might be well, however, to mention that because of the lower internal resistance of the moving iron type of meter, the current carrying capacity of the series multipliers used with moving iron types of instruments must be many times that of the multipliers used with the moving coil meters.

We hasten to qualify this statement because some moving coil instruments, particularly of the portable type have lower internal resistance ratings than some panel type of moving iron instruments. Generally, the preceding statement is true.

For example a Weston instrument rated at 15 volts D. C., and of the moving coil type is rated at 62 ohms per volt, whereas a similar A.C. instrument of the moving iron type is rated at 14 ohms per volt. The former requires about 16 milliamperes for full scale deflection whereas the latter requires about 71 milliamperes for full scale deflection. To multiply the operating range of the latter instrument to 750 volts requires a series resistance of 10,290 ohms capable of passing 71 milliamperes

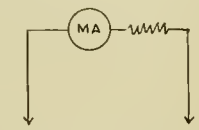



FIG.97B

and rated at about 52 watts. In the event that such a multiplier is located where free circulation of air is not possible, the required wattage rating is about 100 watts.

*Capacity Multipliers for A. C. Voltmeters.*—In contrast to the direct current instrument, the A.C. meter enables the replacement of a high-powered large size fixed resistance with a fixed capacity. In other words, the reactance of the condenser may be used to replace the resistance of a resistor. Such a system would appear as shown in Figure 98A where V is the voltmeter and C is the condenser. The electrical equivalent of such a circuit is shown in Figure 98B, where Rm is the meter resistance and Xc is the reactance of the condenser.

The combination of the voltmeter resistance Rm and the capacity C connected across a source of alternating emf to be measured constitutes an impedance, which we shall assume consists of the resistance Rm and the reactance Xc. We appreciate that the winding within the voltmeter represents a certain value of inductance and, therefore, possesses inductive reactance, but the effect of this reactance with respect to the total impedance is very small, particularly at the commercial frequencies of from 25 to 60 cycles. The impedance of the combination shown is

where $R_m$ is the resistance of the meter quoted in the manufacturer's literature and $X_c$ is the reactance of the known capacity C, determinable by means of

$$Z = \sqrt{R_m^2 + X_c^2}$$

$$Xc = \frac{1{,}000{,}000}{6.28 \times F \times \text{Cmfd}}$$

where F is the frequency of the voltage to be measured.

Now, the selection of a certain value of C in order to multiply the meter scale by a definite amount is a matter of a fortunate

***This is Lesson 26 in The Rider Series on Sound Projection***

guess, unless one wishes to go through a series of calculations. Since the capacity reactance variation is inverse to capacity, the lower the required multiplier resistance, the higher must be the value of the condenser and vice-versa.

Therefore for a small increase of the meter range, where a small value of series resistance would be required it is more practical to employ a fixed resistance. However, where the multiplication factor is appreciable, and the required resistance is high it is quite advantageous to employ a capacity.

With respect to the use of a high resistance multiplier in connection with a low resistance meter, we cannot overlook the fact that the vectorial form of addition makes possible total neglect of the meter resistance, when the multiplier resistance is high and the meter resitsance is low, because the impedance can be said to very closely approximate the reactance of the circuit, in this case the reactance of C. It is therefore possible to guess at the reactance desired when the multiplication factor is known.

Suppose that we consider a meter with a range of 15 volts and a total resistance of 210 ohms. We desire to multiply this scale to 375 volts. This means a multiplication factor as far as the external resistance is concerned of

$$\left(\frac{375}{15} - 1\right) = 24$$

and $24 \times 210 = 5040$ ohms.

The approximate reactance required is 5040 ohms. The resistance of the meter will naturally influence the total impedance but we can arrive at an answer by approximating the

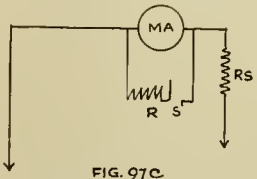



FIG. 97C

reactance desired and then deciding upon a capacity suitable for use. It should be borne in mind that special values of capacity are not always available, and it may be necessary to use some value of capacity which is commonly available and to extend the range of the meter somewhat beyond that originally decided upon.

The reactance of a .5 mfd. condenser at 60 cycles is about 5300 ohms. This is sufficiently close to allow us to use it in the impedance formula. Hence the total impedance.

$$Z = \sqrt{210^2 + 5300^2}$$
$$= 5305 \text{ ohms}$$

This value is the equivalent of the meter resistance plus the series multiplier as used in the D.C. system and the multiplying factor of the combination becomes

$$\frac{Z}{Rm} = \frac{5305}{210} = 25.2$$

In other words, if we use a voltmeter with a range of 15 volts and an internal resistance of 210 ohms in series with a .5 mfd condenser across a source of alternating emf of 60 cycles, the presence of the capacity multiplier increases the range of the meter 25.2 times.

The accuracy of the calculated calibration depends upon two things. First, accurate determination of the internal resistance of the meter. Second, upon the accurate determination of the capacity of the condenser. In fact, it is even more important that the latter be more accurate than the former because by virtue of the relation between the two numerical quantities, a 10 percent variation in the latter displays a much greater influence than a 10 percent variation in the former. Of course, both should be accurately determined, if the system is to be of any use and the readings reliable.

The selection of the condenser subsequent to the determination of the value required is based upon the voltage rating. It should withstand twice the voltage of the maximum range of the meter with the multiplier in the circuit. In other words if the range of the improved high scale voltmeter is 500 volts, the capacity

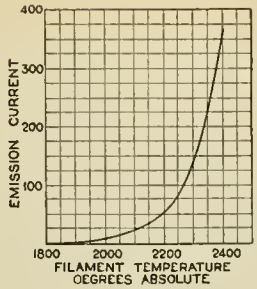



FIG. 99

Curve of the emission from a tungsten filament.

form of multiplier should withstand 1000 volts. Another item of advantage is the use of non-inductively wound condensers.

*A. C. Current Meters and Shunts.*—Shunts for the extension of the current meter ranges may be selected according to the methods outlined in connection with D.C. instruments but their use is recommended only with the ordinary panel type of moving iron instrument. Special types of units are required for the more elaborate meters and since they do not find application in connection with sound projection a detailed resumé is unnecessary at this time.

## Vacuum Tubes

*The Emission of Electrons From Hot Bodies.*—As was stated at the beginning of this course, during the discussion of the structure of matter and electronic activity, certain metals contain an abundant amount of free electrons. At least, that is the assumption. These electrons are in a state of agitation at all times, but do not acquire sufficient velocity when the metal is cold to leave the boundaries of the substance. However, when heated, the velocity of the free electrons is accelarated to an extent sufficient to cause the electron to leave the heated substance. Such activity is known as electronic emission.

There is another form of electronic emission, which does not involve the heating of an element, it being sufficient to cast illumination upon the element. Such is the photoelectric cell. Let us start with the amplifying tube and then progress into the photoelectric cell and associated equipment.

The basis of all vacuum tubes irrespective of their utility, whether of two, three, four or a greater number of elements is the emission of electrons from one of the elements within the tube. In some instances, a secondary emission is also employed. As to the electronic emission from a solid which is acted upon by

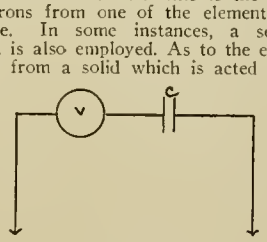



FIG. 98A

heat, the rate of emission is dependent primarily upon two factors; First, the structure of the element; that is, its constituency and second, the temperature or the degree of incendescence of the element. The first is a variable closely allied with the second, because the two combined to afford maximum emission at minimum temperature thereby minimum volatization, tend to greatly prolong the operating life of the element. It is for these reasons that certain metals are more prominently employed as sources of electrons.

Vacuum tubes which depend upon an incandescent element or electrode as the source of electrons employ three combinations of metals. These are in the manner of their prominence, a platinum base coated with oxides, such as barium, strontium and others; a combination of tungsten and thorium and tungsten alone.

For quite a long time, the metal tungsten was used as the electron emitter. Tungsten possesses the properties which made it quite popular for a time. First, it contains an abundance of free electrons and is a prolific emitter. Second, it may be heated to a very high temperature. This second advantage was also a disadvantage as far as ordinary commercial practice was concerned. While it is true that it may be heated to a high temperature, it is also necessary to heat the metal to a high temperature in order that it be a free emitter. To do so requires an appreciable amount of current.

Another disadvantage is that since the tungsten itself is the emitter, and during its period of operation, volatilizes, it gradually becomes thinner and thinner, and changes in resistance. After sufficient period of time, the filament burns out. Naturally as the body of the filament grows less and less, the emission decreases. An idea of the characteristic of a tungsten filament relative to its critical temperature for sufficient electronic emission may be gleaned from the curve shown in Figure 99, which is self explanatory. The values of the emission current may be classed as arbitrary, but it should be understood that the usual normal temperature is at about 2400° Absolute.

After a period of time, the metal thorium was combined with tungsten to comprise a new

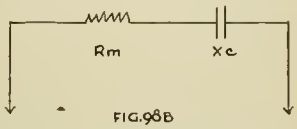



FIG. 98B

filament known as the "thoriated tungsten" filament. The purpose of the combination was to obviate the need of a very high operating temperature, since the actual emitter was the thorium rather than the tungsten.

During the time that the tungsten and the thoriated tungsten filaments were in general use in the commercial fields, another type of filament was being employed by Western Electric. This filament consists of a base made of platinum upon which has been located a number of coatings of oxides, such as barium and strontium. These oxides are placed upon the filament as individual layers, each layer being baked at a temperature of approximately 1000 degrees C.

The salient features of this combination are numerous. First, because of the prolific emission of electrons by the oxides named, the filaments are good emitters. Second, this emission is possible at a comparatively low temperature, hence the current consumption of the filament is comparatively low and it is not necessary to heat the base to a very high temperature. Third, is the advantage that the function of the base is merely to heat the oxide coating.

During operation the coating burns off and the end of the operating life is reached after the oxide has been completely exhausted. Since the platinum base serves merely as a heater it remains intact after all of the oxides have been burned off. Furthermore, the tube may be operated at a constant potential or at a constant current since the volatilization of the base is negligible.

As to the effect of the presence of the barium, it has been found that the emission is greatly increased. With a constant temperature, the electronic emission from a platinum filament coated with barium is 100,000,000 times as much as the emission from a clean platinum surface operated at the same temperature without the barium coating. At the same time it might be well to mention for several reasons other than those which are stated at this time, that operation of the coated filament at temperatures in excess of that determined by the rated current and voltage results in very rapid demise of the tube filament. Not that the filament will "burn out" but that the oxide is exhausted with unnecessary rapidity and the tube life greatly shortened. This comment relating to the coated filament may be said to be applicable to all of the tubes now employed in sound equipment, at least to those tubes which are normally operated at a "cherry red" temperature, a characteristic of coated filaments.




# Chicago's Mayor Vetoes "Flip-Up" Seat Ordinance

Chicago—The theatre seat ordinance which was passed by the city council here last August before local exhibitors even knew of its existence was vetoed by Mayor Thompson. In commenting on his veto the mayor said the ordinance, if passed, would be vigorously contested and that, inasmuch as its constitutionality was doubtful, it would probably be thrown out eventually at the cost to the taxpayers of considerable litigation. The mayor's attitude makes it reasonable to suppose that no further attempt to gain enactment of the ordinance will be made by its proponents.

The theatre seat ordinance provided that all theatres be compelled either to install the "flip-up" type of seat or widen distances between seats to a minimum of fourteen inches. The ordinance was introduced in council and passed without the knowledge of local exhibitors who, consequently, had no opportunity to appear and give their side of the question.

# Pals Roll Log For Chi Author

Chicago—M-G-M's "Remote Control" ran into a lot of unlooked-for publicity when it opened at the Oriental this week, thus making the jobs of Balaban & Katz publicity men that much easier.

A co-author of the play is Al Fuller, former Chicago newspaperman, still in his twenties, and still on the scene here. His old buddies on the various city desks were glad to do him the favor when "Remote Control" came to town. Fuller covered the Chicago hotels assignment for the City News Bureau for three years; then became publicity man for the new Palmer House. It was in the broadcasting room of KYW, located in the Palmer House, that Fuller conceived and developed the idea for his modern play, which had a turn on the stage before being adapted for the picture.

Fuller still guides the Palmer House name into print here. The publicity his associations gained the picture included, in addition to several elaborate reviews, frequent mention of his part in its authorship on the various movie pages and an occasional photograph of the author on the picture pages.

## *Wabash Ave.—South*

CHICAGO.

THREE new trunk lines have been added to Midwest Theatres' switchboard to handle the increased business inherited since Coston Booking Circuit dropped all subscribers and became exclusively Warner's Chicago theatre department. The booking is now done solely for the Warner theatres in this district and Coston's own theatres. Midwest has also added a couple of women to its office force to handle the Christmas rush.

* * *

C. C. Randolph, well known Chi exhibitor and the owner of the Family Theatre property (Gary), is now operating that house.

* * *

Phil Reisman here for a visit during the week. Will also look in on other western Universal exchanges before returning to New York.

* * *

Charles Filkins back in town after resigning a Pathe sales post at Des Moines.

* * *

Ralph White, Warner exchange detail man, may get a Des Moines post as a result of the recent consolidation of Warner and First National distributing forces.

* * *

M. Van Praag back to the Democratic city on the Hudson after a week here and a few days in Kansas City.

* * *

Ben Edelman has been succeeded by Roy Nelson as country salesman for Pathe out of John Clark's office.

* * *

Mrs. Anna Ward, an exhibitor at Lockport, Ill., for many years, was stricken with heart disease at the funeral of a sister early this week and died a few hours later.

* * *

W. H. Fields is the new president of Midwest Film, large commercial laboratory.

* * *

Ad-Vance Trailer will have prominent ground floor space facing on Ninth Street, in the Ninth and Wabash Bldg. (northeast corner).

* * *

Joe (Theatre Broker) Sandman will re-open the Apollo, North and Crawford.

* * *

Joe Fieldman, Universal country salesman here, has been transferred to Des Moines to make room for Tommy Greenwood, who replaces.

* * *

Tiffany exchange's lease on a new 13th Street address will be signed this week.

* * *

Educational's deal for production of musical

(*Continued on next page*)

# 1 Marx Out, So Patrons Demand Rebate of 25%

Chicago—For the first time in their professional history the Marx Brothers were billed as "Three" instead of "Four" at the Palace Theatre here this week.

Arriving in town Friday to start their week's engagement the following day, Groucho was suddenly taken ill and rushed to the Michael Reese hospital for an appendicitis operation. The operation was performed immediately and Groucho was reported well on the road to recovery by Monday morning. Meanwhile, Harpo, Chico and Zeppo saw to it that the show went on, but a few disgruntled Palace patrons thought they scented a publicity stunt in Groucho's opening-day attack and tried to collect a 25 per cent rebate. Just tried.

"It wasn't an appendix they removed after all," Groucho wired Ashton Stevens from the hospital. "It was an Austin."

Groucho, however, was still in Michael Reese hospital when the brothers' week at the Palace was over. His lines and stunts were taken over by Zeppo, who gave such a perfect impersonation of his brother that intimate friends of the two who witnessed it were confused. Zeppo, it is said, can substitute equally well for Harpo and Chico, too, but none of the others can take Zeppo's place. He's the "good-looking" one.

# Theatres' $2,850 To Needy Crooks

Chicago—This town's expert members of the Rod and Blackjack Club on their regular Sunday night pilgrimmage knocked over two theatres for a total take of $2,850. Warner's newly acquired Hoosier at Whiting surrendered $2,500, while the Paulina gave up $350.

At the Warner theatre, Michael Evan, the manager, after being forced to open the safe, suffered the indignity of having his overcoat tied about his head by the bandits, who escaped in an automobile. Evan's bride of one day was inside the theatre viewing the performance when the robbery took place. Apprised of what had happened, she collapsed.

At the Paulina, seven patrons were held at bay by one robber while a second relieved Bernice Snow, cashier, of $350.

# George and Karl Give Free Show

Chicago—"Ain't they the derndest cut-ups!"

Such was Chicago's opinion of the fun-loving George K. Arthur and Karl Dane, when the team of screen buddies arrived here and immediately set to work entertaining a handful of listless Sunday morning transients at the Dearborn St. station. The boys just couldn't resist cutting a few capers after their 68 hours of enforced lassitude en route from the Coast.

After a few days in Chicago the buddies will journey onward to Grand Rapids, where they are to begin a vaudeville tour.

## *Swank Is Sunk*

Chicago—Machat's Punch & Judy house of swank, which opened here in September with a $2.50 top admission and all seats reserved, dropped into the bourgeois class this week when its third price cut in two months brought the tariff to four bits for matinees and six for evenings. House also opened as a two-a-day but is now on grind from 1 to 11, and no reserved seats. Machat gave away coffee and cigarettes, but Chicagoans who pay more than a buck for a movie expect wrist watches and tiaras. Hence the price cuts.

## *Bill's Race Track*

Chicago—Bill Brumberg has installed a race horse chart in his office to indicate the progress of that bunch of personality salesmen of his from day to day. Every Monday shows the boys at the post with Contract up. The finish is scheduled for Saturday, but this week three of the boys got to the stretch by Wednesday and wanted two days off to go duck hunting. Frank Young threw his jockey, jumped a barrier and took a short cut diagonally across the field after closing a contract with a booking circuit.

## *Elect Meltzer, Mindlin*

Chicago—Sol Meltzer and Fred Mindlin were elected to vacancies in the Illinois Independents Buying circuit this week. Meltzer succeeds Robert Gumbiner as treasurer of the organization, and Mindlin replaces George Burdick as secretary. Both Gumbiner and Burdick resigned recently to accept assignments outside Chicago.

## *Tensen With N. S. S.*

Chicago—H. E. Tensen, formerly in a technical capacity at the Warner Hollywood studios, has been placed in charge of the special service department of National Screen Service here. Lee Verschuur, formerly in charge of the department, is vacationing in North Dakota prior to assuming a position outside the film industry.

## *No Triangle*

**Chicago—Chicago's favorite Austin story is the one about the very young husband who, returning from work one evening, found the little woman knitting tiny garments.**

**"Why, dear," he exclaimed joyfully, "you never told me."**

**"Don't be silly," she iced him. "It's a radiator cover for the new Austin."**

## *Wabash Ave.—South*

(Continued from preceding page)

shorts in conjunction with the Chicago Civic Opera is slated to be closed in New York this week. Deal involves 24 two-reelers to be made in Insull's opry house on the river.

* * *

Harry Neil back at Warners' exchange as a sales manager following the readjustments after the F. N. distributing merger.

* * *

Bob Gumbiner resigned as treasurer of the independents' buying circuit to become manager of Gumbiner's new Los Angeles Theatre, at Los Angeles. Charlie Chaplin's "City Lights" will have its world premiere at the house New Year's Eve.

* * *

When George Scott, manager of the Ritz at Muskogee, Okla., announced his freak "dawn preview" for 5:30 in the morning, Irving Mack kidded him by mail and predicted a financial flop. Scott wrote Mack this week that the sunrise performance was a wow, and the gross equalled that of his best Saturday night takes.

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Harry Graham is managing at Universal's St. Louis office.

* * *

Essaness Lakeside dark for the past week with plans for reopening still indefinite.

* * *

Ambassador reopened recently with Harry C. Miller managing.

* * *

Charles Rosenzweig, RKO sales manager, here for conferences with Bill Brumberg. It seems RKO can't supply prints fast enough to keep pace with the orders Bill's new sales force is turning in.

* * *

The Banner, formerly owned by Charlie Golin, has been taken over by Abe Ostrovsky, owner of the White Palace and California theatres.

* * *

Golin, meanwhile, bought Gumbiner's De Luxe.

* * *

Theatre acoustics cases continued again until November 26. They've had as many continuances as a hoodlum charged with killing a cop.

* * *

Publix local theatre departments may be moved into the new Paramount exchange on Michigan avenue in the near future. Home office wants the consolidation, but it looks as though another floor would have to be added to accommodate. The third floor, only one vacant, won't hold them all comfortably.

* * *

Bennie Benjamin, formerly RKO exchange manager here, is now Central States division manager for Columbia with headquarters at Kansas City. His territory includes Des Moines and Omaha in addition to K. C.

* * *

"Hell's Angels" finally opened here. It took as long for Chicago to get it as it did for Howard Hughes to make it. This means Chicago is playing day and date with Hencoop Crossing, Indiana.

* * *

Essaness opened the Vogue (formerly the Chateau) this week. Every time Essaness closes one it opens another. Noticed it?

* * *

Now the department stores are affording theatres competition. Opening of their toylands is bringing bigger talent to the bargain counters than it is to Loop stages. Paul Whiteman and hand headed an all-star eight-act bill at The Fair all day Saturday.

* * *

Aaron Saperstein knocked out for a couple days with one of those colds recently. This department can sympathize with him, along with plenty of others who had the same thing or something just as bad.

* * *

Max Berling, prop of the Madlin and Ashland, will open the Parkside November 28, or thereabouts.

* * *

Madelon Anderson, new city cashier at National Screen, asks us to correct our recent paragraph referring to her as Madeline Sullivan. "Not that I object to the nationality," she says, "but I've got nothing against my husband's name." Oke.

* * *

B. & K. gave away fifty teams of ducats for the United Artists Theatre for prize-winning letters on "how to pick a bride." Stunt was a plug for "Lottery Bride" while it was playing the house. $100 in cash prizes were added as a further inducement. Evening American cooperated.

KANE

# B. & K. P. A. Gets Front Page O. K.

Chicago—Some smart publicity work by B. & K. netted the organization Page One space in local dailies with a story on ground breaking for a new theatre. The stunt was pulled by making the construction work look as though it were being attempted merely to provide employment in sore times. The philanthropic angle landed plenty of extra space with mention for a half-dozen B. & K. officials thrown in. Ordinarily it would have rated a paragraph in the Real Estate sections. Morning papers, however, ignored the yarn entirely, the break coming from the P. M. sheets only.

The Paramount (tentative) Theatre in Englewood, plans for which have been under way since early last summer, was the basis of the ground-breaking yarn.

# Double Features Boost Trailers

Chicago—The unprecedented number of houses double-featuring here has brought joy to at least one branch of the industry—the trailer houses. One company alone—Filmack—reports that orders for thirty trailers announcing impending double feature attractions at various houses were received during the past week.

Opposed to this are the continuing complaints from exchanges over the short prices obtained from double-featuring theatres, and from short subject distributors who point out that the practice is cutting into their business with increasing severity and seriousness.

Local Fox houses are the most recent to capitulate and start running two.

## *Presidential Timber*

**Chicago—Walter Huston, while here, told Clark Rodenbach of the Chicago *Daily News* how he happened to get the Abraham Lincoln role.**

**Griffith, it seems, asked George M. Cohan if Huston could play Lincoln. "Hell, yes," replied George. "He could play James A. Garfield."**

# Push Group Singing Is Wesco Tip

Community singing should be encouraged at all children's performances to build goodwill for neighborhood theatres, is the advice of Ryllis Hemington, West Coast Theatres' public relations director, who herewith continues the series "Suggested Programs for Junior Matinees," which appears regularly in Motion Picture News.

Suggested programs for Saturday, December 6.

### *Sat., Dec. 6—Suggestion No. 1*

**THE "MONROE DOCTRINE" WAS ENUNCIATED IN A MESSAGE TO CONGRESS, Dec. 2, 1823:**

"We would consider any attempt on their (foreign nations) part to extend their system to any portion of this hemisphere as dangerous to our peace and safety."

(a) Guests of honor:
1. Officers of Colonial Dames.
2. Daughters of the American Revolution.
3. Daughters of 1812.

(b) Singing of patriotic songs.

(c) Civic leader—local judge—to explain the Monroe Doctrine and international courtesy.

(d) Display of American flags, including naval flags.

(e) Library to arrange display of adventure books relating to this period.

(f) Doorman in Revolutionary costume.

**FEATURES:**
1. "America," United Artists, 11 rls.
2. "Janice Meredith," M.G.M., 7 rls.
3. "Lights of Old Broadway" (M. Davies), M.G.M., 7 rls.
4. "Little Old New York" (M. Davies), M.G.M., 7 rls.
5. "As No Man Has Loved" (story of "A Man Without a Country").

* * *

### *Sat., Dec. 6—Suggestion No. 2*

**GEORGE ARMSTRONG CUSTER, DEC. 5, 1839-1876**

Cavalry officer and Indian fighter.

(a) Guests of honor:
1. Daughters of 1812.
2. Daughters of the American Revolution.
3. Army officers.
4. Officers of Indian Woman's Club.
5. If possible, Indians from reservation.

(b) Display of firearms used during this period—if possible, arrange for sidewalk display of artillery or guns used in this raid.

(c) History teacher or librarian to briefly relate experiences in the life of Gen. Custer, especially the story of Custer's last fight.

(d) Use map to illustrate the territory covered by Custer's raid.

(e) Cooperate with local book store for window display of stories of Indian life and warfare. (Card announcing the Junior Matinee celebration.)

(f) Arrange for window display in local store of Indian war relics, bead work, head-dress, etc. (Card announcing Junior Matinee celebration.)

(g) Attendance prize: bow and arrow or small book of Indian stories.

**FEATURES:**
1. "Red Raiders" (Ken Maynard) First Natl., 7 rls.
2. "Ranson's Folly" (Western army post) First Natl., 7 rls.
3. "Savages" (Indian life), Talking Picture Epic, 5 rls. Released in Southern California by Ray Olmstead, 1906 S. Vermont Ave., Los Angeles.
4. "It's the Old Army Game" (Fields) Para., 7 rls.
5. "Kit Carson" (Fred Thomson) Para., 8 rls.
6. "North of '36" Paramount, 8 rls.
7. "Pony Express" Para., 10 rls.
8. "Red Skin" (Richard Dix) Paramount, 8 rls.
9. "Vanishing American" (Indian life) Para., 8 rls.
10. "Braveheart" (Indian - college) Pathe, 8 rls.
11. "Overland Telegraph" (Indian) M.G.M., 5 rls.
12. "Spoilers of the West" (Indians) M.G.M., 6 rls.
13. "War Paint" (Indian history) M.G.M., 5 rls.
14. "Wyoming" (Indian) M.G.M., 5 rls.
15. "His First Command" (Wm. Boyd—Army romance) Pathe, 6 rls.

**SHORTS:**
1. "Old Paint" (Cowboy melodies) Pathe Review No. 33, 1929.
2. "Gats and Guns" (Firearms) Pathe Review No. 5, 1930.
3. "Little Indian Weaver" Pathe, 2 rls.
4. "Indian" (songs and dances) Pathe Review No. 9, 1930.
5. "Little Covered Wagon" Tiffany, 2 rls.
6. "Moonbride's Wedding" (U. S. Indian Band) Para., 1 rl.

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### *Sat., Dec. 6—Suggestion No. 3*

**SAINT NICHOLAS, PATRON SAINT OF CHILDREN:**

Saint Nicholas Day and not Christmas is the children's festival in Holland, Belgium and parts of Germany, serving as a preliminary to Christmas. Many of the customs that we associate with Christmas are observed at this time.

"We have our holiday, Christmas, on the 5th and 6th of December," said an immigrant from Holland, on being interviewed, "because the 25th is the birthday of Christ and it is a holy day; then we go to church and we hear the story of Christ, and we come back to our houses and have chocolate and little cakes. But on the 5th and 6th we have awfully good times. Saint Nicholas comes and fills our shoes after he has taken out the grain which we put there for his reindeer."—Outlook.

Saint Nicholas is also the patron saint of Russia, of sailors, travelers, and merchants; he is especially the saint of school boys.

(a) Guests of honor:
1. Foreign Consuls.
2. Foreign children in neighborhood.

(b) Story teller from the library or school to tell the significance of Saint Nicholas Day in Holland and Russia.

(c) Playground director, local dancing teacher or music school teacher to present children, in Holland and Russian costume, in song and dance numbers.

(d) Cooperate with Holland bakery and wholesale chocolate manufacturers to serve tiny cakes and chocolate in foyer at close of matinee. Servers in Holland costume.

(e) If possible, have some one represent Saint Nicholas in costume. (Do not confuse with American Santa Clause costume.)

**FEATURES:**
1. "Wizard of Oz" (Fairy tale) All Star, 7 rls.
2. "Boy of Flanders" (J. Coogan) M.G.M., 8 rls.
3. "Christina" (J. Gaynor) Fox, 10 rls.
4. "A Kiss for Cinderella" (Fairy tale) Para., 10 rls.
5. "Red Mill" (M. Davies) M.G.M., 7 rls.
6. "Ali Baba and the Forty Thieves" (tale from the Arabian Nights) Fox, 5 rls.

# Snappy Shows Lined Up for Kid Matinees

**SHORTS:**
1. "Little Dutch Tulip Girl" Pathe, 2 rls.
2. "Doll Shop" (revue) Warner.
3. "Santa's Toy Shop" Pathe Special Review, 1 rl.
4. "Dance of the Paper Dolls" (Vitaphone Kiddies) Warner, 1 rl.
5. "Holiday in Storyland," Warner.
6. "Holland" Warner, 1 rl.
7. "Sylvan Joy" 1929 Pathe Review No. 13.
8. "Wedding of Jack and Jill," Warner.
9. "Dutch," 1929 Pathe Review No. 17.
10. "Songs of the Steppes" (Russian folk songs), 1930 Pathe Review No. 1.
11. "Cossack," 1930 Pathe Review No. 4.
12. "Clock Shop" (musical fantasy) M.G.M., 2 rls.
13. "Dresden Dolls" Para., 1 rl.
14. "Enchanted Forest" Tiffany, 1 rl.
15. "Forget Me Not" Fox, 3 rl., talkie.
16. "Midnight in a Toy Shop" (Silly Symphony) Col.
17. "Merry Dwarfs" (Silly Symphony) Col.
18. "In Dutch" (Photocolor) Col.
19. "Christmas Cheer" (comedy) Universal, 2 rls.
20. "Old Bill's Christmas" R.K.O., 2 rls.
21. "Booklovers" (musical fantasy) Para., 1 rl.
22. "Toys" (musical novelty) Para., 1 rl.
23. "Boyhood Days," Para., 2 rls.

* * *

### *Sat., Dec. 6—Suggestion No. 4*

**JOSEPH CONRAD, Birthday, Dec. 6, 1857-1924:**

English novelist, born in Poland. He followed the sea for many years, this experience becoming the basis for his marvelous tales of the sea.

(a) Guests of honor:
1. Polish family.
2. Representatives from Writers Club.

(b) English teacher or librarian to tell the story of Joseph Conrad's life and his writings.

(c) Arrange with the librarian for a table of Joseph Conrad's books and other sea tales.

(d) Display flags of America, England and Poland.

(e) Door prize: small book of sea stories or miniature ship.

(f) If possible, display in foyer of miniature sea craft.

(g) Cooperate with local book store for window display of Joseph Conrad's books and other sea stories.

(h) Singing of songs of the sea, such as, "Over the Bounding Main."

(i) Dancing teacher to present children in a medley of songs such as "Wynkin, Blynkin and Nod," "The Moon Boat" and others, from Elinor Gaynor.

**FEATURES:**
1. "Captain January" (Lighthouse) Baby Peggy, All Star, 6 rls.
2. "With Gen. Custer at Little Big Horn" Cooperative, 6 rls.
3. "Clothes Make the Pirate" First Natl., 8 rls.
4. "Sea Hawk" First Natl., 7 rls.
5. "Little Robinson Crusoe" (Coogan) M.G.M., 6 rls.

(*Continued on next page*)

# Push Group Singing Is Wesco Tip

(Continued from preceding page)

6. "Buttons" (J. Coogan) M.G.M., 6 rls.
7. "Cappy Ricks" (sea drama) Para., 8 rls.
8. "Eagle of the Sea" (R. Cortez) Para., 8 rls.
9. "Old Ironsides" Para., 8 rls.
10. "Fighting Eagle" (sea drama) Pathe, 9 rls.
11. "Breed of the Sea" (adventure) R.K.O., 7 rls.
12. "All at Sea" (Dane-Arthur) M.G.M., 6 rls.
13. "Mysterious Island" (submarine fantasy) M.G.M., 9 rls.
14. "Captain Blood" (adventure) Warner, 8 rls.
15. "Lighthouse by the Sea" (Sea drama—Rin Tin Tin) Warner, 7 rls.
16. "Yankee Clipper" (Wm. Boyd) Pathe.
17. "Black Pirate" (D. Fairbanks) United Artists, 11 rls.

**SHORTS:**

1. "Voyageur" 1929 Pathe Review No. 2.
2. "Ship Ahoy" Aesop Fable, Pathe, 1 rl.
3. "Voice of the Sea" (Song sketch) Pathe, 1 rl.
4. "Blow the Man Down" (Song of the Seven Seas) 1930 Pathe Review No. 3.
5. "Sailor Take Care" 1930 Pathe Review No. 26.
6. "Sailing, Sailing" Ko Ko song cartoon, All Star, 1 rl.
7. "Frolicking Fish" (Silly Symphony) Col., 1 rl.
8. "Haunted Ship" (Fable), Pathe, 1 rl.
9. "Salt Water Ballads" (Bruce Scenic) Para., 1 rl.
10. "Dancing Gob" Para., 2 rls.
11. "Pirates" (musical comedy) M.G.M., 2 rls.
12. "Pounds of the Sea" (cartoon) Pathe, 1 rl.

* * *

### *Sat., Dec. 6—Suggestion No. 5*

**ELI WHITNEY, Birthday, Dec. 8, 1765-1825:**

Inventor of the cotton gin.

(a) Guests of honor:
1. Representatives of cotton textile factories.
2. Cotton brokers.

(b) Representative of Chamber of Commerce to explain the cotton gin and its importance to the cotton industry—the by-products of raw cotton, for example, cotton cloth, thread, oil meal, silage. (Use Chamber of Commerce display.)

(c) Geography teacher to illustrate with map the territory producing cotton.

(d) Dancing teacher to present children in a pickaninny cotton picking dance or tableau.

(e) Cooperate with primary teachers of the public schools for sand table illustrating growing and picking of cotton.

(f) Attendance prize: Small book of story of cotton gin or balls of cotton twine.

**FEATURES:**

1. "Dixie Merchant" Fox, 5 rls.
2. "Happy Days" (Minstrel) Fox, 8 rls.
3. "Hearts in Dixie" Fox, 7 rls.
4. "Uncle Tom's Cabin" Univ., 12 rls.
5. "Hottentot" (E. E. Horton) Warner, 8 rls.
6. "Hallelujah" M.G.M., 12 rls.

**SHORTS:**

1. "Dixie Days" (Aesop fable) Pathe, 1 rl.
2. "Deep South" (song sketch) Pathe, 1 rl.
3. "Big River" (Old Man Mississippi) 1929 Pathe Review No. 18.
4. "Dixie (Ko Ko song cartoon) All Star, 1 rl.
5. "Swanee River" (Ko Ko song cartoon) All Star, 1 rl.
6. "Old Black Joe" (Ko Ko song cartoon) All Star, 1 rl.
7. "Kentucky Jubilee Singers" Fox Mov.
8. "Old Black Joe" Para., 1 rl.
9. "Plantation" Tiffany, 2 rls.

### *Mr. Comerford, P-l-e-a-s-e*

**Philadelphia — Con McCole, professional story teller, wowed them to a fare-ye-well at the big dinner which climaxed the M.P.T.O. convention here.**

**He told, as one of a long string of knockout yarns, this tale about Mike Comerford, venerable, respected pioneer among exhibitors.**

**In the Pennsylvania coal fields, an Irish woman needed help. Mayor Darby of Scranton saw to it that two tons of coal were delivered to the house and Comerford two blankets. The next day McCole visited and asked how she was getting along:**

**"Fine," she replied. "It's a good old world after all. Mayor Darby keeps me warm during the day and Mr. Comerford at night."**

**And the assemblage was panicked. Including Comerford.**

## *Serials Staging Big Comeback in Canada*

Toronto—Serials are performing a comeback in Canadian theatres and, in talking form, are being readily absorbed by both adult and juvenile audiences. Thirty theatres in Ontario have already booked "The Lone Defender," featuring Rin-Tin-Tin, while Universal's "The Indians Are Coming" is arousing wide attention. "Tarzan, the Tiger" has also been given a cordial welcome in various towns.

## *City Buys Theatre*

Toronto—The board of control has authorized the purchase by the city of the Princess for $391,600 for a street extension project. The Princess, a legitimate house, was to have been wired when the city made the offer.

# New Governor of Kansas Favoring Tax on Theatres?

Topeka, Kan.—Harry Woodring is the new governor of Kansas and what his election means to the picture industry as yet cannot be determined. Woodring, elected on the Democratic ticket, defeated his Republica opponent by 319 votes. It was known that Frank Hancke, the Republican nominee, was friendly to the business, having indirectly expressed himself as being opposed to blue laws and amusement taxes.

Governor-elect Woodring undoubtedly will push his theories regarding the tax situation, having declared that "the problem can be solved only by co-operation on the part of the governor and the legislature in finding the way to take some of the burden from the farms and homes." That means, according to some, that theatres may be called upon to carry some of that burden. His attitude toward Sunday shows, long a subject of controversy in Kansas, is not known. Censorship, rigidly enforced under the present governor, Clyde Reed, probably will remain unchanged, although the present censor board was appointed under a Republican administration.

### *Holt and Kelsey Team*

Hollywood—Jack Holt and Fred Kelsey will play the leading role in "The Subway Express" for Columbia.


## CLASSIFIED ADS

### Ticket Machines

WILL PAY CASH for used Ticket Machines. Automatic "GOLD SEAL" or SIMPLEX MODELS PREFERRED. Forward information giving size of machine, serial number, motor current and condition. MIDWEST TICKET & SUPPLY COMPANY, Inc., 910 South Michigan Avenue, Chicago, Illinois.

### For Sale

3,000 UPHOLSTERED OPERA CHAIRS from Century Theatre, New York City. Sell any amount at sacrifice prices. Box No. 692, Motion Picture News, 729 Seventh Avenue, New York.

NOW AVAILABLE FOR STATE RIGHTS

**"The Birth of a Nation"**

**Synchronized with music and sound effects.**

**The Greatest Box Office Feature of all time.**

*For your territory*

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**729 Seventh Ave., N. Y. C.**
**BRYant 6782 — 1393**

**West of the Mississippi**
**Triangle Film Corp.**
**7046 Hollywood Blvd.**
**Hollywood, Calif.**

# Theatre Construction

NORTON, KAN.—Work has started on the theatre to be built here by Mrs. Bernice Rabourn and Harold Bennie of Almena. B. H. Byrnes of Salina will design the house, which will be of Spanish type.

Atlantic City—The City Square here is being rebuilt and its name changed to the Roxy. W. H. Lee designed the new house and M. B. Markland & Co. is general contractor. The house will be operated by the Strand chain, local units of which are the Strand, Capitol, Ventnor, Liberty and Aldine, under direction of P. Mortimer Lewis. The theatre will be designed along French modernistic lines and will seat more than 1,000.

Nelson, O.—The Majestic is being remodeled and its seating capacity enlarged by 100. B. M. Coakley is architect.

Salamanca, N. Y.—Some time next year, Schine Enterprises of Gloversville plan to erect a theatre here. The proposed house will seat 1,278 with a stage to accommodate roadshows. Plans call for a seating capacity of 1,038, all on the main floor. Victor A. Rigaumount is architect.

Middletown, O.—The Gordon and Sorg have reopened after being closed most of the summer. The Gordon will have two performances a day. The Sorg will have three matinee and three evening performances a week.

Olivia, Minn.—The New State here, operated by Ed Buckley, has been completely redecorated in semi-atmospheric and semi-Spanish.

Nebraska City, Neb.—The Empress is to be razed and a new theatre erected. Booth Amusement Co. is sponsoring this theatre, which will seat 650.

Kinston, N. C.—The Paramount now occupies the site of the Grand, which burned last winter. Waitman T. Hines and Mrs. Oscar Greene are owners and the house is under lease to A. B. Huff.

Dallas—Griffith Amusement Co. will erect a theatre here.

Binghamton, N. Y.—The Riviera has reopened here with a seating capacity of about 2,000.

Centralia, Wash.—Fox's new theatre, erected at a cost of $200,000, has been opened and is being managed by R. E. Charles.

Cottonwood, Ida.—The rebuilt Orpheum has been opened and is being operated by Al Wagner.

Conneaut, O.—Ward Johnson and M. A. Shea are operating the LaGrande, which reopened recently.

Multnomah, Ore.—Under management of M. Gould the Capitol has been opened.

Providence—The New Bijoju, operated by Associated Theatres, has been reopened.

Athol, Mass.—The Publix York has been opened here. The architect was William G. Upham and the contractor Taylor-Wheeler Corp.

Ogdensburg, N. Y.—The new modernistic Strand has been opened here by Schine Enterprises, Inc.

Tuscon, Ariz.—William Zinn has been appointed manager of the new Fox here which recently opened.

Rapid City, S. D.—A. L. Brown and J. B. Shearer have recently opened the new State theatre here, with a seating capacity of 450.

Slocoma, Ala.—The Houston has opened here with seating capacity of about 1,000.

Custer, S. D.—The Garlock has reopened after being closed for repairs and is to be managed by M. Kurka.

Glendive, Mont.—T. E. Vallancey has opened the Uptown here with a seating capacity of 3,000.

Sherman, Tex.—George W. Spence, manager of the Gem and Washington, has started work on a theatre building here. Max Gibbs & Sons are contractors and W. Scott Dunne is architect. The seating capacity will be between 1,000 and 1,200.

Clear Lake, S. D.—The new Majestic theatre has been opened here and is owned by Ralph E. Willson and managed by Dr. R. L. Chambers.

Duluth, Minn.—A theatre will be erected here owned by Jesse Madson and managed by Charles Parrizo.

Preston, Ida.—The theatre recently opened here and as yet unnamed is to be managed by Lawrence Jones and George Paull. Gundeson E. Hansen are contractors.

Las Vegas, Cal.—A new theatre is to be erected here for Cragin & Pike. The architect is Richard D. King.

Tucson, Ariz.—The new Plaza has been opened and is being operated by A. Kaufman.

Santa Fe, N. M.—A new theatre is to be erected here by the Greer Co. and C. J. Roberts. Architects are Bowler Brothers and George Williamson.

North Loup, Neb.—The Strand has been reopened after being completely remodeled.

Fresno, Cal.—The new Majestic has been reopened after being remodeled at a cost of approximately $25,000. It is to be operated by Fred Conley and R. A. Powers.

Little Rock, Ark.—The new Arkansas theatre has been opened under management of Eugene T. Oliver. Architects are Patter and McAninch.

San Francisco—A theatre will be erected here for Samuel Levin. Architects are Miller and Pflueger.

Lorrain, O.—The Elvira has been reopened after being completely remodeled. It is to be managed by Harry and K. Burnell.

Yoakum, Tex.—The new Grand Avenue, operated by Rudy Garbade, manager of the Yoakum Amusement Co., has been opened here.

Sylacauga, Ala.—A theatre is to be erected here by J. W. Peck. Hirsch & Jones are architects.

Lufkin, Tex.—The new Texan has been opened under management of Lee Threat. It will have a seating capacity of 350.

Parkersburg, W. Va.—Hichle Theatre Co. is erecting a new theatre here.

Laguna, Cal.—A theatre is being erected here under the ownership of Fred Aufdenkamp. It will have a seating capacity of 1,200.

Racine, Wis.—The new RKO Mainstreet has been opened here.

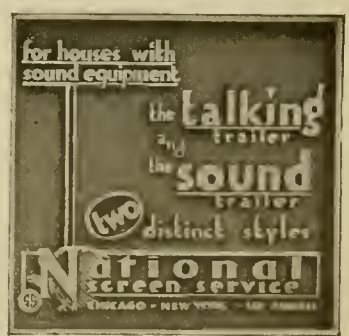
Fruitvale, Cal.—A theatre is being remodeled here by Golden State Theatres. Reid Brothers are the architects.

Loveland, Colo.—The Windsor is being erected here with O. C. Hendener & Sons doing the construction work. G. I. Richards will be the manager. Sidney G. Frazier is the architect.

Cartersville, Ga.—A theatre has been opened here under the ownership of Manning and Wink.

BUSINESS MEN stay at the
NEW YORKER

The New Yorker has 2500 rooms, every one with radio, tub and shower bath, Servidor and circulating ice water. There are four popular-priced restaurants, including Coffee Shop. Rates from $3.50 a day. 85% of the rooms are $5, or less.
Manhattan's Largest and Tallest Hotel
34th Street at 8th Avenue, New York City
RALPH HITZ • Manoging Director




UNIFORMS FOR STAGE PRESENTATIONS COSTUMES FOR HOUSE ATTACHES BROOKS 1437 B'way New York

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

### *Don't Wake Me Up!*

HE is the manager of his theatre in every sense of the word. When he starts to work out a campaign on one of his coming attractions he is able to enthuse over the stuff he is putting back of his ideas. No thought enters his mind that someone will come along and say "Nothing doing, too much money."

And if by chance the b.o. returns are below his expectations he does not sit on the uneasy chair waiting for the call-down from the home office. He just starts out to make up for the little disappointment by working harder for the success of his next lay-out.

And he has a light heart because tomorrow he is off and will be able to enjoy himself for the day and spend a little time with his family. And next summer will find him with two full weeks of vacation to be used for complete relaxation and a chance to forget business, with its manifold problems, for that length of time.

In the theatre he's the boss If the hired help don't function to his entire satisfaction, he replaces them with the kind of help that he wants. If his assistant happens to be a real assistant, he need not worry that the district manager will come along and switch assistants with some other house on the circuit.

He circulates around the town meeting with the leading lights in community and civic life. The newspaper boys call him a "regular" and enjoy dropping in on him for a chat whenever they are in the neighborhood. And the paper's advertising manager is all attention when a suggestion for a co-operative double-truck is advanced. In fact, he looks to this theatre manager to create such ideas. Don't they all gain something in the long run?

He is looked up to in the entire community as one of its leading citizens. Rarely does an event of any importance take place that he is not called in and consulted for advice and help. No worthy cause is passed up by this manager for fear of a veto from someone higher up. He's the real manager of the town's leading amusement centre and functions as such.

And better still, he goes about his job planning months ahead. Why not? He's not afraid that he'll be checked out Sunday night or switched to the sticks, bag, baggage and family. Take it and like it—or quit.

He is his own boss and capable of holding his job because he knows his business and can function without interference from a dozen bosses, many of them far removed from the town he is in.

It's a grand dream boys, please don't wake me up. Maybe it will come true.

*"Chick"*

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# MANAGERS' ROUND TABLE CLUB

## *Harold C. Lee Has His Say On: "What Is Exploitation?"*

With so many showmen hastening to pass along their comments on "What Is Exploitation," it was only natural that Harold C. Lee, manager of the Babcock Theatre in Bath, New York, should shoot in his say on the subject. Lee has been in the show game for a number of years, and so he is capable of making some emphatic statements. His article begins:

"Every one has his own ideas about exploitation and every theatre has a different situation. No one can sidestep the fact that exploitation is more important than ever before in getting results today. You have got to let the public know what you have or you don't get them in. I do think that it is given more thought since the talkies came.

"Exploitation in the smaller towns, in my mind, has a different angle than in the larger towns. You can go out and tie up with the police department, fire department, stores, etc., and you are advertising your attraction to the people in the town itself. But what about the patronage outside of the town? How do they know that you tied up with the police department on 'Manslaughter' unless they happen to come in? Any one in the smaller cities today will tell you that 70% of the business comes from outside towns and rural centers. This also applies to ballyhoo, unless you go to the expense of hiring a truckman to drive through the country with banners and cutouts on his truck.

"The public will come out to good attractions well presented. The main factor in the small town today is to keep them posted on your theatre EVERY WEEK. Since the Fox organization installed sound in this house I have been giving considerable time and attention to our outside patronage. The best advertising mediums I have is the weekly program and trailers. At the present time I have a regular mailing list of 400 names and a call box list of 1,000. This covers eight nearby towns (small and R. F. D. boxes). These programs are mailed out every Thursday night and are delivered by Friday afternoon. It is a sure way of getting them into the homes. We also place three or four hundred in the newspapers that are delivered in town on Friday night.

"It takes considerable time to write the program up, direct the envelopes and get them out, but I am positive we are getting results. An occasional follow-up on the following Wednesday with a dodger advertising the Thursday-Friday and Saturday is also used. This reminds the public of your week-end attractions. The newspapers also carry ads, but they are all weekly and do not mean so much.

"I believe that money spent for this form of advertising brings better results than any other form of exploitation.

"Now, then, after you let the public know what you are playing, the next important thing is to see that they are satisfied after they get into your theatre. To do this you must watch the projection, quality of the sound, temperature and courtesy of your staff. Start this with the cashier, doorman and ushers. Let people know that you appreciate their patronage, be ready to answer all questions and make them feel at home. This is one of the things I have always considered important in this game today. In the larger houses it is a little different matter, but in the small town a manager knows everybody and the more attention he can give his patrons the more they will enjoy coming. I always try and be in the lobby before the show opens and when it breaks. In doing this patrons don't get the idea that your company has no interest in them only to get their money. In other words keep the GOOD WILL toward the house for the company the same as you would for yourself.

"Possilbly this does not follow the lines of exploitation, but in my 14 years in this game I have found that it pays better than some forms of exploitation.

"Another thing I believe is a good-will builder is to visit the nearby towns once a month or so. Talk with the business men (this applies to towns without theatres), give them an idea on what you have coming, slip them a couple of passes occasionally, get them away from the idea that you are hurting their business by pulling patrons to your theatre. I have actually run up against just such people in one of the towns near Bath, and by calling on them once in a while have made them good patrons. There are still people in the smaller towns today that have an idea that, because the theatre is operated by outside interests, it does not mean a thing to the town. This is all wrong and when I find such people I give them an idea of how much business the house brings to the town and what the town would be without a theatre. Also the small towns are getting the same type of entertainment today that the larger centers are, which was not the case a few years ago."

Thanks, Harold. We are sure that your fellow members are glad to hear your views on the subject. Let's have some more.


**MANAGERS' ROUND TABLE CLUB**

**THIS WEEK!**

**NEXT WEEK!**

**EVERY WEEK!**

**A Wealth of Valuable Information for the Live-Wire Manager and Exhibitor!**

**EXPLOITATION IDEAS! BALLYHOO STUNTS! THEATRE OPERATION TIPS!**

*"The Original Idea Exchange of the Motion Picture Industry"*

# MANAGERS' ROUND TABLE CLUB

## *Guy Martin Carried On When Telephone Company Stopped*

Since the telephone companies in various parts of the country have recently discontinued giving time service to its patrons, it occurred to Guy Martin, district manager of the Central Indiana district for Publix, that here was an opportunity for more service of the Publix type.

Several towns in Martin's district were so affected, so it was decided to run an underline in the daily newspaper ads, which read as follows:

> PUBLIX SERVICE!
> Telephone the Indiana Theatre, number 2500, any time between 9 A. M. and 12 midnight for the correct time. (Western Union.)

Upon receiving a call, the cashier gives the time and informs the caller that she is Miss So-and-so, the cashier, and that she would like to remind them that the Indiana theatre is showing Nancy Carroll's newest picture, "Laughter," etc.

Several theatres are using the idea with highly gratifying results. Patrons invariably thank the girl for the information. As high as 40 calls daily are reported in a town of 25,000 people.

Listen, Mr. Martin! We'd like to hear what else is going on around your district. When you display showmanship like the above, there's bound to be other angles, too. Let's have 'em. And include a photo of yourself.

## *Stage Coach Formed Part of Campaign Used by H. Cuffel*

One of the reasons why Hal Cuffel, manager of the Orpheum Theatre, Grand Forks, N. D., did good business when he played "The Santa Fe Trail," was his street parade that he staged to ballyhoo the film of old New Mexico days.

He secured a 75-year old hack which at one time was doing duty as an ambulance, a driver and a pair of horses for $5.00. Cuffel then promoted from a radio service company amplifier equipment—placing four loud speakers on top of the hack.

The hack was decorated with large signs "We are riding the Santa Fe Trail with Richard Arlen—Orpheum Theatre." However, one sign was given over to the radio company in exchange for the equipment, this sign reading, "Real pioneers—Richard Arlen in SANTA FE TRAIL and the Philco Radio." 20 railroad torches were also promoted, which were hooked on top of the hack.

Cuffel had previously advertised for 50 boys dressed as cowboys and Indians to ride the Santa Fe Trail with Arlen.



Eight cowponies were also promoted and the riders on these ponies were togged out in cowboy and Indian costumes as well as wearing signs on their backs.

The parade, consisting of the hack, 50 cowboys and 8 cowponies started out at 7:15 on opening night of picture—parading through the streets and around the football field during halves at an intercollegiate football game.

Good work Hal. And next time, when you send us in a contribution, shoot us in your photo, too, so that we can give you and intro via it. Oke?

# "The Showman's Calendar"

## *AN EXCLUSIVE CLUB FEATURE*

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

| | |
|---|---|
| | **NOVEMBER** |
| Nov. 27 | Thanksgiving Day |
| | **DECEMBER** |
| Dec. 2 | Monroe Doctrine (1823) |
| Dec. 3 | Illinois Becomes a State (1818) |
| Dec. 6 | St. Nicholas Day (Patron Saint of Children) |
| Dec. 7 | Decoration Day, Cuba) |
| Dec. 8 | Immaculate Conception (Quebec) |
| Dec. 8 | Eli Whitney's Birthday (1765) Inventor of Cotton Gin |
| Dec. 10 | Peace with Spain — signed at Paris 1898 |
| Dec. 11 | Alfred Nobel's Birthday (1833) Founder of the Nobel Prize |
| Dec. 12 | First Marconi Wireless Across Atlantic (1901) |
| Dec. 13 | Heinrich Heine's Birthday (1797) |
| Dec. 16 | Boston Tea Party (1773) |
| Dec. 25 | Christmas Washington Crossed the Delaware (1776) |
| Dec. 26 | Washington defeated British at Battle of Trenton (1776) |

*Can you tie any of the above events into your theatre's activities?*

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

Dear Mike Simmons,
Sono Art-World Wide Films:

Sorry to say that we don't reproduce letters such as the one you sent me reading, *"Gentlemen: I want to compliment you on your picture 'Helto Sister.' The picture is very entertaining and the recording is wonderful. (Signed) Blake Amusement Co., Louisville, Kentucky."*

Hope you won't mind our passing it up as we always like to accommodate an old friend.

*"Chick"*

## *Lovett Continues To Display A Lot Of Fine Showmanship*

"The Most Talked About Theatre In the City," is the way J. Fred Lovett, sub-bills his house, the Royal Theatre, Olneyville Square, Providence, Rhode Island, on his house organs. After looking at Fred's campaign for "All Quiet On the Western Front," we think that if he is going to turn out winners like this consistently, he should bill it "And the most talked about showmanship, too."

For his selling of the war film, he tied-up all of the local newspapers. As a street ballyhoo, he sent out trucks, manned by three soldiers apiece. The trucks had German machine guns mounted on them. 8,000 special heralds were distributed. A special ad was inserted in a veterans' paper, and editorial comment was also given. The paper containing the editorial comment was mailed to 5,000 veterans in the state. We are showing a photo of the lobby display that was used for the picture. The war material was loaned the theatre by the veterans.



The entire house staff was dressed up in German military attire. The doorman blossomed forth as a Major, complete even to the monocle. The ushers were German privates, and the head usher a lieutenant. The ticket seller was transformed into a German Red Cross nurse. 1,000 newspapers containing the "All Quiet" editorial were passed out two days before the opening. On the opening matinee, 24 Civil War veterans were invited to attend the show. Before the house opened, the ushers, who had been drilled in the goose-step, gave an exhibition.

Nearly every possible angle was covered by Lovett on the campaign, even to the extent of his making speeches at three American Legion posts in the town. So it's small wonder that the picture wowed them, packing the house from opening to closing.

Along with this story, we are reprinting the copy that appeared on the front cover of his program. In this special edition he gives ten reasons why the people should see and hear his shows at the Royal. Maybe you can make use of these reasons on your own programs. At times, Lovett varies this make-up to put in plugs on his kiddie business and other angles. The heralds are printed in black on yellow stock paper.

A MESSAGE FROM THE MANAGER:

10 Good Reasons Why You Should SEE and HEAR the biggest and Best Selected Talking Pictures at the ROYAL THEATRE:

1. It's one of the Best Theatres in the City.
2. You can save Time and Discomfort by becoming a steady Patron Here.
3. You can save enough Money on our scale of Admissions so as to enable you to See the various changes of Programs during the week.
4. It offers you Greater Show Value than any other Theatre.
5. It has the same Sound System as the Largest Theatres in the World.
6. Western Electric Sound, Sounds Best Here.
7. All the Big Hits of the Talking Screen Shown Here.
8. A Homey Refined Atmosphere that adds to the Enjoyment of the Performance.
9. A Community Amusement Center where you will Always Meet your Friends and Neighbors.
10. A very good place to go to for Comfort and the Enjoyment of a Good Show.

J. FRED LOVETT,
MANAGER.

With so much activity being displayed by our members in Providence, we are sure that Fred must be doing some pretty fast stepping, but if he continues the work he is turning out, he should be leading the field before long. Let's have some more Fred, so that we can see how you are making out.

## *Miller Tied Up With Local Cops And They Plugged Picture*

Still another way of cementing friendly relations with the local police is that used by F. J. Miller, manager of the Imperial Theatre in Augusta, Ga., whenever he has a picture to play on the type of "Manslaughter," which incidentally happened to be the film he made on this recent tie-up.

Fifty cardboard signs were placed at all curves outside the city and on traffic towers within the city. Copy on these cards read: "You are urged to drive cautiously and avoid the possibility of MANSLAUGHTER."

A number of the sidewalk traffic stands were placed in front of hotels, theatres, public buildings and all other locations where parking is not allowed. Copy on these signs read: "Do you realize it may mean a conviction of MANSLAUGHTER if you run down a person through reckless driving? DRIVE CAREFULLY is a City Ordinance Requirement."

Arrangements were also made with an authorized wrecker service to place a large banner on all cars pulled in one week in advance; copy on these signs reading: "Be Careful and Avoid Being Tried for MANSLAUGHTER." This tie-up was made with the city officials, who employ a wrecker.

Saturday before Monday's opening, small cards bearing copy about picture, theatre and play dates were distributed in autos and other places. This was the first announcement of the much-discussed title being a picture.

## *16 YEARS OF SERVICE!*

**Sixteen years in one house is a record to be proud of in these days of retrenchments, amalgamations, consolidations, etc. The high honor belongs to Jules Bernstein, who for the past sixteen years had been located at the Loew's Toronto Theatre in Toronto, Ontario, Canada.**

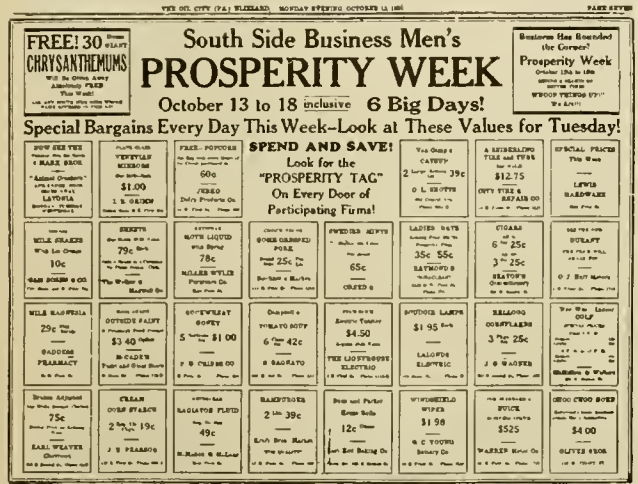
**Give Jules a hand; he certainly deserves it!**

# MANAGERS' ROUND TABLE CLUB

## Fred Johnson Says That Business Is Oke at His Theatre

The ad that we are showing was run in the Oil City Blizzard, of Oil City, Pa., by that personal show blizzard, Fred Johnson, manager of the Latonia Theatre. The reason why we tack the appellation of blizzard on Fred is because his work literally snows under any sort of business depression. "No bum weeks for me," shouts Fred.

To show that he means it when he states that he doesn't believe in business depression, Fred tied-up with the South Side Business Men and ran a Prosperity Week. The ad that we are showing is one of a group run in the morning and evening papers. Look over the lay-out; it is probably one that you will want to use at an early date.




There's no use of our going into a big discussion on what Fred did for "Prosperity Week." Those members and readers of the Club pages, who have been following this showman's activities for the past two years, will know that no grass grows under his feet whenever a campaign is to be put across. Every possible angle is taken care of. If there were more of that spirit displayed in the show game, such as Fred Johnson displays, little would be heard about poor business. This statement is applicable to the business world also. They spend more time in trying to find out what's wrong, than in ascertaining what's right. We think that showmen like Johnson, Averill, Holden, Lawrence, Resnick, McDonald, Rinzler, Latta, and the host of other names, all uncomplainers, who have appeared often on our pages, are doing plenty to fight back any form of business depression in the show game. More power to them. And let's hope that we'll always have men like them.

## Bolivar Hyde Sold Town on Fashion Show at Paramount

Fashion shows are always good box-office builders. The one turned out by Bolivar Hyde, Jr., recently, at the Paramount Theatre in Montgomery, Ala., was no exception.

Hyde's show was well planned. He has been in the show game long enough to know how to cover every angle. The leading dealers in town were tied up, every window display well done, and the newspaper stories written so that the residents would read them. The show was staged with the showing of "What a Widow." One of the biggest stores in town, A. Nachman, took a very big part in the style show. They furnished most of the wearing apparel, as well as the models. They also co-operated to the extent of running a large ad in the newspaper. The show was run for three days, and the third day found the house still doing good business, the word-of-mouth comment having gotten around that the Paramount was featuring something worth while.

Along with this story, we had intended showing a copy of the front that Hyde fashioned for "Du Barry," the new Norma Talmadge film, but the photo was too poor to permit our making a reproduction of it. The color scheme, as well as we could make out, from the photo and description given us, seemed to be one that packed a selling punch. The center piece of the display was very effective, being the combination of Norma's head set against a background upon which was placed a number of stills from the picture.

Listen, Bolivar, we'd like to hear from you some more on what you plan to do for the rest of the season. We are sure that you have plenty of tricks up your sleeve, and will shoot them to us, as soon as they click for you. Right?


NOVELTY SOUVENIRS
*Make friends with your patrons*
New profits in your box office receipts. Give kiddies "Brazel Novelties" and win them as Boosters for your show house . . Inexpensive attractive novelties serve as real business getters always.
Write for our Free Booklet, Showing 1,001 Kinds.
BRAZEL NOVELTY MFG. CO. 4009 Apple St., Cincinnati, O.

## NEW YEAR'S EVE!

**Are you making any plans for a New Year's Eve show?**

**In past years the gala stage acts which featured these performances always predominated. We are wondering whether the box office reaction will be as good for straight screen entertainment.**

**Many out-of-town showmen tell us that they are going to offer vaudeville acts as part of their New Year's Eve show. In fact they are depending on the vaudeville to get a regular admission price for this show.**

**But regardless of just what you have decided on for *your* show, you must be pretty well set mighty soon if you are going to run any kind of a show at all. Especially if you are going to sell all seats reserved. This requires plenty of advance plugging to stimulate advance buying.**

**Get busy and tie all of those loose ends together so that this New Year's Eve show will be the occasion for a great time for everyone.**

## Special Section Helped H. Herman Sell Amos 'N' Andy

A newspaper section was the first thing that Harry Herman, manager of the Paramount Theatre in Waterloo, Iowa, brought into play to see the Amos 'n' Andy film, "Check and Double Check." He garnered 386 inches of free newspaper advertising for the picture, in a six-page section.

When Herman booked the Amos 'n' Andy picture he set out to devise an exploitation stunt that was big enough to make an "imprint" on his prospects. After discussing the "sichiation" with the advertising manager of the Daily Courier they decided on a "propolition" that they felt would appeal to local advertisers. Their "propolition" was good for 386 inches of extra space.

Local merchants were visited and a plan outlined whereby copy about their store and its products should be expressed in Amos 'n' Andy dialogue copy. Herman wore out two typewriter ribbons preparing the copy for the merchants and in the layout of each ad was inserted two single-column cuts of Amos 'n' Andy with their names and the title played up in 36 and 48-point type.

The merchants were pleased with the results. The newspaper was grateful to Herman for presenting them an idea that would increase their lineage, and Manager Herman is counting up the profits.

The merchants were pleased with the results, the checking and double checking of their gains being accountable for the joy. And, of course, Herman profited also.

# MANAGERS' ROUND TABLE CLUB

## BUSINESS IS "DEAD"!




**The ad that we are reproducing above appeared in one of the Detroit papers, exactly as shown. The black border is ours. Listed under the head of "Obituary," the ad of the Hollywood Theatre, upon observance of its accidental placing, prompted this remark from Thos. McGuire, manager of the house!**

**"We know show business has not been a bed of roses in Detroit lately, but this is the first time theatre ads have appeared under "obituary."**

## *Fall Fashion Revue Was Executed By Weinberg & Crew*

The work that Dan Weinberg, district manager for Warner in Virginia, and his crew is turning out is sure to be up among the circuit's top-notchers if it continues on its present routine.

The latest activity staged in Weinberg's district was a Fall Fashion Revue, run in conjunction with "On Your Back," in which the largest department store in Staunton, Va., co-operated and furnished costumes. The costumes were worn by local models, Weinberg feeling that interest would be enlivened by an angle of this sort. He wasn't wrong, either. Many persons were on hand on the two nights when the show was run. The local papers gave it plenty of publicity, and the local model again came through a winner, by virtue of the fact that a two-column list of the names of the models, and the costumes they would wear, was published.

The revue, as is generally found to be the case, went over very well, the theatre cleaning up on business, publicity and good-will. Along with his contribution, Weinberg also inclosed a mimeographed booklet on "How to Promote a Stage Wedding." This booklet, compiled, we believe, by him, was complete in its layout, carrying even the newspaper stories. The booklet is distributed to the various managers in Weinberg's division, and doubtless is a great benefit to them when they are planning a stunt of the kind.

Since he has joined the Club, Weinberg has shown his activity. Well, we're looking at your division, Dan. Let's see what else you and your boys have up your sleeves.

## *Did You Ever Have An Experience Like This? Pass It On*

The show must go on!

The stern law of theatredom is that the curtain must never ring down until the performance is concluded. Many unique situations have arisen as showmen—in what we may term "the performance of duty"—have tried to adhere to the tradition. H. Shulgold had to keep the show going recently.

Shulgold is the manager of the Roxian Theatre, a 1,400-seater in McKees Rocks, Pa. A short time ago, just when his evening show was at its peak, the generators at the local power house discontinued functioning. Zip! Out went all the lights in the theatre. The emergency lighting system was immediately brought into play. A phone call to the lighting company brought back the information that a break of a half hour would be necessary before power could be again transmitted. Shulgold announced to the audience that a wait of 15 minutes would be required. He figured that if they would hold on for 15 minutes, they would wait the additional time.

Fifteen minutes passed, but then the mob started to get restless. The monotonous clap-clap-clap—the bane of every showman's existence—was started. Clap-clap-clap. Then the balcony let loose. Hoots, shrieks, yells and catcalls. The orchestra seat occupants picked it up, and in a few moments it looked as though the theatre would shortly be out of control. It was a crucial moment. The only way it could be combatted—from all appearances—was to give a refund to every person in the theatre. In view of the fact that the house was jammed, the plan did not appeal to Shulgold. And besides, the show must go on.

He started for the stage, angrily. Leaping upon it, he took a spot from the booth. This gave him confidence. A moment later he was kidding the audience and daring them to venture upon the stage and display any talent they believed they possessed. The tough crowd took him at his word. First one and then another climbed up on the stage. The audience guyed and applauded each impromptu act as it merited. For two and a half hours, embryonic talent of countless variety was displayed. Singers, dancers, musicians, comedians—every form of entertainer was represented.

All this time, the assistant manager of the theatre had been in constant communication with the phone company. At last a definite answer came through. There would be no power transmitted that night! What an obstacle Shulgold had to hurdle. He had given the crowd two hours and a half of real entertainment. He was reluctant to give them their money back. He had fulfilled his part of the showman's credo—the show had gone on. And now it looked as though he was licked. Finally he decided to put the question to the audience. Did they have an enjoyable evening? They did. Did they want money or tickets in return for leaving the theatre without seeing the picture? Money! Tickets! came back the reply.

In order to avoid paying money, Shulgold, displaying rare showmanship—we might say inspirational showmanship—announced that all persons wishing cash step over to a certain section of the theatre. The crowd was shamed. But fifteen of them, braving the stares of the others, went over. The rest of the audience accepted passes. In a short time the theatre was cleared. A check-up revealed that the total cash refund totaled a little over ten dollars. The theatre, despite the unfortunate happening, had a good evening. Shulgold's showmanship had saved the show.

It has been quite some time since an incident of this sort has come to our attention, the most recent example of quick thinking that we recall being the case of a house manager of a Broadway legit show, who, noting that, due to a mistake in cues, his curtain had been rung down in the midst of a very important scene, immediately brought up his house lights. A minute later the curtain rose again, and the audience believed the lowering had donated a lapse of time. They had been blissfully unaware of the mistake.

Mr. Shulgold has just sent in his application for membership in the Managers' Round Table Club and we want to extend him a cordial welcome. And we are sure that the rest of the Club is right behind us. And every one of our members, too, say, THE SHOW MUST GO ON!

# MANAGERS' ROUND TABLE CLUB

## *Novel Signs On The Columbian Marquee Sell Attractions*

Taking advantage of space on his marquee, Sam J. Wheeler, advertising manager of the Columbian Theatre in Wamego, Kan., placed cut-outs on it to dress it up.

We are showing a couple of photos of the finished product so that you may better see what we are endeavoring to stress.

The frame of the large sign, "Common Clay," is 70 inches high and 180 inches long, and is made of one by two-inch cypress lumber. The frame is made by cutting two pieces, measuring 15 feet, for the top and bottom rails. The two ends are next cut. They measure 70 inches long. All pieces should be mitered at 45 degrees to insure a good joint. When the pieces are nailed together, place an eight-inch brace across each corner to prevent their falling apart. Next cut and fit in the long centerpiece, which should measure 176 inches. This may be done by using a one by two-inch piece of thin, white pine lumber as a splice, which serves to keep the face of the sign smooth. Starting 45 inches from the end, put in three rib braces, keeping them 45 inches apart. The braces should be about 32 inches long and spliced with a one by two-inch piece of thin white pine. A good piece of cheese cloth or canvas should then be tacked on. It should not be stretched, but have plenty of play. It is sometimes advisable—and we have found this from experience—to put wrapping paper on the frame before the cloth is tacked on.

The poster is wet by unfolding each section and letting water enter it two days before use. The poster is not touched again until it has dried thoroughly. The poster is laid out on the frame before it is cut. Plain parts of the poster are used to match in the spaces. A medium thick paste is the best mixture to use. Smooth out the paper, also. You will find that your cloth will stretch when it is wet, but after drying will return to normalcy. Do not place the cloth in the sun to dry.



The head is made of insulite, nailed on 16-feet-long legs, which are three feet apart and firmly braced. Insulite is placed on the frame or top part of the legs, six feet wide and nine feet high, to allow for 18 inches of leeway above the frame so that a key-hole saw can cut around the head. Two sets of braces are placed on the head, once set 18 feet; the other, 14. A guy wire runs from the big sign up to the window. The wire is 45 inches back from the end. Two wires on each side of the sign, attached to the sign and top of the window, prevent the sign from swinging.

When using other 24-sheet cut-outs, lay out the poster before wetting and measure the head to see how wide to place the leg supports. Sometimes it is possible to cut the old one down, or salvage the insulite and frame. These signs get the business when others fail. They can be used on almost any 24-sheet. It is illuminated with three 100-watt bulbs in a reflector. Another reflector containing a 500-watt bulb is also used.

Well, there's the whole low-down. Look it over, and if you think it means anything in your town, you can give it a break. This is Mr. Wheeler's first contribution since joining the Club and if he continues his activity we think that he'll be listed as an active member. Let's have your views, Sam.

## *"All For One And One For All"?*

## *WATCH THOSE DRAFTS!*

**It might be a good plan for you to try sitting in various parts of the house during the course of a performance and see if you feel any drafts.**

**This troublesome annoyance can hurt your theatre as much, or more, than rotten entertainment. It drives patrons away and keeps them away. Yet, unless someone calls your attention to this condition you may never know that it exists.**

**Once a person gets chilled in a theatre and has to put on a coat, they rarely every warm up again while in the house. Therefore it is important that the house be warmed up sufficiently before the doors are opened to the public and a careful watch kept on the heating plant.**

**If drafts are found they should be traced to their source and corrected immediately. Make sure that they don't occur again. Entrances, such as lobbies and foyers, must be kept warmer than the auditorium on account of opening and closing of doors to the street. This creates a cold breeze through the lobby and into the rear of the house. If the lobbies are kept good and warm you will not be troubled in this respect.**

**Drafts from back stage particularly should be watched as they are the tricky ones which are hard to trace and harder to eliminate. Make certain that your stage skylight is not open or too much wind coming through. Modern theatres carry heating coils around the skylight on the stage so this evil is minimized.**

**This angle requires a most careful check-up. See that it is not overlooked or entirely left to others.**

## *Fred Perry Turned Out Fine Campaign On Recent Picture*

With Fred Perry giving the films that play the Strand Theatre in Binghamton, New York, a royal send-off in the form of knockout exploitation, it was a certainty that when "Our Blushing Brides" blushed into the house, everything would be rosy at the box-office of his theatre.

Special stories and art work were landed in all of the daily papers on the Wednesday before the opening date. Two special style stories were landed on the Women's Page of the Sun. The leading department store in the town gave Perry a window, in which was placed stills of the production and a notice of the special style show the store was featuring. Two thousand tabloid stories on the picture were inserted in all packages and shipments leaving the store. The tabloid stories bore an imprint calling attention to the style show being given by the department store. The store paid for the imprinting.

A want ad was run on the classified section of the two local papers, for two weeks in advance. The ad requested that all girls contemplating marriage during the current month communicate with the theatre, where they would be given information on receiving valuable gifts in connection with "Our Blushing Brides."

The campaign clicked with every angle that was used. We are glad to see that Fred is still displaying that live-wire showmanship which has characterized his work ever since he has been in show business. Keep it up Fred, and remember to keep us posted on the rest of your work.

# MANAGERS' ROUND TABLE CLUB

## NON-LAUGHERS GIVEN PASSES

One that had them talking for days out in New Albany, Miss., was pulled by C. B. Anderson, live-wire manager of the Ritz Theatre in conjunction with the selling of the picture "Night Work."

Anderson advertised that anyone sitting through the feature picture without laughing would be awarded a month's pass to the theatre. Forty persons entered the contest. Two prominent business men acted as judges. Of the forty entrants, seventeen managed to hold straight faces, the other twenty-three gave up.

The house was jammed on the night of the contest. As the passes were good for only one admission, Anderson stated that he expects to profit by reason of the fact that the person bearing the pass will bring along a companion, at regular admission price.

How about you pulling a stunt like it?

## *Laughing Gallery Is Good Stunt For A Break In Newspaper*

Whenever a showman wants to plant a contest in his local newspaper it can generally be arranged if the contest has any sort of interest value. Roger Drissel, manager of the Loew's Columbia Theatre in Washington, D. C., got his house a lot of publicity when Jim Lundy, the Loew press agent for the city theatres, planted a "Laughing Gallery" contest in one of the papers, the Washington "News."

The "Laughing Gallery" is an idea that has not been pulled for a long time. Some showmen may know it, though. It consists of running two pictures daily, one showing a star, with facial characteristics distorted, of the manner that you see when you look in concave and convex mirrors at the amusement parks. The other photo is a straight still, but not of the same star. The idea is to save all of the pictures until the contest is concluded, match them up, and then submit the set to the judges. This stunt looks as though it is going over big in Washington. The local editors think a lot of it. A two-column notice was run on it, thus giving the theatre free advertising.




A special throwaway was turned out by Lundy for the midnight show on Hallowe'en Eve at the Columbia. We think that this throwaway merits reproduction, so we are reprinting it here. Remember that you can use the same slants yourself. You don't need any special picture to make use of this sort of herald. The copy was in black and white, printed on paper used for mimeographing. Incidentally, the party was a great success. We want to thank Drissel for passing these angles along to us. Let's hear from you again, Roger.

## *Brown's Merchandise Nights Are Winners With His Patrons*

Up in Moose Jaw, Sas., Canada, Charles Brown, manager of the Royal Theatre tries to keep them coming up to the box-office window by every means available.

He has found out that one of the best ways is to give some form of merchandise away free. His tie-ups with the local merchants are proving extremely profitable. Once a week he visits a dealer and prevails upon him to donate some of his wares, in return for which advertising is given him. Brown's first was a sack of potatoes. The next was a juicy roast, promoted from the local butcher. The roast was cut on the stage of the theatre. The person holding a number corresponding to one called off from the stage was entitled to the roast or whatever form of merchandise was being given away.

This is an angle that may, perhaps, be of some value to you. It might be an excellent Saturday night feature for you and help you build up business somewhat. We want to thank Brown for passing this along and we hope that he will keep us posted on his future work as well. Thanks, Charles.

## *Look At The Stunt Used By Lashley; It May Help You Also*

When a stunt creates a sensation in a town, it must have good points to it. The gag that H. T. Lashley, city manager for Publix in Burlington, N. C., used recently went over very well for the Paramount Theatre when the house played "Whoopee" with the inimitable Eddie Cantor.

We are showing a cut of this page so that you may see what the stunt looks like and how Lashley used it. The residents were supposed to call up the 12 numbers, fill in the names of the firm and the product they dispensed, and mail the completed page to the editor of the Times, with name and address attached.




| | | | |
|---|---|---|---|
| 340 | 474 | 16 | 114 |
| 899 | 444 | 680 | 312 |
| 101 | 936 | 487 | 740 |

The name and addresses were placed on the mailing list of the theatre. Perhaps you'd like to try a stunt of this sort. The local paper should be glad to cooperate with you on this angle, likewise the merchants. Give it a little consideration. The question regarding whether any one will make 12 calls to receive a free ticket to the theatre doesn't mean anything. As is the case in a town like Burlington, many persons already know the numbers of the local merchants. They will put down the numbers without calling up.

Another stunt that went over well on the picture was that of calling persons on the phone and informing them that the film was playing at the theatre, and also mentioning a special "Booster Matinee," on a certain day, to which persons were admitted at a price reduction for one hour. They flocked to the house on this one. Other activities on the selling of the picture included a novelty "Whoopee" card, made on the order of the "Kibitzer" gag, so well known to showmen, that has appeared on our pages before, stickers were also distributed to local dealers, and they placed them on all packages leaving the stores. The local department store gave the theatre a window for a display of Stetson hats, and also mentioned the picture in their ads. The entire campaign was well doped out, with the result that Lashley profited at the theatre. This is the sort of showmanship that bears out our contention that any picture worth playing is worth plugging. No matter how big the star or the picture is, nearly every film needs some form of exploitation. We are glad to note that Lashley handled this one very capably, and we hope that he will keep us posted on his future work. How about it, "H. T."?

## *Sez You!*

STAFFORD JERSEY says:

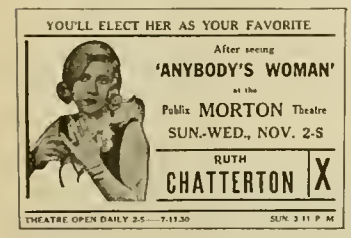
*"Yours for a bigger club. (It can't be better)."*

*Manager,*
*Fox Plaza Theatre,*
*Englewood, New Jersey*

# MANAGERS' ROUND TABLE CLUB

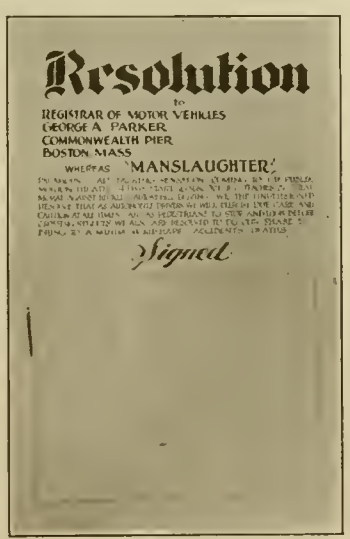
## *Lourie Elected To Presidency Of His Local Organization*

Now that he has been elected president of the recently organized Betterment Association in Dorchester, Mass., Albert Lourie, alert manager of the Morton Theatre, isn't going to sit still and rest on his laurels. No, sir! His work put him at the head of the new organization, and his work is going to keep him there. Incidentally, the story of his election crashed the front page of the local paper. Maybe you, too, can organize a club of this sort. If you want any dope on it, drop Lourie a line and we are sure he'll answer.




As a contribution to this year's election stunts, Lourie passes along a card that he used to plug "Anybody's Woman," when it played the theatre. The card, a sample of which we are reproducing here, was made up in black and white. It measured five by three and a quarter inches. You can note the effective copy by studying the cut. The angle proved a very timely one, all of the heralds being distributed and the house rating extra business as a result of it. Lourie states that credit on this angle should go to his capable assistant, Nick Feenon. Oke, Nick?

We are also showing a photo of a resolution signed by automobile owners of Dorchester, When "Manslaughter" was booked into his house—and desiring to get an advance plug in on it—Lourie placed a resolution board in the lobby of the theatre. The copy read: "Resolution to Registrar of Motor Vehicles—George A. Parker (address). Whereas . . . 'Manslaughter,' Paramount's All Talking Sensation Coming to the Publix Morton Theatre Four Days, Starting (play date), Teaches a Great Moral Against Reckless Automobile Driving. We, the Undersigned, Resolve That as Automobile Drivers We Will Exercise Due Care and Caution at All Times—and As Pedestrians to Stop and Look Before Crossing Streets. We Are Also Resolved to Do Our Share to Bring to a Minimum Mishaps, Accidents, Deaths (signed)." Over fifteen hundred signatures were obtained. The board was mailed to the Commissioner of Motor Vehicles. The story crashed the local papers and helped boost the gross on the picture.




Another stunt on the same picture that went over very well—and again credit must be given to Feenon, who supplied the idea—was the car and truck that Lourie promoted, which we are showing in the photo. After being towed about the streets, the car was deposited in front of the theatre. This wrecked car gag also helped put the picture over to successful business. The work Lourie is turning out up in his district is certainly a wonderful representation of the live-wire showmanship that the New England showmen are so capable of displaying. We are sure that he is going to keep us posted on the rest of his work, so that we can pass it along to his fellow Club members. Are we right, Al.?



## *IT WON'T BE LONG NOW!*

**Before you realize it the holiday season will be right around the corner. So if you intend to sponsor one of those free performances for the poor kiddies in your community you had better whip your plans into shape by definite actions and not dreams.**

**Have you consulted with your local Chamber of Commerce?**

**Have you talked it over with the Welfare Organizations?**

**Has the Salvation Army promised their aid?**

**Have you started talking about it?**

**Come, come. Too much to be done in the way of preparations if yours is to be the outstanding happiness event in the town. Give the poor kiddies a "break" this year. Arrange a show that will keep 'em talking for months. Get the local dancing school to furnish the stage entertainment.**

**How about the free candy from the merchants? And maybe a toy for each kid? Have you selected your screen program as yet?**

**It won't be long now so don't be caught napping.**

***Spread a Little Sunshine!***

## *Evans Has A Good Variety Of Stunts In Show Repertoire*

Giving his town an eyeful of showmanship, Howard Evans, manager of the Richmond Theatre in Richmond, Va., pulled some stunts that sold the town on the pictures the house was playing.

For his selling of "What a Widow," he tied up a local department store and they consented to furnish him with models to run a fashion show every evening at the theatre. The show was held on the mezzanine, giving plenty of diversion to those who were forced to wait for seats, and also furnishing more entertainment for those who had already witnessed the screen performance. A round-trip plane flight to New York was also promoted for the winners of an essay contest, the subject of which was "What Makes a Widow So Fascinating," and was run in co-operation with the local newspaper.

A novel herald was turned out for him on "Animal Crackers." The herald was made up to resemble a fence, showing the heads of the Four Marx Brothers behind it. Copy on the front read: "The Four Funniest Men on Earth Are Waiting for You Behind This Fence." The inner and last pages were devoted to copy on the picture. The herald's novelty attracted attention, with the result that the message intended was conveyed. A few other stunts on this picture were those of running a guessing contest, in conjunction with 20 grocers. The grocers placed bowls, filled with animal crackers, in their windows, and persons were invited to guess the amount. This stunt, too, clicked. A local baking company supplied the theatre with 20,000 envelopes, containing one or two crackers in each, which were distributed at the theatre.

This is Mr. Evans' first contribution to the Club pages, as he has just hooked up with house. However, Harold, we look to hear from you real often now, because we know that a lot of showmanship goes on around your neck of the woods.

# MANAGERS' ROUND TABLE CLUB

## BOOST BUYING!!!

**Co-operate with all local movements to Boost Buying!**
**Incorporate it in all your advertising!**
**Tell 'Em To Loosen Their Purse Strings!**
**Money Spending Means Good-Times Ahead!**
**Help Yourself To a Share in Prosperity!**
**More General Spending Means More Ticket Buyers!**

## BOOST BUYING!!!

### *Granite Monument Was Given Irwin For Lobby Display*

A showman who takes a great deal of pride in his town is George D. Irwin, manager of the Paramount Theatre in St. Cloud, Minn. He secured a granite monument in the form of a vase, valued at a thousand dollars, at no cost to the theatre and placed it in the lobby to typify St. Cloud's largest and most prominent industry. We are showing a photo of the vase.

The thought behind the monument display is the fact that a great many tourists visiting St. Cloud attend the theatre and are impressed at that time with the main industry from which the City of St. Cloud has got the name of being called "The Granite City."



Since the placing of the case in the theatre lobby, business men and visitors have praised it as a superb bit of granite craftsmanship, and have warmly commended Manager George D. Irwin for his initiative in having a local concern place it in the lobby. It is another step in Irwin's career in St. Cloud as theatre manager to make his institution an integral part of the city.

A two-column cut of the monument appeared in the front page of the local newspaper together with a description of the vase monument as well as mention of the theatre and manager.

It is certainly a pleasure to see that showmanship of this sort continues to be displayed in St. Cloud. Keep up the good work, George, and let's hear some more from you very soon. And include your photo, too, will you?

### *Meyer Had A Great Campaign For Selling Of "Good News" Film*

"Good News" meant good news to the box-office of the Alhambra Theatre, Milwaukee, Wis., the house managed by Fred S. Meyer, when it played there recently. What a campaign Fred turned out! Every angle that he could grab hold of was covered and re-covered by Fred.

The orchestrations of the theme songs were placed with both radio stations in the city, the numbers and theatre being announced when played. Every prominent dance orchestra in town was given a set of orchestrations. The local Davidson Theatre in the city opened with road shows for Sunday. The leader of the orchestra played the picture's song hits for an overture. Title pages and streamers were secured from the music publishers and placed in all of the music stores and music departments of department stores. The records were also given a plug.

Window displays were secured in a number of sporting goods stores, poster sheets being used to effect the tie-up. The sheets showed football scrimmages. A tie-up with the National Family Stores was obtained. They sent out 12,000 letters to their customers. In the downtown store, 100 tickets were given away to the first 100 persons correctly solving a certain puzzle. The puzzle stunt was also landed in one of the Milwaukee dailies.

A wire to the M-G-M studios was productive of a telegram from Nick Grinde, director of "Good News," and a former University of Wisconsin graduate. The wire was presented to the manager of the Western Union, who had duplicates made and mounted on boards. The boards were placed on display in the windows of 25 Western Union offices. The heading read: "GOOD NEWS" From the Director of "GOOD NEWS." Marquette College, to whose publication was given an ad, permitted the stuffing of heralds in the three thousand copies sold to the students. The move was a corker, the students all expressing their intentions of witnessing the picture.




A collegiate Ford, photo of which we are showing, was driven about town by students from Marquette College. It parked at busy streets, with crowds gathering about it to read the notices on it. The Ford was on the streets for three days, attracting comment all the time. One of the local papers had been giving out a season football schedule. Through a tie-up with the advertising manager, Meyer sold him the idea of giving out a score card for the opening football games. He liked the idea, and printed up a quantity of the score cards. The cards were numbered. A notice was placed on them to the effect that if the number corresponded to any published in the paper, the holder of the card would receive a free ticket to the theatre.

An excellent front display was turned out by McDaniel, the house artist, and, in no small measure, it tended toward the success of the film. On the newspaper advertising angle, a double truck ad was landed in the Milwaukee Leader. Soda fountains were covered, streamers being supplied them for the mirrors back of the fountains. Ten miniature golf courses were tied-up and furnished with score cards, the back of which carried a plug on the picture. Printing cost was borne by theatre and golf courses.

With so complete a campaign, it was no small wonder that Meyer had the town flocking in when the film unreeled.

## KURLAND KUTTING KAPERS!

**Reports drift into Club headquarters that some excellent showmanship is being displayed by Irving Kurland at the Fox Cross Bay Theatre in Ozone Park, Long Island. Let's have some of the work, Irving, so that we can pass it along to the rest of the Club.**

# MANAGERS' ROUND TABLE CLUB

## *Meet Robert Glick Of Neth's Eastern In Columbus, Ohio*

And now here's another showman from the J. Real Neth Theatres in Columbus, Ohio. Robert C. Glick, manager of the Eastern Theatre, enjoys the double distinction of being the youngest showman on the circuit and of managing the only house in town that provides headphones for the hard of hearing of the Ohio city.

Fifty seats in the Eastern are equipped with the hearing device. Glick keeps a record of all the persons using the phones in the theatre, and to date his book holds over 495 names and addresses, included among them visitors from as far away as New York and St. Louis. Letters sent to the theatre, to Mr. Neth, and to newspaper critics prove that the earphone installation was a most excellent move. A list of coming attractions for four weeks ahead is posted in the reading rooms of the Columbus League for the Hard of Hearing, thereby enabling members to plan parties in advance. There is no advance in price to audiphone users. The stunt has done much to boost up the good-will stock of the house. And certainly it has given the theatre plenty of publicity.



We'd like to hear some more about Mr. Glick's work and we hope that it will be soon. And, oh, yes! We want to express our thanks to Miss Jean La Roe, publicity director of the circuit, for keeping us posted on the chain's goings-on. We want to hear from her again, too.

## *Milton Wight Had An Ad That Sold His Patrons On Picture*

We've presented many accounts of the activities indulged in by the live-wire managers of the Inland Theatres, Inc., the circuit headed by Sr. and Jr. Mercy—and we are sure that you will agree with us that they were something worth talking about. We've had Frank Hill, Lyman Lynn, Arch Bartholet, Ray Myersick, Milton Wight and others too numerous to mention who have passed along work that contained something of value to their fellow showman. Their steady flow of contributions are typical of the real Club spirit. And the real Club spirit may be seen on the Mercy chain also. The men are "All for One and One for All"—a standard that probably accounts for the success of the circuit.

We have another contribution to pass along today. This one is from Milton Wight, manager of the Liberty Theatre in Pasco, Wash. In the time he has been in the show game, Wight has made use of every moment. He has tried to keep his house before the public in every way possible. One of his recent means for doing this came to light when he played "Holiday." All of the stores in Pasco are closed on Sunday, the day when a new picture opens at the local playhouse. Desiring to secure big business on his opening day, Wight made up a bunch of door hangers. Copy on them read: "Today Is a Holiday—We Will be Closed Today, So We May See 'Holiday,' Now Playing at the Liberty." Persons on the street were, of course, attracted by the unusual sight of the closed signs on the doors of the leading business establishments. They made haste to inquire the cause by reading the card. As a result, the plug for the picture proved valuable, the reader no doubt deciding to see the show. The slight cost involved in the printing of the cards was more than paid for in the additional business that resulted from the stunt.




## *THE SHOWMAN'S CALENDAR!*

**This great *exclusive* feature of the Club pages is now well over a year old and we can recall no other showman-aid, in any trade publication, which can be compared in value with this.**

**Thousands of members and readers plan most of their future activities by following the Calendar weekly, if YOU are not doing the same you are passing up a marvelous bet.**

**Dozens of the items published may just apply to your house, yet, if you don't see it in the Calendar you may never know until the event is over that you had a natural for boosting business or tieing into some attraction.**

**The Showman's Calendar contains a wealth of information for the live-wire exhibitors who are quick to grasp every opportunity to pep up the b.o.**

Along with this story, we are showing an ad that Wight used to sell his week's show. There's a humorous angle that we want to point out. The ads for the theatre are run weekly, the local paper making only one appearance. With a whole week's show to sell, Wight's ingenuity is taxed to the utmost to get the best results out of the expenditure. In this layout, we want to single out the ad on "Her Man." Wight did not receive his press sheet on time, thus he knew very little about the picture. The result was a solid type ad. The remarkable part of this ad is that the copy just fits the picture. There's nothing excessive in it. The film, if we recall, is a thriller that makes an excellent audience picture. A perusal of the review in the Sept. 13 issue of Motion Picture News will bear out our statement. So without press sheet, Wight turned out an ad that sold them. And it doesn't detract from the lay-out. It makes the picture stand out. Being a good picture, it deserves to be plugged. If a film has the goods, it can be plugged to the nth degree.

We are glad to see that Wight is still delivering at his house. Keep it up, Milton, and let's hear from you and the rest of the showmen on your circuit real soon.

## *Forrester Released Bunch Of Golf Balls As Advance Stunt*

When "Follow Thru" played the World Theatre, Kearney, Nebraska, Eddie Forrester, manager of the house, conducted a triple-threat campaign that won his theatre a touchdown, judged by the box office receipts.

Miniature golf equipment was borrowed from an outdoor course which went broke, and three holes of the course were moved into the lobby of the theatre. All patrons were allowed to play the course, and for every hole-in-one, a guest ticket was issued. The course was called "The Follow Thru Course—Tiny but Tough." Cut-outs were advantageously spotted on the course.

In addition to his regular screen advertising, Manager Forrester used a stunt inside the theatre three days in advance that created a great deal of talk about town. On the screen, it was announced that 24 golf balls would be released from the back rows of the theatre and they would roll down under the seats. Patrons were to try to catch them. If the number on the golf ball corresponded with the numbers in the box-office at the end of the show, the holders of the lucky numbers would receive free tickets. When released—the golf balls would hit the iron legs of the seats and bounce in every direction. The patrons entered into the spirit of the thing and were down on their hands and knees looking for the golf balls.

The Kearney Daily Hub ran a two-column 7 inch line cut of Buddy Rogers and Nancy Carroll, which was used as a basis for a coloring contest.

These activities more than put the picture across. We hope that Eddie will keep us in touch with his future work so that we can pass it along to his fellow Club members.

# MANAGERS' ROUND TABLE CLUB

## Try This One Yourself!




**You may have a tough time believing that the picture below represented a truck used as a ballyhoo for Warner Bros. Theatres out in Hollywood. But where else, outside of the Movie capitol, would they pull a gag like this? At any rate it strikes a new note in unusual ballyhoos and if it failed to create the attention and interest of the prospective theatre-goers, then they ought to stop ballyhooing out in Hollywood.**

**Although details are lacking, close inspection of the picture reveals what appears to be a radio or phonograph which furnishes the music for the dancing girl on the truck.**

**Whoever thought this one up is deserving of a lot of credit. We'd like to tell you who he is but we don't want to hold up publication of the gag.**

## Joseph Luntz Still Displaying Show-Manship in Town

Another excellent lobby display plug for a coming attraction was turned out by Joseph Luntz, manager of the Valley Stream Theatre in Valley Stream, Long Island, N. Y.

The last time that he gave us a look at one of his displays, he enclosed a photograph with his letter. Unfortunately, the photo was too small for good reproduction. This time, Joe, sent us in a large photograph, but it was so creased up that it was impossible for us to make a cut from it. We will have to describe it to you.

The lobby plug was used on "Song O' My Heart," the movie starring John McCormack. A massive heart was constructed, from beaverboard. The heart was banked with flowers. In the center, four cut-out heads of McCormack were placed. At the foot of the heart, a replica of a scene in an Irish countryside was built, complete in every detail, down to the small cottage with the thatched roof. Imitation grass furnished the meadows. The display was illuminated by means of colored lights, secreted among the flowers. A spot also played on the entire display, a color tone being trained upon it that brought out all of the highlights.

Everyone stepping into the Valley Stream lobby was heard to make some complimentary remark towards the display. Their interest aroused they would be sure to be on hand when the playdates rolled around. The work that Luntz is turning out along these lines has been the subject of a lot of comment from the residents of the town who patronize the theatre. Keep it up Joe, and we predict that you'll be crashing through with so many records that you'll have to open a music store. Oke!

## Jones Supplied Fans With Football Cards That Plugged House

Meeting football competition with co-operation, Burton Jones, manager of the Rivoli Theatre, Beatrice, Neb., is taking advantage of every opportunity that presents itself to plug his theatre.

For the high school games in Beatrice, Jones prepares an attractive four-page booklet containing the names and numbers of all the players on the inside two pages with his advertising smeared all over the front page. The back page is sold to two or three local merchants each week to cover the complete cost of the printing. So the theatre gets its advertising before 1500 to 2000 potential patrons each week at absolutely no cost.

He also crashes the sports page daily by offering a guest ticket to each person who can pick the winning team in each of ten contests scheduled for the following week. Two or three 'tough' games to decide are included in the line-up and that coupled with the usual upsets have kept the guest tickets down to a maximum of eight or ten each week in return for which Jones gets a break each day on the sports page. The name of the picture for which the passes will be issued is always mentioned in these stories.

That's what you call alert and active showmanship. Keep it up, Burton, and let's have some more accounts of it.

## Lamb Turns Out Good Showmanship On Every Attraction

In Danville, Illinois, the sirens were shrieking when Russell Lamb turned out his excellent campaign for "The Big House," when the prison film played the Fisher Theatre not so long ago.

Two halftone likenesses of Wallace Beery and Robert Montgomery were run in the local paper as teaser ads. Simultaneously with the appearance of these teaser ads, reward circulars, bearing the same photos, were distributed throughout the city and within a radius of 20 miles. The circulars offered a reward of theatre tickets to the first fifty persons sending in the correct identifications to the theatre.

Five bookstores in the city featured full window displays of the book, a group of stills serving as background. Art cards announced the theatre and playdates. Along with these displays, the book stores distributed 2500 special bookmarks containing copy on the picture, as well as playdates. 3,000 copies of the local newspaper were overprinted in red with sensational scarehead copy on the picture. The stunt was worked on back numbers of the paper. On one of the inside pages, a colored herald on the picture was pasted. It gave name and date of the film.

An Anagraphic contest was run in the paper, prizes of tickets being given. The paper ran a special story on the contest. A large, new banner, containing four-foot cloth letters in red, was strung across the street from the theatre to the building opposite. The banner was used a week in advance. The theatre art display was excellent, an atmospheric front plugging photos of the stars being used.

Lamb had covered the campaign well, so it was not surprising to him to find that on the opening night they were in line waiting for tickets. We understand that he is always displaying good showmanship. We'd like to hear from him again.

## Picture-of-the-Week!

**Here's an idea that you might want to adopt. Herman Shulgold, manager of the Roxian Theatre in McKee's Rocks, Pa., in his weekly program, "Filmdom," imprints on the front page an ad or scene mat from one of the pictures he is playing during the week. A head: "Our Picture Choice for This Week." lends a novel touch to the front page. Maybe this would go over in your town, too. Maybe it wouldn't. Let's have some comment on the advisability or inadvisability of using the stunt.**

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**JEREMIAH A. PARKER**, former Assistant Manager of the Warner Theatre in Lynn, Mass., has been promoted to the managership of the Commodore Hull Theatre in Derby, Conn.

* * *

**E. J. SPERRY** is again managing the Maywood Egyptian Theatre in Huntington Park, Calif.

* * *

**MELVIN BOURASSA** has been appointed manager of the Valley Theatre in La Salle, Ill., succeeding William Caldwell who is booked for a new assignment.

* * *

**JACK RETLAW** former district manager for Fox West Coast Theatre is now installed as special field representative of the circuit's houses in Southern California and Arizona.

* * *

**H. G. STEIN**, manager of the Princess Theatre in Luling, Texas, is director of the Tenth District of the Allied Theatre Owners Association of Texas.

* * *

**M. A. SHEA**, lessee of the Park Theatre in Westfield, Mass., has assigned his control and management to Publix.

* * *

**NAT TURBERG** is managing the Palace Theatre, recently acquired Publix' house in Hamilton, Ohio.

* * *

**CHARLES LOEWENBERG**, formerly publicist for Universal Pictures, has been appointed manager of the Strand Theatre in Madison, Wis., succeeding R. R. Miller, who was transferred to the Parkway.

* * *

**H. ENGBRETSON** has been named manager of the Grand Theatre in Decorah, Ia., succeeding T. J. Salmon.

* * *

**ARTHUR SOPER** has re-opened his theatre in Millers Falls, Mass.

* * *

**MRS. A. A. NAESSER** has leased the Beaver Theatre in Beaver, Pa.

* * *

**JOSEPH M. HARGEDON** has purchased the Colonial Theatre in Haverhill, Mass. House is under lease to Publix.

* * *

**SAMMY STEINBERG** has hooked up with the Warner Exchange in Pittsburgh, Pa.

* * *

**JAMES J. RABINOWITZ** is managing the re-opened Strand Theatre in Willimantic, Conn.

* * *

**JAMES F. BOYLAN** has leased the Grand Theatre in Whittenton, Mass., to William H. Donovan.

* * *

**JAMES A. SAYER** has taken over the lease on the Colonial Theatre in Lawrence, Mass., from the Sweeney estate.

* * *

**P. G. CAMERON** will shortly start construction of an 1100 seat house in Dallas, Texas.

* * *

**JACK LeVOIS** has re-opened the Embassy Theatre in Neenah, Wis. House was dark all summer.

**FRANK S. LIVERMORE** has sold the Lyric Theatre in Garner, Ia.

* * *

**O. C. BURROWS** has been appointed manager of the new King Theatre in Belle Plains, Ia.

* * *

**SAM GOLDMAN** has sold the Park Theatre in St. Louis, Mo., to H. G. Cohen.

* * *

**J. D. SPOON** is the manager of the reopened Crescent Theatre in Audubon, Ia. House is now named the Audubon.

* * *

**GEORGE COSTA** has leased the Central Theatre in Kansas City. He will manage the house after its remodeling.

* * *

**FRED SCHRAM** has taken over the Bijou Theatre in New Philadelphia, Ohio.

* * *

**W. V. CARLSON** has assumed the management of the Our Theatre in Sparta, Mich.

* * *

**A. R. KRUEGER** of Deer Park, Wis., has purchased the Opera House in Glenwood City.

* * *

**HENRY FULKERSON** has taken over the ownership and management of the Lyric Theatre in Powell, Wyo.

* * *

**J. H. BELL** has sold the Bell Theatre in Springfield, Oregon, to McPherson, Cole, and Benjamin.

* * *

**JOHN PHILLIPS** is the new owner of the Grand Theatre in Erie, Pa.

* * *

**TERRY McDANIEL**, former manager for Publix-Saenger, is now on the West Coast working for Fox.

* * *

**J. B. BANKS** has been appointed manager of the State Theatre in Winston-Salem, N. C., succeeding Frank Burns who goes to Salisbury to handle the Capitol Theatre.

* * *

**ANDREW SHARICK** has been appointed exploitation manager of the Cleveland territory for Universal Pictures.

* * *

**S. GREGORY** has acquired the Liberty and Wallace Theatres in Peru, Illinois.

* * *

**E. H. DICKINSON** has taken over the management of the local theatre in Glenns Ferry, Ida.

***Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.***

**J. SIDNEY McREYNOLDS** is the new manager of the Liberty Theatre in Malvern, Arkansas, succeeding his brother, W. Bruce McReynolds.

* * *

**P. J. LEVERESQUE**, manager of the Arcadia Theatre in Lewiston, Maine, has resigned the post to accept a position in Massachusetts.

* * *

**ARCHIE FINEMAN** has reopened the McKee Theatre in Pittsburgh, Pa.

* * *

**S. E. COFFIN** has been made manager of the Rialto Theatre in Camden, Ark., succeeding M. S. McCord, circuit secretary and treasurer, who will devote his entire time to his regular duties. Jessie Rinehart, Assistant Manager of the Rialto has been transferred to Smackover, Ark.

* * *

**FRED BRYAN** has reopened the Alladin Theatre in Cocoa, Fla. House is redecorated and new sound equipment installed.

* * *

**JOHN BERNARDI** is now managing the Grand Theatre in Williamsport, Pa.

* * *

**S. A. PETERS** has leased the Virginia Theatre in Paden City, West Va., to W. D. Hadger.

* * *

**JOHN FLADGER** has been appointed manager of the Gem Theatre in Greencastle, Pa.

* * *

**HARRY WORACK** has taken over the Princess Theatre in St. Louis, Mo., from C. J. Vollmer.

* * *

**E. GREGORY** is now operating the Italian Theatre in Philadelphia, Pa.

* * *

**VIRGIL GOERTZ**, exhibitor of Moclips, Washington, announces that he will not rebuild the Moclips, recently razed by flames, but will open his other theatre in Aloha.

* * *

**C. J. DELONE** is now handling the Opera House in Hanover, Pa.

* * *

**J. A. SNYDER** is the new manager of the reopened Capitol Theatre in Harrisburg, Pa.

* * *

**HERMAN KAHN** is now managing the Park Theatre in Highland Park, New Jersey.

* * *

**DENGLER AND PETERS** have acquired the Lyric Theatre in Summit Hill, Pa.

* * *

**C. C. SPINK** has been appointed manager of the Grand and Jackson Theatres in Philadelphia, Pa.

* * *

**RAY M. BUTTERFIELD**, former manager of the Metropolitan Theatre in Leominster, Mass., has been transferred to the Union Theatre in Attleboro.

* * *

**MORRIS ROSENTHAL**, former manager of the Lyceum and Garrick Theatres in Duluth, Minn., has been transferred to the Capitol Theatre, Wilkes-Barre, Pa.

# MANAGERS' ROUND TABLE CLUB

## MIDNIGHT PREMIERS!

**For some reason or other many theatres formerly starting their big attractions with midnight premiers have discontinued that practice. What we are wondering is: did falling off of attendance prompt this discontinuance or did the theatres believe that such a gag was being overdone?**

**Theatres located in thriving, busy communities might easily get by with such performances regularlgy once a week or for the opening of their bigger attractions, but the smaller community house was certainly gambling when they tried to put over such shows.**

**If you are still running midnight premiers please write and tell us how you are doing it and how they are panning out. This information will form the basis for a series of short articles dealing with this phase of business building.**

## *F. K. O'Kelly Will Be Represented in Future Club Issues*

Though he hasn't been represented on our pages in quite some time, F. K. O'Kelly, manager of the Colonial Theatre, Bluefield, West Va., promises to be more active than ever, on this season's product.

One of his first stunts—used as part of his campaign for "Animal Crackers"—was the distribution of sample bags of the cookie confection to the patrons. No copy tying in the picture was used. The copy read: "Food for thought—see if you can figure this one out—you'll eat it up." Upon opening the bag, and seeing the animal crackers, the recipient would mention the title of the picture.

Kelly made sure to follow this slant up with his other plugs on "Animal Crackers," with the result that the picture was given some widespread publicity. Incidentally, the picture went over very well. Listen, "F. K.," we want to hear some more from you very soon. And when you send in your next contribution, include your photo, too, will you?

## *Willis Grist Had Fair In Lobby On Prosperity Week*

A Fair Week was held in his lobby during Paramount Prosperity Week by Willis Grist, manager of the Carolina Theatre in Greenville, N. C. Fifteen merchants were sold on the idea; each had built-in booths in the theatre lobby. To give Prosperity Week added emphasis, the Mayor issued a proclamation proclaiming the week as Greenville Prosperity Week, with everyone invited to take part.

Every one of the 15 merchants had attractive booths in the lobby—setting forth some of their best merchandise. As the newspaper article explained it, the booths were on display during the entire week, but the regular hours for the fair was between 3 P. M. and 5 P. M. and between 7 P. M. and 9 P. M. During these hours demonstrations were given and all questions answered concerning the various articles on display.

Although an event in itself, the indoor fair did not interfere in any way with the regular screen entertainment. The merchants gave away prizes nightly and many of them gave away prizes in the afternoon, too. The merchants also ran co-operative newspaper ads which further helped to put over the fair and incidentally to promote business at the theatre.

Every angle was thoroughly covered, with the result that the theatre turned in records for good-will and business. We would like to hear some more about what this showman is doing to keep them filing up to the box-office window. Keep us posted, Willis. And, by the way, when you send in your next contribution, you might also include your photo and a little dope on yourself. What do you say?

## *Live Baby Gag Had Sioux City Buzzing About Mickey Gross*

They did an awful lot ot talking around Sioux City, Ia., a short time ago. The whole town buzzed with suppressed excitement. The reason for the strange occurrence lay in the fact that Mickey Gross, manager of the Orpheum Theatre announced that a live baby was to be given away at the theatre on a designated night.

The stunt had never been pulled before in the town and it gave them plenty to talk about. Heralds were freely distributed about the town announcing the fact that a live baby would be given away during the showing of "Little Accident." The merchants all carried cards in their windows announcing the fact. In the lobby of the theatre, Gross constructed a setting which served as a background for another plug on the picture. We are showing a photo of this setting, so you can look it over and see how well he engineered the gag. A baby carriage, baby clothes, etc., were in prominent display. As most of our members know, the live baby is a live pig. How the audience laughed when the squealing animal was brought onto the stage and deposited into the arms of the blushing winner. All during the gag, the newspapers had run stories on it, and on the following day they devoted more space to it. It was a very well planned and executed campaign and Gross chalked up a record night's business.



He does other things besides giving away babies. When he played "Rain or Shine," he tied up with a local insurance agency and they agreed to issue policies, not to exceed a thousand dollars, as a protection against anyone dying from laughing at the picture. Real policies were given out at the theatre to all patrons. The gag had them laughing and talking, with the result that the film was given some valuable word-of-mouth publicity that resulted in box-office gains during playdates.

With Mickey continuing to turn out such ace work, we hope that we will have some more of it to pass on in the near future, as we know the Club is interested in what he is doing. Oke, Mickey?

## *Notice to Members*

**PLEASE be sure to notify the Chairman of any change of address.**

**—THANK YOU.**

# MANAGERS' ROUND TABLE CLUB

## School Tie-Up Aided Sams In Boosting Theatre Good-Will

Whenever opportunity presents itself, showmen will take advantage of the school tie-ups that have helped them along with the selling of their shows and added to the so necessary good-will building. A. F. Sams, Jr., manager of the Playhouse Theatre, Statesville, N. C., made an advantageous school tie-up recently.

A letter was dispatched to the local teachers worded in this manner:

"It is our desire to co-operate in every possible way with the educational forces of our community, and we will appreciate your calling on us whenever we can be of service to you.

"If you desire to bring your class at any time, just phone us and we will make you a special rate.

"Maybe you would like to give away some tickets at the end of the month to students excelling in deportment studies or any other phase of work? We will give you as many as five tickets free this month and for future months, if you care to use them. Tickets will be turned over to you to be issued by yourself to the honor students.

"If you desire to give this a try-out, just fill in the blank below and forward to the writer. At the time you designate, we will mail tickets to you.

"Yours very truly,"

(Manager)

The letter was printed on theatre stationery. A blank was left at the bottom for the teacher to fill in and return, stating the number of tickets desired. Sams also had special passes made up for the stunt. The passes carried a head: "For Excellence in Scholastic Work." The stunt went over well for Sams, many blanks being returned. The good-will gained by this angle was plenty and we think that he is going to make a term feature of it. Let's have some more of your work, Mr. Sams, so that we can pass it along to the rest of the Club. And include your photo and a little dope on yourself, with your next contribution. Will you?

## Fitzpatrick Picked A Winner On Stunt; Ray Klein Assisted

A harmonica contest that attracted no end of comment was run recently by J. L. Fitzpatrick, manager of the Castle Theatre in Irvington, N. J. Raymond Klein, publicity man, assisted Fitzpatrick.

During the first week of the contest—which ran over a period of four weeks—Mayor Lovell of Irvington was presented with a gold harmonica on behalf of the contestants. At the presentation of the harmonica, the Mayor voiced his approval of the stunt being run by the theatre. Before the final contest was held, Klein pulled an ace stunt that helped the harmonica gag. He gave a gold harmonica to Joe Penner, a comedian playing in a revue at the Shubert Theatre in Newark. Klein and Penner are seen in one of the photos we are showing.



## MEMBERSHIP CERTIFICATES!




*These certificates are shipped to all members (except assistant managers) framed and ready to hang.*

On the fourth Saturday of the contest, a parade was held throughout Irvington, which took in all of the main streets and wound up in front of the theatre. A tie-up with all of the auto dealers in Irvington was effected, every dealer entering a car in the parade. Commissioner Harry J. Stanley of Irvington awarded prizes to the winner of the finals. We are showing the youngster's picture here. The boy was given a wrist-watch, harmonica, gold medal, sweater, and a ukelele.

A corking good week was turned in by Fitzpatrick on the stunt. We hope that we will hear from him and Klein again. What do you say "J. L."?

## McKenna Used A Variation Of The Plane Passes Stunt

Here's another slant on the plane stunt which you may want to make use of in conjunction with some future selling of your shows. It was worked by John McKenna, manager of the Lyric Theatre in Jackson, Tenn. He tied up twelve merchants on the stunt as part of his selling of "The Dawn Patrol."

A full-page ad gave details of the contest and each merchant listed on the page stated what he would give to the holder of the lucky-numbered parachute. On the afternoon of opening day of picture, a plane soared over the "court square" dropping 37 parachutes. Twelve of them were numbered from 1 to 12 inclusive. The person finding one of these numbered parachutes took it to the merchant whose number and ad appeared in the paper—and then received the gift. The other 25 parachutes were good for two tickets each to see the picture.

The cashiers and ushers made the parachutes at a cost of $4.50. Material used consisted of nine yards of unbleached homespun material, six dozen strands of fishing cord—using eight strings to each parachute—one-quarter yard of muslin tied to a small lead washer. The stunt proved to be a very popular one and also served as a fine medium in publicizing the picture.

Listen, John, we'd like to get a picture of you and a little dope on your career so that we can give you a regular introduction and let the rest of the Club meet the showman who is turning out some great stuff in Jackson. What do you say?

"The Stamp of Real Merit"
Your membership in the
Managers' Round Table Club

# MANAGERS' ROUND TABLE CLUB

## *Mike Zalesny Had Original Relics as Part of Campaign*

Riding rough shod over the showman range in pursuit of business for "Billy the Kid" M. F. (Mike) Zalesny, manager of the Rio Grande Theatre, Las Cruces, New Mexico, tracked it down through the keen-sighted showmanship he uses to sell his shows in the southwest territory.

The important part that the real Billy, the Kid has taken in the affairs of New Mexico enabled Zalesny to exploit it from the history angle to excellent results. The famous character was well remembered in Las Cruces and the vicinity, thus Zalesny was able to effect some valuable contacts. These con-




tacts, made with schools, colleges and local museums, netted him additional business on the picture, displays for his lobby and store tie-ups and innumerable other valuable slants, all tending towards a great run during playdates.

We are showing one of the window displays he obtained. The most striking part about this window is the fact that everything in it was original, the relics figuring in some part of the history of Billy the Kid. Plenty of persons stopped to look at this window, and the chances were that they were going to be right up at the box-office when the film opened. It is almost unnecessary to say that Zalesny's campaign went over like a prairie coyote streaking for a hole. Thanks, Mike, for letting us see what you are doing. Keep up the good work; and remember, keep us posted on what you are doing. And, oh yes! let's have a photo of yourself with your next contribution, will you?

## *Here's Still Another Way to Secure Publicity Inexpensively*

This one from H. C. Brown, manager of the Modjeska Theatre, is one that means something to you, not only because it is inexpensive, but because its novelty is going to command attention from every one coming in contact with, or using, it.

When he played "Animal Crackers," Brown made up a special rubber stamp which read: "The 4 Marx Brothers in ANIMAL CRACKERS Week of Sept. 1 at MODJESKA."

Permission was secured from leading department stores, the Georgia Power Co., physicians and dentists to use this special stamp on the back of envelopes in which their monthly statements were mailed.

The rubber stamp was also used on many thousand paper napkins at leading drug stores, lunch rooms, etc. And also on paper bags in all of the prominent grocery stores. Brown also used a dummy flag pole sitter on top of the marquee. A card underneath the dummy read, "Waiting for ANIMAL CRACKERS to come to the MODJESKA." This stunt was used in advance of picture.

We'd like to point out that you can probably inject a comedy touch, too, into your rubber stamp by running a cut of the Marx Bros. Blue ink would be preferable in a stunt of this sort. However, you know better than we, since you are located right in the field, as to what would go over best, so dope it out. Thanks, "H. C., for letting us see this one because it will no doubt go over very well and find a berth with your fellow members. Let's hear from you again real soon.

## *A Showman Handed Out Gee-Gee Tips At the Race Track*

A wide-awake exploitation man in Washington, D. C., pulled an excellent stunt recently when he hopped over to a nearby race track and handed out a load of heralds plugging the attraction at his house.

The town, wherein he is located, happens to contain many racing fans—so we are told—and this set the exploitation man to thinking. The result was a novel herald, printed in striking colors. The front and back pages contained copy: "RED HOT TIPS." Upon opening the heralds the inner pages were found to contain plugs on the picture, copy of which was worded: "Tip No. 1, 'A LADY SURRENDERS'—a sure-fire wild filly—100-1 shot. Play her at the (theatre, play dates). Tip No. 2, 'EYES OF THE WORLD'—another sure-fire 100-1 shot—a real stake horse! Play it at the (theatre, play dates)." The heralds were plenty effective. Every one at the track read them. For a trifling expenditure, this live-wire exploiter cleaned up plenty.

We think that we are going to keep our eyes trained on this showman, as the work he is turning out merits representation on our pages. Watch every issue; we'll have some more to pass along soon.

## *Happiness Week Was Seven Days of Joy At B. O. for Levey*

They celebrated "Happiness Week" on the Century Circuit, one of New York's biggest independent chains, recently; and Bill Levey, manager of the company's Beacon Theatre in Port Washington, Long Island, New York, was right there delivering the goods.

Levey contacted every merchant of prominence in his town, and arranged for them to donate a ten per cent reduction on all merchandise purchased during "Happiness Week." The merchants were more than pleased to acquiesce to any plan Levey put before them; which is one of the reasons why he was enabled to procure the full page co-operative ad that we are showing. This was the first time that a full page ad had been used in this manner, and its novelty attracted plenty of attention and comment. Another valuable tie-up that Levey obtained was with a local jeweler. The jeweler agreed to furnish the theatre with a gold and silver pass, the gold pass permitting the holder to see free shows at the theatre for six months; the silver pass, three months. The passes were given to the writers of the best letters on "What the Beacon Theatre Means to Me." Many answers were received on this contest, and the judges—newspaper and business men—had difficulty in selecting the winners, all letters submitted being excellent; but the task was finally completed and the passes awarded to the writers of the missives.




The papers came through with some excellent publicity on "Happiness Week," and we note with interest that one of the local sheets broke with a story of Levey's career, as part of a series of articles on prominent Port Washington Business Men, written by a local journalist. This man Levey seems to have done a lot of traveling in his day, the paper informing us that he has traveled the globe, served in the Army, worked as an usher, done bits on the stage, worked in the real estate game, and many other experiences. He is one of our regular contributors, and his many showman stunts since he has been on our pages have, no doubt, been followed with interest. With a successful "Happiness Week" to his credit, we hope that he is going to make the other 51 weeks just as convivial. Right, Bill?—then let's see what happens.

# MANAGERS' ROUND TABLE CLUB

## *Circus Ballyhoo Was Winner For Fishkin On Selling Of Show*

Keeping right in line with the rest of the Brooklyn, N. Y., showmen, Louis Fishkin, manager of the Tuxedo Theatre, is displaying activity at his house. We want to introduce Mr. Fishkin to you, so we are showing his photo.

When he was at the Castle Theatre in Long Beach, Long Island, last season he had an excellent run on "Swing High." The picture's success was due, in no small measure, to the ballyhoos and other exploitation mediums he used. One of his best plugs was an atmospheric front, conveying the circus tone of the picture. Flags, balloons, etc., were placed under the marquee. A cut-out of a circus barker was placed out front. During busy hours, a man, dressed in costume similar to the cut-out barker, plugged the picture. A non-sync attachment over the box-office ground out the theme songs. Plenty of attention was paid to this angle.



In the inner lobby, striped awnings were placed along the walls to serve as a background for various stills and cut-outs. Colored spots helped to lend a pleasing tone to the effect. Any one entering or leaving the theatre was sure to be sold on the picture. (The inner lobby was also used as an advance plug.) A ballyhoo angle that clicked was a stilt walker who paraded about the town distributing heralds on the picture. He caused plenty of comment. The strength of Fishkin's campaign was seen in the capacity business that the house enjoyed. We are sure that Louis is going to display a lot of that showmanship at the Tuxedo—if he is not already doing so—and that we'll present it on the Club pages. What do you say, Louis?




## *The Real Club Spirit! "All For One And One For All"*

## *"TIP US OFF"*

**There is no finer news than an announcement of advancement for any showman in this business and when such an event takes place you should, by all means, drop us a note so we can carry the news on these pages.**

**Remember, not only the members and readers of these pages want to know about it, but your personal friends and acquaintances in different parts of the country will be equally as delighted to hear such good news.**

**Personal publicity of this sort is far from "blowing your horn." It is just as consistent from the publicity angle as a news announcement from the heads of a national theatre chain or distributing organization. They use just such means of letting the industry know what is happening in their outfits, so you, too, should avail yourself of this method of passing along good news of your own doings.**

## *Baby Golf Course On Huge Cake Was Ace Window Display*

A window display that had them craning their necks to look at it, was the one used by Elmer R. Daniels, manager of the Capitol Theatre in Worcester, Mass., when he set out to sell "Follow Through" to the town.

The Federal Bake Shop made a cake weighing approximately 70 pounds. This cake had a miniature golf course on top, made of frosting showing Nancy Carroll and Chas. Rogers playing golf.

The cake was on display in the bake shop window for a week in advance. In addition to the attention value derived from the frosted golf course, cards in the window stated that the ten persons nearest estimating the correct weight would receive guest tickets to see the picture.

The cake in the window was surrounded with stills from the picture, photos of Carroll and Rogers and art panels playing up the picture, cast, theatre and play dates.

We understand that Daniels makes a habit of injecting novelty into his show selling. We'd like to hear some more about it. Let's have some dope on your work, Elmer, and include your photo, too. Will you?

## *Tent Reminiscences Gave Reaver Break On House Publicity*

Just another of the many ways that showmen have found will get publicity for themselves and their house is the personal story in which the showman relates in detail his experiences while in some form of the amusement world. Vernon Reaver, manager of the Ritz Theatre, in Birmingham, Ala., grabbed off a flock of space this way recently by giving a full page of "dope" to a reporter on the Birmingham News-Age Herald.

The story, which related incidents in the life of Reaver when he was in the circus game, was well and interestingly written, carrying some real low-down on the inner workings of the members of the tent fraternity, in which their tricks were blandly exposed, much on the fashion of the disclosures to be found in "Circus Parade," the Jim Tully book. Reever, too, knows his circus. This is more than evident in the article, and we believe that he would be very glad to send any of you a copy of it, if you would drop him a line.

As a number of Club members have worked on the lot, we know that they will be more than glad to look at the old scenes again. But that's neither here nor there right now. We pointed out, at the start of this story, that this interview gag is a good way to get publicity; and we still say it. There are any number of showmen who can furnish the papers with interesting material, boosting their good-will stock, and house publicity, by the move. If you have the time to engineer a stunt of this sort, go to it. It will mean something for your house.

# MANAGERS' ROUND TABLE CLUB

## RUSSELL'S HOUSE OPENS SOON

"Glad to see you," postcards Colonel R. J. Barbour Russell of the Russell Theatre in Maysville, Kentucky. The Colonel's new house is rapidly nearing completion, and by the use of a cut of the theatre, imprinted on the back of a Government postcard, he tells his friends in Maysville that the theatre will open soon.

## John McManus Gives St. Louis Views Of His Ace Showmanship

In one of the photos we are showing you will note a man on stilts. This man is said to be "highhat," the reason for it being that the stunt in which he participated went over very successfully. The man on the left, in the photo, is John McManus, manager of the Loew's State Theatre, in St. Louis, Mo., and the showman responsible for the execution of the gag.



Since McManus has been located at the State he has been turning out excellent showmanship. It seems that "we knew him when," and upon referring to back files of the Club pages, we find that he was a very active contributor when we first started the Round Table ball a-rolling. At the time the letter was placed in the plane, the airport was crowded with about 3500 people. The letter had been sent to McManus from New York. Upon receipt of it, he decided to despatch it to Greta Garbo at the Metro-Goldwyn-Mayer studios. The other photo we are showing will give you an idea of the size of the letter.

Let's go back to the flying field. Look at the boy on stilts again. His name is "Hi" Arnold, and he's pretty well known about the city. The crowds at the airport were very friendly to him, and taking advantage of this, he jumped and cavorted around, having a wonderful time while plugging the show at the State.

Now that we have Mr. McManus on our active file again, we hope that he will keep us constantly posted on what he is doing to bring them up to the box-office window at the State. We think he will. Right, Mac?

## His Radio And Local Talent Show Proved Winner For Miller

In North Platte, Neb., Chet Miller, manager of the Fox Theatre, continues to heave forward passes down the line and grab off box-office gains for his theatre. With the co-operation of a group of radio dealers, he recently engineered a very successful radio show—the first one in the town—that had the residents talking for a week after its finish.

Six dealers co-operated. A radio set from each one was placed in the foyer of the theatre, with a card announcing style, price and dealer. This angle alone drew considerable interest. The radio contest itself was a knockout. On the stage each night local talent was introduced. The talent competed for various gifts contributed by the dealers, who were right behind the gag every minute. The local talent danced, sang or played musical instruments. In order to enhance the entertainment value of the stunt, Miller had the contestants make phonograph records on the night they made their appearances. These records were run on the same night. The stage set resembled a radio station. The actors, etc., sang into the mike, which picked up their voices and transmitted them to the record room, where they were recorded on to the disks. The winners in the radio show contest were judged by audience applause, so you may be sure that a capacity audience was on hand the last night.

The dealers came through with a full-page ad on the radio show. We would like to have shown this ad, but postal regulations would not permit our using it. Before closing this story, we'd like to say a word or two about the student ticket that Miller uses at the Fox. The student card entitles any student to a discount on any picture at the theatre. The tickets break the price between the children and adult admission. If you want any more dope on this slant, drop Chet a line at his house. Thanks, Chet, for passing along your work. Let's have some more.

## Kiddie Party Was Silverman Stunt That Helped Biz.

Kiddie business at the Belmont Theatre in New York City is on the up-and-up and going higher, all because David Silverman, manager of the house, sees to it that the kids in his neighborhood are kept informed on the many features that the house regularly presents to pep up business.

As a Hallowe'en stunt recently, Silverman arranged a party, to be held after school. The kids paid the regular admission price. A visit to a number of local merchants netted the theatre cookies, ice cream, lollypops, etc. Arrangements were made to take care of five hundred kids. The party was so successful that Silverman had to go out and buy supplies for five hundred more. Over a thousand kids showed up as a result of the Hallowe'en party. Look at the photo we are showing and you'll get a small idea of the crowd.

The front of the theatre was decorated in the Hallowe'en tone, as was the inner lobby. The kids more than liked the party. As an additional treat, a gentleman known as Uncle Robert, a well-known announcer at kiddie radio broadcasts, was present and spoke to the youngsters. He spoke about the party the next day over his regular station. This stunt gave the house some excellent publicity.



The kiddie business that Silverman boosted up as a result of this party will no doubt continue. It is a certainty that the good-will gained will help the theatre throughout the coming season. We understand that Silverman is continually turning out work of this sort at his house and we hope that he will pass some of his future work along.

## THOMAS D. LORENZO Says:

***"While I am writing to you, I want to bring up the subject of your ROUND TABLE CLUB section. I always turn to that first, when I receive my copy of the "NEWS" every Monday. Its pages have always been a source of help and your editorials are doing a great deal of good to bring home to us the fact that we've got something big in our jobs, if we only knew it."***

***Manager, Fox Cove Theatre,***
***Glen Cove, L. I.***

# MANAGERS' ROUND TABLE CLUB

## *Special Newspaper Section Obtained For Amos 'n' Andy*

There was no question but that the special section engineered by Vogel Gettier, city manager for Publix in Grand Island, Neb., and Rowan Miller, district advertising manager for the Central Division, could be checked, double checked, and even triple checked, so foolproof was it as an advertising medium for the selling of "Check and Double Check," the Amos 'n' Andy cinema opus, when it arrived on the wheels of the Fresh Air Taxi at the Capitol Theatre.




The section contained eight pages of ads, interspersed with publicity stories, news stories and regular ads. The Amos 'n' Andy ads stood out like a Scotchman at a charity ball. They carried clever copy in the form of the eight ball babies' well known dialect. The copy tied in the local merchant running the ad, and upon close inspection, and noting the way the copy is carefully planned, we are led to believe that Gettier and Miller put in plenty of extra hours to make this thing possible. We are showing the front page of the section so that you can obtain some idea of what it looked like.

When the paper first appeared there was plenty of rushing done by the residents to look at it. And they did plenty of laughing, too. This section, more than any other part of Gettier's extensive and well-planned campaign, sold the picture. The merchants were well pleased at the way the thing was handled and they also reported that it helped to bring business up. And just as a matter of interest, we'd like to pass along the news that Grand Island doesn't think there's any such thing as business depression. The way they flock into the local theatres proves it. The Capitol drags down a lot of business, and the other houses report that they are not flopping.

With campaigns of this sort being turned out, there is no reason why the house should not enjoy substantial success. It is always a source of pleasure to us to see showmen chasing away the business depression bugbear in their respective towns, thus doing their bit to chase the terror out of the country. Keep it up, Vogel and Rowan!

## *They Got What They Wanted!*

In the above statement is contained the whole plot of the publicity gag engineered by Al Selig, head of the publicity and exploitation department of Tiffany Pictures, who, at the recent MPTOA convention in Philadelphia, accomplished his purpose by giving the assembled showmen a line of his company's new film "She Got What She Wanted."




The question mark hangars, a cut of which we are showing, were placed about the hotel housing the exhibs. They contained nothing but the title of the picture. Should you decide to use this gag, you will note that a space on the hanger is left for a theatre imprint. It is not necessary for you to play this film in order to use the hanger. The idea is there. And it's a corker.

The hanger is so made that it may be easily hung on doorknobs, on wires, on auto door handles, and many other spots of value in the selling of a picture. The original of the cut was about eight inches high. If you can use a stunt of this sort, you will find it to be a change from the regular run of things, and its novelty a good attention getter. Figure it out, from all angles, to fit your local conditions.

## *Roy H. Rowe from Raleigh, N. C., Joins Round Table Club*

A little dope on Roy H. Rowe comes to light. Roy has just joined the Club, and, though we haven't a photo of him to present to you, we are going to pass along the bit of his biography that we have been able to dig up.

He is the manager of the Palace Theatre in Raleigh, N. C., having been appointed there immediately following his graduation from the Managers' Training School maintained by the Publix circuit. He had several years of theatrical experience before attending the school, through owning and operating a theatre in eastern North Carolina before joining Publix a year ago. He studied the circuit operation in Charlotte and Spartanburg.

The Palace Theatre is a pretty little house, featuring a policy of split-week and week-ends. First-run films are played there. The house comes under the supervision of W. G. Emloe, the city manager. The town offers Rowe an opportunity to do some show-selling that will be of value to his fellow members—as well as to himself and his house—and we are of the opinion that he is going to prove a very active member. Drop us a line, Roy, and let's know what else is going on around your town.


# CLUB EMBLEM PIN!!!

**WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

**Name of Member.....**

**Theatre .....**

**Address .....**

**City..... State.....**

# MANAGERS' ROUND TABLE CLUB

**INVEST YOUR CO-OPERATION AND DRAW BIG DIVIDENDS!**

## JOIN NOW!!

*Here's the Blank*

**Application For Membership In "MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Position** .....

**Wm. A. Johnston** Honorary Chairman — **"Chick" Lewis** Chairman

**WHAT ARE YOU WAITING FOR?**

## *SO SAY WE ALL OF US!*

**SAMUEL FRIEDMAN** is the manager of the Capitol Theatre in Pottsville, Penn. Mr. Friedman has been in the show game for a number of years, so he is well versed in the art of bringing them in to the theatre. We are sure that he is going to be an active member and we hope to hear from him in the very near future, so that we can represent, and introduce him via photo, to the rest of the Club.

———*Wear Your Club Pin! ! !*———

**S. ALBERT SMITH** manages the Ritz Theatre in DeFuniak Springs, Florida. Mr. Smith has had some excellent experience in the business, having worked at the Daffin Theatre in Tallahassee for three years, two of which he was in charge of the house. Mr. Smith tells us that he will try to be an active showman. We hope to hear from him very often.

———*Wear Your Club Pin! ! !*———

**FLYNN STUBBLEFIELD** manages the Strand Theatre in Louisville, Fla. He is very active in his section of the country and we know that some of that activity is going to reach the Club pages. He had already shown us that he is going to be a very active member, and we know he will continue. Let's have some more of your work, Flynn, and include your photo with it, will you?

———*Wear Your Club Pin! ! !*———

**LOUIS FISHKIN** manages the Tuxedo Theatre in Brooklyn, New York. Mr. Fishkin is the latest Brooklyn showman to sign on the dotted line. We are certainly glad to notice the way these men from across the river are rallying to our Round Table. Welcome into the Club, Louis. Let's hear from you.

———*Wear Your Club Pin! ! !*———

**ERNESTO P. SMITH** is the manager of the Campoamor Theatre in Havana, Cuba. Mr. Smith comes proposed to the Club by none other than Earle Holden of Florida. We are glad to welcome this showman into our organization and we are sure that his association with us will be both pleasant and profitable. Let's have a photo of you, Ernesto, when you send in your next contribution.

———*Wear Your Club Pin! ! !*———

**W. J. KILLARKEY** manager of the Crown Theatre in Toronto, Ont., Canada, enrolls in the Round Table Club. Mr. Killarkey is the latest of the Canadian showmen to join and his enrollment boosts our Toronto membership another notch. With so much activity displayed around your section, "W. J." we know that you must be pretty active. Keep us posted on your work, will you?

———*Wear Your Club Pin! ! !*———

**L. W. MORRIS** is the manager of the Plaza Theatre, Great Bend, Kansas, and the Royal Theatre, Hoisington, Kansas. With two houses on his hands he is kept busy filling up all the seats. We hope that he will tell us what methods he uses to keep them lining up at the box-office, and also, what he does along the lines of service and maintenance. What do you say "L. W."? And include your photo.

**EDGAR GOTH** is the manager of the Rialto Theatre in Asbury Park, New Jersey. His house is a neat little six hundred seater and we have a hunch that he takes a great deal of pride in it, keeping it filled all of the time. We'd like to hear from you more often Edgar, so that we can pass along your work to the rest of the showmen throughout the show world.

———*Wear Your Club Pin! ! !*———

**A. S. GOODWIN** is the Assistant Manager of the Royal Theatre in Hoisington, Kansas. Mr. Goodwin was formerly a projectionist before he became an assistant manager. He is now working under the capable wing of Lo Wo Morris, manager of the Royal. We hope that "A. S." will keep us posted on his work so that we can see how he is advancing in the show game. What do you say, "A. S."

———*Wear Your Club Pin! ! !*———

**CLARENCE OLBRICH** is the manager of the Liberty Theatre in Kennewick, Washington. He is proposed for membership in the Club by Milton Wight, who tells us that Mr. Olbrich knows his stuff. Oke, Clarence, we will take Milton's word for the present, but we want to have some of your work very soon, because, being on the Inland Theatres Chain we know you'll be active.

———*Wear Your Club Pin! ! !*———

**ELIAS L. LEFFLER** manages the Loew's 42nd Street Theatre in New York City. Located right across the way from Broadway, we think that Mr. Leffler must be doing some good work to keep his house filled up. Give us the low-down on the situation, Elias, and at the same time send us a photo of yourself.

———*Wear Your Club Pin! ! !*———

**ORESTES (Jimmy) MACRI** is the Assistant Manager of the Temple Theatre in Wellsville, N. Y. His father is the manager of the house, so we think that Jimmy is going to learn something about the show game that will fit him for stepping into the manager's job some day. Give us some dope on what's going on along the show line at your house, Jimmy.

———*Wear Your Club Pin! ! !*———

**NATALIE TOLMAN** is the helmswoman behind the Big Sister Club that is a feature of the State Theatre, Staunton, Mass., the house managed by Paul W. Kunze. In view of the fact that this activity of Miss Tolman has boosted business tremendously at the State, we have decided that she is entitled to membership in the Club. Her showmanship won the place for her. We want to extend her a cordial welcome, and we hope to hear from her again very soon.

### *Photos of Members!*

**THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.**

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Cain and Artem | E. Gall-N. Simonov | June | 8....7202 | 78 | June 14 |
| Children of the New Day | F. Gillilazova-Litkin | June | 28....8518 | | |
| China Express | Special Cast | Mar. | 8....5631 | 63 | Mar. 15 |
| Demon of the Steppes | Saltykov-Pedlesnaya | Jan. | 16....8800 | 75 | |
| Fragment of an Empire | Nikitin-F. Semenova | Jan. | 25....7000 | 78 | Feb. 1 |
| Igdenbu | | Nov. | | | |
| Law of Siberian Taiga | Kovebul Kima | July | 23 | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | Jan. | 4....8000 | 67 | Jan. 18 |
| Old and New | Martha Lopkina | May | 2....6921 | 76 | May 10 |
| Pamir, Record of Expedition | | July | 12....8000 | | |
| Sell | S. Svashenko | Oct. | 17....5000 | 62 | Oct. 25 |
| Storm Over Asia | V. Inkizhinov | Sept. | 5....7152 | 72 | Sept. 13 |
| Turksib | Educational | May | 24....e900 | 80 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| Jimmy Higgins | A. Buchme |
| Living Corpse, The | V. Pudovkin |
| Nazlem | M. A. Narokov |
| Ogrino | Educational |
| Transport of Fire | G. Kuzoetsov |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4....5400 | 60 | Aug 23 |
| *†§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Apr. | 12....5400 | 60 | June 7 |
| *†§Breed of the West (A.T.) DF | Wally Wales | Nov. | 12....5400 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26....5400 | 60 | Oct. 18 |
| *†§Firebrand Jordan (A.T.) DF | Lane Chandler | June | 28....5400 | 60 | July 26 |
| *†§Red Fork Range (A.T.) DF | Wally Wales | Dec. | | 5400 | 60 |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24....5800 | 82 | July 6 |
| *†§Trails of Danger (A.T.) DF | Wally Wales | Sept. | 30....5400 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Horton | Jan. | 20....5700 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. | 24..6 reels | 80 | |

## COLUMBIA

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. | 15....7054 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Sidney-Murray | Apr. | 28....6356 | 71 | May 3 |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | Oct. | 25....6843 | 76 | Nov. 1 |
| *†§Call of the West (A. T.) | Revier-Matt Moore | May | 10....6500 | 72 | May 31 |
| *†§For the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. | 6....7000 | 72 | Oct. 4 |
| *†§Guilty? (A. T.) | Holland-Valli | Mar. | 3....6371 | 71 | Apr. 12 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. | 5....9277 | 103 | Apr. 19 |
| *†§Lone Rider, The (A.T.) | Jones-Reynolds | June | 9....5432 | 60 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-D. Sebastian | Aug. | | 5978 | 85 Aug. 16 |
| *†§Last of the Lone Wolf (A. T.) | Lytell-Patsy Miller | Aug. | 26....6500 | 64 | Sept. 13 |
| *†§Melody Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. | 25....6386 | 71 | Feb. 15 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. | 16....6304 | 70 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Pringle | Mar. | 26....6383 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Joan Peers | Aug. | 15....6273 | 92 | July 26 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. | 17....6356 | 83 | May 31 |
| Shadow Ranch | Buck Jones | Sept. | 1....5768 | 58 | Nov. 15 |
| *†§Sisters (A. T.) | D'Day-O'Neil | June | 15....6284 | 70 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. | 25....6356 | 70 | Sept. 13 |
| *§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. | 16....6247 | 67 | Sept. 6 |
| *†§Temptation (A. T.) | Wilson-Gray-Percy | June | 6....6279 | 70 | June 28 |
| *†§Tol'able David (A.T.) | Cromwell-Beery-Peers | Nov. | 15....7350 | 70 | Nov. 15 |
| *†§Vengeance (A. T.) | Holt-Revier-Strauss | Feb. | 22....6180 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arizona (A.T.) | Charles Ruggles-June Collyer | | | |
| *†§Cherley's Aunt (A.T.) | Holmes-Huston-Dorao-Cummings | | | |
| *†§Criminal Code, The (A.T.) | Holt-Graves-Wray | | | |
| *†§Dirigible (A.T.) | Buck Jones | | | |
| *†§Dawn Trail (A.T.) | | | | |
| *†§Fifty Fathoms Deep (A.T.) | | | | |
| *†§Flood, The (A.T.) | | | | |
| *†§Last Parade, The (A.T.) | | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Byron-C. Meyers-R.Hatton-Law | | | |
| *†§Madonna of the Streets A. T.) | Evelyn Brant-Robert Ames | | | |
| *†§Meet the Wife (A.T.) | | | | |
| *†§Men Without Law | Buck Jones | | | |
| †§Miracle Woman, The (A.T.) | Barbara Stanwyck | | | |
| *†§Subway Express, The (A.T.) | | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†Alasken Knights | Krazy Kat Kartoon | May | 22....1 reel | July 12 |
| *†§Apache Kid, The | Krazy Kat Kartoon | Oct. | 9....1 reel | |
| *†§Article Aatlee (A.T.) | Silly Symphony | June | 5....1 reel | Aug. 2 |
| *†Autumn | Silly Symphony | Feb. | 13....1 reel | |
| *†§Bandmaster, The | Krazy Kat Kartoon | Sept. | 6 | Nov. 6 |
| *†Bernyard Battle (A.T.) | Mickey Mouse | Apr. | 25....1 reel | |
| *†§Baroyard Concert (A.T.) | Mickey Mouse | Mar. | 3....1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14....1 reel | Feb. 16 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr. | 11....1 reel | Aug. 23 |
| *†§Came the Dawn | Eddie Buzzel | Oct. | 1 | |
| *†Cannibal Capers | Silly Symphony | Mar. | 13....1 reel | |
| *†Cat's Meow, The | Krazy Kat Kartoon | Jan. | 2....1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 9....1 reel | |
| *†§Cinderella (A.T.) | Krazy Kat Kartoon | Aug. | 14 | Nov. 15 |
| *†§Continental Evening, A | Fay Marbe | Feb. | 12....1 reel | |
| Crystal Gazer | Specialties (Eddie Buzzell) | | | Nov. 8 |
| *†§Curiosities | Novelty | | 6 min. | |
| *†Desert Sunk | Krazy Kat Kartoon | Mar. | 27....1 reel | |
| *†§Do It Now | Clark & Bergman | Jan. | 29....1 reel | |
| *†§Dutchman's Paradise | Rambling Reporter | Sept. | 6 | |
| *†§Faith, Hope and Charity | Specialties (Eddie Buzzell) | Sept. | 9....1 reel | Feb. 22 |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14....1 reel | June 21 |
| *†§Firefighters (A.T.) | Mickey Mouse | June | 11....1 reel | Nov. 15 |
| *†§Frolicking Fishes (A.T.) | Silly Symphony | May | 6....1 reel | Sept. 27 |
| *†§Galloping Gaucho (A.T.) | Mickey Mouse | Feb. | 14....1 reel | |
| Gorilla Mystery | Mickey Mouse | Oct. | 1 | |
| *†§Ham Berger & His Herse Radish (A.T.) | Color Sensation | July | 18....1 reel | |
| *†§Hard Boiled Yeggs | Specialties (Eddie Buzzell) | Oct. | 12 | Nov. 15 |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1....1 reel | |
| *†§Hawaiians | Columbia-Victor Gem | Apr. | 9....1 reel | |
| *†§Honolulu Wifes (A.T.) | Krazy Kat Kartoon | July | 17....1 reel | Jan. 24 |
| *†§Hot and Bothered | Specialties (Eddie Buzzell) | Sept. | 26 | Nov. 8 |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | 5....1 reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5....1 reel | Nov. 9, '28 |
| *†§Jazz Rhythm | Krazy Kat | June | 19....1 reel | July 26 |
| *†§Jewel of Asia | Rambling Reporter | Sept. | 26 | Nov. 8 |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19....1 reel | Jan. 11 |
| *†§Karnival Kid (A.T.) | Mickey Mouse | May | 23....1 reel | |
| *†§Lambs Will Gamble | Krazy Kat Kartoon | | | |
| *†§Land of Long Age | Rambling Reporter | Sept. | 26 | |
| *†§Let's Talk Turkey | Rambling Reporter | | | |
| *†§Marionettes | Tony Sarg | Mar. | 12....1 reel | Aug. 9 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26....1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20....1 reel | Oct. 12, '29 |
| *§†Midnight in a Toy Shop | Silly Symphony | July | 3....1 reel | |
| *†§Monkey Melodies | Silly Symphony | Aug. | 10 | Oct. 18 |
| *†§Never Strike Your Mother | Specialties (Eddie Buzzell) | Oct. | 18 | |
| *†§Night (A.T.) | Silly Symphony | July | 31....1 reel | June 28 |
| *†Old Flame, An | Krazy Kat Kartoon | Apr. | 24....1 reel | |
| *†§On'ry House (A.T.) | Mickey Mouse | Mar. | 28....1 reel | |
| *†§Picnic, The | Mickey Mouse | Oct. | | |
| *†§Plane Crazy (A.T.) | Mickey Mouse | Feb. | 26....1 reel | |
| *†§Playful Pan | Silly Symphony | | | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 9....1 reel | |
| *†§Princess Lady Bug (A.T.) | Color Sensation | Mar. | 17....1 reel | |
| *†§Prodigal Daughter, The | Specialties (Eddie Buzzell) | Sept. | 26 | |
| *†§Radio-Ions | Utica Jubilee Singers | Feb. | 26....1 reel | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 9....1 reel | |
| *†Slow Beau | Krazy Kat Kartoon | Feb. | 27....1 reel | Feb. 22 |
| *†§Spookeasy | Krazy Kat Kartoon | Jan. | 30....1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulan | Mar. | 26....1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23....1 reel | |
| *†§Stage Door Pest | Boyce Combe | Jan. | 15....1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31....1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 12....1 reel | |
| *†§Summer | Silly Symphony | Jan. | 16....1 reel | Feb. 1 |
| *†§Talking Screen Snapshots | Released twice a month | | | 1 reel June 6, '29 |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11....1 reel | |
| *†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15....1 reel | Jan. 11 |
| *†§Winter | Silly Symphony | | | |
| *†§Ye Heartie Shoe (A.T.) | Color Sensation | Apr. | 12....1 reel | May 5 |

## CONTINENTAL PICTURES CORP.

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Fourth Alarm, The | Nick Stuart-Ann Christy | Oct. | 25 | | Oct. 18 |
| Rampant Age (A.T.) (D.F.) | Murray-Kennedy | Jan. | 15....5743 | 64 | Jan. 18 |
| *†§Second Honeymoon, The (F.) | | Sept. | | | |
| Worldly Goods | Kirkwood-Kennedy | Aug. | 1....6065 | 85 | Aug. 2 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Air Eagles | | | 8 reels | |
| Defenders of the Law | | | 6 reels | |
| Hellion's Last Cruise, The | | | 8 reels | |
| Mystery Train, The | | | 6 reels | |
| Rose of Chinatown | | | 6 reels | |
| Sea Devils | Molly O'Day-Edmund Burns | Dec. | 15....6 reels | |
| Streets of Shadows | | | 6 reels | |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. | Length Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Average Husband (A.T.) | Clyde-Meerhead | Sept. | 7 | 1646 | 18 | Aug. 23 |
| *†§Bird's Friends (A. T.) | Lamport-McPhail | Apr. | 27 | 1609 | 18 | |
| *†§Big Jewel Case The (A.T.) | Lambert-Kelsey-Garvie | Feb. | 23 | 1480 | 18 | Feb. 22 |
| *†§Bluffer, The (A.T.) | Clyde-Stedman | Sept. | 26 | 922 | 11 | Oct. 25 |
| *†§Bulls and Bears (A.T.) | Pollaro-Clyde-Beebe | Mar. | 2 | 1838 | 20 | Feb. 22 |
| *†§Bully Beef | Terry-Toon | July | 13 | 543 | 6 | July 12 |
| *†§Camera Shy (A.T.) | Hamilton-Hiatt | Feb. | 9 | 1480 | 16 | Feb. 1 |
| *†§Campus Crushes (A.T.) | Clyde-Beebe-Stuart | June | 15 | 1929 | 21 | June 28 |
| *†§Caviar | Terry-Toon | Feb. | 23 | 659 | 7 | Feb. 22 |
| *†§Choo Suey | Terry-Toon | Aug. | 24 | 529 | 6 | |
| *†§Chumos, The (A.T.) | Beebe-Clyde | July | 6 | 1888 | 21 | July 12 |
| *†§Codfish Balls | Terry-Toon | June | 15 | 578 | 6 | |
| *†§College Cuties (A.T.) | Tamblyn-Rendell | Dec. | 28 | 1648 | 19 | |
| Dad Knows Best (A.T.) | Holmes-Bottan | Mar. | 30 | 1840 | 20 | Apr. 12 |
| *†Divorced Sweethearts (A.T.) | Christy-Irwin-Pollard-Beebe | Oct. | 26 | 1622 | 22 | Nov. 1 |
| *†§Don't Bite Your Dentist (A.T.) | Clyde Pollard | Nov. | 9 | 1937 | 22 | Sept. 27 |
| *†§Don't Give Up (A.T.) | Buster and John West | Oct. | 26 | 1724 | 19 | Oct. 11 |
| Don't Leave Home | Johnny Hines | Dec. | 28 | | | |
| *†Drumming It In (A.T.) | McKee-Smalley | Jan. | 26 | 1600 | 18 | |
| *†§Dutch Treat | Terry-Toon | Sept. | 21 | 612 | 8 | |
| *†§Expensive Kisses (A.T.) | Bert Roach | Dec. | 7 | 1614 | 16 | |
| *†§Fat Wives for Thin (A.T.) | Beebe-Barraud-Clyde | May | 23 | 1880 | 22 | May 31 |
| *†§Flying Trip, A | Hodge Podge | Sept. | 7 | 895 | 10 | |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. | 27 | 1886 | 18 | Apr. 26 |
| *†§Fresh Fried | Terry-Toon | Sept. | 7 | 547 | 6 | Oct. 18 |
| *†§Freshmen's Goat, The (A.T.) | Bobby Agnew | June | 15 | 1884 | 19 | Aug. 9 |
| *†§French Kisses | Cook Shockley | Sept. | 7 | 1789 | 18 | |
| *†§Fried Chicken | Terry-Toon | Oct. | 19 | 569 | 6 | Sept. 27 |
| *†§Golf Nuts | Terry-Toon | Dec. | 14 | 520 | 6 | |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 27 | 1961 | 22 | July 12 |
| *†§Good Morning Sheriff (A.T.) | Lloyd Hamilton | May | 25 | 1735 | 19 | June 14 |
| *†§Grandma's Girl (A.T.) | Clyde-Stuart-Kane | Oct. | 12 | 1865 | 21 | Oct. 25 |
| *†§Hail the Princess (A.T.) | Bailey-Collins | May | 11 | 1679 | 17 | |
| *†§Hawaiian Pineapples | Terry-Toon | May | 16 | 602 | 7 | May 24 |
| *†§He Trumped Her Ace (A.T.) | Burke-Beebe | Mar. | 23 | 1893 | 21 | Apr. 12 |
| *†§Hello Televisier (A.T.) | Clyde-Christy | Aug. | 17 | 1844 | 20 | Aug. 23 |
| *†§His Error (A.T.) | Barnes-Collins | Sept. | 14 | 1750 | 20 | |
| Hollywood Theme Song (A.T.) | Gribbon-O'Leary-D'Avril | Dec. | 7 | 1859 | 20 | Nov. 1 |
| *†§Honeymoon Zeppelin (A. T.) | Beebe-Pollard | Apr. | 19 | 1978 | 22 | Apr. 26 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June | 29 | 1715 | 18 | June 28 |
| *†§Hot and Wet (A.T.) | Goodwin-Crane | Jan. | 12 | 1628 | 17 | Jan. 11 |
| *†Hot Turkey | Terry-Toon | May | 4 | 604 | 7 | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§How's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22 | 1667 | 19 | | |
| *†§Hungerian Boofesh | Terry-Toon | June | 29 | 618 | 6 | | |
| *†Indian Pudding | Terry-Toon | Apr. | 6 | 576 | 6 | Apr. 26 | |
| *†§Irish Stew | Terry-Toon | Oct. | 5 | 535 | 8 | Oct. 11 | |
| *†§Johnny's Week End (A.T.) | Johnny Hines | Sept. | 14 | 1853 | 19 | | |
| *†§Jumping Beans | Terry-Toons | Nov. | 2 | 498 | 6 | Oct. 25 | |
| *†§Kangaroo Steak | Terry-Toon | July | 27 | 535 | 6 | | |
| *†§Love A La Mode (A.T.) | Grenville-Drew | Nov. | 2 | 1770 | 18 | | |
| *†§Love Your Neighbor (A.T.) | Charlotte G[illegible]wood | Oct. | 12 | 1750 | 22 | Sept. 27 | |
| *†§Match Play (A.T.) | Hagon-Diegel | Mar. | 16 | 2002 | 22 | Feb. 22 | |
| *†§Medley of Rivers, A | Hodge-Podge | Nov. | 8 | 892 | 10 | | |
| *†§Monkey Meat | Terry-Toon | Aug. | 10 | 548 | 8 | Aug. 23 | |
| *Museum of Art, A | Hodge-Podge | Feb. | | reel | | | |
| *†§My Harem (A.T.) | Moran-Bradbury | Nov. | 18 | 1784 | 19 | | |
| *†§No, No, Lady (A.T.) | Clyde-Christy | Dec. | 7 | 1798 | 20 | | |
| *†§On Darling (A.T.) | Dover-McPhail-Peak | Feb. | 16 | 1565 | 17 | Feb. 1 | |
| *†§Our Nagging Wives (A.T.) | Ford-Starling | Nov. | 9 | 1780 | 19 | Oct. 25 | |
| Over the Air | Hodge-Podge | Oct. | 12 | 935 | 10 | Sept. 27 | |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 16 | 1860 | 16 | May 10 | |
| *†§Polished Ivory (A.T.) | Lloyd Hamilton | Mar. | 16 | 1642 | 18 | Mar. 29 | |
| *†Pretzels | Terry-Toon | Mar. | 9 | 623 | 8 | Apr. 5 | |
| *†§Prize Puppies (A.T.) | Lloyd Hamilton | Aug. | 9 | 1724 | 19 | | |
| *†§Racket Cheers (A.T.) | Clyde-Irwin-Pollard | Nov. | 23 | 1894 | 22 | Nov. 8 | |
| *†§Radio Kisses (A.T.) | Beebe-Duryea-Carews | May | 4 | 1891 | 22 | June 14 | |
| *†Roman Punch | Terry-Toon | Apr. | 20 | 560 | 6 | Apr. 26 | |
| Rough Idea of Love (A.T.) | Beebe-Eastman | Dec. | 21 | 1896 | 21 | | |
| Salt Water Taffy | Terry-Toon | Nov. | 30 | | | | |
| *†§Scotch (A.T.) | Clyde-Bevan-McPhail | Jan. | 18 | 1961 | 22 | Jan. 4 | |
| *†§Scotch Highballs | Terry-Toon | Nov. | 15 | 560 | 6 | | |
| *†§Si, Si, Senor (A.T.) | Tom Patricola | Sept. | 21 | 1755 | 20 | | |
| *†Spanish Onions | Terry-Toon | Mar. | 23 | 637 | 7 | | |
| *†§Sugar Plum Pops (A.T.) | Clyde-Gribbons | Feb. | 16 | 1942 | 21 | Feb 1 | |
| *†§Swiss Cheese | Terry-Toon | June | 1 | 847 | 8 | | |
| *†§Take Your Medicine | Andy Clyde | Oct. | 28 | 869 | 10 | Oct. 25 | |
| Tid Bits | Hodge Podge | Dec. | 21 | 775 | 8 | | |
| *†§Their Wives' Vacation (A.T.) | Kelton-Murray | Dec. | 14 | 1895 | 21 | | |
| *†Trouble For Two (A.T.) | Raymond McKee | Mar. | 9 | 1527 | 17 | Mar. 26 | |
| *†§Up a Tree | Lloyd Hamilton | Nov. | 30 | 1777 | 19 | | |
| *†§Vacation Loves (A.T.) | Clyde-Betty Boyd | Sept. | 28 | 1904 | 21 | | |
| *†§Western Knights (A.T.) | Lambert-St. John-McPhail | Apr. | 20 | 1661 | 20 | Apr. 5 | |
| *†§Wilkins Murder Mystery | Wm. J. Burns | | | 1014 | 11 | Sept. 27 | |
| *†§Won by a Neck | Lloyd Hamilton | Oct. | 5 | 1685 | 21 | Oct. 11 | |

## FIRST NATIONAL

*(Available sound-on-disc and sound-on-film)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June | 8272 | 92 | June 7 |
| *†§Bad Man, The (A.T.) | Huston-Revier | Sept. | 7124 | 77 | Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Segal-Pidgeon | June | 7418 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 6418 | 72 | July 6 |
| *†§College Lovers (A.T.) | Whiting-Nixon | Oct. | 5633 | 63 | Sept. 6 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10 | 10054 | 112 | July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 11 | 6604 | 74 | June 7 |
| *†§Furies (A.T.) | Werner-Wilson | May | 18 | 6606 | 75 | Apr 26 |
| *†§Girl of Golden West (A.T.) | Harding-Reenie | Oct. | 12 | 7276 | 75 | June 21 |
| *†§Gorilla, The (A.T.) | Joe Frisco | Nov. | 8 | 8811 | 85 | Oct. 4 |
| *†§In the Next Room (A.T.) | Jack Mulhall | Jan. | 26 | 6338 | 70 | Apr. 12 |
| *†§Little of Field (A.T.) | Corinne Griffith | Jan. | 5 | 5878 | 67 | Dec. 21 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 2 | 6100 | 68 | Mar. 9 |
| *†§Murder Will Out (A.T.) | Mulhall-Lee | Oct. | 19 | 6200 | 68 | Apr. 19 |
| *†§Mysterious Affair A (A.T.) | Billie Dove | May | 4 | 6210 | 69 | May 3 |
| *†§Numbered Men (A.T.) | Nagel-Claire | Aug. | 3 | 8460 | 72 | June 7 |
| *†§One Night at Susie's (A.T.) | Dove-Fairbanks, Jr. | Oct. | 19 | 5760 | 84 | Nov. 1 |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 9 | 5800 | 84 | Jan. 4 |
| *†§Playing Around (A.T.) | White-Morris | Jan. | 19 | 6063 | 66 | Apr. 5 |
| *†§Remedies (A.T.) | Young-Mulhall | July | 20 | 6935 | 77 | July 5 |
| *†§Scarlet Pages (A.T.) | Ferguson-Nixon | Sept. | 28 | 5908 | 65 | Aug. 9 |
| †§Show Girl in Hollywood (A.T.) | White-Mulhall | Apr. | 20 | 7919 | 80 | May 3 |
| *†§Song of the Flame (A.T.) | Gray-Claire | May | 25 | 8501 | 72 | May 9 |
| *†§Spring is Here (A.T.) | Claire-Gray | Apr. | 13 | 6386 | 70 | Apr. 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 2 | 5632 | 63 | May 10 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June | 13 | 7004 | 77 | June 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 6 | 6012 | 65 | July 19 |
| *†§Too Sexed (A.T.) | Brown-Claire-Whiting | Aug. | 24 | 7200 | 82 | June 21 |
| *†§Way of All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. | 7 | 6032 | 70 | July 26 |
| *†§Widow from Chicago (A.T.) | Neil Hamilton | Nov. | 9 | 6235 | 65 | Oct. 25 |

### Coming Attractions

| Title | Star | Rel Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adios (A. T.) | Richard Barthelmess | Dec. 28 | 7189 | | Oct. 4 |
| *†§Captain Blood (A.T.) | James Ronnie | | 7020 | | |
| *†§Father's Son (A.T.) | Janney-Stone-Rich | | | 77 | Oct. 4 |
| *†§Going Wild (A.T.) | Joe E. Brown | Dec. 21 | 6486 | 72 | Aug. 23 |
| *†§Honor of the Family, The (A.T.) | Walter Huston | | | | |
| *†§Hot Heiress, The (A.T.) | Lyon-Munson | | 7309 | | Oct. 4 |
| *†§Kiss Me Again (A.T.) | Claire-Pidgeon | Jan. 25, '31 | | | |
| *†§Kismet (A.T.) | Otis Skinner | Jan. 18, '31 | 8253 | 92 | Nov. 8 |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | | 5076 | 58 | Nov. 1 |
| *†§Little Caesar (A.T.) | Edw. G. Robinson | | 7300 | | |
| *†§Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | |
| *†§Mothers Cry (A.T.) | Peterson-Maconers | Jan. 4, '31 | | | |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | 6480 | 72 | Sept. 13 |
| *†§Naughty Flirt (A.T.) | Alice White | Jan. 11, '31 | 5187 | | |
| *†§Right of Way, The (A.T.) | Nagel-Young | | 6142 | | |
| *†§Sonny (A.T.) | Marilyn Miller | Nov. 23 | 7258 | | Oct. 11 |
| *†§Too Young to Marry | Young-Withers | | 6400 | 80 | Aug. 9 |
| †§Truth About Youth (A.T.) | Young-Tearle | Nov. 30 | 6235 | | Nov. 22 |
| *†§Woman Hungry (A.T.) | Lee-Kohler-Blackmer | | 6118 | | |

## FITZPATRICK PICTURES, INC.

### Features

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Lady of the Lake | Percy Mermont-Benita Hume | Nov. | 9677 | 45 | Oct. 25 |

### SOUND SHORTS

### Traveltalk Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| No. 1—From Barcelona to Valencia (F.&D.) | | Sept. | 1000 | 11 | |
| No. 2—From Valencia to Granada (F.&D.) | | Oct. | 971 | 11 | Oct. 12, '29 |
| No. 3—From Granada to Toledo (F.&D.) | | Nov. | 975 | 11 | Nov. 16, '29 |
| No. 1—Japan in Cherry Blossom Time (F.&D.) | | Dec. | 867 | 10 | Feb. 8 |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | May | 872 | 11 | June 21 |
| No. 6—Gateway to India, The (F.&D.) | | June | 830 | 9½ | |
| No. 7—Temple of Love, The (F.&D.) | | July | 956 | 10½ | Sept. 6 |
| No. 8—Imperial City (F.&D.) | | Aug. | 852 | 9 | Aug. 23 |
| No. 9—Picturesque Hong Kong (F.&D.) | | Sept. | 710 | 10 | |
| No. 10—The Island Empire (F.&D.) | | Oct. | 710 | 8 | Sept. 6 |
| No. 11—Japan in Cherry Blossom Time (F.&D.) | | Oct. | 786 | 9 | Nov. 22 |
| No. 13—Java—The Fragrant Isle (F.&D.) | | Nov. | 773 | 8 | |
| No. 13—Charming Ceylon | | Nov. | 705 | 9 | |
| No. 14—Honolulu to Havana | | Dec. | | | |
| No. 15—Siam to Korea | | Jan. | | | |

### American Holiday Series

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 3 |
| *Armistice Day (A.T.) | 3 |
| *Christopher Columbus (A.T.) | 3 |
| *George Washington (A.T.) | 3 |
| *Independence Day (A.T.) | 3 |
| *§Labor Day | 3 |
| *§Memorial Day | 3 |
| *§Mother's Day | 3 |
| *§Origin of Christmas | 3 |
| *§Thanksgiving | 3 |

### Movie Horoscope Series

One Release for Each Month of the Year

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | 630 | 8 | |
| People Born in September (D.&F.) | | | 891 | 11 | |
| People Born in October (D.&F.) | | | 954 | 10½ | |
| People Born in November (D.&F.) | | | 711 | 8 | |
| People Born in December (D.&F.) | | | 714 | 8 | |
| People Born in January (D.&F.) | | | 891 | 10 | |
| People Born in February (D.&F.) | | | 810 | 10 | |
| People Born in March (D.&F.) | | | 801 | 10 | |
| People Born in April (D.&F.) | | | 889 | 8 | |
| People Born in May (D.&F.) | | | 748 | 9½ | |
| People Born in June (D.&F.) | | | 944 | 10½ | |
| People Born in July (D.&F.) | | | 823 | 9 | |

### Music Master Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Georges Bizet (D.&F.) | | Sept. | 972 | 11 | |
| *†Johannes Brahams (D.&F.) | | Sept. | 971 | 11 | Feb. 15 |
| *†Franz Liszt (D.&F.) | | Sept. | 998 | 11 | Apr. 5 |
| †§George Frederick Handel (D.& | | Oct. | 990 | 1 | |
| *†Frederick Chopin (D.&F.) | | Dec. | 862 | 10½ | |
| *†Ludwig Van Beethoven (D.&F. | | Oct. | 801 | 7½ | Apr. 19 |
| *†Johann Strauss (D.&F.) | | Nov. | | | |
| *†§Guiseppe Verdi (D.&F.) | | Nov. | 851 | 8½ | |
| *†Felix Mendelssohn (D.&F.) | | Dec. | | | |

## FOX FILMS

*(All releases sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Arizona Kid, The (A.T.) | Baxter-Marie | Apr. | 27 | 7450 | 83 | May 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Feb. | 23 | 6482 | 72 | Mar. 1 |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. | 2 | Standard 11116 | | Oct. 11 |
| | | | | Grandeur 14200 | | |
| *†§Cameo Kirby (A.T.) | Terris-Murray | Jan. | 12 | 6120 | 68 | Dec. 7 |
| *†§Cheer Up and Smile | Lee-Lake-Baclanova | June | 22 | 5600 | 82 | Aug. 2 |
| *†§City Girl (P.T.) | Farr-H. Duncan | Feb. | 18 | 6171 | 89 | Apr. 19 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. | 17 | 7061 | 80 | June 21 |
| *†§Crazy That Way (A.T.) | Bennett-MacKenna | Mar. | 30 | 3828 | 64 | Mar. 29 |
| *†§Dancers, The (A.T.) | Moran-Holmes-Walter Byron | Nov. | 9 | 7500 | 83 | Oct. 4 |
| *†§Devil With Women, A | Victor McLaglen-Marls | Nov. | 18 | 3750 | 64 | July 26 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | | 20 | 5800 | 84 | Mar. 29 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May | 4 | 7422 | 84 | May 10 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June | 20 | 6340 | 70 | June 14 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. | 19 | 6395 | 70 | Dec. 14 |
| *†§High Society Blues (A.T.) | Daynor-Farrell | Mar. | 23 | 6750 | 75 | Mar. 1 |
| *†§Last of Duanes (A.T.) | O'Brien-Loy-Browne | Aug. | 31 | 3500 | 61 | July 12 |
| *†§Let's Go Places (A.T.) | Wagstaff-Lane | Feb. | 2 | 6745 | 72 | Jan. 18 |
| *†§Lillom | Farrell-Taylor | Oct. | 5 | 8472 | 84 | Sept. 13 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. | 5 | 5940 | 66 | Jan. 25 |
| *†§Man Trouble | Gillis-Mackeill | Aug. | 24 | 7800 | 84 | Aug. 30 |
| *†§Man Without Women (A. T.) | MacKenna-MacDonald | Feb. | 9 | 7246 | 81 | Jan. 4 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May | 23 | 6500 | 72 | June 14 |
| *†§One Mad Kiss (A.T.) | Dan Jose Mollea | July | 19 | 6356 | 84 | July 26 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. | 23 | 6500 | 72 | June 14 |
| *†§On Your Back (A.T.) | Rich-Warner-Hackett | Sept. | 14 | 6800 | 70 | July 26 |
| *†§Renegades | Baxter-Boory-Loy | Oct. | 26 | 8400 | 93 | Oct. 4 |
| *†§Rough Romance (A.T.) | O'Brien-Chandler | June | 16 | 4800 | 58 | June 21 |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Oct. | 19 | 6750 | 75 | Oct. 4 |
| *†§She Wolf (A. T.) | Milton Sills | Sept. | 21 | 8000 | 89 | Aug. 30 |
| *†§Sky Hawk (A.T.) | Garrick-Chandler | Jan. | 26 | 6528 | 76 | Dec. 14 |
| *†§So This is London (A.T.) | Will Rogers | June | 8 | 6300 | 72 | May 31 |
| *†§Song O' My Heart (A.T.) | John McCormack | Sept. | 7 | 6245 | 82 | Mar. 15 |
| *†§Soup to Nuts (A.T.) | Healy-Winninger-Smith | Sept. | 28 | 6340 | 70 | Oct. 25 |
| *†§Such Men Are Dangerous (A.T.) | Baxter-Owen | Mar. | 6 | 7586 | 82 | Feb. 1 |
| | (Reviewed under title of "Mask of Love" to Feb 1, 1930, issue) | | | | | |
| *†§Temple Tower (A.T.) | MacKenna-Day | | | | | |
| †§3 Sisters (A.T.) | Dresser-Patricola | Apr. | 5 | 6442 | 71 | Apr. 26 |
| *†§Up the River (A.T.) | Lucs-Bogart-Tracy | Oct. | 12 | 8200 | 92 | Oct. 11 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July | 19 | 7209 | 90 | July 19 |
| *†§Women Everywhere (A.T.) | Murray-Dorsay-Kellard | June | 1 | 7800 | 85 | June 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Alone With You (A.T.) | Daynor-Garrick | | | |
| *†§Are You There? (A.T.) | Lillie-Garrick | Nov. 30 | 6000 | 68 |
| Arelle | | | | |
| *†§Barcelona (A.T.) | Daynor-Bogart | | | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| Charlie Chan Carries On | Fifi Dorsay | | | |
| *†§Cisco Kid, The (A. T.) | Lowe-Baxter | | | |
| *†§Connecticut Yankee, A (A.T.) | Will Rogers-O'Sullivan | Mar. 8, '31 | | |
| *†§East Lynne | Ann Hardley-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Jan. 18, '31 | | Nov. 1 |
| *†§F. G. B. Detroit | | | | |
| *†§Girls Demand Excitement (A.T.) | Brandel-White-Compton | | | |
| *†§Going Nowhere (A.T.) | Brandel-White-Tracy | | | |
| *†§Hot Numbers (A.T.) | Corcoran-Byron Collier, Sr. | | | |
| *†§Just Imagine (A.T.) | Brandel-Sullivan | Nov. 23 | 10050 | Dec. 18 |
| Land Rush | Victor McLaglen-Fay Wray | | | |
| *†§Lightnin' | Will Rogers | Dec. 7 | | Oct. 25 |
| *†§Man Who Came Back, The (A.T.) | I. Gayner - C. Farrell - K. MacKenna | Jan. 11, '31 | | |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Dec. 28 | | |
| *†§Movietone Follies of 1931 (A.T.) | Special Cast | | | |
| *†§No Favors Asked (A.T.) | McLaglen-Francis | | | |
| *†§Oh, For a Man! (A.T.) | McDonald-Downey-White | Dec. 14 | 7800 | Nov. 8 |
| *†§Once a Sinner | Dorothy Mackaill-Joel McCrea | Feb. 1, '31 | | |
| *†§One Night in Paris (A.T.) | Gaynor-MacKenna | | | |
| *†§Painted Women, The (A.T.) | John Wayne-Claire Luce | | | |
| *†§Part-Time Wife (A.T.) | T. Clifford-E. Lowe-L. Hyams | Jan. 25, '31 | | |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Warner | Dec. 21 | 6480 | Oct. 18 |
| Seas Beneath, The | O'Brien-Lessing | Mar. 1, '31 | | |
| *†§She's My Girl (A.T.) | Baxter-Churchill | | | |
| *†§She Wears the Pants (A.T.) | Farrell-Compton | | | |
| *†§Spider, The (A.T.) | Dorsay-MacKenna | | | |
| *†§Spy, The | Hamilton-Kay Johnson | Feb. 8, '31 | | |
| Squadron | Charles Farrell-Elissa Landi | Feb. 22, '31 | | |
| *†§This Modern World (A.T.) | Baxter-Mackaill-Pitts | Feb. 15, '31 | | |
| Three Girls Lost | | Mar. 15, '31 | | |
| *†§Under Suspicion (A.T.) | J. Harold Murray-Moran | Jan. 4, '31 | 5800 | Nov. 22 |
| *†§Women of All Nations (A.T.) | McLaglen-Lowe | | | |
| *†§Wyoming Wonder (A.T.) | Howard-Corcoran | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson-Meighan | | | |

## INTERNATIONAL PHOTOPLAY DISTRIBUTORS

### FEATURES

| Title | Star | Rel. Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. | 7 | 79 | June 21 |
| *†§Crimson Circle, The | Stewart Rome | Feb. | 7 | 79 | Jan. 11 |
| *†§Dark Red Roses (A.T.) | Rome-Goble | Mar. | 6 | 47 | Mar. 8 |
| *†§Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. | 3 | 30 | |

### SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Asi-Dental Treatment | | 2 | 17 | |
| *†§Abbie Mitchell & Sizzle & Blake | Sean Program | 1 | 8 | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | | | 1 | 6 | | |
| *†§Feed the Brute (A.T.) | Animal Novelty | | | 1 | 6 | | |
| *†§Hook (A.T.) | Frawley & Smith | | | 1 | 8 | | |
| *†§Justice (A.T.) | Special Cast | | | 2 | 17 | | |
| *†§Little Jonreys in Songland | Song Series | | | 1 | 6 | | |
| Marionettes | | | | | | | |
| 1. Grand Opera | | | | 1 | 6 | | |
| 2. Alice-Up | | | | 1 | 6 | | |
| 3. Dimples A Tears | | | | | | | |
| *†§Miser, The (A.T.) | Bronsby Williams | | | 1 | 6 | | |
| *†§Mr. Smith Wakes Up (A.T.) | Marriott-Gott | | | 2 | 16 | | |
| *†§Night in Dixie, A (A.T.) | Mitchell-Nudgies | | | 2 | 16 | | |
| *†§Nora Blaney No. 1 | Song Program | | | 1 | 6 | | |
| *†§Nora Blaney No. 2 | Song Program | | | 1 | 6 | | |
| *†§Radio Franks & 4 Bachelors | Song Program | | | 1 | 8 | Aug. | 30 |
| *†§Teddy Brown & His Band | Jazz Program | | | 1 | 9 | Nov. | 16, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Niles Welch | | | 2 | 16 | | |

## METRO-GOLDWYN-MAYER
### FEATURES

| Title | Star | Rel. Date | Length Feet | Length Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Anne Christie (A.T.) | Greta Garbo | Feb. 21 | 8170 | 91 | Dec. 21, '29 |
| *†§Big News, The (A.T.) | Beery-Morris-Hyams | June | 7901 | 88 | June 28 |
| *†§Billy the Kid (A.T.) | John Mack Brown | Oct. | 8808 | 82 | Sept. 13 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | Jan. | 7961 | 89 | May 10 |
| *†§Call of the Flesh (Reviewed under title of "Singer of Seville" in July 12th, 1930, issue | Novarro | Aug. | 9061 | 99 | |
| *†§Caught Short (A.T.) | Dressler-Moran | May | 6873 | 71 | May 10 |
| *†§Chasing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue) | Love-King | Jan. | 8813 | 98 | |
| *†§Children of Pleasure (A. T.) | Gray-Bushe-Johnson | Apr. | 6408 | 72 | Aug. 9 |
| *†§Devil-May-Care (A.T.) | Ramon Novarro | Feb. | 8813 | 98 | Dec. 28, '29 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. | 7533 | 84 | Apr. 19 |
| *†§Doughboys (Reviewed under title "Big Shot" in July 26 issue.) | Buster Keaton | July | 7325 | 81 | July 26 |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. | 6413 | 73 | Feb. 22 |
| *†§Floradora Girl, The (A.T.) | Davies-Gray | May | 7280 | 81 | June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyams | Mar. | 6362 | 93 | Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. | 7931 | 88 | Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | May | 7654 | 85 | June 7 |
| *†§Lady's Morals, A (A.T.) (Reviewed under title of "The Soul Kiss" in Oct. 4 issue.) | Grace Moore | Nov. | 6 | 7658 | 88 |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | May | 24 | 6856 | 77 | May 31 |
| *†§Lady to Love, A (A.T.) | Vilma Banky | Mar. | 8 | 8429 | 94 | Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-La Reque | Aug. | 9 | 7121 | 79 | May 8 |
| *†§Lord Byron of B'way (A.T.) | Terry-Kelly-Edwards | Feb. | 28 | 7069 | 78 | Jan. 25 |
| *†§Love in the Rough (A.T.) | R. Montgomery-D. Jordan | Sept. | 8 | 7668 | 85 | Aug. 16 |
| *†§Madam Satan (A.T.) | Johnson-K. Francis | Sept. | 20 | 10320 | 113 | Aug. 30 |
| *†§Man of the North (A.T.) | B. Leonard-B. Boland | Sept. | 27 | 5359 | 60 | Oct. 25 |
| *†§Montana Moon (A.T.) | Joan Crawford | Mar. | 29 | 7917 | 88 | Feb. 8 |
| *†§Not So Dumb (A.T.) (Reviewed under title of "Ouicy" in Nov. 2, 1929, issue.) | Davies-Nugent | Jan. | 17 | 6875 | 75 | |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July | 19 | 8136 | 102 | July 19 |
| *†§Our Embarrassing Night | All English Cast | June | 21 | 6611 | 90 | Aug. 16 |
| *†§Redemption (A.T.) | Gilbert-Nagel-Adoree | Apr. | 5 | 6019 | 87 | May 10 |
| *†§Remote Control (A.T.) | Haines-Dorsa | Nov. | 15 | 5958 | 87 | Oct. 11 |
| *†§Rogue Song, The (A.T.) | Lawrence Tibbett | May | 10 | 9723 | 106 | Feb. 1 |
| *†§Romance | Greta Garbo | July | 26 | 8577 | 76 | Aug. 2 |
| *†§Sea Bat, The (A.T.) | Bickford-Mijjan-Torres | June | 6 | 6253 | 69 | May 3 |
| *†§Ship From Shanghai, The (A.T.) | Nagel-Johnson-Walheim | Jan. | 31 | 6176 | 69 | Jan. 18 |
| *†§Sins of the Children (A.T.) (Reviewed under the title of "Richest Man" in the World in July 5 issue.) | Mann-Nugent | June | 28 | 7716 | 86 | July 5 |
| †§Strictly Unconventional (A.T.) (Reviewed under title of "The Circle" in Feb. 22, 1930, issue.) | Stone-Cavanagh-Owen | May | 3 | 4970 | 55 | Feb. 22 |
| *†§This Mad World (A.T.) | Rathbone-Johnson | Apr. | 12 | 6452 | 72 | Apr. 19 |
| *†§They Learned About Women (A.T.) | Von and Schenck | Feb. | 14 | 8773 | 97 | Dec. 14, '29 |
| *†§Those Three French Girls (A.T.) | R. Denny | Oct. | 11 | 6760 | 76 | Oct. 18 |
| *†§Unholy 3, The | Chaney-Lee-Limon | July | 12 | 6478 | 72 | May 24 |
| *†§Wer Nurse (A.T.) | Walker-Page-Montgomery | Nov. | 22 | 7335 | 82 | Sept. 20 |
| *†§Way for a Sailor (A.T.) | John Gilbert | Nov. | 1 | 7067 | 89 | Sept. 20 |
| *†§Way Out West (A.T.) | Haines-Hyams | Aug. | 2 | 6407 | 71 | Aug. 9 |
| *†§Woman Racket (A.T.) | Moore-Sweet | Jan. | 24 | 6887 | 77 | Dec. 14, '29 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Father | Davies-Forbes | Jan. 24, '31 | | |
| *†§Dance, Fools, Dance (A.T.) | Joan Crawford | | | |
| *†§Daybreak (A.T.) | Ramon Novarro | | | |
| Easiest Way, The | Constance Bennett-Robert Montgomery | | | |
| Girls Together | | | | |
| *†§Great Day, The (A.T.) | Joan Crawford | | | |
| Great Lover | | | | |
| *†§Great Meadow, The (A.T.) | Brown-Boardman | Jan. 3, '31 | | |
| *†§Her Fortune (A.T.) | Joan Crawford | | | |
| It's a Wise Child | Marion Davies | | | |
| *†§Inspiration | Greta Garbo | Jan. 31, '31 | | |
| Mata Hari | Greta Garbo | | | |
| *†§March of Time (Tent.) | Weber & Fields | | | |
| Min and Bill | Marie Dressler | Nov. 29 | | Oct. 18 |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Dec. 13 | | Oct. 25 |
| *†§Passion Flower (A.T.) | K. Francis-Johnson-Bickford | Dec. 6 | | Oct. 25 |
| *†§Red Dust (A.T.) | Greta Garbo | | | |
| *†§Reducing (A.T.) | Dressler-Moran | Jan. 10, 31 | | |
| Secret Six, The | Beery-Rambeau | | | |
| *†§Slatherner, The | Lawrence Tibbett | | | |
| *†§Squaw Man, The | | | | |
| Strangers May Kiss | Norma Shearer | | | |
| Susan Lenox, Her Rise and Fall | | | | |
| Their First Mistake | Laurel & Hardy | | | |
| (Reviewed under title of "The Rap," issue of Sept. 27) | | | | |
| *†§Trader Horn (A.T.) | Harry Carey | | | |
| Within the Law | Crawford-Armstrong | | | Nov. 15 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. 19 | 1895 | Mar. 29 |
| Another Fine Mess | Laurel-Hardy | Nov. 29 | | |
| *†§Baby Follies (A.T.) | Revue | Apr. 12 | | |
| *†§Baby Talk | Boy Friends | Jan. 17, '31 | | |
| *†§Bear Shooters | Our Gang | May 17 | 1881 | Feb 15 |
| *†§Below Zero | Laurel-Hardy | Apr. 26 | 1889 | Oct. 25 |
| Big Dog House, The | Dogville | Mar. 14, '31 | | |
| *†§Big Kick, The | Harry Langdon | Mar. 29 | 1927 | Jan. 25 |
| *†§Bigger and Better | Boy Friends | Oct. 25 | 1789 | |
| Bleed and Thunder | B. Friend | Jan. 17, '31 | 1801 | |
| *†§Blotto | Laurel-Hardy | Feb. 8 | 2654 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Mar. 22 | 1928 | Apr. 5 |
| Busy Barcions | Holmes | Apr. 11, '31 | | |
| China's Ole Man River | Holmes | Oct. 4 | 863 | |
| *†§Clock Shop, The | Revue | May 10 | 2 reels | |
| Clyde Doerr A His Saxophone Orchestra Act | | Jan. 18 | 572 | |
| *†§College Hounds | Dogville | Sept. 27 | 1524 | Mar. 28 |
| *†§College Romeos | Biltmore Trio | Jan. 25 | 853 | |
| Copy | Novelty | Oct. 11 | 1877 | |
| Crazy House | Dane-Moran | Nov. 1 | | |
| Cuckoo Murder Case, The | Flip the Frog Series | Oct. 18 | 724 | Nov. 1 |
| Devil's Cabaret | Revue | Dec. 13 | | |
| *†§Doctor's Orders | Boy Friends | Sept. 13 | 1920 | |
| *†§Dogway Melody | Dogville | Dec. 20 | 1493 | Nov. 1 |
| *†§Dollar Dizzy (A.T.) | Charley Chase | Oct. 4 | 2384 | |
| *†§Dublin and Nearby | Holmes | Dec. 27 | 882 | |
| *†§Fast Work (A.T.) | Charlie Chase | June 28 | 1968 | May 24 |
| *†§Fiddlesticks (A.T.) | Cartoon | Aug. 18 | 586 | Aug. 16 |
| *†§Fifty Million Husbands | Charley Chase | May 24 | 1846 | Mar. 29 |
| *†§Fighting Parsons | Langdon | Feb. 22 | 1677 | Dec. 14, '29 |
| *†§First Seven Years, The | Our Gang | Mar. 1 | 1843 | Apr. 5 |
| *Flower Garden | Revue | Jan. 18 | 1663 | |
| *Flying Fists | Cartoon | Sept. 8 | 628 | |
| *†§Gems of M-G-M (A.T.) | Novelty | Jan. 3, '31 | 1846 | |
| Girl Shock | Charley Chase | Aug. 23 | 1788 | Aug. 23 |
| Glories of Nikko, The | Holmes | Aug. 23 | 908 | |
| *†§Haywire (A.T.) | Laurel-Hardy | May 29 | 1775 | June 7 |
| Head Guy, The | Harry Langdon | Jan. 11 | 1878 | |
| Helping Grandma | Our Gang | Jan. 3, '31 | 2 reels | Nov. 1 |
| High C's | Charley Chase | Dec. 27 | 2623 | |
| *†§Hog Wild (A.T.) | Laurel-Hardy | May 31 | 1775 | |
| Nonsense, The | Laurel & Hardy | | | Oct. 25 |
| *†§Not Dog | Dogville | Aug. 18 | 1400 | Feb. 15 |
| *†§Slate Maroons | Holmes | Dec. 6 | 900 | |
| *†§Skiddles Revue (A.T.) | | Mar. 15 | | |
| *†§King, The | Harry Langdon | June 14 | 1787 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | Sept. 6 | 1803 | Aug. 2 |
| Ladies Last | Boy Friends | Dec. 6 | 1893 | |
| Looser Than Loose | Charley Chase | Nov. 15 | 1893 | |
| Love Business | Our Gang | Feb. 14, '31 | 1857 | |
| Love Fever | B. Friend | Feb. 28, '31 | | |
| Modern Madrid | Holmes | Nov. 15 | 851 | |
| *†§Night Owls (A.T.) | Laurel-Hardy | Jan. 4 | 1895 | Dec. 14, '29 |
| *†§Old Man Trouble (A.T.) | Davidson-Nichols | | 2 reels | |
| Peeps at Peking | Holmes | Jan. 17, '31 | 804 | |
| *†§Pirates (A.T.) | Benny Rubin | Feb. 15 | 1622 | Aug. 16 |
| Pups Is Pups | Our Gang | Aug. 30 | 1693 | Oct. 18 |
| *†§Reel McCoy (A. T.) | Charley Chase | Feb. 1 | 1899 | Dec. 14, '29 |
| Rounder, The | Novelty | Nov. 22 | 1812 | |
| School's Out | Our Gang | Nov. 22 | 1893 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. 25 | 1870 | |
| *†§Shrima The | Harry Langdon | May 3 | 1738 | Feb. 15 |
| Snappy Cabellero | Revue | Sept. 20 | | |
| *†§Song Writer's Revue, The (A.T.) | Novelty | Aug. 30 | 1861 | |
| So Quiet on the Canine Front | Dogville | Jan. 31, '31 | | |
| Spain's Maddest Fiesta | Holmes | Sept. 13 | 908 | Nov. 15 |
| Sultan's Camp of Victory | Holmes | Feb. 28, '31 | | |
| Tale of the Alhambra, A | Holmes | Feb. 7, '31 | | |
| *†§Teacher's Pet (A.T.) | Our Gang | Oct. 11 | 1884 | Aug. 16 |
| That Little Bit of Heaven | Holmes | Mar. 21, '31 | | |
| Through the Yangtze Gorges | Holmes | Oct. 25 | 879 | |
| Thundering Tenors | Charley Chase | Feb. 7, '31 | | |
| †§Tough Winter, A | Our Gang | June 21 | 1880 | Mar. 29 |
| *†§Van & Schenck | | Jan. 11 | 799 | |
| Village Barber, The | Flip the Frog Series | Sept. 27 | 650 | Oct. 11 |
| Virginia Judge, The | Act | Jan. 4 | 803 | |
| *†§Vodeville (A.T.) | Laurel & Hardy | | 2 reels | |
| What a Man | Charley Chase | Feb. 7, '31 | | |
| *†§When the Wind Blows | Our Gang | Apr. 5 | 1795 | |
| *†§Whispering Whoopee | Charley Chase | Mar. 8 | 1807 | Mar 29 |
| Who Killed Rover? | Dogville | Nov. 8 | 1346 | |

## PARAMOUNT
### FEATURES

| Title | Star | Rel. Date | Length Feet | Length Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Animal Crackers (A .T.) | Marx Brothers | Sept. 8 | 8897 | 99 | Aug. 30 |
| *†§Anybody's War (A.T.) | Moran & Mack | Aug. 2 | 8117 | 75 | Apr 5 |
| *†§Anybody's Women | Chatterton-Brook | Aug. 30 | 7243 | 91 | Aug. 16 |
| *†§Big Pond, The (A.T.) | Chevalier-Colbert | May 3 | 8484 | 76 | May 17 |
| *†§Border Legion, The (A.T.) | Arlen-Wray-Holt | June 28 | 6088 | 68 | July 5 |
| *†§Dangerous Man McGrew (A.T.) | Helen Kane | July 5 | 8571 | 71 | June 28 |
| *†§Dangerous Paradise (A.T.) | Carroll-Arlen | Feb. 22 | 6244 | 56 | Feb. 22 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May 24 | 6743 | 76 | May 17 |
| Fast and Loose | Hopkins-Starrett-Lombard-Morgan | Nov. 8 | | | Nov. 22 |
| *†§Feet First (A. T.) | Harold Lloyd | Nov. 8 | 8100 | 90 | Oct. 11 |
| *†§Follow Thru (A.T.) | Rogers-Carroll | Sept. 27 | 6388 | 94 | May 24 |
| *†§For the Defense (A.T.) | William Powell | July 26 | 5670 | 63 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. 23 | 6647 | 68 | July 12 |
| *†§Heads Up (A.T.) | Rogers-Kane | Oct. 11 | 6785 | 76 | Sept. 27 |
| *†§Her Wedding Night | Clara Bow | Oct. 18 | 6924 | 75 | Sept. 27 |
| *†§Honey (A.T.) | Nancy Carroll | Mar. 29 | 6701 | 74 | Feb. 22 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. 26 | 7171 | 70 | Apr. 19 |
| *†§Laughter (A. T.) | Nancy Carroll | Oct. 25 | 8893 | 99 | Nov. 1 |
| L'Estmatione Mr. Parkee (Slightly Scarlet) | A. Menjou-C. Colbert | | 6390 | 71 | Sept. 8 |
| *†§Let's Go Native (A.T.) | MacDonald-Oakie | Aug. 18 | 6787 | 65 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Gross | Apr. 19 | 6312 | 70 | May 31 |
| *†§Love Among the Millionaires (A.T.) | Rew-Smith | July 19 | 6810 | 71 | July 12 |
| *†§Love Parade (A.T.) (D) | Chevalier-MacDonald | Jan. 18 | 10622 | 111 | Oct. 19 |
| *†§Man From Wyoming (A.T.) | Cooper-Collier | July 12 | 5988 | 68 | July 12 |
| *†§Manslaughter (A. T.) | Colbert-Marsh | Aug. 9 | 7954 | 89 | July 26 |
| *†§Men Are Like That (A.T.) | Neal Shilling | Mar. 22 | 6467 | 61 | Nov. 23 |
| *†§Monte Carlo | Buchanan-MacDonald | Oct. 4 | 8077 | 85 | Aug. 9 |
| *†§Only the Brave (A.T.) | Gary Cooper | Mar. 8 | 8824 | 67 | Mar. 15 |
| *†§Paramount on Parade (A.T.) | Special Cast | Apr. 26 | 9125 | 101 | Apr. 5 |
| *†§Playboy of Paris (A.T.) | Maurice Chevalier | Oct. 18 | 6512 | 73 | Sept. 13 |
| *†§Queen High (A. T.) | Ruggles-Rogers-Morgan | Aug. 23 | 7965 | 88 | Aug. 9 |
| *†§Return of Fu Manchu (A.T.) | Harron-Loy | May 15 | 8588 | 73 | May 10 |
| *†§Safety in Numbers (A.T.) | Charles Rogers | June 7 | 7078 | 79 | June 7 |
| *†§Santa Fe Trail | Richard Arlen | Sept. 27 | 6869 | 65 | Sept. 27 |
| *†§Sap From Syracuse (A.T.) | Jack Oakie | July 26 | 6016 | 68 | Aug. 2 |
| *†§Sarah and Son (A.T.) | Ruth Chatterton | Mar. 22 | 6868 | 77 | Mar 22 |
| *†§Sea God, The (A.T.) | Arlen-Wray | Sept. 13 | 6534 | 73 | Aug. 30 |
| *†§Seven Days' Leave (A.T.) (Reviewed under the title of "Medal" in Nov. 23, 1928 issue | Gary Cooper | Jan. 25 | 7300 | 68 | Nov. 23 |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | June 14 | 6392 | 68 | June 7 |
| *†§Silent Enemy, The | Indian Cast | Aug. 2 | 7551 | 88 | May 17 |
| *†§Slightly Scarlet (A.T.) | Evelyn Brent | Feb. 22 | 6704 | 71 | Jan. 25 |
| *†§Social Lion, The (A.T.) | Oakie-Brian | June 21 | 5408 | 60 | June 21 |
| *†§Spellers, The (A. T.) | Conner-K. Johnston-B. Compson | Sept. 20 | 6128 | 92 | Aug. 30 |
| *†§Texan, The (A.T.) | Gary Cooper | May 10 | 7142 | 66 | May 17 |
| *†§Tom Sawyer (A.T.) | Jackie Coogan | Nov. 15 | 7648 | | Oct. 18 |
| *†§True to the Navy (A.T.) | Clara Bow | May 31 | 6396 | 71 | May 17 |
| *†§Vagabond King, The (A.T.) | King-MacDonald-Oland | Apr. 19 | 9417 | 105 | Jan. 11 |
| *†§Virtuous Sin, The (A.T.) | Husten-Francis | Nov. 22 | 7233 | 81 | Oct. 4 |
| *With Byrd at the South Pole | | June 28 | 7411 | 82 | June 28 |
| *†§Young Eagles (A.T.) | Charles Rogers | Apr. 5 | 6405 | 71 | Mar. 22 |
| *†§Young Man of Manhattan (A.T.) | Colbert-Ruggles | May 17 | 7306 | 85 | Apr. 26 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Along Came Youth (A.T.) | Charles Rogers | Dec. 20 | 6623 | Oct. 18 |
| *†§Buy Your Woman | Wm. Powell | Jan. 17, '31 | | |
| *†§Derelict (A.T.) | Bancroft-Francis | Nov. 22 | 6622 | Oct. 18 |
| Dishonored | Gary Cooper-M. Dietrich | | | |
| *†§Fighting Caravan, The (A.T.) | Gary Cooper | Jan. 10, '31 | | |
| *†§Follow the Leader (A. T.) | Ed Wynn | Dec. 13 | | |
| *†§Honeymoon Lane (A. T.) | Eddie Dowling | | | |
| *†§Huckleberry Finn (A. T.) | Junior Durkin | | | |
| Johnny on the Spot | Jack Oakie | Dec. 7 | | |
| *†§Kid Gets (A. T.) | Jack Oakie | | | |
| *†§Merton of the Talkies (A.T.) | Jack Oakie | | | |
| *†§Morocco (A. T.) | Cooper-Dietrich | Dec. 7 | 8237 | Oct. 11 |
| No Limit | Clara Bow | | | |
| *†§Only Saps Work | Erroll-Arlen-Brian | Dec. 7 | 6644 | |
| *†§Perche No | Maria Alcobini | | | |
| *†§Right to Love, The (A.T.) | Ruth Chatterton | Dec. 27 | | |
| *†§Rodeo Romance (A. T.) | Arlen-Carroll | | | |
| *†§Rose of the Rancho (A. T.) | Gary Cooper | | | |
| *†§Royal Family, The (A. T.) | Fredric March | Jan. 1, '31 | | |
| *†§Scared Murder Case (A. T.) | William Powell | | | |
| *†§Sea Legs (A.T.) | Jack Oakie | Nov. 29 | 5673 | Nov. 15 |
| *†§Skippy (A. T.) | | | | |
| Stamecde | | | | |
| *†§Stolen Heaven | Nancy Carroll | | | |
| Strictly Business | Claudette Colbert | | | |
| Unfit to Print | George Bancroft | | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Ace of Spades, The | Talkartoon | Jan. 17,'31 | 1 reel | |
| *†§Accidents Will Happen (A.T.) | Smith and Dale | Aug. 2 | 2 reels | |
| Accordion Joe | Talkartoon | Dec. 13 | | |
| *†§Actions Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | May 3 | 1 reel | |
| *†§Antique Shop | Burns-Allen | | | |
| Anything But Ham | Smith and Dale | Jan. 24,'31 | 1 reel | |
| *†§Artist's Reverie, The (A.T.) | GamDerelli & Co. | Aug. 2 | 1 reel | June 14 |
| *†§At Home (A.T.) | Lulu McConnell | Aug. 9 | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | May 31 | 1 reel | |
| *†§Barnacle Bill, the Sailor (A.T.) | Talkartoon | Aug. 30 | 1 reel | Aug. 2 |
| *†§Bearded Lady (A. T.) | Louise Fazenda | Mar. 1 | 19+ | |
| *†§Bedella | Screen Song | Jan. 4 | 1 reel | |
| *†§Belle of the Night | Dorothy McNulty | Jan. 18 | 2 reels | |
| *†§Blue Songs (A.T.) | Ruth Etting & Orchestra | Jan. 6 | 1 reel | |
| Big Splash, The | Weismuller-Kruger | Jan. 17,'31 | 2 reels | |
| By Appointment | Craig-Bond | Nov. 1 | | |
| By the Beautiful Sea | Screen Song | Jan. 24,'31 | 1 reel | |
| *§†Camera Trails | Bruce Scenic | Oct. 11 | 1 reel | |
| *†§Chinese Fantasy (A.T.) | Novelty Act | Jan. 9 | 1 reel | |
| *†§Chinatown Fantasy, A | Milton Dove | Jan. 4 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | May 10 | 1 reel | |
| *†§Cleaning Up (A.T.) | C. Conklin-M. Swain | Sept. 27 | 2 reels | |
| *†§Cockeyed News No. 1 (A.T.) | Eddie Cantor | Aug. 9 | 1 reel | |
| *†§Come Take a Trip in My Airship | Screen Song | May 24 | 1 reel | June 14 |
| *†§Confounded Interest (A.T.) | Raymond-Caverly | Oct. 11 | 1 reel | |
| *†§Deep "C" Melodies (A.T.) | Frances Williams, Yacht Club Boys | Jan. 25 | 1 reel | |
| *†§Desperate Sam | Bert Gordon | Mar. 29 | 1832 | |
| Discovered | Sally Ward | Jan. 17,'31 | 1 reel | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. 9 | 1 reel | |
| *†§Don't Believe It (A. T.) | James Gleason | Feb. 8 | 2 reels | Mar. 22 |
| *†§Down With Husbands | Arthur-Reach | Mar. 8 | 2 reels | Mar. 22 |
| *†§Dresden Dolls, The (A.T.) | Marie GamDerelli | July 26 | 1 reel | |
| *†§Drifting Along (A.T.) | Robert Bruce Scenic | Sept. 6 | 1 reel | |
| *†§Duke of Dublin (A. T.) | Charles Murray | Feb. 1 | 2 reels | |
| Elmer Takes the Air | Stubby Kreuger-Assan-Jordanoff | | | |
| Excuses | Bruce Novelty | Nov. 29 | 1 reel | |
| *†§Faiss Alarm Fire Co. (A.T.) | Smith & Dale | Mar. 8 | 1 reel | |
| *†§Family Next Door, The | Jack Rugers | Jan. 11 | 2 reels | Feb. 15 |
| *†§Fatal Card, The (A.T.) | W. & E. Howard | Nov. 8 | 1 reel | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | Mar. 16 | 1 reel | |
| *†§Firebugs | Talkartoon | May 10 | 1 reel | Apr. 19 |
| *†§Fit to Be Tied (A.T.) | Burns & Allen | Aug. 2 | 1 reel | |
| *†§For Love or Money (A.T.) | Lois Wilson | Jan. 4 | 1870 | |
| *†§Food for Thought (A.T.) | Allen & Canfield | Sept. 13 | 1 reel | |
| French Line, The | Gina Malo | Jan. 24,'31 | 1 reel | |
| *†§Getting a Break (A.T.) | Block & Sully | May 17 | 1 reel | June 28 |
| *†§Getting a Ticket (A.T.) | Eddie Cantor | Mar. 22 | 1 reel | |
| *†§Glew Warm, The (A.T.) | Screen Song | Aug. 23 | 1 reel | July 19 |
| Go Ahead and Eat | Tom Howard | Jan. 3,'31 | 1 reel | |
| *†§Go Ahead and Sing (A.T.) | Tom Howard | Oct. 25 | 1 reel | |
| *†§Grand Uproar (A.T.) | Talkartoon | Oct. 4 | 1 reel | |
| *†§He Was Her Man (A.T.) | Gilda Grey | | 2 reels | |
| *†§Helping Hand, The (A.T.) | Sally Ward | Oct. 4 | 1 reel | |
| *†§Her Future | Ethel Merman | Sept. 6 | 1 reel | |
| *†§His Honor, the Mayor | Charlie Murray | Mar. 22 | 2 reels | July 19 |
| His Price | Johnny Burke | Dec. 1 | 1 reel | |
| *†§His Wife's Birthday (A.T.) | Sally Ward | Oct. 26 | 2 reels | |
| *†§Hold-Up | Tom Howard | | 2 reels | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | Sept. 13 | 2 reels | |
| *†§Hot Dog | Talkartoon | Mar. 28 | 1 reel | |
| *†§Hot Time in the Old Town Tonight, A (A.T.) | Screen Song | Aug. 2 | 1 reel | July 5 |
| *§I Came First (A.T.) | Herman Timberg | Apr. 12 | 1 reel | |
| *†§I'm a Wild Woman (A.T.) | Boydell-Ash | Aug. 16 | 1 reel | |
| *†§I'm Afraid to Come Home in the Dark | Screen Song | Feb. 1 | 1 reel | Jan. 25 |
| *§I'm Forever Blowing Bubbles | Screen Song | Mar. 15 | 1 reel | |
| In Again, Out Again | Cook-Bond | Dec. 20 | 1 reel | Nov. 22 |
| *§In the Good Old Summertime (A.T.) | Screen Song | June 7 | 1 reel | |
| *†§In the Shade of the Old Apple Tree | Screen Song | Jan. 18 | 1 reel | |
| *†§Insurance | Eddie Cantor | Aug. 23 | 1 reel | June 28 |
| *†§Introduction of Mrs. Gibbs (A.T.) | Lulu McConnell | Sept. 20 | 1 reel | |
| It Might Be Worse | Georgie Jessel | Jan. 3,'31 | 2 reels | |
| It's All Over | Marion Harris | Jan. 20 | 1 reel | |
| *§ Jazz Pastered (A.T.) | Zelaya | Aug. 30 | 1 reel | July 5 |
| Just a Pal | Minor Watson | Nov. 15 | 1 reel | |
| *§Kandy Kabaret (A.T.) | Chiloree's Ballet | Aug. 23 | 1 reel | June 28 |
| *§†Knights in Venice (A.T.) | Smith & Dale | Mar. 23 | 1 reel | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Hilpot | Sept. 6 | 1 reel | |
| *†§La Paloma | Screen Song | April 12 | 574 | |
| *†§La Scheagga, Inc. (A.T.) | Smith & Dale | Nov. 8 | 1 reel | |
| *†§Let the Eagle (A. T.) | Taylor Holmes | Jan. 25 | 2 reels | |
| Love in the Suburbs | Victor Moore | Jan. 31,'31 | 2 reels | |
| *†§Lovers' Lane (A.T.) | Arthur & Morton Havell | | | |
| Make Up Your Mind | Alice Boulden | Jan. 10,'31 | 1 reel | |
| *§Many Moons (A.T.) | Bruce Novelty | Aug. 9 | 1 reel | Sept. 6 |
| Mariutch | Screen Song | Nov. 15 | 1 reel | Nov. 8 |
| *†§Marry or also | Arthur & Morton Havell | Oct. 25 | 2 reels | |
| *†§Meek Mr. Meek, The (A.T.) | Jimmy Barry | Aug. 16 | 1 reel | |
| *†§Meet the Boy Friend (A.T.) | Lillian Roth | Aug. 30 | 1 reel | |
| *§†Melodies (A.T.) | Smith Bros., Singing | | 1 reel | |
| *†§Million Me's, A | Lee Morse | Apr. 26 | 964 | Jan. 25 |
| Model Women | All Star | Dec. 6 | 1 reel | |
| *†§Moon Bridge Wedding (A.T.) | Indian Musical Novelty | Feb. 22 | 1 reel | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | Jan. 11 | 1 reel | |
| *§My Gal Sal (A.T.) | Screen Song | Oct. 18 | 1 reel | |
| Mysterious Mose | Talkartoon | Dec. 27 | 1 reel | |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | Aug. 16 | 2 reels | Oct. 25 |
| *†§New Rhythm | Azplazer & Band | Oct. 18 | 1 reel | |
| *†§Noah's Ark (A.T.) | Talkartoon | Oct. 26 | | |
| Office Blues | Ginger Rogers | Nov. 22 | 1 reel | |
| Oh Teddy | Billy House | Dec. 20 | 2 reels | |
| Ol' King Cotton | George Dewey Washington | Dec. 27 | 1 reel | |
| *†§Ole Man Whoopee (A.T.) | Art Frank | Sept. 27 | 1 reel | July 26 |
| On a Sunday Afternoon | Screen Song | Nov. 29 | 1 reel | |
| *†§Operatic Selections (A.T.) | Tito Schipa | May 24 | 1 reel | Nov. 22 |
| *†§Paramount Acts | | | 1 reel | |
| Paramount Comedies | | | 2 reels | |
| *†§Paramount Pictorial No. 1 No. 2 | Clare Bow | Sept. 27 | 1 reel | |
| | Fish Faces Munich Mannikins; Walrus Hunting In Siberia; Stars of To-morrew | Oct. 25 | 1 reel | |
| Paramount Screen Song | | | 1 reel | |
| Paramount Sound News | (Two Editions Weekly) | | 1 reel | |
| Paramount Talkartoons | | | 1 reel | |
| Patient, The | The Three Swifts | Nov. 29 | 1 reel | |
| Plestered | Willie, West & McGinty | Nov. 22 | 1 reel | |
| Please Go 'Way and Let Me Sleep | Screen Song | Jan. 10,'31 | 1 reel | |
| Prisoner's Song, The | Jimmy Barry | Mar. 1 | 1 reel | |
| Puttin' A Bone | Burns & Allen | Jan. 10,'31 | 1 reel | Nov. 8 |
| *†§Radio Riot | Talkartoon | Feb. 15 | 1 reel | |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | Aug. 24 | 1 reel | |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | Oct. 18 | 1 reel | Oct. 11 |
| *†§Resolutions (A.T.) | Billy House | Aug. 30 | 2 reels | |
| Row, Row, Row | Screen Song | Dec. 20 | 1 reel | |
| *†§Rube, The | Jimmy Barry | June 21 | 1 reel | |
| Runaway Boys | Bruce Novelty | Jan. 31,'31 | 1 reel | |
| *†§Sailor's Luck, A | George Beatty | Sept. 13 | 1 reel | Nov. 15 |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | Mar. 8 | 1 reel | |
| *†§Scrapully Married | Johnny Arthur & Bert Roach | Feb. 22 | 2 reels | Jan. 18 |
| Seeing Helen Home | Helen Lynd | Dec. 6 | 1 reel | |
| Seven In One | Juliet | Dec. 27 | 1 reel | |
| Simply Killing | Willie & Eugene Howard | Jan. 31,'31 | 1 reel | |
| *†§Sing, You Dancers (A.T.) | Puck & White | Sept. 20 | 1 reel | |
| Sky Scraping | Talkartoon | Nov. 1 | 1 reel | |
| Sky Scrappers | Chester Conklin | Dec. 6 | 2 reels | |
| *†§So This Is Paris Green | Fazenda | Jan. 18 | 2 reels | Jan. 25 |
| *†§Song Service (A.T.) | Lee Morse & Co. | Oct. 25 | 1 reel | |
| Stateroom 19 | Clute-La Mar | Jan. 17,'31 | 1 reel | |
| *†§Stein Song (A.T.) | Screen Song-Valice | Sept. 6 | 1 reel | Sept. 6 |
| *†§Stern Book Parade, The (A.T.) | Children's Ballet | Oct. 4 | 1 reel | Aug. 23 |
| *†§Strike Up the Band (A.T.) | Screen Song | Sept. 27 | 1 reel | |
| *†§Stronger Sex, The (A.T.) | Myers-Rosch | Mar. 15 | 1760 | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | July 12 | 1 reel | |
| Sure Cure | Lynn Overman | Nov. 1 | 1 reel | Sept. 6 |
| *†§Swing You Sinner (A.T.) | Talkartoon | Sept. 20 | 1 reel | Oct. 11 |
| *§†That Party in Person (A.T.) | Eddie Cantor | Jan. 5 | 1 reel | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | July 14 | 1 reel | |
| Tongue Tied | Lulu McConnell | Dec. 13 | 1 reel | |
| Tons of Trouble | Rudy Muller and Rosie | Jan. 3,'31 | 1 reel | |
| *†§Toys (A.T.) | Three Ormonde Sisters | July 28 | 1 reel | |
| *§Travelin' Alone (A. T.) | R. Bruce Scenic | | 1 reel | Nov. 22 |
| *†§Twenty Amendment, The (A.T.) | | Jan. 22 | 2 reels | |
| Up to Mars | Talkartoon | Nov. 22 | 1 reel | Nov. 22 |
| *†§Voices of Lonely Men | R. Bruce Scenic | Apr 19 | 1 reel | |
| *§Wanderlust, The | R. Bruce Scenic | April 5 | 1 reel | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | Feb. 8 | 1 reel | |
| *§While the Captain Waits | Armida | Nov. 8 | 1 reel | Nov. 8 |
| Why Continue the Struggle | Casey-McHugh | Nov. 15 | 1 reel | |
| *†§Wise Flies (A.T.) | Talkartoon | July 19 | 1 reel | June 14 |
| *§Yes, We Have No Bananas | Screen Song | Apr. 26 | 1 reel | May 24 |
| *§You're in the Army Now | Johnny Burke | Oct. 11 | 2 reels | |

## PATHE

### FEATURES

| Title | Star | Rel. Date | Length Feet. | Mins. | Reviewed |
|---|---|---|---|---|---|
| Big Money | Quillian-Gleason-Armstrong-Gleason | Oct. 26 | 7310 | 82 | Oct. 4 |
| *†Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. 2 | 7607 | 84 | Nov. 15 |
| *†Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau Gleason | Sept. 21 | 7506 | 85 | Sept. 13 |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Horton-Ames | July 13 | 8870 | 97 | June 14 |
| *†§Night Work (A.T.) (F.) | Eddie Quillan | Aug. 3 | 8384 | 95 | Aug. 23 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. 15 | 6740 | 73 | Nov. 30 |
| *†§Pardon My Gun (A.T.) (F.) | Starr-Duryea | June 29 | 5634 | 63 | July 5 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. 5 | 7074 | 78 | Feb. 8 |
| Sin Takes a Holiday | Constance Bennett | Nov. 10 | | | |
| *†§Swing High (A.T.) (F.) | Twelvetrees-Scott | May 16 | 7500 | 75 | May 3 |

### Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | | | |
| *†§Beyond Victory (A.T.) (F) | Lloyd-Twelvetrees-Gleason-Scott | Nov. 30 | | |
| *§Crashing Through (A.T.) | William Boyd | Dec. 28 | | |
| †Forrester Case, The (A.T.) | Ann Harding | Aug. 2 '31 | | |
| *§In Deep (A.T.) | Constance Bennett | Jan. 18 '31 | | |
| *§I Take This Woman (A.T.) | Bannister-Harding | June 7 '31 | | |
| *§Lost Frontier, The (A .T.) | William Boyd | July 26 '31 | | |
| *§Lazy Lady (A.T.) | Constance Bennett | Apr. 5 '31 | | |
| *§North of the Yukon (A.T.) | William Boyd | May 10 '31 | | |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Nov. 20 | | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. 19 '31 | | |
| *†§Rawhide (A.T.) | William Boyd | Feb. 8 '31 | | |
| *†§Rebound | Ann Harding | Dec. 14 | | |
| *§Romance Harbor (A.T.) | Ann Harding | Mar. 15 '31 | | |
| *†§Taking the Ban (A.T.) | Robert Armstrong | Aug. 16 '31 | | |
| *†§This Marriage Business (A.T.) | Constance Bennett | July 5 '31 | | |

## SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels is the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 26 min. | |
| Pathe Sound News | | 10 min. | |
| Pathe Silent News | | 10 min. | |
| Pathe Audio Review | | 11 min. | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 8 min. | |
| Grantland Rice Sportlights | | 7 min. | |
| Talking Topics of the Day | | 7 min. | |
| Knute Rockne Notre Dame | | 10 min. | |
| Football Series of 6 | | | |
| 1. The Last Yard | Oct. 13 | 1 reel | Aug. 30 |
| 2. The Hidden Goal | Oct. 13 | 1 reel | Aug. 30 |
| 3. Flying Feet | Oct. 13 | 1 reel | Sept 13 |
| 4. Touchdown | Oct. 15 | 1 reel | Oct. 11 |
| 5. Two Minutes to Go | Oct. 15 | 1 reel | Oct. 25 |
| 6. Backfield Aces | Oct. 16 | 1 reel | |

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| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All for Mabel | Carney-Wills | Oct. 12 | 2 reels | Aug. 23 |
| *†§Amerles or Bust | Daphne Pollard | July 27 | 2 reels | June 21 |
| †§Beauties, The | Hiatt-Kelcy | June 20 | 2 reels | |
| Big Cheese | Aesop Fable | Oct. 26 | 1 reel | Nov. 8 |
| *†§Big Hearted | Harry Gribbon | June 22 | 2 reels | June 28 |
| *†§Boss's Orders, The | Morgan-McPhail | Aug. 31 | 2 reels | Aug. 2 |
| Breakfast in Bed | Pollard-Pangborn | | 2 reels | |
| *†§Bugville Romeoes, A | Aesop Fable | June 6 | 1 reel | June 21 |
| *†§Campus Favorites | Sportlight | June 29 | 1 reel | July 5 |
| *†§Carnival Revue | Hiatt-Hughes | Aug. 3 | 2 reels | July 19 |
| *†§Chasing Rainbows | Sportlight | Aug. 10 | 1 reel | |
| *†§Champion Makers | Sportlight | June 15 | 1 reel | June 21 |
| Circus Capers | Aesop Fable | Sept. 28 | 1 reel | Oct. 4 |
| Cobb Goes Fishing | Sportlight | Oct. 3 | 1 reel | Oct. 4 |
| Donald, the Dub | | | | Nov. 15 |
| *§Drums of Fear | Vagabound Adventure Series | June 29 | 1 reel | June 28 |
| *†§Deep South | Song Sketch | Aug. 24 | 1 reel | June 28 |
| *§Dude Ranching (A.T.) | Sportlight | Sept. 21 | 1 reel | Aug. 16 |
| Ebony Shrine | Vagabond Adv. Series | Sept. 21 | 1 reel | May 31 |
| *†§Farm Feolery | Aesop Fable | Sept. 14 | 1 reel | Sept. 20 |
| Frozen Frolics | Aesop Fable | Aug. 31 | 1 reel | Sept. 13 |
| Gem of Agra, The | Vagabond Adventure Series | Oct. 19 | 928 | Sept. 27 |
| †§Give Me Action | Maning-Holmes | Aug. 17 | 2 reels | Aug. 9 |
| *†§Glacier's Secret, The | Vagabond Adventure Series | June 1 | 1 reel | May 31 |
| *§Gliding | Sportlight | Sept. 21 | 1 reel | Sept. 27 |
| Glory of Spain | Vagabond Adventure Series | Nov. 18 | 1 reel | Nov. 8 |
| Gypped in Egypt | | | | Nov. 15 |
| *†§Hearts and Hoofs | Rice-Keefe | Sept. 7 | 2 reels | May 31 |
| *§Hold the Baby | Agnew-Crane-McPhail | Aug. 17 | 2 reels | |
| *†§Hooked | Sportlight | May 18 | 1 reel | May 24 |
| *†§Hot Tamale | Aesop Fables | Aug. 3 | 1 reel | Aug. 9 |
| *†§I'll Take That One | All Star | Oct. 6 | 2 reels | |
| *†§Jungle Jazz | Aesop Fable | July 6 | 1 reel | July 19 |
| *†§Jungle Terror | Vagabond Adv. Series | Oct. 3 | 1 reel | Sept. 20 |
| *†§Kid the Kiddor | Campus Comedy | | 2 reels | Sept. 20 |
| Lair of Chang How | Vagabond Adventure Series | June 15 | 2 reels | June 7 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. 17 | 1 reel | Aug. 23 |
| *†§Let 'Er Buck | Sportlight | July 27 | 1 reel | Aug. 9 |
| *†§Live and Learn | McPhail-Deering | June 16 | 2 reels | Aug. 2 |
| *§Love's Memories (A.T.) | Song Sketch | Feb. 16 | 1 reel | June 7 |
| *§Love That Kills | Vagabond Adventure Series | Aug. 24 | 1 reel | June 7 |
| *†§Mandalay | Song Sketch | Jan. 3 | 1 reel | |
| *§Midnight | Aesop Fables | 635 ft. | 7 min. | Oct. 25 |
| *†§Mind Your Own Business | Agnew-Gulliver | July 30 | 2 reels | June 12 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Musical Beauty Shop | Melody Series | June | 7 | 2 reels | 18 | June | 7 |
| Neat and Tidy | All Star | Sept. | 26 | 2 reels | | | |
| *†§New Waiter, The | All Star | June | 8 | 2 reels | | | |
| *†§Night Club, The | All Star | Sept. | 14 | 2 reels | | | |
| *†§Night In a Dormitory, A | Ginger Rogers | Jan. | 4 | 2 reels | Sept. | | |
| *†§On the Air (A.T.) | Topics of the Day | Jan. | 12 | 1 reel | Jan. | 11 | |
| *†§One Nutty Night, Comedy | Wills-Carney | Nov. | 30 | 2 reels | | | |
| *†§Oom Pah Pah (A.T.) | Aesop Fable | May | 11 | 1 reel | June | 7 | |
| *†§Pathe Audio Review (A.T.) | Released Every Week | | | 1 reel | | | |
| *†§Pathe Sound News | Released Twice Every Week | | | 1 reel | | | |
| *†§Perfect Match, The (A.T.) | Buster Mayo | Apr. | 8 | 2 reels | Apr. | 5 | |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | May | 4 | 2 reels | May | 10 | |
| Racqueteers | Sportlight | Oct. | 19 | 2 reels | Oct. | 11 | |
| *†§Rich Uncles (A.T.) | Richard Carle | May | 11 | 1 reel | May | 3 | |
| *†§Ride 'Em Cowboy | White-Carney | Apr. | 13 | 2 reels | Apr. | 5 | |
| Romeo Robin, A | Aesop Fable | June | 22 | 1 reel | June | 28 | |
| *†§Royal Flush, A (A.T.) | All Star | Dec. | 19 | 2 reels | Aug. | 30 | |
| *†§Rubeville Nite Club (A.T.) | H. B. Walson | Jan. | 26 | 2 reels | Nov. | 16 | |
| *†§Sacred Fires | Vagabond Adventure Series | July | 27 | 1 reel | | | |
| *†§Sands of Egypt, The | Vagabond Adventura Series | Nov. | 2 | 950 ft. | 10 | | |
| *†§Satan's Fury (A.T.) | Vagabond Adventure Series | Sept. | 7 | 1 reel | Aug. | 23 | |
| Sell Defense | Sportlight | Sept. | 6 | 2 reel | Jan. | 11 | |
| *†§Shiv Ahey (A.T.) | Aesop Fable | Jan. | 2 | 1 reel | Feb. | 8 | |
| *†§Singing Saps (A.T.) | Aesops Fables | Feb. | 20 | 2 reels | Apr. | 18 | |
| *†§Sixteen Sweeties (A.T.) | White-McNaughten | Apr. | 24 | 1 reel | | | |
| Ski Ni Frolics | Sportlight | Aug. | 16 | 1 reel | Feb. | 15 | |
| *†§Sky Skippers (A.T.) | Aesop Fable | Feb. | 20 | 1 reel | July | 26 | |
| Snow Time | Carle-Klatt-Little Billy | Sept. | 21 | 2 reels | Aug. | 16 | |
| *†§Some Babies | Sportlight | July | 13 | 1 reel | | | |
| *†§Somewhere Out | Song Sketch | Feb. | 2 | 1 reel | May | 10 | |
| *†§Songs at Mother | Sportlight | Apr. | 6 | 1 reel | Apr. | 12 | |
| *†§Spills and Thrills (A.T.) | Sportlight | Feb. | 23 | 1 reel | Feb. | 15 | |
| *†§Splashing Through (A.T.) | Sports | June | 1 | 1 reel | 8 | June | 7 |
| Sporting Brothers | Oot Forley-Harry Gribbon | Aug. | 24 | 2 reels | 22 | July | 19 |
| Swell People | Vagabound Adventure Series | July | 13 | 2 reels | 10 | July | 19 |
| Temples of Silence | LeMaire | Feb. | 2 | 2 reels | Nov. | 2 | |
| *†§Tight Squeeze (A.T.) | Carr-Farley | Nov. | 2 | 2 reels | Nov. | 8 | |
| Traffic Tangle | Song Sketch | Jan. | 19 | 1 reel | Jan. | 4 | |
| *†§Trumpeteer, The (A.T.) | All Star | May | 25 | 2 reels | 17 | June | 7 |
| Trying Them Out | Al St. John-Jimmie Aubrey | July | 6 | 2 reels | 20 | July | 5 |
| Two Fresh Eggs | Nat Carr-Thelma Hill | Aug. | 10 | 2 reels | 20 | July | 26 |
| Two Plus Fours | Carney-Wells | Oct. | 26 | 2 reels | 20 | Nov. | 15 |
| Under the Cork-Eyed Moon | Vagabond Adventure | Aug. | 10 | 1 reel | Aug. | 16 | |
| *†§Venetian Nights | Song Sketch | May | 4 | 1 reel | May | 3 | |
| *†§Voice of the Sea (A.T.) | Aesop Fables | Apr. | 13 | 1 reel | Apr. | 18 | |
| *†§Western Whoopee (A.T.) | Topics of the Day | Mar. | 9 | 1 reel | | | |
| What, No Salt | | | | | | | |

## RADIO PICTURES

### FEATURES

| Title | Star | Rel Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Alias French Gertie (A.T.) | Daniels-Lyon | Apr. | 20 | 8418 | 85 | Apr. 10 |
| *†§Beau Bandit (A.D.) | La Roeque-Kenyon | Mar. | 2 | 6128 | 68 | June 21 |
| *†§Case of Sergeant Grischa | Morris-Compson-Hersholt | Feb. | 23 | 8191 | 92 | Mar. 8 |
| *†§Check and Double Check (A.T.) | Amos 'n' Andy-Carol-Rich | Oct. | 25 | 6929 | 75 | Oct. 24 |
| *†§Conspiracy, The (A.T.) | Love-Trevor-Sparks | Aug. | 5 | 6180 | 72 | Nov. 8 |
| *†§Curkoos, The (A.T.) | Wheeler-Woolsey | May | 4 | 9155 | 80 | Apr. 6 |
| *†§Danger Light | Wolheim-Armstrong-Arthur | Sept. | 22 | 7055 | 73 | Sept. 6 |
| *†§Dixiana | Bebe Daniels | Aug. | 30 | 9385 | 99 | July 26 |
| *†§Escape (A. T.) | All Star Cast | Sept. | 13 | 6345 | 68 | Sept. 13 |
| *†§Framed (A.T.) | Brent-Toomes | Mar. | 16 | 6138 | 90 | Feb. 15 |
| *†§Half Shot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. | 3 | 7489 | 79 | Sept. 27 |
| *†§Na Knew Women (A.T.) | Sherman-Joyce | May | 18 | 6319 | 70 | Apr. 26 |
| *†§Inside the Lines | Compson-Forbes | July | 20 | 8652 | 73 | July 12 |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | Aug. | 17 | 6309 | 69 | July 19 |
| *†§Leathernecking (A. T.) | Foy, Jr.-Rubin | Sept. | 25 | 7600 | 81 | Sept. 6 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | Jan. | 5 | 7038 | 78 | Dec.21,'29 |
| *†§Lovin' the Ladies | Richard Dix | Apr. | 8 | 6138 | 68 | Feb. 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June | 1 | 6469 | 72 | May 31 |
| *†§Pay Off, The | Lowell Sherman | Oct. | 15 | 6377 | 70 | Sept. 13 |
| *†§Runaway Bride, The (A. T.) | Aster-Hughes | May | 24 | 6194 | 72 | May 31 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Bunce | Aug. | 24 | 6727 | 73 | June 28 |
| *†§Shooting Straight (A.T.) | Dix-Lewior | July | 20 | 6823 | 71 | July 12 |
| *†§Silver Horde (A. T.) | Brent-Wolheim | Oct. | 18 | 6768 | 75 | Sept. 27 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Children of the Streets | Betty Compson | | | |
| *†§Cimarron (A.T.) | Richard Dix | | | |
| Devil's Battalion | Forbes-Vall | Dec. | 25 | |
| *†§Hook, Line & Sinker | Wheeler-Woolsey | Dec. | 25 | |
| Kept Husbands | | | | |
| *†§Perfect Alibi, The (A. T.) | | | | |
| Private Secretary | | | | |
| Royal Bed | Sherman-Aster | Dec. | 25 | |
| Sin Ship | Wolheim-Aster | | | Nov. 1 |
| Sour Grapes | | | | |
| White Shoulders | | | | |

## SOUND SHORTS

| Title | Star | | Length | Reviewed |
|---|---|---|---|---|
| Aunts in the Pants | W. Catlett | Nov. | 22 | 2 reels | 21 | |
| Black and Tan | Duke Ellington & Orchestra | Feb. | 9 | 1 reel | | |
| *†§Bridegroom, The (A.T.)(F) | Marc Connolly | Feb | 2 | 1 reel | | |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. | 1 | 2 reels | June | 21 |
| *†§Famous Sweethearts (A. T.) (F&O) | | Mar. | 9 | 2 reels | | |
| *†§Cash and Marry A.T.) | Vaughn-Cooke-Sergent | Mar. | 16 | 2 reels | | |
| *†§Dear Slayer (A.T.) | Vaughn-Cooke | Mar. | 2 | 2 reels | Feb. | 22 |
| Dizzy Dates | Dane-Arthur | Nov. | 29 | 2 reels | 19 | |
| *†§Eventually But Not Now (A. T.) (F&O) | Vaughn-Cooke | Apr. | 13 | 2 reels | Apr. | 19 |
| *†§Fair Deceiver, The (A. T.) (F&D) | | Oct. | 20 | 1774 | 20 | |
| Fall to Arms, A | Louise Fazenda | Apr. | 13 | 2 reels | | |
| *†§General Claptrap (A.T.) (F) | Nat Carr | Jan. | 19 | 2 reels | 23 | July | 6 |
| *†§Golf Specialist, The | W. C. Fields | Aug. | 19 | 2 reels | 23 | July | 6 |
| *†§Good Time Kenneth | Marc Connolly | July | 20 | 1 reel | Aug. | 9 |
| *†§Gunboat Ginsburg (A.T.) (F) | Nat Carr | Jan. | 12 | 2 reels | Nov. | 8 |
| *†§Guest, The (A. T.) (F&D) | Marc Connolly | Nov. | 29 | 2 reels | | |
| Hey Diddle Diddle | Nick & Tony | May | 11 | 2 reels | | |
| *†§Hot Hridge (A. T.) (F&D) | | Aug. | 22 | 1 reel | 8 | July | 5 |
| Humanettes No. 1 | Benny Rubin | Sept. | 1 | 10 | | |
| Humanettes No. 2 | Hutchinson-Larch | Nov. | 20 | 1 reel | 8 | Nov. | 8 |
| Humanettes No. 3 | Clyde-Rubin | Nov. | 15 | 2 reels | 18 | | |
| Humanettes No. 4 | B. T. Murray | Mar. | 30 | 2 reels | May | 3 |
| Knights Before Xmas | Dane-Arthur | Sept. | 1 | 2 reels | | |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Jan. | 19 | 2 reels | | |
| *†§Last and Foundered (A. T.) (F&O) | Vaughn-Cooke | Mar. | 30 | 1 reel | | |
| *†§Magnate, The (A. T.) (F&D) | Marc Connolly | May | 11 | 2 reels | July | 5 |
| *†§Men Without Skirts (A.T.) | Dane-Arthur | Feb. | 2 | 2 reels | | |
| *†§Mickey's Champs (A. T.) (F&D) | Mickey Yule | Mar. | 30 | 2 reels | Apr. | 12 |
| *†§Mickey's Luck (A. T.) (F&D) | Mickey Yule | Mar. | 2 | 2 reels | | |
| *†§Mickey's Master Mind (A. T.) (F&D) | Mickey Yule | July | 20 | 2 reels | Aug. | 16 |
| *†§Mickey's Merry Men (A T.) (F&D) | Mickey Yule | Jan. | 5 | 2 reels | | |
| *†§Mickey's Musketeers (A.T.) | Mickey Yule | Aug. | 17 | 2 reels | | |
| *†§Mickey's Strategy (A. T.) (F&D) | Mickey Yule | June | 22 | 2 reels | | |
| *†§Mickey's Winners (A. T.) (F&D) | Mickey Yule | Apr. | 27 | 2 reels | | |
| *†§Mickey the Romeo (A. T.) (F&D) | Mickey Yule | May | 25 | 2 reels | | |
| *†§Mickey the Whirlwind (A.T.) (F&D) | Mickey Yule | Nov. | 15 | 2 reels | 21 | Nov. | 15 |
| *†§Mickey the Warrior | Mickey Yule | July | 13 | 2 reels | June | 14 |
| Moonlight & Monkey Business | Nick & Tony | Feb. | 9 | 2 reels | Dec. | 14, '29 |
| *†§Not to Peorle (A.T.) | Nick & Tony | Feb. | 2 | 2 reels | Jan. | 25 |
| *†§Old Bill's Christmas (A.T.) | Vaughn-Cooke | Feb. | 2 | 2 reels | | |
| *†§Old Vamps for New (A. T.) | | June | 22 | 1 reel | 21 | |
| *†§Peloska Flying School (A.T.) | | Sept. | 1 | 2 reels | 20 | July | 8 |
| *†§Peep on the Deep, A | Clark-McCullough | Sept. | 15 | 2 reels | Oct. | 11 |
| *†§Pure and Simple | Louise Fazenda | Oct. | 20 | 1699 | 18 | Nov. | 8 |
| Razored in Old Kentucky | Nick and Tony | Feb. | 16 | 2 reels | Feb. | 8 |
| *†§Settling San, The (A.T.) | Vaughn-Cooke | Jan. | 5 | 2 reels | Dec. | 21, '29 |
| *†§Sleeping Cutles (A.T.) | Alberta Vaughn | Sept. | 15 | 2 reels | 20 | Sept. | 27 |
| Society Goes Spaghetti | Nick and Tony | | | | | | |
| *†§Strange Interview, The (A.T.) (F) | Sherwin-Knowles | Mar. | 2 | 1 reel | | | |
| *†§Toby the Fiddler (A.T.) | Toby, the Pup | Sept. | 1 | 1 reel | 7 | | |
| Toby, the Miner | Toby, the Pup | | | | 6 | Nov. | 15 |
| Toby, the Musqun | Toby, the Pup | Aug. | 19 | 1 reel | May | 24 | |
| Toby, the Showman | Toby, the Pup | Nov. | 22 | 1 reel | 7 | Nov. | 8 |
| To Hot to Nandle | Louise Fazenda | Nov. | 15 | 2 reels | 21 | | |
| *†§Who's Got the Body (A.T.) | Nick & Tony | Aug. | 3 | 2 reels | May | 24 | |

## SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Air Police | | | | | |
| *†§Big Fight, The (A.T.) | Williams-Lane | Sept. | 1 | 3850 | 65 | Apr. 18 |
| *†§Blaze O'Glory | Eddie Dowling-B. Compson | Jan. | 1 | 8800 | 90 | Dec.14/29 |
| *†§Charge of the Light Brigade | McLaglen-Nume | Dec. | 15 | 8850 | 100 | |
| *†§Cock O' the Walk (A.T.) | J. Schildkraut-Loy | May | 15 | 7200 | 80 | Apr. 18 |
| *†§Costello Case | Tom Moore-Lola Lane | Oct. | 15 | 7200 | 78 | Oct. 18 |
| *†§Dude Wrangler, The (A.T.) | Ouryea-Basquette | June | 1 | 6200 | 68 | May 24 |
| *†§Great Gabbo | E. Von Stroheim-B. Compson | Jan. | 1 | 9950 | 100 | Sept.21,'29 |
| Hell Bent For Frisco | | | | | | |
| *†§Hello Sister (A.T.) | L. Hughes-Borden | Feb. | 1 | 9500 | 105 | Apr. 5 |
| *†§Once a Gentleman (A.T.) | Norton-Wilson | Sept. | 1 | | | June 21 |
| *†§Reno (A.T.) | Roland-Thomson-Love | Oct. | 1 | 7200 | 80 | Oct. 11 |
| *†§Rogue of the Rio Grande | Hatton-Loy Bohr | Oct. | 15 | 7000 | 70 | |
| *†§Talk of Hollywood | Nat Carr-Fay Marbé | Mar. | 1 | 6586 | 72 | Dec.21/29 |
| *†§Up The Congo | Travel Lecture | Feb. | 1 | 3800 | 62 | |
| *†§What a Man (A.T.) | Denny-Segar | June | 1 | 7000 | 79 | Mar. 28 |

## STATE RIGHTS

### FEATURES

| Title | Star | Dist'r | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Across the World (A.D.) | Martin Johnson | Talk. Pic. Epics | Not set | 8860 | 98 | Jan. 25 |
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. 1 | 8900 | 73 | June 21 |
| Alma de Gaucho | Special Cast | Edw. L. Klein | | | | Sept. 6 |
| Asphalt | Froelich-Amann | Allied Film | Mar. 15 | 8 reels | 85 | May 10 |
| Bali | | J. C. Jackson | Nov. 15 | 7 reels | | |
| *†§Because I Love You | Mady Christians | Amer. Gen. Film | Jan. 24 | 9000 | 100 | Feb. 8 |
| *†§Bottom of the World | | Talk. Pic. Epics | Sept. 1 | 3800 | 42 | |
| *†§Bride 68 (P.T.) | Veidt-Brink | Amer. Angelo | Apr. 8 | | 100 | Apr. 19 |
| *†§Bright Eyes | Balfour-Trevor | New Era | July 10 | 6800 | 76 | July 8 |
| *†§Burning Heart, The | Christians-Froelich | Harold Auten | May 10 | 8372 | 88 | May 24 |
| *†§Call of Circus (A.T.) (O.F.) | Bushman Clayton | Burr | Jan. 15 | 5466 | 61 | Jan. 18 |
| Caught in Berlin Underworld | Fritz Kortner | | | | | Feb. 15 |
| Chess Player, The | Jehanne-Blanchard | Unusual Plct. | | | | |
| *†§Civilization | Hickman-Markey | Am. Trad. Assn. | | | | |
| *†§Clancy in Wall Street (A.T.) | Murray-Littlefield | Aristocrat | Mar. 15 | 7127 | | Mar. 1 |
| *†§Constant Nymph, The | Ivor Novello | Big Three Exc. | Aug. 17 | 7800 | 87 | July 6 |
| Co-Optimists | Special cast | New Era | Feb. 8 | | | Feb. 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | Jan. 11 |
| *†§Danger Man, The (P.T.) | Chas. Hutchinson | Cosmos | May 20 | 6516 | 82 | May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | Mar. 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Biltmore Prod. | Jan. | 5400 | 60 | Dec. 14 |
| Docks of Hamburg | Jugo-Fritsch | Ufa | | | | |
| *†§Drifters | | Harold Auten | | | 40 | July 5 |
| *†§Ex-Duttmans | Dartmoor-Baring-Henning | Harold Auten | Apr. 11 | 7529 | 70 | Apr. 19 |
| Eternal Fools | | Judea Films | Sept. 23 | 6120 | 68 | Sept. 6 |
| Farmer's Wife | Thomas-Hall-Davis | Allied | Jan. 4 | 6645 | 76 | Jan. 18 |
| Figaro | | Fraeon-American | Not Set | 6360 | 71 | Dec. 7 |
| Flame of Love | Anna May Wong | Brit. Int. | Oct. 30 | 6600 | 74 | Nov. 8 |
| Hate Shop, The | | Brit. Int. | Nov. 14 | 6750 | 75 | Nov. 22 |
| *†§Hoots & Melody (A. T.) (F & O) | | Fritsch-Parlo | | Ufa Film | | |
| Her Unborn Child (F & O) | Special Cast | Windsor | Jan. 10 | 7609 | 85 | Jan. 18 |
| Hungarian Nights | Special Cast | Amer. Gen. Film Co. | Aug. 5/29 | | 8 reels | June 14 |
| *†§Immortal Vagabond (A.T.) | Hald-Froelich | Ufa Film | | | | |
| In the South Seas with Mr. and Mrs. Pinchot | | Talk. Plct. Epics | Sept. 1 | 5538 | | May 31 |
| *†§Ingogi | | African Hunt | Congo Plct. Ltd. | Apr. 13 | 7770 | 80 | Apr. 26 |
| Jade Casket The | | French Cast | Cosmos | | 5800 | 64 | |
| *†§Jazz Cinderella | | M. Loy-J. Roberds | Chesterfield | Aug. 14 | 6181 | 68 | Sept. 20 |
| *§Juno and the Paycock (A.T.) | Sara Allgood | Harold Auten | June 27 | 8100 | | July 5 |
| *†§Just Off Broadway | Keith-A. Christy | Chesterfield | Mar. 15 | 7650 | 85 | Dec. 14 |
| *†§Ladies in Love (A.T.) | Day-Walker | Chesterfield | May 17 | 6085 | 69 | May 3 |
| *†§Last Dance, The (A.T.) | Reynolds-Robards | Audible | May 3 | 5825 | 65 | Mar. 29 |
| Lotus Lady | | Audible | Oct. 31 | 6100 | 68 | Nov. 15 |
| Loose Ends | Janssen-Theimer | Int. Plct. Co. | Oct. 17 | 7560 | 84 | Oct. 25 |
| *†§Lost Gods (A.T.) | | Talk Plc. Epics | Sept. 1 | 4800 | 53 | July 12 |
| Lost Love | Vila Patrie | Ufa | Sept. 15 | 5100 | 67 | Dec. 21 |
| *†§Love at First Sight (A.T.) | Keener-Foster | Chesterfield | Feb. 15 | 6039 | 68 | Feb. 1 |
| *†§Made to Order | Julian Eltinge | Jesse Weil | | 6240 | | Jan. 25 |
| *†§Madonna of the Sleeping Cars | Claude Frane | Little Playhouse Film Co. | | | | Oct. 19 |
| *†§Manxman, The | Carl Brisson | 6800 | Dec. 21 | Ufe | | Dec. 14. |
| Melody of the Heart | | Ufa Film | Aug. 29 | Eng. | 9081 | 90 | Sept. 6 |
| | | | | Germ. | 8543 | | |
| Murder | Marshall-Baring | British Int. | Oct. 24 | 8200 | 90 | Nov. 1 |
| Mystery at the Villa Rose | Trevor-Baring | Harold Auten | May 31 | 8000 | 100 | mins. |
| *†§Mysteries of Nature | | Ufa | | | 71 | |
| Passion Song, The | Olmsted-N. Beery | Excellent | | 5080 | 56 | |
| Peacock Fan, The | Dorothy Dwan | Chesterfield | | 5400 | 60 | |
| Poor Millionaire | Talmadge-Neward | Biltmore | Apr. 7 | 6200 | 58 | May 17 |
| Port | Special Cast | Ufa Films | | | | |
| *†§Rampsat Age (A.T.) (O.F.) | Murray-Kennedy | Continental | Jan. 15 | 3743 | 64 | Jan. 18 |
| *†§Rasputin, the Holy Devil | Special Cast | Martin Berger | | | | Aug. 30 |
| *†§Romance of the West | Jack Perrin | Jack Trop | June 15 | 5494 | 61 | Aug. 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | | | Oct. 12 |
| Sea Fury | Mildred Harris | Tom White | Not Set | 6200 | 58 | Dec. 7 |
| *†§Slums of Tokie | Japanese Cast | Movlegrapha | | | | |
| Smoke Bellew | Conway Tearle | First Division | | 8605 | 73 | |
| *†§Sombras de Gloria | Jose Bohr | Sono Art World Wide | | | | Feb. 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | | 6300 | 70 | |
| Stampede | Native Cast | Harold Auten | Apr. 26 | 7540 | 80 | May 3 |
| Strange Case of District Attorney "M" | | Unusual Photoplay | Mar. 6 | 800 | | Mar. 22 |
| Suspense | | British Int. | | | | Nov. 8 |
| *†§Three Outcasts, The | Yakima Canutt | Wans | Mar. | 5 reels | | Oct. 18 |
| *†§Throw of the Dice | Seeta Dvi | Hollywood Ple. | Dec. 29 | 6700 | | May 31 |
| Thunder God | Cornelius Keefe | Crescent | | 5917 | 66 | |
| *†§Today (A.T.) | Nagel-Dwon | Majestic | Nov. 1 | 6660 ft. | | Oct. 25 |
| *†§Treasure, The | | Film Arts Guild | | | | Nov. 30 |
| Two Hearts in Waltz Time | Janssen-Theimer | Asso. C. of A. | Oct. 10 | 8800 | 98 | Oct. 25 |
| *†§West of Rockies (A.T.) (D) | Harold Auten | World Art | Jan. 18 | 5100 | 68 | Aug. 9 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | Mar. 1 |
| *†§White Devil (P.T.) (F & O) | | | | | | |
| Why Cry at Parting | Mosjukin-Ongover | UFA Filme | | | | |
| *†§Woman Who Was Forgotten (A.T.) | Belle Bennett | State Cinema | Jan. 1 | 7560 | 85 | Jan. 25 |
| Wonderful Lies of Nina Petrowna | Heim-Ward | Allied Films | May 30 | 8 reels | 80 | June 14 |
| *†§Yiddish Mama, The (A.T.) | Mae Simon | Judea Films | | 1000 | | |
| Young Woodley | All English Cast | Harold Anten | Sept. 26 | 7600 | 73 | Oct. 4 |

### Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Ape, The (A.T.) | | Liberty Prod. | | | | |
| Atlantic | | Eistree | | | 90 | Oct. 11 |
| Blue Angel, The | Emil Jannings | Ufa Film | Dec. 15 | 9047 | 90 | Nov. 22 |
| *†§Body, Soul and Dress | | | | | | |
| Buying a Wife | Special Cast | Aft. European | | 7 reels | | |
| *†§Comeback, The (A.T.) | | Majestic | | | | |
| *†§Dancing Fathers (A.T.) | | | | | | |
| *†§Davy Jones Locker (A.T.) | | Liberty Prod. | | | | |
| *†§Der Tiger Von Berlin | Susa-Frank | Ufa Film | | | 55 | Sept. 27 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | |
|---|---|---|---|---|
| *†§Divorce Question, The (A.T.) | | Majestic | | |
| Duty to be Silent | Maria Albana | Aff. European | 6 reels | |
| *§†East Lynne (A.T.) | | Liberty Prod. | | |
| *†§East of Asia (A.T.) | | Liberty Prod. | | |
| Eternal Sacrifice | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | |
| Exodus to the NewWorld, The | Lyon-Prevost | Pioneer | | |
| Full Dressed Thieves | Nils Asther | Aff. Europegan | 7 reels | |
| German Underworld | Special Cast | Aff. European | 7 reels | |
| Great Unknown, The | John Leoder | Aff. European | 6 reels | |
| *†§Hail the Woman (A.T.) | | Majestic | | |
| Her Viennese Lover | Asther-Nolan | Aff. European | 8 reels | |
| *†§In Oklahoma (A.T.) | | | | |
| Milak of the Snowlands | Special Cast | Allied | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | |
| Midnight Special, The | Chesterfield | | | |
| *†§Mother's Millions (A.T.) | May Rosen | Liberty Prod. | | |
| Our Daily Bread | Mary Nolan | Aff. European | 7 reels | |
| *†§Price Mark, The (A.T.) | | Majestic | | |
| *§Red Kisses (A.T.) | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | |
| *†§Smart Women (A.T.) | | Majestic | | |
| *†Thou Shalt Not Squeal (A.T.) | | | | |
| *†§Trap, The (A.T.) | | Majestic | | |
| Unholy Love | Wegener-Petrovitch | Aff. European | | |
| When Duty Calls | Special Cast | Allied | 6714 feet | |
| Wild Men of Kalihari | Denver African Exp. | Talk. Pict. Epics | | |
| Women Like Men | | Liberty Prod. | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | |

## SOUND SHORTS

| Title | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| *†§Anyway By Air | | Visugraphic | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Barn Dance | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Bird Island of Peru | Dr. Murphy | Talking Picture Epics | 21 | Nov. 8 |
| Besides the Western Sea | | Castle Film | 1 reel | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | |
| Bosom Friendship | Novelty | UFA | 10 min. | |
| *†§Bring On the Bride (A.T.) | | Elbee | 2 reels | Nov. 9 |
| *†§Bum Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| *†Chain Gang, The | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Conquest of the Caseades | Educational | Gen. Electric Co. | | Apr. 19 |
| Coast to Coast | Talker | Sisugraphic | 2 reels | Aug. 30 |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | |
| Electric Ship | Educational | General Electric | 9 | Nov. 8 |
| *†§Eli-Eli | Cantor Waldman | Judea Film | 950 ft. | |
| *§†Evening in Jewish Camp. | Eval Miller | Judea Film | 1000 ft. | |
| *†§Friend Husband (A.T.) | | Burr | 2 reels | |
| *†Frost and Old Lace | | UFA | 1 reel | Sept. 20 |
| *†Galloping Gaucho | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Feb. 1 |
| *§Jewish Gypsy | Hymie Jacobson | Judea Films | 1000 ft. | |
| Jewish Melody | Cantor Waldman | Judea Films, Inc. | 1 reel | |
| *†Jungle Rythm | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| *†Just Mickey | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†§Kiddie Cabaret | | Mayfair | 2 reels | Apr. 26 |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| *§Kol Nidre No. 1 | Canter Schmilikel | Judea Films | 900 ft. | |
| *§Kol Nidre No. 2 | Cantor Waldman | Judea Films | 950 ft. | |
| Land of Freedom | Seymour Reizteit | Judea Films, Inc. | 2 reels | |
| *†§Mal-Ke Mashma-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawas (P.T.) | | Capital Prod. | 3½ reels | June 7 |
| *†§Measuring Time | | UFA Film | 7 min. | Sept. 27 |
| *†§Meet the Family (A.T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Mickey's Concert | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†§Monkey Squawks (A.T.) | | Burr | | |
| Natascha | Pinchus Lavenda | Judea Films, Inc. | 2 reels | |
| Not So Quiet on the Western Front | | British Int. | 2 reels | 25 Nov. 1 |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 1600 ft. | |
| *†Plane Crazy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| *†Plow Boy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Sailors' Sweetheart | Nymie Jacobson | Judea Films, Inc. | 2 reels | |
| Scarlet Runner & Co. | | British Int. | 8 | Nov. 8 |
| Secrets of Nature | | British Int. | 12 min. | Nov. 1 |
| *†§Shoemaker's Romance (A.T.) | (A.T.) | Judea Films | 1900 ft. | |
| *†§Should I | Charles Lawmer | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered | Special Cast | Burr | | |
| *†§Sixty Minutes From Broadway | Color Novelty | Castle | 1 reel | |
| *†§Style and Class (A.T.) | Marty Barratz | Judea Films | 2000 ft. | |
| *†§Summer Harmonies | Song Cartoon | Biophone | 1 reel | Oct. 5 |
| *†Tee Time | Felix the Cat. | Cogley Films | 1 reel | Apr. 5 |
| *§Una-Sana-Takef | Cantor Waldman | Judea Films | 950 ft. | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 5 |
| *†When the Cat's Away | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Wild Waves | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| World Unseen, A | Scientific | UFA | 12 min. | |

## *SYNDICATE PICTURES CORP.*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Beyood the Law | Robert Frazer | Oct. | 4930 | 50 | Nov. 8 |
| *†§Breezy Bill | Bob Steele | | 4500 | 50 | Sept. 20 |
| *Canyon of Missing Men | Tom Tyler | June | 4742 | 60 | Aug. 2 |
| Code of Honor | Mahlon Hamilton | Oct. | 5605 | 59 | Nov. 15 |
| *†§Code of the West | Bob Custer | | | 57 | |
| Convict's Code, The | Cullen Landis | | | 58 | Oct. 4 |
| Hunted Men | Bob Steele | Apr. | 4853 | | |
| *†§Lonesome Trail, The | Chas. Delaney | Sept. 15 | 5786 | 65 | Sept. 13 |
| *†§Overland Bound | Leo Maloney | Apr. 15 | 5040 | 58 | Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Mar. | 4700 | 52 | Mar. 29 |
| Phantom of the Desert | Jack Perrin | Nov. | 6 reels | | |
| Western Honor | Bob Steele | Mar. | 4849 | 50 | May 17 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Boy of the Plains, A | | Apr. 15, '31 | 6 reels | | |
| Frontier Days | | May 1, '31 | 6 reels | | |
| God's Country and the Man | | Dec. 15 | 8 reels | | |
| Last of the Pawnees | | Apr. 1, '31 | 6 reels | | |
| Red Coats of Canada | | Feb. 1, '31 | 6 reels | | |
| Riders of the North | | Feb. 15, '31 | 8 reels | | |
| Rose of the Rio Grande | | Jan. 1, '31 | 8 reels | | |
| Song of the Plains | | Mar. 1, '31 | 6 reels | | |
| Texas Ranger, The | | Mar. 15, '31 | 8 reels | | |
| Under Texas Skies | Bob Custer | Nov. 15 | 6 reels | | |
| West of Cheyenne | | Jan. 15, '31 | 8 reels | | |
| Westward Bound | Buffalo Bill, Jr.-Ray Roosevelt | Dec. 1 | 6 reels | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Alice Chops the Suey | | Feb. 1, '31 | | | |
| *†Alice Gets Stage Struck | | Jan. 15 '31 | | | |
| *†Alice Gets Stung | | Oct. 15 | | | |
| *†Alice Loses Out | | Mar. 1, '31 | | | |
| *†Alice on the Farm | | Oct. 1 | | | |
| *†Alice Picks the Champ | | Mar. 15, '31 | | | |
| *†Alice Plays Cupid | | Apr. 1, '31 | | | |
| *†Alice Rattled by Rats | | May 1, '31 | | | |
| *†Alice Solves the Puzzle | | Apr. 15, '31 | | | |
| *†Alice the Jailbird | | Nov. 1 | | | |
| *†Alice Wins the Derby | | Nov. 15 | | | |
| *†Alice in the Jungle | | Jan. 1, '31 | | | |
| *†Alice's Balloon Race | | Dec. 15 | | | |
| *†Alice's Egg Plant | | Dec. 1 | | | |
| *†Alice's Little Parade | | Sept. 1 | | | |
| *†Alice's Mysterious Mystery | | May 15, '31 | | | |
| *†Alice's Orphan | | Feb. 15, '31 | | | |
| *†Alice's Tin Pony | | Sept. 15 | | | |
| *†Broken Spur, The | Jack Hoxie | Feb. 1, '31 | 2 reels | | |
| *†Cyclone Bliss | Jack Hoxie | Oct. 15 | 2 reels | | |
| *†Desert Bridegroom | Jack Hoxie | Jan. 15, '31 | 2 reels | | |
| *†Desert's Crucible | Jack Hoxie | Oct. 1 | 2 reels | | |
| *†Dead or Alive | Jack Hoxie | Nov. 15 | 2 reels | | |
| *†Double-O, The | Jack Hoxie | Dec. 1 | 2 reels | | |
| *†Marshall of Money Mint | Jack Hoxie | Sept. 15 | 2 reels | | |
| *†Rider from Nowhere | Jack Hoxie | Nov. 1 | 2 reels | | |
| *†Romantic Sheriff, The | Jack Hoxie | Jan. 1, '31 | 2 reels | | |
| *†Sparks of Flint | Jack Hoxie | Feb. 15, '31 | 2 reels | | |
| *†Two-Fisted Jefferson | Jack Hoxie | Sept. 1 | 2 reels | | |
| *†Western Romance | Jack Hoxie | Dec. 15 | 2 reels | | |

## *TIFFANY*

### FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A.T.) | Armida-Terry | May 26 | 5874 | 65 | May 31 |
| *†§Borrowed Wives | Rex Lease | Sept. 10 | 5580 | 62 | Aug. 30 |
| Extravagance | June Collyer-Lloyd Hughes | Oct. 10 | 5888 | 66 | Sept 20 |
| *†§Headin' North (A.T.) | Bob Steele | Nov. 1 | 4950 | 55 | Nov. 8 |
| *†§High Treason (A.T.) | Hume-Thomas | June 15 | 7893 | 59 | June 7 |
| *†§Hot Curves (A.T.) | Rubin-Lease-Day | Apr. 15 | 11416 | 88 | July 12 |
| *†§Journey's End (A.T.) | Colin Clive | Mar. 25 | 6210 | 130 | Apr. 12 |
| *†§Just Like Heaven (A.T.) | Louise-Newell | Oct. 22 | 5850 | 65 | Oct. 11 |
| *†§Kathleen Mavourneen (A.T.) | O'Neil-Delaney | June 20 | 5169 | 56 | Aug. 2 |
| Land of Missing Men | Bob Steele | Oct. 15 | 5167 | 58 | Oct. 4 |
| Love Trader | Leatrice Joy | Oct. 9 | 5700 | 64 | Oct. 18 |
| *†§Mamba (A.T.) | Hersholt-Boardman-Forbes | Mar. 10 | 6183 | 69 | Mar. 8 |
| *†§Medicine Man, The (A.T.) | Benny-Bronson | June 25 | 6211 | 69 | June 21 |
| *†§Near Rainbow's End (A.T.) (Reviewed as "Dangerous Business" Issue Dec. 21, 1929) | Steele-Lorraine | June 10 | 5918 | 65 | July 5 |
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Aug. 8 | 5850 | 85 | Aug. 30 |
| *†§Paradise Island (A.T.) | Harlan Day | July 15 | 6507 | 73 | July 5 |
| *†§Sunny Skies | Benny Rubin | May 1 | 6994 | 78 | May 24 |
| *†§Swellhead (A.T.) | Gleason-Shilling-Walker | Mar. 20 | 7040 | 78 | Apr. 26 |
| Thoroughbred | Kenneth Harlan | Aug. 10 | 5425 | 50 | Aug. 23 |
| Under Montana Skies | Kenneth Harlan | Sept. 10 | 5273 | 57 | Nov. 15 |
| Utah Kid | Rex Lease-Dorothy Sebastian. | Oct. 27 | 4408 | 49 | Nov. 22 |
| *†§Wings of Adventure | Rex Lease | Aug. 1 | 5050 | 56 | Aug. 9 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha Oe | Torres & Lyon | | | |
| Arctic Patrol, The | | | | |
| The Barbarian | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |
| Bronded Men | Rex Lease | | | |
| Caught Cheating | Sidney-Murray | | | |
| Circus Parade | | | | |
| Command Performance, The | | | | |
| Danger Signal | | | | |
| Drums of Jeopardy | | | | |
| Fighting Grin, The | Rex Lease | | | |
| Ghost Ship, The | | | | |
| Girl of the Limberlost, A | | | | |
| Hi-Jack | | | | |
| Keeper of the Bees, The | | | | |
| Lasca | | | | |
| Lawless Valley | Rex Lease | | | |
| Leftover Ladies | | | | |
| Lure of the Yukon, The | | | | |
| Moron of the Lady Letty | | | | |
| The Ojibway | | | | |
| Platinum | | | | |
| *†§Ridin' Fool, The (A.T.) | Bob Steele | | | |
| Roaring Barrier | | | | |
| She Got What She Wanted | Compson-Tracy | | | Oct. 18 |
| Single Sin, The | June Collyer | | | |
| Steel | | | | |
| *†§Sunrise Trail, The (A.T.) | Bob Steele | | | |
| Third Alarm, The | James Hall-Hersholt-Louise | | 6300 | 70 Nov. 8 |
| Thundering Hoofs | Rex Lease | | | |
| Unpardonable Sin | | | | |
| Wild Youth | | | | |
| X Marks the Spot | | | | |

### SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Color Symphonies Series | 6 In Technicolor | | 1 reel | |
| Chinese Flower Boat | | July 5 | | |
| Cossack Bride | | Jan. 25 | | |
| Dancing Bear | | June 10 | | |
| In Old Madrid | | Feb. 10 | | |
| Parisian Nights | | June 25 | | |
| *†§Jungle Drums | Colorlone | Oct. 24, '29 | 2 reels | Dec. 28, '29 |
| Kentucky Jubilee Singers | Series of 6 | | | |
| Old Black Joe | | May 1 | 2 reels | |
| On a Plantation | | Apr. 15 | 2 reels | May 10 |
| Pickin' Cotton | | | 1 reel | |
| Read Homa, The | | | 2 reels | |
| Slave Days | | | 1 reel | |
| Welcome Homa | | | 1 reel | |
| Musical Fantasies | Series of 6 | | 1 reel | |
| Fire Worshippers | | Aug. 16 | | Sept. 27 |
| Memories | | Apr. 23 | | |
| William Tell | | Aug. 1 | | |
| Paul Hearst Comedies | | | | |
| Rolling Stone Series | Series of 8 | | | |
| In the Mountains | | Sept. 25 | 1 reel | Sept. 6 |
| Tiffany Chimp Series | 6 Monkey Comedies | | 2 reels | |
| Bling Mystery, The | | July 25 | 2 reels | Sept. 27 |
| Little Big House, The | | Sept. 5 | | Aug. 30 |
| Little Covered Wagon, The | | Oct. 15 | | Oct. 4 |
| Voice of Hollywood Series | Station S-T-A-R | | 26 1 reel each | |
| No. 8 | Ben Turpin | | | Apr. 26 |
| No. 9 | Wesley Barry | | | Apr. 19 |
| No. 10 | Robert Woolsey | | | |
| No. 11 | Billy Bevan | | | |
| No. 12 | Lloyd Hamilton | | | May 24 |
| No. 13 | Geo. K. Arthur | | | May 31 |
| No. 14 | Joe Cobb | | | July 19 |
| No. 15 | Ruth Roland | | | Aug. 9 |
| No. 16 | Neil Hamilton | Aug. 10 | | July 12 |
| No. 17 | Laura La Plante | Aug. 20 | | |
| No. 18 | Gleason & Armstrong | Sept. 11 | | |
| No. 19 | Johnny Hines | | | |
| No. 20 | James Hall | | | |
| No. 21 | Conklin & Christy | | | Oct. 11 |
| No. 22 | Ian Keith | | | |

**Means synchronized score. †Means sound effects. §Means voice (including dinlogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

# UNITED ARTISTS

## FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Abraham Lincoln, A.T.) | Walter Huston | Nov. | 8 | 6704 | 97 | Aug. 23 |
| *†§Bad One, The (A.T.) | Dal Rio-Lowe | May | 3 | 6673 | 74 | Mar. 22 |
| *†§Be Yourself (A.T.) (F) | Fannie Brice | Feb. | 8 | 5977 | 67 | Feb. 1 |
| *†§Du Barry, Woman of Passion (A. T.) | Norma Talmadge | Oct. | 11 | 8110 | 90 | Nov. 1 |
| *†§Eyes of the World (A.T.) | Market-Holland | Aug. | 30 | 7272 | 81 | Aug. 23 |
| *†Hell's Angels (A.T.) | Lyon-Hall-Harlow | Nov. | 15 | | | June 7 |
| *†§Hell Harbor (A.T.) | Velez-Herschell | Mar. | 22 | 6354 | 92 | Mar. 6 |
| *†§Lottery Bride, The (A.T.) | MacDonald-Garrick | Oct. | 25 | 7472 | 83 | Nov. 22 |
| *†§Lummox (A.T.) (F) | Wastover-Lyon | Jan. | 18 | 7533 | 84 | Feb. 15 |
| *†§One Romantic Night (A.T.) | Olish-Nagel-La Rocque | Apr. | 12 | 6592 | 72 | Mar 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. | 1 | 8225 | 91 | Feb. 22 |
| *†§Raffles (A.T.) | Ronald Colman | July | 26 | 6509 | 70 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. | 13 | 8128 | 90 | Sept. 20 |
| †§Whoopee (A.T.) | Eddie Cantor | Sept. | 27 | 8383 | 93 | July 12 |

## COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§One Heavenly Night | Evelyn Laye | | | |
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. 29 | 7810 ... 86 | Nov. 15 |
| *†§City Lights (F) | Charlie Chaplin | | | |
| *†§Devil to Pay | Ronald Colman | Dec. 20 | | |
| Kiki (A.T.) | Mary Pickford | | | |
| *†§Indiscretion | Evelyn Laye-John Boles | Jan. 10, '31 | | |
| (Reviewed under the title of "Queen of Scandal," issue of Oct. 25) | | | | |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | | | |
| *†§Sons O' Guns (A.T.) | Al Jolson | | | |

## SOUND SHORTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†§Glorious Vamps (A.T.) | Bobby Watson | Jan. | 25 | 952 | Jan. 25 |
| *†§Second Hungarian Rhapsody | | May | 24 | 895 | July 19 |
| †§The Americans Come (A.T.) | Otto Matieson | Aug. | 2 | 978 | |
| *†§Wizard's Aprentice | | Apr. | 20 | 840 | Sept. 20 |
| *†§Zampa (A.T.) | | Sept. | 6 | 1 reel | Sept. 6 |

# UNIVERSAL

## FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§All Quiet on Western Front (A.T.) | Wilhelm-Ayres-Wray | Aug. | 24 | 12423 | 138 | Apr. 26 |
| Big Timber (Re-Issue) | William Desmond | Mar. | 30 | 4388 | | |
| *†§Burning Trail (Re-Issue) | William Desmond | July | 29 | 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Apr. | 20 | 7518 | 83 | Apr. 5 |
| *†§Cat Creeps (A.T.) | Twelvetrees-Hersholt-Hackett | Nov. | 10 | 6493 | 73 | Sept. 20 |
| *†§Climax, The (A.T.) | Crawford-Hershholt | Jan. | 26 | 5846 | 65 | Mar. 29 |
| *†§Cohens and the Kellys in Scotland | Sidney-Murray | Mar. | 1 | 7600 | 82 | Mar. 15 |
| *†§Concentratin' Kid (A.T.) | Hoot Gibson | Oct. | 26 | 5148 | 57 | Nov. 1 |
| *†§Czar of Broadway (A.T.) | Wray-Compson-Harron | May | 25 | 7314 | 81 | Apr. 26 |
| *†§Dames Ahoy (A.T.) | Glenn Tryon | Feb. | 9 | 5773 | 66 | Feb. 8 |
| *†§Devil's Pit, The | Special Cast | Mar. | 8 | 6268 | 69 | Apr. 27 |
| (Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue.) | | | | | | |
| *†§East Is West (A.T.) | Lupe Velez-Lew Ayres | Oct. | 23 | 6683 | 75 | Sept. 27 |
| *†§Embarrassing Moments (A.T.) | Reginald Denny | Feb. | 2 | 5280 | 58 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Apr. | 6 | 6763 | 75 | Dec. 21, '29 |
| Flying Hoofs | Jack Hoxie | Feb. | 2 | 3852 | 43 | |
| *†§Hell's Heroes | Bickford-Hatton | Jan. | 5 | 6148 | 70 | Dec. 21, '29 |
| *†§Hide-Out (A.T.) | Murray-Ford | Mar. | 30 | 5299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. | 17 | 8163 | 102 | Apr. 5 |
| *†§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-Hobart | Oct. | 6 | 8185 | 95 | Sept. 27 |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. | 1 | 7697 | 87 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. | 2 | 5785 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Hoot Gibson | Aug. | 16 | 5754 | 64 | Feb. 15 |
| *†§Mountain Justice | Ken Maynard | May | 4 | 5748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. | 12 | 5609 | 62 | Dec. 28 |
| *†§Outside the Law (A.T.) | Nolan-Robinson | Sept. | 18 | 7116 | 78 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. | 19 | 5900 | 65 | Feb. 1 |
| *†§Rearing Ranch (A.T.) | Hoot Gibson | Apr. | 27 | 6094 | 67 | May 24 |
| *†§Song of the Caballero | Ken Maynard | June | 29 | 6324 | 73 | July 12 |
| *†§Sons of the Saddle | Ken Maynard | Aug. | 3 | 6872 | 76 | Aug. 9 |
| *†§Spurs (A.T.) | Hoot Gibson | Aug. | 24 | 5303 | 68 | Sept. 6 |
| *†§Storm, The (A.T.) | Special Cast | Aug. | 18 | 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. | 23 | 5198 | 67 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June | 1 | 5462 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb. | 23 | 5925 | 58 | Jan. 4 |
| *†§What Men Want | All Star | July | 31 | 6041 | 67 | Sept. 6 |
| *†§White Hell of Pitz Palu | Special Cast | June | 1 | 7727 | 86 | May 10 |
| White Outlaw, The (Re-Issue) | Jack Hoxie | May | 25 | 4511 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June | 8 | 6529 | 73 | July 12 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Blind Husbands (A.T.) | | | | |
| *†§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Loff | | | Oct. 4 |
| *†§Cohens & Kellys in Africa | Sidney-Murray | | | Nov. 8 |
| *†§Dracula (A.T.) | Bela Lugosi | | | |
| *†§Fires of Youth | Lew Ayres | | | |
| Free Love | Nagel-Tobin | | | |
| Loose Morals | | | | |
| Many a Slip | | | | |
| *†§Resurrection (A.T.) | Boles-Velez | | | |
| *†§Saint Johnson (A.T.) | Ayres-Wray | | | |
| Seed | | | | |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | Nov. 24 | | Oct. 18 |
| *†§Strictly Dishonorable (A.T.) | John Boles | | | |
| *†§White Captive, The | Dorothy Janis | | | |

## SHORT SUBJECTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| Alias the Bandit | Bobbie Nelson | May | 17 | 2 reels | Apr. 19 |
| All West | Sid Saylor | June | 18 | 2 reels | May 24 |
| Bashful Whirlwind (Reissue) | Edmund Cobb | Aug. | 30 | 2 reels | |
| Battling Kid, The | Babbie Nelson | June | 14 | 2 reels | May 24 |
| Beauty Parade, The | Arthur Lake | July | 2 | 2 reels | June 7 |
| Benjamin Franklin (Reissue) | Arthur Lake | June | 23 | 1 reel | |
| Boundary Line, The (Reissue) | Fred Humes | July | 5 | 2 reels | |
| Close Call (Reissue) | Edmund Cobb | Aug. | 2 | 2 reels | |
| Columbus & Isabella (reissue) | | June | 8 | 1 reel | |
| Crooked Trails | Ted Carson | May | 3 | 2 reels | Mar. 29 |
| Danger Claim, The | Bobbie Nelson | Mar. | 22 | 2 reels | Feb. 15 |
| Fighting Terror (Reissue) | Billie Sullivan | July | 19 | | |
| Follow Me | Arthur Lake | Apr. | 30 | 2 reels | Apr. 5 |
| Foul Ball | Sid Saylor | Apr. | 16 | 2 reels | Mar. 15 |
| Frankie Leave | Sid Saylor | Mar. | 19 | 2 reels | Mar. 8 |
| Getting the Air | Arthur Lake | Mar. | 6 | 2 reels | Feb. 1 |
| Her Bashful Beau | Arthur Lake | June | 11 | 2 reels | May 24 |
| His Girl's Wedding | Arthur Lake | July | 23 | 2 reels | June 28 |
| Law in the Saddle | Ted Carson | Apr. | 5 | 2 reels | Mar. 1 |
| Lightning Rider, The | Ted Carson | Aug. | 23 | 2 reels | July 19 |
| Man Hunter, The | Ted Carson | July | 26 | 2 reels | July 5 |
| Milky Way (Reissue) | Charlie Puffy | Mar. | 10 | 1 reel | |
| Omar Khayam (Reissue) | | July | 14 | 1 reel | |
| One Wet Night | Rosch-Edwards | Aug. | 24 | 1 reel | |
| Paul Revere (Reissue) | | Aug. | 16 | 1 reel | |
| Pochahoe | Arthur Lake | July | 9 | 2 reels | June 7 |
| Plane Crazy | Sid Saylor | Aug. | 9 | 2 reels | July 19 |
| Pony Express Kid, The | Edmund Cobb | May | 21 | 2 reels | Apr. 26 |
| Post of Honor | Babbie Nelson | Feb. | 22 | 2 reels | Jan. 18 |
| Prehistoric Man (Re-Issue) | | Aug. | 11 | 1 reel | |
| Pronto Kid, The (Reissue) | Edmund Cobb | Apr. | 12 | 2 reels | |
| Queen of Roundup (Reissue) | Josie Sedgwick | Mar. | 1 | 2 reels | |
| Red Coat's Romance | Tad Carson | June | 28 | 2 reels | |
| Restless Rest (Re-Issue) | Neely Edwards | Mar. | 24 | 1 reel | |
| Seeing Red (Reissue) | Billy Sullivan | Aug. | 18 | 2 reels | |
| Should Poker Players Marry? | | June | 30 | 1 reel | |
| Sid's Long Count | Sid Saylor | May | 26 | 2 reels | Apr. 26 |
| Six Gun Justice | Bobbie Nelson | Apr. | 18 | 2 reels | Mar. 15 |
| Some Show | Arthur Lake | Apr. | 2 | 2 reels | Mar. 1 |
| Son of Courage | Bobbie Nelson | July | 12 | 2 reels | June 21 |
| Speak Easy (Reissue) | Charlie Puffy | Apr. | 7 | 1 reel | |
| Step Right Up | Sid Saylor | May | 7 | 2 reels | Apr. 19 |
| Storm King (Re-Issue) | Edmund Cobb | Feb. | 15 | 2 reels | |
| Why Walt | Slim Summerville | Feb. | 10 | 1 reel | |
| Wild Hand, The (Reissue) | Billy Sullivan | Mar. | 15 | 2 reels | |
| Wild West Wallop (Reissue) | Edmund Cobb | May | 24 | 2 reels | |
| William Tell | | Jan. | 27 | 1 reel | |
| Wolf's Fangs | Ted Carson | May | 31 | 2 reels | May 10 |

## SOUND SHORTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†§Arabian Daze | Sporting Youth | Mar. | 3 | 2 reels | Feb. 22 |
| Africa | Oswald Cartoon | Dec. | | | |
| Alaska | Oswald Cartoon | Dec. | 15 | | |
| †§Bewary Bimpoes | Oswald Cartoon | Mar. | 17 | 1 reel | Apr. 5 |
| *†§Broadway Follies | Oswald Cartoon | Mar. | 3 | 1 reel | Feb. 15 |
| *†§Brother for Sale (A. T.) | Sunny Jim | June | 23 | 2 reels | Dec. 21 |
| *†§Chinese Blues (A.T.) | Sporting Youth | Mar. | 31 | 2 reels | Mar. 29 |
| *†§Christmas Cheer (A. T.) | Sunny Jim | Feb. | 3 | 2 reels | Jan. 14 |
| *†Chile Con Carman | Oswald Cartoon | Feb. | 3 | 1 reel | Jan. 11 |
| *†§Cold Feet | Oswald Cartoon | Aug. | 18 | 1 reel | |
| Comeback, The | Leather Pusher Series No. 4 | Dec. | 3 | 2 reels | |
| *†§Detective, The | Oswald Cartoon | Sept. | 22 | 1 reel | Oct. 11 |
| *†§Disinterested Cowboys | Sidney-Murray | Nov. | 12 | 2 reels | Oct. 11 |
| *†§Fellow Students | Sid Saylor | Apr. | 8 | 2 reels | Mar. 8 |
| †§Feetlight Follies (A.T.) | Sporting Youth | Feb. | 3 | 2 reels | Jan. 23 |
| *†§Fowl Ball, The | Oswald Cartoon | Oct. | 15 | 1 reel | |
| Go to Blazes | Sidney-Murray | Oct. | 15 | 2 reels | Nov. 8 |
| *†§Hallowe'en | Sporting Youth | Apr. | 14 | 2 reels | Apr. 6 |
| *†§Hammer & Tongs (A.T.) | Kane Richmond Leather Pusher Series No. 2 | Oct. | 6 | 2 reels | |
| *†§Hash Shop | Oswald Cartoon | Apr. | 14 | 1 reel | Apr. 12 |
| *†§Hell's Heels | Oswald Cartoon | June | 2 | 1 reel | June 7 |
| *†Henpecked | Oswald Cartoon | Aug. | 11 | 1 reel | |
| *†§His Bachelor Daddy | Sunny Jim | May | 14 | 2 reels | Apr. 19 |
| *†§Hot for Hollywood | Oswald Cartoon | May | 19 | 1 reel | May 24 |
| It Happened in Hollywood | Red Star Comedy | Dec. | 24 | 2 reels | |
| *Hurdy Gurdy | Oswald Cartoon | Jan. | 20 | 1 reel | Nov. 29 |
| *†§Kid Roberts (A.T.) | Kane Richmond Leather Pusher Series No. 1 | Sept. | 3 | 2 reels | |
| *†Kisses and Curses | Oswald Cartoon | Feb. | 17 | 1 reel | Jan. 25 |
| *†§Knockout, The | Leather Pushers Series No. 3 | Nov. | 5 | 2 reels | Oct. 11 |
| †§Live Ghosts (F & O) | Ann Christy | Jan. | 20 | 2 reels | Jan. 11 |
| Love Punch, The | Sidney-Murray | Dec. | 10 | 2 reels | |
| Mardigras | Leather Pusher Series No. 6 | Dec. | 17 | 2 reels | |
| *†§Mexico | Oswald Cartoon | Nov. | 17 | 1 reel | |
| †§Mush Again | Sunny Jim | Apr. | 28 | 2 reels | Mar. 29 |
| *†§My Pal Paul | Oswald Cartoon | June | 16 | 1 reel | June 28 |
| Navy, The | Oswald Cartoon | Nov. | 3 | 1 reel | Nov. 15 |
| *†§Neighbors | Sunny Jim | Mar. | 26 | 2 reels | Mar. 1 |
| *†§Nat So Quiet | Oswald Cartoon | July | 7 | 1 reel | July 26 |
| *†§Ou La La | Slim Summerville | Nov. | 26 | 2 reels | Nov. 15 |
| *†§Parlez-Vous | Summerville | Sept. | 28 | 2 reels | Aug. 16 |
| *†Prison Panic | Oswald Cartoon | Apr. | 28 | 1 reel | May 10 |
| Rolling Along | Sidney-Murray | Oct. | 1 | 2 reels | |
| *†§Royal Feurflush | Sporting Youth | Feb. | 17 | 2 reels | Jan. 25 |
| *†§Schoolmates | Sporting Youth | Apr. | 28 | 2 reels | Apr. 26 |
| *†§Seeing Stars | Sporting Youth | Mar. | 17 | 2 reels | Mar. 8 |
| *†§She's a Lady (A.T.) | Sunny Jim | June | 9 | 2 reels | Mar. 10 |
| *†§Sing Sap | Oswald Cartoon | Sept. | 15 | 1 reel | Sept. 20 |
| *†§Sister's Pest | Sunny Jim | Feb. | 26 | 2 reels | Jan. 25 |
| *†Snappy Salesmen | Oswald Cartoon | Aug. | 18 | 1 reel | |
| *†§Spooks | Oswald Cartoon | July | 21 | 1 reel | |
| †§Steeplechase (A. T.) | Sporting Youth | Jan. | 6 | 2 reels | Dec. 14 |
| *†§Stop That Noise | Sunny Jim | July | 19 | 2 reels | June 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. | 1 | 1 reel | Sept. 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. | 29 | 1 reel | Oct. 11 |
| *†§Strange as It Seems No. 3 | Novelty | Nov. | 3 | 1 reel | |
| *†§Strange as It Seems No. 4 | Novelty | Dec. | 22 | 1 reel | |
| *†§Talking Newsreel | | Sept. | 29 | 1 reel | |
| *†§Traffic Troubles | | Mar. | 12 | 2 reels | Feb. 15 |
| *†§Trampling Tramps | Oswald Cartoon | Mar. | 31 | 1 reel | Mar. 29 |
| *†§Up and Downstairs | Bobby Vernon | Jan. | 26 | 2 reels | Jan. 25 |
| *†§Vernen's Aunt | Dent-Archer | Feb. | 18 | 2 reels | Feb. 1 |
| *†§We Wa Marie | Slim Summerville | Oct. | 26 | 2 reels | Oct. 11 |
| *†You said It Sailor | Red Star Comedy | Nov. | 19 | 2 reels | Nov. 15 |

# WARNER BROTHERS

*(Available sound-on-disc only)*

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| Big Boy | Al Jolson | Aug. | 30 | 6275 | 69 | July 26 |
| †§Courage (A.T.) | Bennett-Niasa | June | 7 | 6830 | 74 | May 31 |
| *†§Dancing Sweeties | All Star | July | 19 | 5656 | 63 | June 14 |
| Deception | Irene Ayres | Oct. | 18 | 7992 | 78 | Sept. 20 |
| *†§Dumbella in Ermine (A. T.) | Armstrong-Gleason-Kent | May | 10 | 6900 | 70 | June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. | 25 | 7192 | 78 | Oct. 18 |
| *†§General Crack (A.T.) | John Barrymore | Jan. | 25 | 9809 | 109 | Nov. 15 |
| *†§Golden Dawn (A.T.) | Woolf-Segal | June | 14 | 7447 | 83 | June 21 |
| †§Green Goddess, The (A.T.) | George Arliss | Mar. | 8 | 6853 | 74 | Feb. 22 |
| *†§Hold Everything (A.T.) | Lightner-Brown-O'Neill | May | 17 | 8013 | 84 | Apr. 12 |
| *†§Isle of Escape (A.T.) | Blue-Lyn | Mar. | 1 | 5814 | 65 | Apr. 5 |
| Life of the Party | Winnie Lightner | Oct. | 25 | 7132 | 78 | Oct. 25 |
| Maybe It's Love | Brown-Bennett | Oct. | 4 | 6568 | 73 | Oct. 25 |
| †§Mammy (A. T.) | Al Jolson | May | 31 | 7570 | 84 | Mar. 29 |
| *†§Man from Blankley's, The (A.T.) | John Barrymore | May | 24 | 8167 | 88 | Apr. 12 |
| **Man Upstairs, The (A.T.) | Rin-Tin-Tin | Mar. | 3 | 4383 | 49 | Apr. 12 |
| Matrimonial Bed | All Star | Aug. | 2 | 6030 | 67 | Aug. 9 |
| Moby Dick | John Barrymore | Sept. | 27 | 7220 | 81 | Aug. 16 |
| Office Wife | Mackaill-Stone | Aug. | 23 | 6228 | 68 | Oct. 4 |
| *†§Oh! Sailor, Behave (A.T.) | Lorene Delroy-Chas. King | Aug. | 16 | 5850 | 65 | July 12 |
| Old English | George Arliss | Sept. | 27 | 7926 | 72 | Aug. 30 |
| **On the Border | Rin-Tin-Tin | Mar. | 15 | 4410 | 49 | Feb. 8 |
| *†§Recaptured Love | Bennett-Halliday | July | 6 | 6120 | 68 | June 7 |
| River's End | Bickford-Knapp | Nov. | 8 | | | Oct. 4 |
| *†§Rough Waters (A. T.) | Rin-Tin-Tin | June | 7 | 4280 | 68 | July 26 |
| *†§Royal Box (A.T.) (German) | Meisel-Horn | | | 8090 | 89 | Dec. 28 |
| *†§Second Choice (A. T.) | Dolores Costello | Jan. | 11 | 8140 | 91 | Jan. 11 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. | 26 | 5268 | 58 | May 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. | 15 | 6413 | 71 | Feb. 22 |
| Sinners' Holiday | Withers-Knapp | Oct. | 11 | 5536 | 62 | Oct. 4 |
| Soldier's Plaything, A | Loder-Langdon-Lyon | Nov. | 1 | | | |
| †§Song of the West (A.T.) | Boles-Segal | Mar. | 15 | 7185 | 80 | Mar. 8 |
| *†§Sweet Kitty Bellairs | Claudia Dell | Aug. | 9 | 3772 | 85 | Sept. 13 |
| *†§Those Who Dance (A.T.) | Monte Blue | Apr. | 19 | 6876 | 76 | July 12 |
| *†§Three Faces East | Barnett-von Strohaim | July | 26 | 6120 | 68 | June 21 |
| **§Under a Texas Moon (A.T.) | Fay-Torres-Lee-Reery | Apr. | 1 | 7498 | 89 | Apr. 12 |
| Viennese Nights | Gray-Segal-Hershelt | Sept. | 20 | 9002 | 100 | Aug. 30 |
| †§Wide Open (A.T.) | E. E. Horton | Feb. | 1 | 6341 | 71 | Mar. 29 |

## Coming Feature Attractions

| Title | Star | Rel. | Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| Adam and Evening | | | | | | |
| Bad Women | Dell-Beley-Gerden | Apr. | 4 '31 | | | |
| (Reviewed under title of "Barber John's Boy," Issue of Oct. 4) | | | | | | |
| Beauty and the Boss | All Star | Apr. | 25 | | | |
| Both Were Young | | May | 23, '31 | | | |
| Captain Applejack | John Halliday | Jan. | 17 '31 | 5940 | | Aug. 23 |
| Captain Thunder | F. Wray-V. Varconi | Dec. | 13 | | | Sept. 27 |
| Children of Dreams | | Feb. | 28, '31 | | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Divorce Among Friends | All Star | | | | | | Oct. 4 |
| Ex-Mistress | Nolan-Hamilton | | | | | | |
| Fifty Million Frenchman | Olsen & Johnson | | | Feb. | 14'31 | | |
| Husband's Privileges | All Star | | | Mar. | 21'31 | | |
| Idol, The | All Star | | | Apr. | 25, '31 | | |
| Illicit | Stanwyck-Rennie | | | Fev. | 7, '31 | | Oct. 25 |
| Man to Man | Holmes-Mitchell | | | Dec. | 6 | | |
| Maytime | | | | June | 8, '31 | | |
| Outward Bound | Leslie Howard | | | Nov. | 29 | | Sept. 20 |
| Red Hot Sinners | Winnie Lightner | | | May | 9, '31 | | |
| Second Barrymore Comedy | Barrymore | | | May | 23, '31 | | |
| Sit Tight | Lightner-Brown | | | Jan. | 31 | 6300 | Oct. 4 |
| Steel Highway | All Star | | | | | | Oct. 4 |

## VITAPHONE VARIETIES (D)

| Title | Star | Rel. Date | Length | | Reviewed |
|---|---|---|---|---|---|
| Absent Minded | Perkins-Ford | | 982 | 10 | Apr. 12 |
| Alpine Echoes | Douglas Stanbury | | 1 reel | | |
| And Wife | Elliott-Davis | | 971 | 11 | Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1435 | 16 | Mar. 15 |
| At the Round Table | Hellinger-Hopper-Hunyon-Corbett | | 1 reel | | Oct. 4 |
| At Your Service | Landis-Halliocn-Blackwood | | 633 | 7 | |
| Baby Bandit, The | Babby Watson-Ann Cornwall | | 1 reel | | |
| Bard of Broadway, The | Walter Winchell | | 2 reels | | Oct. 4 |
| Barefoot Days | Cast of Children | | 1 reel | | |
| Battery of Songs, A | Hoyt-Coots-Quintelle | | 718 | 6 | May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | 1 reel | | Aug. 30 |
| Believe It or Not, No. 3 | Robert L. Ripley | | 1 reel | | |
| Believe It or Not, No. 4 | Robert L. Ripley | | 1 reel | | Nov. 1 |
| Believe It or Not No. 5 | Robert L. Ripley | | 1 reel | | |
| Benefit, The | Joe Frisco | | 928 | 10 | Feb. 8 |
| Bernie, Ben | Orchestra | | 771 | 9 | Apr. 19 |
| Big Deal, The | Harry Holman | | 1 reel | | |
| Big Man From the North | Looney Tunes No. 6 | | 1 reel | | |
| Big Money, Potter Series | Littlefield-Ward | | 1141 | 12 | May 24 |
| Body Slam, The | Lambert-Ledoux-Irving | | 2 reels | | July 19 |
| Border Patrol, The | Frisco-Knapp-Graham | | 2 reels | | |
| Booze Hangs High, The | Looney Tunes No. 4 | | 1 reel | 6 | Oct. 4 |
| Box Car Blues | Looney Tunes No. 5 | | 1 reel | | |
| Bridal Night | Arthur-Merriam | | 1 reel | | |
| Bright Sayings | Shirley-LeMay | | 1 reel | | |
| Broadway's Like That | Ruth Etting | | 985 | 10 | Mar. 8 |
| Bubble Party, The | Geo. Sweet | | 629 | 7 | |
| Bubbles | Vitaphone Kiddies | | 688 | 8 | |
| Cave Club, The | Leach, Merman-Pierlot | | 793 | 9 | |
| Celeste Aida | Giovanni Martinelli | | 1 reel | 9 | June 21 |
| Check Up, The | Jack Hazzard | | 1 reel | | |
| Cheer Leader, The | Tom Douglas | | 826 | 9 | |
| Christmas Knight | Washburn-Eddy-Middleton | | 696 | 8 | |
| College Capers | | | 1 reel | | Nov. 8 |
| Collegiate Model The | Ona Munson | | 2 reels | | May 10 |
| Compliments of the Season | Dressler-Lane-O'Brien | | 2 reels | | |
| Congo Jazz | Looney Tunes No. 2 | | 1 reel | | Aug. 30 |
| Contrary Mary | Bobby Watson | | 1 reel | 9 | June 7 |
| Cry Baby | Vernon-Treen | | 1 reel | | |
| Cryin' For the Caroline | | | 1 reel | | |
| Curses | Moore-Clement-Blackwood | | 2 reels | | |
| Dancer | Litel-Cameoau-Merriam | | 744 | 8 | May 24 |
| Darling Brute, The | Jack Hazzard | | 1 reel | | |
| Desert Thrills | Edwin Bartlett | | 725 | 8 | July 26 |
| Devil's Parade, The | Sidney Toler | | 889 | 10 | June 14 |
| Dining Out | Kent-Lake | | 1 reel | | |
| Doctor's Wife | Pangborn-Astor-Mitchell | | 2 reels | | |
| Done in Oil, Potter Series | Littlefield-Ward | | 1539 | 17 | June 14 |
| Ducking Duty | Conklin-Morgan | | 493 | 5 | |
| Duel, The | Fields-Teasdale | | 1 reel | | |
| Emergency Case | Hugh Comer | | 1 reel | | Sept. 27 |
| Eternal Triangle The | Rich-Standing-Kallz | | 1 reel | | |
| Everything Happens To Me | Carson-Hoyt | | 1 reel | | |
| Evolution | Progress of Motion Pictures | | 1 reel | 10 | June 21 |
| Evolution of the Dance | Lupino Lane | | 1071 | 12 | Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | | |
| Family Ford | Harkins | | 1 reel | | |
| Fashion's Mirror | Newberry-Thompson | | 1 reel | | |
| Feminine Types | Jean Barrins | | 1 reel | | |
| Fight, The | Norman Brokenshire | | 1 reel | | May 10 |
| Find the Woman | Hugh O'Connell | | 817 | 9 | |
| Five Minutes From the Station | Overman-Churchill-Sidney | | 2 reels | | |
| Footnotes | Page Sisters & Oscar Grogan | | 519 | 6 | Apr. 19 |
| For Art's Sake | Broderick-Crawford | | 1 reel | | Sept. 27 |
| For Two Cents | De Wolf Hopper | | 1 reel | | |
| Fore | Ford-Lace | | 1 reel | | |
| Fowl Triangle | | | 1 reel | | |
| Frame, The | Boyd-Middleton | | 934 | 10 | |
| Gates of Happiness | Arthur Lake-West | | 1 reel | 8 | Sept. 27 |
| Ginsberg of Newberg | Eddie Lambert | | 1 reel | | Aug. 2 |
| Girls We Remember | | | 1 reel | | |
| Going Places | Shaw & Lee | | 660 | | June 7 |
| Gob, The | Skelly-Evans-Shannon-Shea | | 2 reels | | |
| Grand Uproar | Jim McWilliams | | 702 | 8 | May 31 |
| Grounds for Murder | Foster-Glendenning | | 1 reel | | |
| Gym Jams | Lew Mayer | | 635 | 7 | Apr. 19 |
| Happy Hottentots, The | Joe Frisco | | 1 reel | | Oct. 25 |
| Harmonizing Songs | Joseph Harmon | | 1 reel | | |
| Hard Guy | Spencer-Tracy, Katherine Alexander | | 1 reel | | Sept. 6 |
| Headache Man, The | Clements-Cavanaugh | | 1 reel | | |
| Head Man, The | O'Connell-Kelly | | 795 | 9 | Apr. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | 1315 | 15 | Oct. 4 |
| Her Relatives | Neely Edward | | 1 reel | | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels | 18 | Aug. 30 |
| His Public | Morris & Campbell | | 2 reels | | |
| Holland | Technicolor | | 733 | 6 | June 14 |
| Hold Anything | Looney Tunes No. 3 | | 635 | 7 | Aug. 30 |
| Home Maid | Hackett-Hall-Burley | | 1 reel | | |
| Honolulu | Madison-Marsh | | 1 reel | | |
| Horse Sense | Rob Roebuck | | 1 reel | | |
| Horseshoes | Lynn Overmann | | 1 reel | | |
| Idle Chatter | Lou Holtz | | 998 | 10 | Apr. 19 |
| Ill Wind, An | Hibbard-Sarah-Graham | | 2 reels | | June 14 |
| I'll Fix It | Kent-Lake | | 1 reel | | |
| Japanese Bowl, The | Technicolor | | 994 | 8 | June 14 |
| Jay Walker, The | Chester Clute | | 1 reel | 10 | Sept. 13 |
| Kessler Comedy | Eddie Buzzell | | 1748 | 19 | May 10 |
| Knocking 'Em Cold | Andrew Tombes | | 1 reel | | |
| Legacy, The | Betty Compton | | 2 reels | 15 | Aug. 30 |
| Letters | Pauline Garon | | 800 | 9 | |
| Let's Elope | Batty & Jerry Browne | | 845 | 9 | June 14 |
| Let's Merge | Dorse Leslie | | 1 reel | | |
| Lone, One of Deos | Lone | | 900 | 7 | Mar 8 |
| Lodge Night | Phillips-Cox | | 1 reel | | |
| Lonely Gigolo | Latti Loder | | 922 | 9 | Oct. 25 |
| Lost and Found | Demarest-Bond | | 1 reel | | |
| Love Boat, The | Herman Timberg | | 754 | 8 | Mar. |
| Lucky Break | Fox | | | 21 | Oct. 25 |
| Madame of the Jury | Judith Anderson | | 1 reel | | |
| Many Happy Returns | Connelly-Gottschalk-Evans | | 2 reels | 17 | Aug. 30 |
| Married | Flint-Rickes-Foran | | 1 reel | | |
| Master Sweeper, The | Chester Conklin | | 904 | 10 | Mar 8 |
| Martinelli | | | | | |
| Aria from "Aida" | | | 1 reel | | |
| Pagliacci | | | 1 reel | | |
| Prison Scene from "Faust" | | | 1 reel | | Sept. 27 |
| Temple Scene from "Aida" | | | 1 reel | | |
| Matinee Idle | Henry Hull | | 685 | 8 | June 14 |
| Military Pest, The | Roberto Guzman | | 570 | 6 | Mar 15 |
| Modern Fairy Tales | | | 1 reel | | |
| Modern Business | | | 1 reel | | |
| Money, Money, Money | Mason-Keeler | | 876 | | |
| Mr. Intruder | Otto Kruger | | 1 reel | | |
| Music Racket, The | Leo Morse | | 1 reel | | |
| My Mistake | Donald Brian, Pat O'Brien | | 1 reel | | Oct. 25 |
| My Hero | Foy-Chard | | 1 reel | | |
| Naggers, The | Mr. & Mrs. Jack Norworth | | 1 reel | | June 14 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | | 845 | 9 | June 14 |
| Naggers Go South, The | Mr. & Mrs. Jack Norworth | | 1 reel | | |
| Nay, Nay, Nero | Cameron-Watson | | 1 reel | | |
| New Racket, The | Bradbury-Homer | | 1 reel | | |
| Nightingale, The | Osborne-Talbot-O'Brien | | 2 reels | | |
| Nile Green | Broderick-Crawford | | 740 | 8 | June 7 |
| No Account, The | Hardie-Hutchinson | | 777 | 9 | |
| No Questions Asked | Little Billy-Freunty | | 1 reel | | |
| Number Please | Sheila Barrett-L. Barrie | | 1 reel | | |
| Office Scandal, The | Bergen-Graber | | 1 reel | | |
| Office Steps | | | 833 | 9 | Aug. 9 |
| Old Seidelburg | Peterson-Renme-Reed-Gilmore | | 1 reel | | |
| One Good Turn | Ruth Etting-Jay Velie | | 2 reels | | |
| One on the Aisle | Lon Hascll | | 1 reel | | |
| Only the Girl | Wattles-Marsh | | 580 | 6 | |
| Opening Night | | | | | |
| Operation, The | Edgar Bergen | | 835 | 9 | Aug. 9 |
| Out for Game, Potter Series | Littlefield-Ward | | 2 reels | | Aug. 2 |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | | 1243 | 14 | |
| Painter, The | Frank Orth | | | | |
| Paper Hanging | Johnny Arthur | | 1 reel | | May 31 |
| Paulo, Paquita & Chiquita | | | 832 | 9 | |
| Pay Off, The | H. B. Walthall | | 1076 | 12 | Mar. 8 |
| People Versus, The | Campeau-O'Malley | | 548 | 6 | Apr. 12 |
| Perfect Understanding, A | May-Oaks | | 537 | 8 | |
| Pest of Honor, The | Short-Fielding-Hall | | 1 reel | | |
| Play Boy, The | Fox-Curtis | | 2 reels | | |
| Politics | George Jessel | | 2 reels | | |
| Poor Little Butterfly | Technicolor | | 1 reel | | |
| Poor Fish, The | Cavenaugh-Ridges-Schafer | | 1 reel | | |
| Private Engagement, A | Yacht Club Boys | | 1 reel | 6 | Sept. 27 |
| Purely An Accident | Brown-Kearns-Otto | | 1 reel | | |
| Putting It On | Jarvis-Bond | | 1 reel | | |
| Railroad Follies | Morgan-Buzzell | | 1 reel | | Aug. 23 |
| Rents or Bust | Pangborn-Elliott | | 1150 | 13 | June 7 |
| Romeo & Juliet | Charles Hackett-Rosa Low | | 9 | | Nov. 8 |
| Recruits, The | The Three Sailors-Clements | | 1 reel | | |
| Road Knights | | | 1 reel | 9 | Aug. 9 |
| Rhythms | Reisman Band | | 2 reels | 15 | Aug. 9 |
| Roseland | Ruth Etting | | 2 reels | 14 | |
| Royal Fourflusher, The | Eddie Buzzell | | 1556 | 17 | June 14 |
| Rural Hospitality | Roger Imhof | | 1 reel | | |
| Russian Around | Arthur Pat West | | 1 reel | | |
| Russian Rhapsody, A | Kuznetzeff & Nicolina | | 704 | 8 | |
| Salesman, The | Orth-Vernon | | 1 reel | | |
| Santry, Henry & Orchestra | | | 1 reel | | |
| School Daze | Musical-song-dance skit | | 1 reel | | Aug. 30 |
| Scotch Love | Blore-Swinburn-Collins | | 1 reel | | |
| Scotch Taffy | Scott Sanders | | 1 reel | | Oct. 25 |
| Seeing Off Service | Penner-Busley-McNaughton | | 2 reels | | Nov. 1 |
| Seeing Sarah Off | Slyvia Clark | | 1 reel | | |
| Seeing Things | Demarest-Auer-Fielding | | 1 reel | 9 | Oct. 18 |
| Service Stripes | Penner-Waddell | | 1 reel | | |
| Servant Problem, The | Murray-Oakland-Stauber | | 1 reel | | |
| Shakespeare Was Right | Technicolor | | 1 reel | | June 7 |
| She Who Gets Slapped | Tom Dugan | | 1 reel | | June 7 |
| Ship Ahoy | All Star | | 1 reel | | |
| Showin' Off | Vitaphone Kiddies | | 1 reel | | |
| Sinkin' in the Bathtub | Looney Tunes No. 1 | | 1 reel | | May 10 |
| Skin Game, The | Irving-White-Duffy | | 1 reel | | |
| Slick As Ever | H. A. Conley | | 2 reels | | June 7 |
| Song Paintings | Ann Seymour | | 1 reel | | June 7 |
| Song Plugger, The | Joe Frisco | | 1390 | 16 | June 7 |
| South Sea Pearl | Gaston Glass | | 2 reels | | May 10 |
| Stepping Out | Penner-Phillips-Donnelly | | 1 reel | | Oct. 25 |
| Still Alarm, The | Webb-Allen | | 1 reel | | June 7 |
| Straight and Narrow | Robins-Jenkins | | 1 reel | | |
| Strong of Will | Trixie Friganza | | 1 reel | | Sept. 27 |
| Strong Arm, The | Harrington-O'Neil | | 1 reel | | |
| Stuttering Romance, A | Joe Penner-Dorethea Chard | | 1 reel | | |
| Substitute, The | Chas. Lawrence | | 1 reel | | Sept. 27 |
| Surprise | Dugan-Leonard | | 1038 | 12 | |
| Suspicion | Lyons-Earle-Morne | | 1 reel | | |
| Syncopated Sermon, A | Halls-Mason Choir Willard Robison | | 1 reel | | Nov. 15 |
| System | Clements-Knapp | | 1 reel | | |
| Taking Ways | Codee & Orth | | 2 reels | | May 10 |
| Talking It Over | Jack Osterman | | 739 | 8 | |
| Taxi Talks | Tracy-Alexander | | 1346 | 15 | June 14 |
| Temple Belles | Green Blackman | | 1346 | 15 | June 14 |
| Tenement Tangle, A | Ryan Lee | | 756 | 9 | June 14 |
| Thank You, Doctor | Ravold-Taylor-Clute | | 1 reel | | Aug. 23 |
| Thirteenth Prisoner, The | Willie Howard-Lee Kohlmar | | 1 reel | | Nov. 15 |
| Tintypes | Yorke & King | | 1 reel | | Oct. 11 |
| Tom Thumbs Down | Jarvis-McNaughton | | 1 reel | | |
| Trip to Paris, A | Jarvis-Taylor | | 1 reel | | |
| 23 Skidoo | Lew Fields | | 354 | 10 | June 14 |
| Twixt Love and Duty | Howard-Crahan-Percival | | 1 reel | | |
| Two Rounds of Love | Rennie-Dixon | | 1 reel | | |
| Unfair Sex, The | Healy-Gilbert | | 1 reel | | |
| Varsity Show, The | Olive Shea | | 2 reels | | |
| Varsity Vamp | Mike Ames | | 1 reel | | |
| Victim, The | Orth-Howard | | 1 reel | | |
| Wanderer, The | Douglas Stanbury | | 1 reel | 9 | Sept. 13 |
| Who's the Boss? | Pangborn-Howard | | 1 reel | | |
| Webstorian Students | Ryan-Lee | | 801 | 9 | Apr. 19 |
| Weddlag of Jack and Jill, The | Vitaphone Kiddies | | 701 | 8 | June 7 |
| Wedding Belles | Howard-Newton | | 435 | 5 | |
| What a Life | | | 955 | 11 | June 14 |
| Who Pays? | Murray-Oakland | | 942 | 10 | Mar. 15 |
| Where There's a Will | George Hassell | | 2 reels | | |
| Window Cleaners | Brice-Edwards | | 637 | 7 | Apr. 19 |
| Woman Tamer, The | Gilbert-Howard-Davis | | 1 reel | | |
| Won Lose & | Irving-Lambert | | 1 reel | | |
| Work, Milton C. | | | 1 reel | | |
| Yamekraw | | | 857 | 9 | Apr. 20 |

## SERIALS

### *NAT LEVINE*

| | | | |
|---|---|---|---|
| *†§King of the Kongo (P.T.) | Logan-Miller | Aug. 15'29 | 10 episodes Aug. 17'29 |
| *†§Lone Defender (A.T.) | Rin Tin Tin | Sept. 1, 1930 | 12 episodes |

### *TALKING PICTURE EPICS*

| | | | |
|---|---|---|---|
| *†§Across the World | Mr. & Mrs. Martin Johnson | June 15 | 4 episodes Aug. 8 |
| Hunting Tigers in India | Commander Geo. M. Dyott | Apr. 15 | 3 episodes |

### *UNIVERSAL*

| | | | |
|---|---|---|---|
| *†§Tarzan the Tiger | Merrill-Kingston | Dec. 9 '29 | 10 episodes |
| *†§Jade Box, The | Perril-Lorraine | Mar. 24 | 10 episodes Feb. 22 |
| *†§Lightning Express, The | Lorraine-Chandler | June 2 | 10 episodes Apr. 12 |
| *†§Terry of the Times | Howes-Thompson | Aug. 11 | 10 episodes Aug. 11 |
| *†§Indians Are Coming, The | Tim McCoy | Oct. 20 | 15 episodes Aug. 23 |

## COMING SERIALS

### *NAT LEVINE*

| | | | |
|---|---|---|---|
| *†§Phantom of the West | Tyler-Gulliver | Nov. | 10 episodes |

### *UNIVERSAL*

| | | | |
|---|---|---|---|
| *†§Spell of the Circus | F. Bushman Jr.-N. Vaughn | Jan. 12, '31 | 10 episodes |
| *†§Fingerprints | Kenneth Harlan | Mar. 23, '31 | 10 episodes |
| *†§Heroes of the Flames | | June 2, '31 | 12 episodes |

### *PATHE*

| | | | |
|---|---|---|---|
| Perils of Pauline | | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

# The Public Wants Color

*These positive films supply it,*
*through beautiful, over-all tints—*
*at black-and-white cost*

THE public's appetite for color has been whetted. Colored pictures are the cream of the show.

With Sonochrome Tinted Positive Films *any* picture can be made in delicate, atmospheric, over-all tints that help to express every turn of the plot .... to bring out the prevailing mood of the picture. And this color costs nothing extra .... for the Sonochrome price is the same as that of ordinary, black-and-white positive.

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**EASTMAN KODAK COMPANY**
ROCHESTER, NEW YORK

**J. E. Brulatour, Inc., Distributors**
New York Chicago Hollywood

# TOPPING THE TOP




## ONE HIT'S NO MYSTERY BUT 4 IS HISTORY

JUST IMAGINE; De Sylva, Brown and Henderson's stunning successor to "Sunny Side Up." El Brendel at his funniest, with Maureen O'Sullivan, John Garrick, Frank Albertson, Marjorie White. Directed by David Butler. Mirthful, tuneful and an eyefull.

LIGHTNIN'; Will Rogers in famous stage success produced by John Golden. Henry King production, with Louise Dresser, Joel McCrea, Helen Cohan, Sharon Lynn, J. M. Kerrigan. Laughter pals with tears in the most human of dramas.

OH, FOR A MAN!; with Jeanette MacDonald, Reginald Denny, Warren Hymer, Marjorie White. Directed by Hamilton MacFadden. Most women stalk their future husbands at social affairs. She met hers in her bedroom!

THE MAN WHO CAME BACK; with Janet Gaynor, Charles Farrell, now together again. Raoul Walsh production. Jules Eckert Goodman's play. For love of him she sunk to his own level, wastrel, abandoned. By love these fallen angels climbed again.

NOVEMBER 29, 1930

# Motion Picture NEWS

Reg. U. S. Patent Office






VOL. XLII. NO. 22

Entered at the Postoffice at New York, N. Y.

Price 20 Cents

Los Angeles

New York

Chicago

# MR. KENT

## YOU SAID A MOUTHFULL!

## OUR ANSWER IS THESE

# TEN

SWANEE RIVER

HELL BENT FOR 'FRISCO

AIR POLICE

FIRST AID

CANNON BALL EXPRESS

DEVIL ON DECK

MOUNTED FURY

NECK AND NECK

IS THERE JUSTICE?

CHEYENNE KID

*Produced under the supervision of George W. Weeks*

## THRILL-O-DRAMAS

Sidney R. Kent, keynote speaker at the M.P. T.O.A. Convention, urged the necessity of getting

**ACTION**

—the live action of the old silent movies—if talkies are to draw the crowds to the box-office.

The Ten Thrill-O-Dramas bring back the dynamic power, live action, racy tempo of the outdoors and the bold surge of romance, which originally won young and old to the lure of the screen.

WORLD WIDE PICTURES INC.
SONO ART

Mr. Kent, that's the stuff James Cruze packed into "THE BIG FIGHT" and "COSTELLO CASE," now playing the best circuit houses in America. Action, drama all the way!


A NEW STAR IS BORN!
MARLENE DIETRICH

# A MARVELOUS MOTION PICTURE LEAPS TO A PLACE WITH SCREENDOM'S GREAT!




# "MOROCCO"

Josef von Sternberg's superb love drama begins 3rd record week at Rivoli, New York. Smash opening Nov. 25th at two-a-day Grauman's Chinese, Hollywood! "A new and a very great star"—Los Angeles Record echoes New York critics' rave!

# PARAMOUNT


FOR LAUGHING OUT LOUD!
It's Coming!
CHARLEY'S AUNT
COLUMBIA'S
MIGHTY MIRTHQUAKE!
with CHARLIE RUGGLES
JUNE COLLYER
directed by AL CHRISTIE
FROM THE CELEBRATED PLAY BY
BRANDON THOMAS
A CHRISTIE Production
COLUMBIA PICTURES
PROSPER with COLUMBIA!

# 2 Great Pictures Just When Your Boxoffice Needs Them!

THE most startling revelation of the love and marriage problem of this new generation ever to be made into a talking picture!

From the flaming stage play, "Half Gods," by Sidney Howard, which took Broadway by storm. Hobart Henley directing.

# FREE LOVE

## UNIVERSAL WINS

# SEED




—the only novel that threatens to beat the circulation of "ALL QUIET ON THE WESTERN FRONT" goes into production at Universal City AT ONCE!

You will get the picture of Charles G. Norris' sensational best seller at the very peak of its popularity!

3 FIRST PLACES IN MOTION PICTURE ACADEMY AWARDS

# *A hot shot at*

# MPN BB–1930

the volume is of priceless value. Its usefulness to anyone dealing in the industry's personalities, either screen or business, is beyond question and cannot be overestimated. I believe it should be indispensable in the up-to-the-minute publicity office. May I congratulate you upon its very obvious unequalled excellence.

JOSEPH G. EHRLICH
*Press Staff, Loew's State Theatre, Boston*

MOTION PICTURE NEWS

# BLUE BOOK–1931

***is now in preparation by the industry's greatest staff of fact-finders***


DIVORCE MAY BE A SERIOUS MATTER BUT IN
LIGHTNIN'
IT'S ONE L-O-N-G LAUGH!
BIGGER and BETTER

# WILL ROGERS



A HENRY KING PRODUCTION

*From*

## JOHN GOLDEN'S

*Stage Success*

*with*

## LOUISE DRESSER

Joel McCrea · Helen Cohan · Sharon Lynn · J. M. Kerrigan

# *in* LIGHTNIN



All roads lead to Reno for the lovelorn.

Lovers, husbands, get the young brides' opinions of husbands—

Two husbands is bigamy.

Three is trignometry.

Four is a lot of fun.

But one is monotony!

Twice as funny as "So This Is London," and "They Had To See Paris."

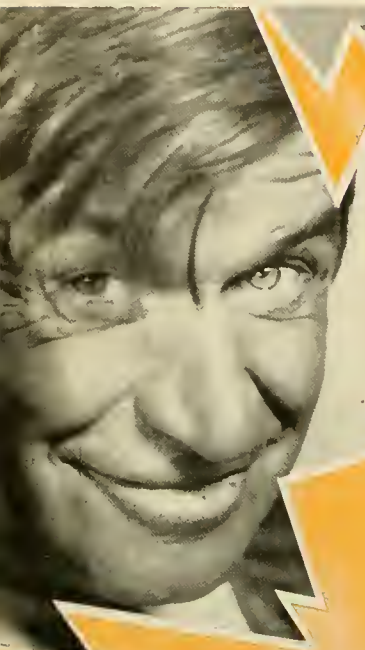
Twice as good because it's a lot more human.

Men love to laugh. Women and girls love to cry. "Lightnin'" will deliver to both, just what they want, and in big doses.

Family houses or Main Stem palaces. Great for both.

FOX

# LIGHTNIN'







VOLUME XLII
NUMBER 22

Motion Picture News

NOVEMBER 29, 1930
NEW YORK CITY

# Fox-Loew Merger Cools; Individual Operation for Both Units Continues

### *It's Come to This*

**They're talking about selling the apple concession at the Motion Picture Club. The fourth vice-president is handling the applications—in order received.**

## Cromwell Busts Into High Dough Class; Buys Ford

Chicago—Richard Cromwell, 17-year-old Los Angeles youth, who stumbled into the name part of Columbia's "Tol'able David," got a big kick out of being photographed by the newspaper muggers when he stepped off the train here en route to New York for personal appearances.

"Do they really want my picture?" he inquired of the Motion Picture News representative.

On being assured they did, he remarked: "Well, they're not kiddin' me anyhow. I know there's no film in those cameras."

Richard ignored questions which sought to determine to what he attributed his success. Delving into his past, however, he recalled he had been a service station attendant in Los Angeles. With the advent of important dough, his thoughts naturally turned to motors, with the result that his first purchase was a brand new Ford car.

"Now," he said gleefully, "when I get back to L. A. I'm gonna drive that ole buggy into the service station where I used to work and make my old boss fill it up for me. Hot dawg!"

## Red Ink Still in Demand at Pathe

Pathe again took it on the chin in the 28 weeks ended July 12, 1930, to the tune of $657,030. This includes profit and loss credits of $96,736 representing income on pictures which previously were the subject of charges to surplus because of excess book values as of April 21, 1928.

This compares with profit of $524,336 in the 28 weeks ended July 13, 1929, in which period there was charged against surplus or special reserve $834,961 in excessive book value of pictures as of April 21, 1928.

### *Little Value in Breaking Up Present Structures Seen by Wall Street*

Banking circles hear that plans to consolidate Fox and Loew's have cooled off and that, despite the 660,000 shares of the latter stock held by Harley L. Clarke, both organizations will continue their separate ways.

The inside reason, as Wall Street credits it, revolves around a reported belief on Clarke's part that the advantages won't match up the effort, plus the difficulties experienced by all industries at large in arranging to swing finances necessary for an amalgamation of this magnitude.

Two events in the last ten days are regarded by financial observers as adding strength to the belief that merger conversation has ended. First was the election of Clarke and H. M. Rice, of F. W. Lafrentz and Company, bankers, to the Loew directorate to replace Albert M. Greenfield and Jacob L. Ruhenstein, the latter having represented Fox Film under the William Fox management.

Secondly was the re-election of the present Loew roster, headed by Nicholas M. Schenck, as officers of the corporation for the next fiscal year. This took place Monday.

#### Stay in Background

The dopesters figure that if the Clarke interests were moving on the merger plan, they would have assumed a more formidable position on both the directorate and in the executive line-up. The inside story, on the other hand, is that Schenck was left free to designate the personnel of the board as he saw fit.

The president of Loew's plays another important angle in the situation, it is further reported. Once declared to have been in favor of the combination provided he was to be the operating head of both companies, the belief now prevails that he prefers to stay at the helm of Loew's and M-G-M, advising and aiding the Clarke group if and when called upon.

Loew's, which controls M-G-M, recently reported a net of $14,942,017 for the fiscal year ending August 30, 1930, or the highest earnings in its history. Inside reports of an extra dividend, an unusual procedure in corporate history in any business in the last six months or more, were confirmed during the week. An extra of $1 a share was declared, payable on December 31 to stockholders of record at the close of business on December 13.

### *Skimmed*

**Chicago—Economy wave has hit the Punch & Judy Theatre, dispenser of free coffee. No cream goes with the handout now.**

## Alice and Billie Billing Is Cut by Warners in Philly

Philadelphia—That Stanley-Warner systematically is playing down discarded First National and Warner stars is indicated in the advertising copy for "The Widow from Chicago" and "One Night at Susie's," both current in the neighborhoods here.

The first film, made originally as an Alice White vehicle, is being advertised with Edward G. Robinson and Neil Hamilton featured and nary a word about Miss White. The latter film, once a Billie Dove starring picture, is being advertised with Doug Fairbanks, Jr., as the headliner with no mention of La Dove in the advertising copy.

## Kent Not Partner In Checking Firm

Chicago—S. R. Kent of Paramount is not connected with the Federal Theatre Accounting Service, as has been at various times reported, Motion Picture News authoritatively learns. The stock of the company is owned by Harry Ross, his son and a Chicago attorney, each of whom has a one-third interest in the company, formed to check percentage engagements.

Reports that Kent was interested financially in the venture sprang from the fact that Ross for 14 years was connected with Paramount, is a staunch supporter and personal friend of Kent, received the latter's encouragement and aid in establishing the service, and since its formation has received checking work in Publix houses.

### *Two Black Crows Flying Together After Fight*

Los Angeles—Moran and Mack have buried the hatchet and called off pending litigation. The pair split a year ago and when Mack sought to team up with another comedian Moran brought suit to prevent use of the name "Two Black Crows."

Motion Picture News

Vol. XLII NEW YORK CITY, NOVEMBER 29, 1930 No. 22

# THE GOVERNMENT REVISES THE RULES OF THE GAME

THOSE Supreme Court decisions outlawing arbitration and credit systems hit the industry like a bombshell. The stunned in distributing ranks are running into large numbers.

The worst that was expected was an even break on the two trade practices under government fire, but chances for a double-barreled victory for Washington hardly were given serious thought.

Since the Thacher decree put the skids under arbitration, distributors consoled themselves with the comforting thought that the high court would order a reversal. The week's developments took an entirely different slant.

* * *

## *Distributors Find Plans Shaken*

CONFIDENT of judicial approval, it was the distributors' intention, as expressed several times during the 5-5-5 conferences, to reinstate the old system if the Thacher decree should be reversed.

Failing in this, it was the credit system and its teeth which were relied upon to influence exhibitor use of voluntary arbitration. By employment of credit ratings through key city committees authorized to pass upon each exhibitor's standing, it was anticipated bad boys in the theatre business would be taken care of effectively and with dispatch.

* * *

## *Court Tangles In the Air*

NOW that the credit system, as a collective act, also has been defeated, distributors face the problem of exhibitors running out on contracts. This is often done through transfers and fake sales of theatres and runs into millions yearly. Just how much is problematical, but an idea may be conveyed by the thousands of changes in the theatre field as reported by Film Boards yearly.

With the credit system removed, it is easily conceivable that distributors will be forced into costly litigation against those unprincipled theatre operators who may try to throw contracts into the scrap heap.

* * *

## *A New Industry Worry*

THE prospect of losses on unplayed and breached contracts, therefore, burdens the industry with an entirely new and formidable problem. Bankers, quick to feel the industry pulse, already are greatly interested. They see a strong weapon placed in the hands of unscrupulous exhibitors and may insist that their producer clients return the deposit system to insure against diminution in revenue.

If, on the other hand, theatre operators take undue advantage, they must entertain the probability that distributors will jack rentals in order to bridge their losses.

* * *

## *The Sting of the Weapon Removed*

SO far as this forum has been able to observe, all fair exhibitors favor equitable arbitration. Recognizing its manifold advantages, it is reasonable to assume widespread support of voluntary arbitration will be forthcoming.

The objections to the compulsory aspects under the old plan, which is now legally dead, hinged largely around the claim, often advanced, that the practice placed in the hands of distributors a boycott weapon instituted in the case of default on decisions which resulted in many theatres going out of business.

That, of course, is now removed from the industry's structure, as it should have been long ago.

KANN

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# Where, Oh Where, Will Schenck Find Those Houses? Is the Query of the Day

### *Hughes Deal Off*

**Los Angeles—Although it had been announced officially, Howard Hughes' deal for purchase of one-half interest in Art Cinema Corp. has not been consummated, confirming an exclusive *Motion Picture News* report to that effect. Hughes is joining United Artists as an independent producer, and is to make three pictures during the year for release by the company. Hughes was to have brought approximately $5,000,000 in new capital into Art Cinema.**

## American Males Thrill Lya-Lys; Craves Gilbert

Chicago—Confessing a weakness for John Gilbert and an ambition to play opposite him in her forthcoming pictures for M-G-M, Natacha Lya-Lys, attractive foreign actress with a Sorbonne education, passed through Chicago this week, Hollywood bound.

"America, eet ees graaand. Such men!" exclaimed Natacha, reminiscing on her experiences to date, which have included a brief New York visit during which one of those men took her for what she described as a "fly over the city." "Are the Hollywood men as nice as the New York ones?" she wanted to know. The replies both surprised and discouraged her.

A Russian refugee, Lya-Lys fled to an aunt in Switzerland, and later to Paris, where she studied law at the Sorbonne. At twenty, she left school to go on the stage; and later made a French film, a German film, and a Spanish film, before being invited to Hollywood. M-G-M will use her in four pictures—more if she proves popular.

"Maybe they let me play opposite John Gilbert," she smiled. "What you think? He ees so graaand."

### *U.A. May Handle Columbia Distribution in England*

Arthur W. Kelley, vice-president in charge of foreign distribution for U. A., and Joe Brandt, president of Columbia, are discussing a deal for distribution of the latter's product through the former's exchanges in England.

"Purely in the conversation stage," is how both executives describe the situation.

London—Joe Schenck's ten per cent salary cut is understood to sit any way but well with Allied Artists, U. A.'s British distributing company, which is doing the greatest business in its history. The story has it the English staff cannot understand why it should be penalized for conditions over which it had no control.

### *Skeptics Doubt That Head of United Artists Will Erect Theatres*

Whether Joseph M. Schenck will go through with his proposed theatre circuit, announced with a fan-fare of trumpets in the Fox West Coast-United Artists jam, or will build a handful of houses at best, is a query being voiced in film and financial circles.

"It would greatly surprise me if Schenck builds any houses," was the substance of comment of one executive close to the situation. The impression prevails that the circuit is a threat to bring about satisfactory outlets for United Artists films.

Another factor which leads to doubt is the failure of the Howard Hughes-Art Cinema deal, which was to have brought about $5,000,000 in new capital into the company.

Schenck stated on the Coast that the circuit would be national in scope, the plan being to specialize in small-town houses. Sol Lesser, a few years ago, had plans for such a circuit, intending to develop Principal Theatres nationally. Lesser and Lou Anger are listed as Schenck's assistants in selecting sites and organizing the proposed circuit. Theatres at Santa Ana and Pasadena are planned as starters, with 25 houses the publicized California allotment, five of them in Los Angeles.

#### Seeks Franklin Hook-up

Schenck is quoted on the Coast as saying he looks forward to an alliance with Harold B. Franklin. He also stated there would be no competition with independents except in situations "where a monopoly exists." Independents in closed territories will be aided financially in building up presentation standards, it is promised.

Under the plan, 51 per cent of the new theatre firm, to be organized as a California corporation, would be absorbed by United Artists and the remainder purchased by individual company members.

## Salary Boost and Cut Keep Lichtman On U. A.'s Roster

Hollywood—Al Lichtman has rejected the five-year contract reported offered him by Warners, and will continue with United Artists. The proposed agreement called for a high figure for the U. A. distribution chief, but its terms were met by Schenck. Lichtman's new deal calls for a salary increase and percentage, it is understood.

Under the old deal, Lichtman was drawing $1,800 a week, after the ten per cent cut recently enforced was deducted.

### *Franklin Denies*

**Joe Schenck may be looking forward to a theatre alliance with Harold B. Franklin, but he's taking a lot for granted.**

**Harold B. Franklin, in New York for ten days, told *Motion Picture News* this week that he is going ahead with plans for his own circuit entirely on his own.**

## Goldwyn Is Art Cinema Chief as Hughes Deal Flops

Los Angeles—Twenty or 21 pictures comprise the United Artists schedule for the year. Art Cinema Corp. is to produce six; Samuel Goldwyn Prod., four; Mary Pickford, Charlie Chaplin and Douglas Fairbanks, one each; Gloria Swanson, two or more; Roland West, three, two of which will star Chester Morris; and Howard Hughes, three.

Goldwyn is taking over all production activities of Art Cinema, in addition to his activities as an independent producer, following failure of the Hughes-Art Cinema deal. This is to release Schenck for his reported plan to build up a national theatre circuit. Schenck intends to divorce himself entirely from production. Goldwyn has been a member of United Artists since 1926, prior to which he was head of the former Goldwyn company. He arrived in New York Thursday for conferences.

### *Schnitzer Stays on Coast To Keep Radio Costs Down*

Hollywood—Joseph I. Schnitzer's original short-term visit to Radio Pictures' studio is lengthening into a real stay with no signs of departure for New York on the horizon.

With William Le Baron at the helm, Schnitzer will see to it that production costs remain within reasonable bounds.

Hiram S. Brown, president of RKO, is back in New York from Hollywood. Hy Daab, director of publicity and advertising of Radio Pictures, accompanied him East.

### *Fifi's Style Crimped By Laryngitis Attack*

Providence—Laryngitis put a crimp in the vocal antics of Fifi Dorsay during her engagement at Fay's. Fifi was met at the City Hall by Mayor Dunne and given a great reception. Her act went on as planned for the first three days of the week and then came the quietus. Fifi appeared, however, said "bon jour" to all, but songs and dances were out. Audiences were disappointed, but gave the little French gal a big hand.

# INSIDERS'

WARBLE the bankers:

"You're spending so much on production, but your rentals are only so much. How come and what about?"

Reply the executives, slightly embarrassed:

"Well, it's like this . . . "

Then comes a long spiel about Hollywood and the intangible somethings or other that enter into the making of pictures. Coupled with this is the word passed along to the banking fraternity that cuts will be made.

The company heads, of course, then take the situation up with their left and right arms. Production balks, but promises to behave more decorously after it's pointed out that retrenchment is essential. Distribution squawks and passes a lot of the blame, not all of it, to production.

But the sales departments go further. They make it very clear that, unless the studios produce what will sell, there isn't any use of talking about the impossible any longer. They point out that, if the selling crews are to be charged with bringing home the financial bacon, it is the general sales manager who should have considerably more to say in the production than he has today.

In brief, you now have a graphic picture of one of the complex and interesting situations in big company management as it stands today. Production maintains it should have the final voice, tempered by advice and suggestion from distribution naturally. Distribution is beginning to think otherwise, purely on the basis of responsibility.

It seems to the insiders both sides have a lot of arguments in their favor. There must be a limited number of prestige pictures made every year regardless of whether or not they make money. Don't snicker. It's so, if you look at this business with anything approximating a broad vision.

Distribution is interested firstly and lastly in making money. The big danger there is that, if sales managers have the final word in the matter, production may find itself limited to a restricted number of sure-fire picture-making formulas with the result that innovations in styles and limitations in faces may prevail.

### *Regular*

It was just the germ of an idea that hadn't been reduced to writing for a scenario, and was outlined to a friend, with the suggestion that the two collaborate in writing the yarn for production. The friend, who had an in for sale of a script, agreed, but in the rush of things the pair didn't get the idea into motion.

Then a series of misfortunes befell the chap who had suggested the yarn. He couldn't go through with the collaboration, but the friend remembered. He set the idea to paper and succeeded in selling the yarn. By this time his friend had dropped from sight, but rather than take the advantage he made an extensive search. When it was rewarded he sent a generous cut to his friend, and the money was a godsend. Who says there still isn't sentiment and square-shooting in this man's business?

### *By Way of Proof*

*The Insiders*, in dissecting some of the winter ailments besetting the business, last week discussed the foreign market problem and its relation to the theatre scheme right here in the domestic field.

The point, you may remember, revolved around the possibility that the major producers will find their revenue from overseas reducing itself to a level where, in order to pick up the slack, rentals in the United States will have to be jacked up.

### *They Say—*

**THAT two until-now-satisfied partners in a picture enterprise that runs into millions aren't hitting it off so well these days and that something or other may happen to their deal in the next few months.**

**That the picture business is to develop more changes in the next twelve months than the leopard and its proverbial spots.**

**That a number of Hollywood gentlemen, much accustomed to their own way, are verra considerably disturbed over the severity of the orders emanating from New York and**

**That they don't like the idea of submitting to the close check-ups on costs which headquarters advises will be instituted from this day on.**

**When a certain personality agreed to sign that contract with a big producer it was the vice-president of a competitive company who looked it over before the deal was struck.**

**Also that if the big producer knew about it, he'd turn mental contortions all over his elaborately outfitted office.**

**That the bankers are annoyed to death over management in one of their pet companies and that it's going to be their way—or else for the chap who now sits in the president's chair.**

A splurge in detective work during the week uncovered a set of circumstances which further establish the authenticity of the reasoning.

Here's all the dope, minus the names of the two principals:

One of the biggest circuit deals in recent months was finally consummated because the independent who sold out to the producer who made the buy was keen enough to realize what impended.

The independent outlooked further than his nose, being a smart bozo, and came to the conclusion that rentals might prove too much for him to pay next year. He arrived at his answer by digging into the foreign tangle where he was quick to see that as the gross nosedived abroad up would go prices here.

Shortly thereafter, he made his deal.

### *Hollywood Whisper*

Charles Bickford is off the M-G-M lot at last, but that's only part of the yarn. Bickford has caused Leo's studio executives a lot of grief, most of it centering around the fact that he had a load of money, didn't worry much about finances and wanted to play parts which the studio couldn't see. Now comes his release, via the mutual consent route.

Bickford may go to Warners. He also may go to Paramount—if that contract with George Bancroft can't be worked out.

Bancroft out, perhaps; Bickford in? Now you've got the idea.

### *Seething*

Reports of unrest in the equipment field are heard from the field. The keen rivalry existing between the various firms is accentuated by a maze of conflicting stories, some of them designed primarily to build up sales resistance against rival companies.

Quite a few equipments are being yanked out of theatres for failure to keep up payments, it is said, and various companies are surveying the field in order to adjust operations to existing conditions. Tales of a new inexpensive reproducer, soon to be placed on the market, are in circulation. Some feel that a big cut in equipment prices is in prospect.

### *Pathe Takes RKO*

A headline which ordinarily would cause something of a sensation, but this time in reference to a basketball game in which Pathe was the victor.

# OUTLOOK

Report that Loew's is in the red during recent weeks is without foundation, according to *Barron's*, financial weekly. Based on figures for the 12 weeks ending Nov. 23, earnings for the new fiscal year, which started Sept 1, will be only slightly behind 1929, the publication states. It is safe to estimate, the publication stated, a maximum shrinkage of but 15 per cent, with net for the 12 weeks of about $2,600,000 as against $3,078,184 for the 12 weeks ended Nov. 22, 1929.

Net for the year ended Aug. 31, 1930, was $14,600,322, equal after preferred dividends to $9.90 a share on 1,378,352 average shares of common and to $9.65 a share on 1,413,573 shares outstanding at the end of the year. As a result of the profit increase, dividend rate is expected to be increased to $4 from $3 a share at the November meeting.

### *Roxy-Clarke to Talk Turkey*

S. L. (Roxy) Rothafel and Harley L. Clarke have a heavy date a few days hence, when they are expected to get together on the former's future.

Roxy is seeking release from his $3,000-a-week contract which has a coupla years to run, since he wants to join RCA in conjunction with the new Radio City in which he is slated to be managing director of a theatre larger than the Roxy. While that project will not be completed for a score or more months, Roxy plans to devote his time to broadcasting in the interim.

When Roxy went to Europe, this *Insider* pointed out in the face of denials that the veteran showman did not plan to return to the Roxy and had so informed his staff. His RCA contract calls for a two grand weekly hoist, or $5,000.

One of the big points of discussion between Roxy and the Fox president will be over use of the Roxy name. Fox probably will try to prevent him from using his famous monicker in the new project on the ground that it will be injurious to the Roxy theatre.

### *The Case of Billy Prosser*

One of the real tragedies of show business is the case of William J. ("Billy") Prosser, for 20 years manager of the old Keith theatre at Columbus, Ohio. Physicians say that death was due to cerebral hemorrhage, but his friends say that it was due to a broken heart.

Billy Prosser lived show business, and when the Keith Palace was being built at Columbus, he had every expectation of being its manager. However, almost on the eve of the opening he was let out. Maybe age, maybe not. Who knows.

Prosser never did get over that shock. He tried selling life insurance so he would continue to meet people, but it was no use. As William James, a big time operator himself before he sold his Columbus houses to Loew's, puts it:

"Billy was a man without a home when he was out of his theatre. He couldn't do anything else because his heart was in the theatre."

### *Don't Gag on This*

One of the town's funsters says there's a new gag line resulting from Sam Katz's economy and "service 'till it hurts" program.

It's "Publix Pallor."

### *Time, the Healer*

**IT'S all one happy family in the M-G-M household once again.**

**In the closing days of 1930 what happened in the early days of 1929 has been forgotten and the differences between Nick Schenck and Dave Bernstein on the one side and Louis Mayer, Irving Thalberg and Bob Rubin on the other have been cleared away.**

**When Schenck, in conjunction with Bernstein and Arthur and Dave and their mother, decided to sell their holdings to Fox Film, history will recall that the news sounded like an explosion of the entire western front to Mayer, Thalberg and Rubin. They didn't believe at the time and openly said so. This *Insider* knows.**

**But facts were facts and, once established, served to develop the greatest schism ever known in the entire career of the Loew and M-G-M organizations. It had to be healed and now has been—completely—but the procedure was slow. It took the recent trip westward of Schenck and Rubin to finally cement the cordiality of relationship that prevailed before the sale to Fox.**

**They sat around the same table and virtually clasped hands. The family was reunited once more.**

LONG distance theatre operation at its silly best:

The circuit is a big one. Has houses everywhere. Recently a deal running into several millions added to the list a chain built up by a well known independent operator who figured he could pull all the showmanship gags any producer-owned string could pull and a few which the executive line-up in New York didn't know about. He, therefore, held on until the pot was so sweetened he no longer could refuse to sell.

So it was the theatres changed hands. Then the System moved into line, flanked by rules on one side and precision on the other. And this is what is happening:

On Monday, an expert on projection tells the manager what and how to do it.

On Tuesday, the last word on lobby displays expounds his ideas and the manager, dutifully enough, takes the tip.

On Wednesday, it's newspaper advertising and tie-ups and again the manager does as he's told.

On Friday, the divisional manager makes the loop and raises hell because the booth isn't being run properly, the lobby looks terrible and the keynote of the newspaper advertising is all wet.

What's the answer?

The houses, smooth running and efficient under individual ownership, are now hotbeds of unrest and chaos. Nobody knows which way is the right way, least of all apparently the distinguished representatives of the brainstormers in New York.

If you conclude that profits are dwindling, you conclude directly.

If you imagine that morale is a thing of the past, that, too, is correct.

### *Maybe It's Temperament*

On the set she's a love, is a certain Hollywood headliner. The whole studio is commenting on her meekness, her desire to do all that her director tells her she must do. But after the studio gate closes behind her—that's different. For instance:

The other night this fair damsel visited her director. The neighbors for long stretches around the house found sleep impossible what with the wild shouts and the choice miscellany of the King's English that rent the night air. Then doors slammed, a motor purred and around and around the block went car and star, sometimes on two wheels and sometimes on less than that.

It didn't take long for the outburst to peter out, the atmosphere to quiet down and the neighbors to resume their slumbers—until the next time.

Perhaps it's temperament. Maybe a protest against the studio that bids fair to ruin the clever player unless some judgment in selecting her pictures is displayed. You can't tell.

THE INSIDERS

# Bolstered by U. S. Court Ruling, Allied Seeks Protection, Block Booking Death

## *Steffes Demands Independents' Right to Participate in Solving Problems*

Minneapolis—With compulsory arbitration and the credit committee system outlawed by the Supreme Court, Allied States Association next will train its guns on extended protection and block booking.

A round table discussion at which independents would have a voice in the future conduct of the industry and at which extended protection and block booking "of necessity must go out of the window" is proposed.

If that fails, exhibitors are prepared to carry their fight to the public, as well as go before "every legislative body in the United States to seek the outlawing of these two practices."

Stand of Allied on protection and block booking was outlined by W. A. Steffes, general manager of the Northwest exhibitor unit. He terms the Supreme Court decisions "complete vindication of Allied's endeavors to stabilize the industry."

"Allied leaders," he said, "have been termed bolshevists and destructionists. I believe the Supreme Court decision will place the shoe on the proper foot. In the future, Allied should be hailed as the most constructive element in the industry.

"It goes without saying that it would be impossible to conduct an industry as large as ours if part of it is operating illegally. Distributors, perhaps, will wake up and realize that independents have a place in the sun and that the domineering, unlawful and tricky tactics they have been forcing on the theatre owner are a thing of the past.

"I only hope that they see the light of day and withdraw their unreasonable protection demands before independents are compelled to resort to the court for last resort. Distributors may well be assured that Allied is going to turn down unreasonable protection just as sure as they fought down unreasonable, unlawful compulsory arbitration. Protection and compulsory block selling have no business in this industry.

"If producer first-run theatres cannot survive on showmanship in the class of theatres they operate, without demanding protection, in my opinion they should go out of business and make room for some one who can.

### Sees Block Selling End

"Block selling will be defeated in the industry within the next year even if the fight has to be carried to every legislative hall in the United States and the public and press of the nation.

"Theatre owners are tired of being bulldozed and told what they must buy and play, when and under what terms they must play it. If the industry is going to be solidified for the various legislative battles brewing in 44 states, there must be several immediate round table discussions at which the independent exhibitor is given a fair voice in the future conduct of the industry, and at which protection and block selling of necessity must go out the window at the first session.

"It is not only independent theatre owners who are tired of being told they must buy features and 170 comedies in order to secure a desired picture. The public also is getting tired of this treatment. They insist and have

(*Continued on page 20*)

## *Myers Hails Decisions as "Vindication"*

Washington—"Complete vindication of the principles for which Allied States Association stands," is the way President Abram F. Myers sums up the Supreme Court decisions in the arbitration and credit cases. The decisions, he says, "have an important bearing on other activities of the producers."

"The smashing victory won by the government means that producers, acting through the Hays organization, no longer can impose their arbitrary will upon exhibitors," he declared.

"Fortunately, the way is left open for the solution of all problems of the industry by negotiation between representatives of the real parties in interest, such as was attempted in the 5-5-5 conferences."

## *Credit System Coerces Buyers to Assume Unplayed Contracts, U. S. Holds*

*Washington—The text of the Supreme Court's decision in the credit case follows:*

SUPREME COURT OF THE UNITED STATES
No. 95. October Term, 1930.

The United States of America, Appellant,
vs.
First National Pictures, Inc., et al.

Appeal from the District Court of the United States for the Southern District of New York.

(November 24, 1930)

Mr. Justice McReynolds delivered the opinion of the Court.

The court below denied the relief sought by the United States. The parties are the same as those in No. 83, just decided—Paramount Famous Lasky Corporation et al. vs. The United States of America—and the opinion there contains sufficient description of them, their business and operations.

In 1926 the appellee distributors caused each of the 32 Film Boards of Trade to adopt written rules for establishment and operation of a local credit committee. These committees were promptly organized and have continued to function as required. The prescribed rules provide:

That to correct abuses and unfair practices the president shall appoint a credit committee of three members to investigate and report the names of all persons who have acquired, by purchase or transfer, theatres in the territory within which the Film Board operates. The secretary of the Film Board shall be secretary of the committee and to him sales and transfers of theatres shall be promptly reported. These shall be placed upon a "credit information list" and copies furnished to all members of the Film Board for their confidential information. Upon receipt of such list each member shall advise the secretary concerning its existing contracts for exhibition of pictures at the listed theatre and shall state whether the transfer provided that the new owner should assume and complete outstanding contracts.

That immediately upon receiving information of the transfer of a theatre the secretary shall request the new owner to furnish within five days' references concerning his credit standing, etc., and to secure this information a prescribed form of questionnaire shall be sent out. The credit committee shall meet weekly to examine and report upon the credit standing of new owners and furnish a copy of their report to members as confidential information. If a new owner fails to respond to the questionnaire, this fact shall be noted upon the credit information list. Also the credit committee shall indicate on the list every sale or transfer of a theatre which upon investigation it concludes was made by the previous owner for the purpose of avoiding or being relieved of uncompleted contracts for exhibiting pictures at such theatre. There shall also be indicated opposites the name of each theatre listed (excepting those whose new owners have agreed to assume and complete all existing contracts entered into by he prior owners, and of which agreement notice has been given to or received by the credit committee) the amount of cash security, not exceeding $1,000, which in the judgment of the committee is a reasonable sum that members shall require to be deposited as security for the full and complete performance of each contract thereafter made and entered into for the exhibition of picturs at such theatre.

That no member of the Film Board shall enter into a contract for the exhibition of pictures at any theatre listed on the credit information list for a period of ten days from the date of the first appearance of such theatre upon the list nor thereafter unless the new owner or lessee of such theatre shall have paid in cash to such member with whom such owner or lessee desires to contract for pictures the amount of security specified on the credit information list. Certain contracts for "spot-booking," hat is, for a picture to be delivered in the immediate future, may be made within the ten-day period and prior to the committee's report. The credit committee may from time to time remove from the credit information list the name of any theatre owned or operated by a new owner and thereafter membrs of th Film Board may contract with him.

That members upon demand of the credit committee shall furnish desired information, permit examination of books and records with respect to any exhibitor who has sold or transferred his theatre and has failed to provide for the assumption by the new owner of existing contracts. A member of the Film Board who violates any of these rules shall be subject to suspension or expulsion.

A copy of the "Questionnaire" is printed in the margin. (We reproduce at the end hereof.) It asks for many particulars concerning the new owner or transferee of the transferred theatre and especially demands specification of outstanding contracts for film service made by the previous owner and a declaration as to whether the new one has or will adopt them.

The definite point of attack in this proceeding is the agreement for the creation and operation of the credit committees and their use under prescribed rules to restrict freedom of sales by distributors and of purchases by exhibitors.

Ten producers and distributors of films, controlling 60% of the business, agreed to contract with exhibitors only according to a standard form and then combined through 32 local film boards of trade with other distributors, who with themselves control 98% of the entire business. The film boards appoint credit committees and these operate under the rules above outlined. The obvious purpose of the arrangement is to restrict the liberty of those who have representatives on the film boards and secure their concerted action for the purpose of coercing certain purchasers of theatres by excluding them from the opportunity to deal in a free and untrammeled market.

Reference to what has just been said in No. 83 and to the opinions in Eastern States Lumber Ass'n vs. United States, 234 U. S. 600, United States vs. American Oil Co., 252 U. S. 371, Binderup vs. Pathe Exchange, 263 U. S. 291, and Anderson vs. Shipowners' Ass'n, 272 U. S. 359, will suffice, we think, to show the challenged arrangement conflicts with the Sherman Act.

The court below erred in reaching a different conclusion and its decree must be reversed. The cause will be remanded for further proceedings in conformity with this opinion. Reversed.

## *Glynne to Handle New House in L. I. Comeback*

Michael Glynn former chain operator on Long Island, will stage a comeback with the opening next summer of Southampton's millionaires' theatre, to be backed by local capital.

# Voluntary Arbitration, Individual Credit Sought to Offset U. S. Edict

***Relationship Clarified, Is Hays Comment***

**With the relationship with regard to arbitration and credits clarified by the Supreme Court decisions, distributors and exhibitors have made progress in developing a new system of voluntary arbitration to the end that the values of arbitration may be saved without including any compulsory provision, Will H. Hays states. The industry, he points out, last October dropped the plan questioned by the government. In the matter of credits the new decision, he said, "simply means that individual distributors will determine with individual exhibitors a system of credit in each case."**

## *Prohibitions of Anti Trust Statutes Can't Be "Evaded by Good Motives"*

*Washington—Text of the Supreme Court's decision in the arbitration case follows:*

SUPREME COURT OF THE UNITED STATES
No. 83. October Term, 1930.

Paramount Famous Lasky Corporation, et al., Appellants,
vs.
The United States of America.

Appeal from the District Court of the United States for the Southern District of New York.

(November 24, 1930)

Mr. Justice McReynolds delivered the opinion of the Court.

By this proceeding the United States seek to prevent further violation of Section 1, Act of Congress approved July 2, 1890 (Sherman Act), c. 647, 26 Stat., 209, through an alleged combination and conspiracy to restrain interstate commerce in motion picture films.

Appellants are the Paramount Famous Lasky Corporation and nine other corporations (distributors), producers and distributors throughout the Union of sixty per cent of the films used for displaying motion pictures by some 25,000 theatre owners (exhibitors); the Motion Picture Producers and Distributors of America, a corporation with class "B" membership composed of the above-mentioned distributors; and 32 film boards of trade, which severally function within certain defined regions.

Each distributor produces and then distributes films through its own exchanges maintained in 32 centrally located cities—Albany, Atlanta, Chicago, Los Angeles, etc. Each of these exchanges has a manager and under his supervision contracts are made for the use of his distributor's films within the designated territory or region and thereafter placed in the hands of the exhibitors. Other distributors, who with appellants control 98% of the entire business, also have managers with like duties in the same cities. In each region all of these managers are associated through and constitute the entire membership of the local film board of trade.

Under the common practice, in the spring, when most of the pictures are still only in contemplation, each distributor announces its intended program of distribution for 12 months. After this announcement exhibitors are solicited to enter into written contracts for permission to display such of the pictures as they desire. And as no distributor can offer enough pictures to supply the average exhibitor's full requirement, he must deal with several.

Under an agreement among themselves appellant distributors will only contract with exhibitors according to the terms of the Standard Exhibition Contract, dated May 1, 1928. Ordinarily, neither party gives security for compliance with such agreements, by cash deposit or otherwise.

This Standard Contract is an elaborate document, covering eight pages of the record. Under it the distributor licenses the exhibitor to display specified photo plays at a designated theatre on definite dates. Provision is made for cash payment three days in advance of any shipment, time and place of delivery, return of the prints, etc. Section 18 (copied at the end of this opinon*) provides in substance that each party shall submit any controversy that may arise to a board of arbitration, in the city where the distributor's exchange is located, established under and controlled by written rules adopted May 1, 1928; accept as conclusive the findings of this board; and forego the right to trial by jury. And further,

"In the event that the exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other standard exhibition contract which the exhibitor may have with the distributor or any other distributor or to abide by and forthwith comply with any decision or award of such board of arbitration upon any such claim or controversy so submitted, the distributor may, as its option, demand, for its protection and as security for the performances by the exhibitor of this and all other existing contracts between the parties hereto, payment by the exhibitor of an additional sum not exceeding $500 under each existing contract, such sum to be retained by the distributor until the complete performance of all such contracts and then applied, at the option of the distributor, against any sums finally due or against any damages determined by said board of arbitration to be due to the distributor, the balance, if any, to be returned to the exhibitor; and in the event of the exhibitor's failure to pay such additional sum within seven (7) days after demand, the distributor may by written notice to the exhibitor suspend service hereunder until said sum shall be paid and/or terminate this contract."

The Rules of Arbitration provide for a board, three of whom shall be members of the local film board of trade and three proprietors or managers of theatres in its region. This arbitration board shall have power to determine the controversy, make findings, direct what shall be done with respect to the dispute; "and shall fix the maximum amount" (not exceeding $500) which each distributor may demand as security pursuant to the arbitration clause in the event of the failure of the exhibitor to submit to arbitration or to comply with the award. The secretary of the Board of Arbitration is required to notify the secretary of the Film Board of Trade of the name and address of each exhibitor found to have refused to arbitrate or comply with an award, and the maximum amount of security (not above $500) found by the board. "On receipt of any such notice, each member having a contract (or representing a distributor having a contract) containing the arbitration clause with any such exhibitor shall demand payment by such exhibitor of such sum as in the judgment of such member or distributor shall be sufficient to protect such member or distributor in the performance of each contract with such exhibitor. Said sum shall not exceed the actual value of any print thereafter to be delivered under each such contract plus the maximum amount fixed by the Board of Arbitration as aforesaid. Thereafter each distributor (represented in the membership) to whom such exhibitor shall have failed within seven (7) days to pay the amount of security so demanded by such distributor shall proceed to suspend service under each such contract until such exhibitor shall have furnished such security or complied with the decision of such Arbitration Board. If service under any such contract shall be so suspended for a period of 10 days of such contract, at the option of the distributor, then be cancelled. No member or distributor having so suspended service under any such contract with such exhibitor shall thereafter resume service under any such contract unless and until such exhibitor shall have furnished said security to such member or distributor or shall have complied with the decision of the Arbitration Board. Upon the happening of either of such events service under such contract shall be promptly resumed by such member or distributor."

The record discloses that ten competitors in interstate commerce, controlling 60 per cent of the entire film business, have agreed to restrict their liberty of action by refusing to contract for display of pictures except upon a standard form which provides for compulsory joint action by them in respect of dealings

(*Continued on next page*)

## *New Standard Contract Relied Upon to Help Bridge Gap Caused by Government*

New standard licensing agreement drafted by the 5-5-5 conference and the adoption by the various companies of individual systems for handling credits will be relied upon by distributors to meet the situation caused by the outlawing of arbitration and credit systems in two decisions made this week by the United States Supreme Court.

The decisions upheld the Thacher decree declaring arbitration illegal, and reversed the other Thacher decree which held the credit system legal.

The proposed new form of contract, known as the Standard Licensing Agreement and drafted by representatives of the M. P. T. O. A., Allied States Association, affiliated exhibitors and distributors embodies a voluntary arbitration agreement without any compulsory or punitive provisions. The agreement has been approved by the M. P. T. O. A., and three units of Allied to date, indicating its general acceptance by all exhibitors.

Under the plan, a master contract will be submitted to all exhibitors for signature, which will signify his acceptance or rejection of the agreement. If he accepts, then the contract will be effective so far as he is concerned, and business henceforward will be done on a short-form contract, which will embody the provisions of the master form. The short form will be concerned only with price and playing arrangement. If he rejects, then business will be done on the company's individual contract.

In the matter of credit each company will chart its own course.

### Old Arbitration Illegal

In the decisions the Supreme Court upheld the Federal Court in New York in its opinion that the arbitration provisions of the standard contract violated laws regarding restraint of trade, the other reversing the findings of the same court in holding that the credit committees did not violate those laws.

The arbitration case was brought against Paramount Famous Lasky and a number of other respondents; the credit case was brought against First National and others. Both involved the same respondents, but were conducted separately.

The court's decisions were read by Associate Justice McReynolds. The arbitration provisions of the uniform contract, it was said, had a "necessary and inevitable" tendency to "produce material and unreasonable restraint of interstate commerce in violation of the Sherman Act."

"The court below accepted this view and directed an appropriate injunction against future action under the unlawful plan," the court continued. "We agree with its conclusion and the challenged decree must be affirmed."

"It may be," the court said, "that arbitration is well adapted to the needs of the motion picture industry, but when under the

(*Continued on next page*)

# Prohibitions of Trust Statute Can't Be Evaded

(Continued from page 19)

with one who fails to observe such a contract with any distributor, all with the manifest purpose to coerce the exhibitor and limit the freedom of trade.

The United States maintain that the necessary and inevitable tendency of the outlined agreement and combination (described with greater detail in the opinion below) is to produce material and unreasonable restraint of interstate commerce in violation of the Sherman Act. Eastern States Lumber Ass'n vs. United States, 234 U. S. 600, 614; Binderup vs. Pathe Exchange, 263 U. S. 291, 312. The court below accepted this view and directed an appropriate injunction against future action under the unlawful plan. We agree with its conclusion and the challenged decree must be affirmed.

The appellants claim: (1) The Standard Exhibition Contract and Rules of Arbitration dated May 1, 1928, having been evolved after six years of discussion and experimentation, are reasonable and normal regulations; so that whatever restraint follows falls short of unlawful coercion. (2) Arbitration is well adapted to the needs of the motion picture industry. (3) The manner in which the Contract and Rules have worked out in practice, and the significant absence of complaints, reflect their reasonable character. (4) The decree is inconsistent with the stipulated facts, also with the court's findings of fact.

"Founded upon broad conceptions of public policy, the prohibitions of the statute (Sherman Act) were enacted to prevent not the mere injury to an individual which would arise from the doing of the prohibited acts, but the harm to the general public which would be occasioned by the evils which it was contemplated would be prevented, and hence not only the prohibitions of the statute, but the remedies which it provided were co-extensive with such conceptions." Wilder Mfg. Co. vs. Corn Products Co., 236 U. S. 165, 174. "The purpose of the Sherman Act is to prohibit monopolies, contracts and combinations which probably would unduly interfere with the free exercise of their rights by those engaged, or who wish to engage, in trade and commerce—in a word, to preserve the right of freedom to trade." United States vs. Colgate & Co., 250 U. S. 300, 307. "The fundamental purpose of the Sherman Act was to secure equality of opportunity and to protect the public against evils commonly incident to destruction of competition through monopolies and combinations in restraint of trade." Ramsay Co. vs. Bill Posters' Ass'n, 260 U. S. 501, 512. "The Sherman Act was intended to secure equality of opportunity and to protect the public against evils commonly incident to monopolies and those abnormal contracts and combinations which tend directly to suppress the conflict for advantage called competition—the play of the contending forces ordinarily engendered by an honest desire for gain." United States vs. American Oil Co., 262 U. S. 371, 388.

The fact that the Standard Exhibition Contract and Rules of Arbitration were evolved after six years of discussion and experimentation does not show that they were either normal or reasonable regulations. That the arrangement existing between the parties cannot be classed among "those normal and usual agreements in aid of trade and commerce," spoken of in Eastern States Lumber Ass'n vs. United States, supra, 612, is manifest. Certainly it is unusual and we think it necessarily and directly tends to destroy "the kind of competition to which the public has long looked for protection." United States vs. American Oil Co., supra, 390.

The Sherman Act seeks to protect the public against evils commonly incident to the unreasonable destruction of competition and no length of discussion or experimentation among parties to a combination which produces the inhibited result can give validity to their action. Congress has so legislated "as to prevent resort to practices which unduly restrain competition or unduly obstruct the free flow of such commerce, and private choice of means must yield to the national authority thus exerted." Eastern States Lumber Ass'n vs. United States, supra, 613.

It may be that arbitration is well adapted to the needs of the motion picture industry; but when under the guise of arbitration parties enter into unusual arrangements which unreasonably suppress normal competition their action becomes illegal.

In order to establish violation of the Sherman Act it is not necessary to show that the challenged arrangement suppresses all competition between the parties or that the parties themselves are discontented with the arrangement. The interest of the public in the preservation of competition is the primary consideration. The prohibitions of the statute cannot "be evaded by good motives. The law is its own measure of right and wrong, of what it permits, or forbids, and the judgment of the courts cannot be set up against it in a supposed accommodation of its policy with the good intention of parties, and it may be, of some good results." Standard Sanitary Mfg. Co. vs. United States, 226 U. S. 20, 49.

Upon examination of the record we cannot say that the decree of the court below is inconsistent with the stipulated facts or with proper regard to what that court held in respect of the facts.

The challenge decree must be affirmed.

The decree then cites the arbitration clause of the contract.

# Individual Credit Sought to Offset Government Edict

(Continued from page 19)

guise of arbitration parties enter into unusual arrangements which unreasonably suppress normal competition their actions become illegal.

"In order to establish violation of the Sherman act it is not necessary to show that the challenged arrangement suppresses all competition between the parties or that the parties themselves are discontented with the arrangement."

"Upon examination of the record we cannot say that the decree of the court below is inconsistent with the stipulated facts or with proper regard to what the court held in respect of the facts," the decision concluded.

### The Ruling on Credits

Reversing Judge Thacher's decision in the credit committees case, the court held that the "obvious purpose" of their organization was that of "coercing certain purchasers of theatres" by requiring them to comply with certain rules regarding their acceptance of a requirement that they complete contracts held by former owners or operators, etc.

"Ten producers and distributors, controlling 60 per cent of the entire film business, agreed to contract with exhibitors only according to a standard form and then appointed their 32 local film boards of trade with other distributors who with themselves controlled 98 per cent of the entire business," it was pointed out.

Further, the court continued, "the film boards appointed credit committees and these operated under the rules above outlined. The obvious purpose of the arrangement is to restrict the liberty of those who have representatives on the film boards to secure their concerted action for the purpose of coercing certain purchasers of theatres by excluding them from the opportunity to deal in a free and untrammeled market.

"The definite point of attack in this proceeding," the court said, "is the agreement for the creation and operation of credit committees and their use under prescribed rules to restrict freedom of sales by distributors and of purchases by exhibitors."

### Apart on Credit System

The committees, it was pointed out, were set up in 1926. The declared purpose of the distributors in forming them was to safeguard themselves from evasion of contract by unsatisfied exhibitors who might quit themselves of responsibility by disposing of their houses.

The companies claimed that the contract and arbitration rules, having been evolved after six years of consideration and experimentation, were reasonable and normal regulations, and that arbitration was well adapted to the needs of the industry, and that the manner in which the rules and contract worked out in practice and the "significant absence" of complaints, reflected their reasonable character.

These contentions were contested by the Government, which alleged that the arbitration provisions constituted a conspiracy in unlawful restraint of interstate commerce, that they were unjustly enforced, and that the evidence in the case indicates that a great majority of exhibitors whose theatres are not owned or controlled by distributors or producers disapproved of the provisions.

The Federal Court at New York, in a decision rendered by former Judge Thacher, ruled arbitration illegal and the companies appealed.

In the credit committee case, in which Judge Thacher had ruled in favor of the distributors, the Government had appealed on the contention that to require that exhibitors acquiring theatres bind themselves to complete contracts made by previous owners or operators was in violation of the laws relating to restraint of trade.

# Allied Seeks End Of Protection, Block Booking

(Continued from page 18)

a right to choose what pictures they shall see, which is impossible under the block system in closed situations where only two or three changes are made per week.

"A few round table conferences may be able to straighten out these difficulties. At least, I am hopeful, but in case distributors don't realize that block booking and protection must be eliminated from the industry at once, there is only one thing left to be done and that is for the independent exhibitor to prepare himself for a fight which must be carried through the press and to the public and every legislative body of the United States.

### Should Honor Contracts

"It behooves the independent to give some serious thinking to old contracts, especially. Unless the independent is given some kind of assurance that he will be allowed to stay in business, I am afraid to think of the millions of dollars in contracts that will be thrown out the window. This, in my opinion, would be a destructive step, and I believe can be avoided and ironed out if the proper parties are brought together for a series of serious conferences.

"However, if the other branches of the industry do not see the advisability of lending their ear to independents for a little common sense, there is only one thing left for the independents and public to do: Bring to the attention of the powers-that-be that the unreasonable protection that the producers, through the Hays office, have foisted on the independents is just as unlawful and just as illegal as the old standard exhibition contract and compulsory arbitration as protection is being forced through concerted methods of local film boards in their respective territories."

## *45-Day Protection Is Granted in Denver Zone*

Denver—Meeting of the zoning committee is slated for Dec. 2 to zone the Scottsbluff, Neb., and Rock Springs, Wyo., territories. Complaints will be heard from a number of Denver exhibitors. Colorado Springs and Pueblo have been rezoned on the Denver plan of 45 days' protection for first-run houses.

## *Phyllis Back to Coast*

Chris Phyllis, who came to New York for opening of his Spanish talker, "Alma de Gaucho," has returned to Hollywood.

# Bankers Buffaloed By Budget Business? Admit Ignorance? Showmanship Wins

### *Oh, Mr. Ripley!*

**Hollywood—Winnie Lightner has named her son, who is now 2 years old, Richard Barthelmess Holtrey. And, according to the P. A., although they work in the same studio, she has never met Barthelmess.**

## M-G-M Beats N. Y. To Post on Move To Reduce Costs

Hollywood—They beat the New York influence to it on the M-G-M lot. Slashes of overhead were instituted on the big Culver City lot fully two weeks before Nick Schenck, Bob Rubin, Charles C. Moskowitz and Felix Feist arrived here.

As a result when the Eastern contingent appeared in Hollywood to point out to Louis B. Mayer and Irving Thalberg the need to trim costs, they were met with a program and figures to demonstrate that this was already being done with additional cuts on the way.

Prior to decision of Schenck to go West, New York headquarters had been telephoning the Coast with far more frequency than prevails under the normal routine of studio business. Those calls emphasized the necessity of effecting economies wherever consistently possible.

The studio took the hint.

### *Le Maire, Verschlieser Warner Supervisors*

Hollywood—Rufus Le Maire and Ben Verschlieser have been signed by Warners to augment the supervising staff recently installed. Darryl Zanuck will have charge of Warner production, it is stated, and will give the okay on stories and players. Jack Warner, as in the past, will have the top hand in all matters, however.

While plans for the moving of the Warner outfit to Burbank have not been officially confirmed, studio employees have been ordered to be ready for the change and it is expected that by the first of the year everything will be in readiness to go to the First National plant.

### *New Contract for Dressler*

Hollywood—Marie Dressler has signed a new long-term contract with M-G-M. She now is appearing in "Reducing" in which she is teamed with Polly Moran.

### *Series for Brown*

Hollywood—Joe E. Brown is to star in a series of First National pictures when the new production period starts the first of the year.

### *Wall Street Moguls Stunned by Intricacies of Industry; Willing to Wait*

Early indications from the field of battle indicate that the major companies of the industry, on the spot with their bankers because of high overhead and rising production costs, will win the conflict.

Spurred into action as a direct result of a bankers' mass meeting down town some weeks ago, at which the entire situation in the business was reviewed and decision reached that something had to be done about it, industry executives, as noted, seized the hint and prepared to get their houses in order. This is now actively in work.

The bankers decided, as pointed out in Motion Picture News last week, to give the trade full opportunity to effect the adjustments necessary in slashing budgets. The inclination now is to continue their behind-the-scenes activity without stepping into the business any more actively than they have thus far.

The reason for this revolves around the realization that motion pictures are a perishable commodity and entail handling by experts who know the ropes. The bankers are believed to understand that, while their knowledge of assets and liabilities may adjust the balance of the scales on a more even keel, they are lacking in the fundamentals of showmanship knowledge which mark operations in the three major branches of the business.

## Jack Hess Sees Too Many Stars

Chicago—Jack Hess pulled a speedy one in utilizing Mae Tinee's estimate of the two Spoor exhibitions as a composite review. Adding up Mae's two estimates, Jack found they totalled seven "stars," and properly advertised the bill as a seven-star program. Correct, but confusing to a lot of people who hadn't seen the reviews. These latter perplexed ones immediately wrote Miss Kurner for verification, and elicited the following reply from her via Saturday's *Tribune*: "In answer to inquiries I would like to say that I did not give 'Danger Lights' seven stars. Ridiculous! 'Niagara Falls' received four stars. 'Danger Lights' was awarded three stars. Both pictures are on the State-Lake's program, but they have no connection save that both were photographed by the new 'third dimension' process. M. T." Just a little more of that stuff known as publicity.

### *Goetz in Town*

Ben Goetz, Coast representative for Consolidated Film Industries, leaves for Hollywood today. He spent exactly four days in the big town.

### *140 Houses Dark*

**Los Angeles—Overseated condition of many situations is shown by report that 140 Fox West Coast Theatres are dark out of the 600-odd theatres of the chain. The majority of these are understood to have been hought to end competition, so they will remain dark until business takes a turn for the better.**

## Bankers' Eagle Eyes Scan Effect Of Court Rulings

Bankers are viewing with concern the possible effect of the arbitration and credit decisions by the Supreme Court upon the financial structure of the industry. Millions of dollars in rentals and expensive delays are involved in the two actions, as well as the enforcibility of contracts.

Arbitration was discontinued in the industry last October, but the credit system has been kept in force, being relied upon to prevent exhibitors from running out on contracts. With this safeguard for distributors removed, individual deposits are expected to be resorted to by distributors for their protection.

### *F. & M. Route Changed; Singer to Produce*

Fanchon & Marco has reorganized its route, appointed Harry Singer eastern production manager and is placing a manager in charge of each unit. Singer formerly was with RKO. He soon will open a new Chicago office.

A new headquarters is being established at Milwaukee, where new scenery and new costumes are to be stocked and acts coming east rehearsed. St. Louis formerly was the eastern contact point.

The route now covers 52 weeks and as many managers to be employed will handle publicity on their attractions and advance campaigns for the unit following. M. D. Howe, general booking manager, will have supervision over the managers.

### *Labor Tilt at Portland Over; Two-Year Deal Set*

Portland, Ore.—Labor troubles at local theatres here are over for the next two years. Contracts have been signed by officials of M. P. Operators' Union No. 59 and Fox Broadway, Paramount, RKO Orpheum and Rialto theatres whereby the present wage scale will be maintained for another two years from last September, at the end of which period the union operators ask for another raise of $2.50 a week minimum to the present scale.

# Publix, Deep in Red in Detroit, May Turn Back 6 Theatres to John Kunsky

### *Big Shots Break Fire Laws*

**Chicago—C. E. Beck, manager of the Castle, previewed "The Tiger of Berlin" (UFA) Friday night for a generous and imposing list of officials of the local bars of justice, arms of the law, heads of civic organizations and successful politicians. The house was jammed so that the walls bulged a little further into State Street. Even the aisles were filled with chairs, which was "okay" considering the potential influence of that audience. If the fire marshal himself had walked in and protested he would have been reading "Help Wanted" columns in Saturday morning's papers.**

## Providence Fans No Saps; Only Ace Pictures Draw 'Em

Providence—Electric signs mean something today to the dyed-in-the-wool theatre fan who studies his billing with the same care that he accords his radio program.

Exhibitors here say that no more will the fans flock to a house merely because it has shown an ace picture the month before. Consistently good fare must be meted out or the business goes elsewhere.

A check-up by Motion Picture News reveals some interesting facts concerning pictures which did sensational business and those that fell below normal.

Loew's State, the biggest house downtown, which has a top gross of $25,000 and a low of $15,000, was found to have reached the peak with "Whoopee," "Caught Short" and "Let Us Be Gay." The billings that failed to hit their stride were "Doughboy," "Du Barry" and "The Bad One."

At the RKO Albee "All Quiet on the Western Front," "Amos 'n' Andy" and the more or less unheralded "Her Man" were topnotchers. Among the lows were "The Santa Fe Trail," "Leathernecking" and "A Lady Surrenders." The high here is around $14,000 and low $8,000.

At the little RKO Victory, seating only 1,600, "The Sea God," "Africa Speaks" and "Little Accidents" were smashes while the lowboys were "Eyes of the World," "One Mad Kiss" and "Beau Bandit." The good ones here catch over $10,000, while $7,000 is bottom level.

The New Paramount, which has been in operation about six months, caught big money with "The Dawn Patrol," "Manslaughter" and "Young Man of Manhattan." Among the lesser attractions may be listed "The May from Wyoming," "The Virtuous Sin" and "Monte Carlo." High, $15,000; low, $10,500.

"Common Clay," "Scarlet Pages" and "Old English" were big winners at the Majestic. "Liliom," "Big Boy" and "Girl of the Golden West" were merely also rans. High gross at this house is $15,000 with low around $9,000.

It is considered significant locally that even a house as ornate and beautiful as Loew's State, with lobbies and lounging rooms that draw on their own merits, sinks below normal with a mediocre picture following a smash hit.

As one exhibitor says: "Once it was possible to rest on the laurels of a sensational picture for a month or so, business following along in its wake. Today each film must be a crackerjack to win top money. On the other hand, if there is no special attraction in town each house will do fair business, proving that fans want to attend the theatre. Let one exhibitor have a smash hit, however, and he will collect all of the business if his competitors cannot offer something pretty fine on their own hook."

### *Reported that $3,000,000 Is Due On Purchase; July, 1931, Set As Deadline*

Detroit—The next 6 months will tell a real story of changes in show business in Detroit, it is understood from authentic sources.

A report, which is undenied by Publix officials in Detroit, states that unless payment of approximately $3,000,000 is made by July, 1931 to John H. Kunsky in settlement of the sale of the theatre circuit bearing his name, Kunsky will re-assume control of the Paramount, State, United Artists, Madison, Adams and Fisher. The Michigan was originally a Balaban & Katz-Publix house.

Kunsky, together with George W. Trendle, his general manager, and Howard O. Pierce, formerly in charge of Kunsky advertising, have acquired control of radio station WXYZ in Detroit since they stepped out of the saddle almost a year ago.

In view of the changes of policy which have been affected in the State theatre, which is now showing first-run pictures for one week stands at 25 and 50 cents admission, and in the Madison, which reopened Thursday with a 10-25-35 charge for second-run pictures and three changes a week, veteran showmen intimate that the handwriting is beginning to appear on the wall.

A check of box-office reports on the Publix houses in Detroit is said to reveal that, as a unit, the chain has been operating in the red for the last year to the extent of $21,000 to $30,000 per week. It is a known fact that unless the Michigan theatre grosses close to $84,000 per week it runs at a loss.

Just about a year ago, Publix took over the Grand Riviera, Annex, LaSalle Garden and Tuxedo theatres of the C. W. Munz Enterprises. A good sum of money was spent on renovations and changes as well as the installation of new equipment.

At the present time the wise boys are pointing to the fact that fairly regular conferences are being held between C. W. Munz, president, Bert Williams, vice-president and general manager, and H. E. Applegate, secretary and treasurer of the Munz interests, because, they claim, Publix is going to release their holdings back to Munz.

### *Succoring Suckers*

**Chicago—A new commercial film designed to show the folly of purchasing the wrong kind of securities was screened for a group of starving bond salesmen at the Tavern, downtown Chicago club.**

**The production is entitled "An Investment in American Prosperity" and was turned out by the Burton Holmes laboratories here, with the cooperation of Corporate Trust Shares. It shows why investments in U. S. Steel and the like are preferable to those in Happy-Strike Diamond Mines of Iowa, Inc. Sponsors of the picture say they are willing to exhibit it gratis, since prospective customers were found to be without regular admission funds.**

## Sue Para., Hays For 'Conspiracy'; Ask $5,130,000

Charging conspiracy and unfair competition in efforts to drive them out of business, Edward Quittner and Middletown Combined Buildings Co., Inc., Middleton, N. Y., theatre operators, have brought suit for damages amounting to $5,130,000 against the Hays organization, Paramount Publix and the officers of the two firms, in Federal District Court. Violation of the anti-trust laws is charged.

Quittner alleges Paramount built a theatre against him to force him to pay its terms for films and since then has resorted to unfair methods of competition and endeavored to shut off his supply of quality films. He also charges a conspiracy to enforce "unreasonable protection" against him. The veteran Middletown exhibitor was a member of the United States Intelligence Service during the war, and for months has been gathering evidence for his suit.

## Use Erpi Disc In Court During Aleograph Case

San Antonio—Suit for an accounting of profits, which estimates place as high as $50,000,000 for alleged infringement of patents, is under way in Federal Court here between Aleograph Co. of America and Electrical Research Products. The Aleograph claims Erpi infringed its disc system in making and exhibiting talking pictures. A general denial has been entered by Erpi. A projection machine employing the Western Electric system of reproduction is in the courtroom to illustrate attorneys' argument.

# Sales Managers, Carrying Burden of Costs, Seek More Say in Production

### *Skol!*

Chicago—"Foer Hennes Skull" (For Her Sake), the first Swedish-made talkie with Scandinavian dialogue to play Chicago, opened at the Julian in midweek. The house, located near Chicago's Swedish section, did capacity business for two days; with even a flock of Norwegians swallowing their pride and journeying over from North Avenue to listen in.

## Public Session In Canada Film Probe Planned

Toronto—There will be a one-day public session in the inquiry into the affairs of film companies in Canada under the Combines Act, according to Peter White, K. C., Toronto lawyer who is the commissioner conducting the investigation. The public session will be held so that every interested person who has a complaint can be heard and also to enable the public to know what is going on, White said.

"The Combines Investigation Act provides that all investigations shall be conducted in private except as otherwise ordered by the Minister of Labor," White declared. "For some weeks I have been conducting private investigations principally with the affairs of the Famous Players Canadian Corp., one of the corporations named in the order-in-council appointing me as commissioner."

The future conduct of the inquiry has not yet been determined, White intimates.

## Cleveland to Get Warner 1st Run

Cleveland—Warners are entering the first run field here, taking over the Cinema, 1,000-seater. The house will be remodeled and renamed. It now is dark.

The Cinema was built two years ago by Louis Israel. It has varied its policy from first to second runs. Western Electric equipment is being installed.

### *Flesh Policy Again Changed at Lima, O.*

Lima, O.—After one week of split week policy, films and flesh show, the Ohio has changed again, and will show pictures only the first half of the week and pictures with flesh the second half. The gag is to spot in the strongest films the first half, and the weaker films along with the acts. The house plays M-G-M, Radio, Fox, United Artists and Universal. The house returned stage units last Thursday.

### *Can't Deliver Unless Coast Listens to What N. Y. Wants, Is Claim*

Giving sales managers more voice in determining what types of pictures are to be made and who is to appear in them is being talked about in New York as one way out of the production doldrum which confronts the industry today.

The idea is not new by any means, but the extent of the authority which would be vested in the heads of the sales organizations under this privately discussed plan, has never been tried previously.

Sales managers feel that they carry the burden; that no matter how much Hollywood spends or how terrible pictures may turn out to be, it's up to them to roll up grosses that will return the investment, plus a profit.

On that basis, those discussing the plan argue, sales managers should have far more authority in the selection of stories and casts. Several of them, at least, admit privately that art for art's sake doesn't figure in such a set-up and that, if the added power they are seeking is forthcoming, there will be no room in the scheme for what they call "creations."

In other words, proponents of the plan insist, if the sales department is charged with showing profits on each picture, the dominant factor in doping out what product will go best is something which sales managers must determine.

If, because of internal bickerings and jealousies over authority, the scales cannot be tipped, the concluding argument which is advanced is that the responsibility must be removed from the selling force and shouldered by the studio.

### *New Zealand Probing Tax Tangle As Sales Resume*

Sydney—Protests by American distributors that New Zealand taxes, totaling 25 per cent of the gross, make operations in that country impossible, are about to result in a government investigation. The industry, here and at Wellington, is supplying figures for the committee to probe.

In the meantime sales, which were suspended several months ago, have been resumed.

## 122,775,046 Is U. S. Population

Washington—Continental United States has a total population of 122,775,046 revised figures of the census bureau show. Montana was the single state which lost population in recent years. California, registering 65.7 per cent had the largest gain. New York state's population was listed at 12,588,066, New Jersey's at 4,041,334, Connecticut's at 1,606,903.

### *Censors Would*

Cincinnati—Witness "Exhibit A" in the ridiculous edicts emanating from the office of the Ohio censor board at Columbus.

After that assembly of film czars had cast its searching optics on a Mickey Mouse cartoon, it barred the picture from being shown in Ohio because it showed a cow reading Elinor Glyn's "Three Weeks."

## School Showings Unlawful, Rules Judge in Utah

Salt Lake City—Use of school auditoriums for showing of films and other entertainment when admission is charged constitutes unfair competition and is barred in an injunction issued here by Judge James W. McKinney against members of the board of education of the Summitt school district.

The action was brought by George Beard, proprietor of the Coalville Opera House, who said the competition was unfair because the school paid no taxes or license fee and entertainers are put to no expense for fuel, heat or light. The court declared the school had been given broad powers and rights, but that he did not believe the legislature intended the school should be used for commercial purposes.

The decision has been awaited with keen interest throughout the state, where many schools and churches are competing with theatres.

## Portable Sound Equipment Ready

Walter Futter's Wafilms Prod. will handle the new sound system launched in New York this week by George Roos, Hollywood cameraman, who will build portable equipment for newsreel and local work, and a fully-equipped sound truck for regular outdoor production.

The portable device is to sell for $4,250, exclusive of camera, but including silencing and adjusting the camera head. The truck outfit will be marketed for $15,000.

### *Transcontinental Flight Basis of Sennett Comedy*

Mack Sennett is in New York, preparing a comedy that will have a transcontinental air flight as its big punch, and Marjorie Beebe, comedienne, and Paul Perry, cameramen, are to fly here from the Coast. Shooting will start at the Newark Airport, where Sennett has made arrangement for the rigging up of a studio in a plane.

# $1 Loew Extra on $14,600,332 Net

With Harley L. Clarke attending his first meeting of the board, Loew's directors have declared an extra dividend of $1 a share on the common, in addition to the regular 75 cents quarterly dividend. The stock was placed on a $3 basis at the end of last year.

Net of $14,600,332, equal to $9.65 on the 1,416,393 shares of common outstanding, is reported for the year ended Aug. 31. In the previous year, net was $11,765,956, equal to $7.91 a share. Balance sheet on Aug. 31 showed assets of $39,896,827, including $6,637,370 in cash and current liabilities of $9,316,416.

## *Wins Bet on Notre Dame; Host to Team*

Chicago—Charles Butterworth, stage and film comedian, was host to 38 Notre Dame football players at the Saturday night performance of "Sweet Adeline," in which Butterworth is appearing at the Illinois Theatre here. Butterworth, a Notre Dame grad, showed his confidence in his alma mater's current team by giving Rollo Timponi, manager of the Illinois, thirteen points and even money on Saturday's game with Northwestern. Frank Carideo, Notre Dame quarterback, helped Butterworth collect on Saturday night.

Butterworth, also on view here in Warner's "The Life of the Party," at the Roosevelt, caught the picture for the first time last week, and said he approved it highly.

## *Equity to Assess Five Per Cent Levy on Aliens*

Alien actors brought to this country in the future will be required, instead of dues, to pay five per cent of their salaries, with a minimum of $10 weekly, to Actors' Equity Association, states President Frank Gillmore. Producing managers or the players must pay the five per cent levy, he said. The proposed change will become effective upon ratification by a general meeting to which it will be submitted within the next two weeks.

## *Two More Iowa Houses For Harold Finkelstein*

Carroll, Ia.—Harold D. Finkelstein, general manager of the Finkelstein & Ruben circuit, until its acquisition by Publix, is losing no time in building up his independent chain. He started off wth three theatres at Spencer, Ia., and now adds two in acquisition of the Earl and Royal here from Earl Neu. Neu, who is a member of the directorate of Allied Theatres of Iowa, will operate the chain for Finkelstein.

## *Stanley Net $1,366,992 For Year Ending Aug. 30*

Philadelphia—The Stanley Company of America, over 99 per cent of whose capital stock is owned by Warners, reports net profits of $1,366,992 for the year ending August 30, 1930. In addition, the company states there was an inter-company profit of $5,926,139 accruing from the sale by Stanley of its holdings in First National common stock to Warners.

### *Dirty Crack*

**Why, oh why, are there two distinct Metro tables at lunch, asks the Motion Picture Club Bulletin?**

# Zoning and Protection Up At Memphis Meet

Memphis — Zoning and protection, with Sunday shows and the new exhibition contract as runners-up, will be the big topics to be discussed at the annual convention of the M.P.T.O. of Arkansas, Tennessee and Mississippi which opens at the Hotel Peabody Monday.

A generous turn-out of mid-South exhibitors is expected for the meeting, which is the 20th semi-annual in the history of the tri-state organization.

Jess F. Norman, president of the tri-states -association, and M. A. Lightman, president of the M.P.T.O.A. will be in charge.

Among the speakers will be C. C. Pettijohn, general counsel for the Hays organization; Oscar Hanson of Tiffany, Dave Palfreyman, in charge of the theatre division of the Hays association; Hal Hodes, accessory sales manager for Columbia and Frank Rogers, Central Western division manager for Western Electric.

Ed Kuykendall, whose talk on the "Small Town Exhibitor" was one of the features at the national exhibitors' convention in Philadelphia, is also listed. Mr. Kuykendall, owner of the Princess at Columbus, Miss., is one of the most active members of the tri-states organization.

Palfreyman will be one of the principal speakers on zoning. Social features arranged include a Sunday midnight benefit show, "The Film Folks' Frolic," several screenings and a banquet and dance.

## *Iowa Allied Unit Invades Nebraska*

York, Neb.—Delegates from 20 cities and towns in central Nebraska attended the first meeting of Allied in this state preparatory to forming a branch of the organization. Representatives of the Iowa Allied, headed by Lester Martin, conducted the conference. Martin was the principal speaker. The independent operators subscribed to a program "of mutual benefit to prevent interference by chains and to avoid discrimination in their trade practices."

The amusement tax, collective buying of insurance, poster exchange and other co-operative measures were discussed by the Iowans. No definite action was taken, nor was a date set for a second meeting of the tentative organization.

Omaha—C. E. Williams, veteran president of the M. P. T. O. A. of Iowa and Nebraska, who recently was elected a director of the national organization, attached little significance to the meeting at York.

## *Mix's Mother Injured*

Oil City, Pa.—Mrs. Elizabeth Mix, mother of Tom Mix, is at Oil City Hospital with both legs broken, following an automobile accident.

# Weskil to Head Northwest Unit

Seattle—F. C. Weskil, theatre owner of Sand Point, Idaho, was elected president of Allied Amusements of the Northwest at the annual meeting in this city. Other officers are: John Danz, Seattle, first vice-president; William D. Ripley, Longview, second vice-president; and J. M. Hone, Seattle, re-elected executive secretary and treasurer.

Trustees for the coming year will be: Al Rosenberg, Fox West Coast Theatres, Seattle; Milton Kenworthy, Moscow, Idaho; L. O. Lukan, Farwest Theatres, Inc., Seattle; W. D. Gross, Juneau, Alaska; John Hamrick, Seattle-Tacoma-Portland circuit owner; Ray Grombacher, Spokane chain owner; Walter Graham, Shelton, Wash.; Louis Perunko, Tacoma, and W. D. Ripley, of Longview.

## *Carolina Exhibitors to Hold December Meet*

Charlotte—With only one day in which to deliberate, the Theatre Owners' Association of North and South Carolina will hold its mid-winter session in Charlotte Dec. 8.

Although plans for the program have been withheld by officials of the organization, it is learned from other sources that M. A. Lightman, president of the M. P. T. O. A., and C. C. Pettijohn, general counsel of the Hays office, may speak.

## *M.P.T.O. of New England, Kutinsky's New Company*

Morris Kutinsky, who plans to line up a string of 150 houses in Massachusetts, Rhode Island, Vermont, Maine and New Hampshire, will operate as the Motion Picture Theatre Owners of New England, Inc., a company formed in Delaware this week.

A producer tie-up is reported under way for development after the circuit is organized.

## *No M.P.T.O. Meeting Yet With Electrics on Costs*

No action has been taken as yet by the M. P. T. O. A. to carry out the resolution, passed at Philadelphia, which calls for meetings with Western Electric and R. C. A. in an effort to reduce service charges.

M. J. O'Toole states he is still organizing post-convention work and that the meeting will be held, date undetermined.

## *Glen Dickinson Circuit Gets First 'Casey' House*

Kansas City—Glen W. Dickinson Theatres has invaded Kansas City with acquisition of the Bijou here. The firm has 33 houses in Kansas and Missouri. The Bijou will be wired for Western Electric equipment and will reopen about Dec. 1.

## *Nick Schenck Okays Natural Vision Films*

Chicago—Natural vision pictures, presented on wide screen, received passing tribute from Nick Schenck while in town en route to New York with Mrs. Schenck. "Their development," he said, "will be a distinct and valuable contribution to motion picture exhibition."

# National Circuit, with Decentralized Local Management, Is Franklin Plan

### *By Accident*

**Harold B. Franklin is in New York in connection with his proposed national theatre chain. He usually stops at the Savoy Plaza, but decided he could cover more ground if he kept his whereabouts private.**

**So he determined on the Chatham, for years the stopping place of many former First National franchise holders. No sooner had he crossed the portals when he realized that those who jump to conclusions would figure this as evidence that a deal with the ex-First Nationalites was in, which it isn't.**

**Therefore, Franklin moved to another hotel.**

## Seattle Liberty To Be Franklin Circuit Outlet?

Seattle — Jensen & Von Herberg next week will make the Liberty a strictly first-run house, and will play all First National releases in addition to a number of other first-run pictures obtained on the open market. The First National deal, it is understood, was made while Von Herberg was in New York a week or so ago, and is taken here as an indication that the old established Jensen & Von Herberg chain that sold out to Fox West Coast Theatres, Inc., some years ago is once more in the ascendency.

This plan coupled with the report that original First National franchise holders may rally around Franklin as the nucleus of a new circuit, gave rise to belief that the Liberty in this city will be the local house under discussion in the chain. The Liberty now is operated by Jensen & Von Herberg, original franchise holders in First National, and has just been announced as the future home of all First National productions, effective next week. This comparatively new first run theatre, coupled with Jensen & Von Herberg's suburban and neighborhood houses, would give Franklin a strong foothold in this locality.

### *Maloy Critically Ill*

Chicago—While the crisis has been passed, the condition of Tom Maloy, of the operators and stagehands' union here, still is dangerous. He was stricken with pneumonia when returning from New York the first of the week.

### *Whale's Next Set*

Hollywood—"X Marks the Spot," an original, is to be James Whale's second picture for Tiffany. His first film was "Journey's End."

### *To Open Houses Now Dark and Buy and Build in Spots Not Overseated*

Harold B. Franklin does not intend to join any of the big circuits, but is going ahead with plans for a national circuit independent of producer-distributor affiliation.

The former head of Fox West Coast, now in New York, made known his plans in a statement to Motion Picture News, emphasizing that he plans a chain, compact as to policies, but decentralized, so far as operation is concerned, local men to be used in order to keep the personal equation in theatres of the circuit.

The company will buy and build theatres in all sections of the country where business considerations warrant. It will not lend itself to creating overseated situations and will seek houses outright, or the purchase of an interest in theatres large and small. Effort will be made in every instance to retain the local showman to operate. In addition to building and buying, the company also will offer an operating service to individual exhibitors, giving them the benefits developed by the national organization.

Franklin says there are between 5,000 and 7,000 houses now dark and his organization will attempt to effect reopening of some of them. He will seek to work harmoniously with all distributors, he says. No set number of theatres has been determined upon, but a number of deals now are pending from Kansas City west.

## W. E. Plans $1,600 Small House Unit

Launching an intensive drive for small-town business, Electrical Research Products about January 1 will place on the market new reproducing equipment to sell for around $1,600, which will be available for houses up to 600 or 700 seats. Plans for launching the new equipment have been carried on secretly for some time. The company, it is said, realizes that if it is to get the business of the small towns it must gauge prices accordingly.

A new photoelectric cell for standard equipments soon is to be marketed as an improvement.

### *A Wallop*

**Hollywood—Carrying a punch approximating a sock in the jaw, Universal's "Free Love" is a picture which should cause lots of talk—to the immense benefit of the box-office. It's a well directed and clever problem drama capably acted, with Conrad Nagel and Genevieve Tobin as the leads.**

**GRANT**

### *Hot Off the Pan*

**"Opinions on Pictures," a regular *Motion Picture News* feature, this week embraces reviews on eleven new feature releases and numerous shorts. Titles of the features which are reviewed, commencing on page 38, include:**

**Are You There?**
**Danger Lights (on wide film).**
**Ex-Flame.**
**Fast and Loose.**
**Great Meadow.**
**Men Without Law.**
**Only Saps Work.**
**Sin Takes a Holiday.**
**Truth About Youth.**
**Two Worlds.**
**Wild Man of Kalihari.**

## Double Feature Bills Stir Row In Windy City

Chicago—Effort to curb double-featuring is being made by Aaron Saperstein, head of the Chicago Allied group, and Jack Miller of the M. P. T. O. unit. No agreement has been reached. The problem is acute locally, with houses under an expense not commensurate with receipts. Exchanges are squawking over low rentals and the loss of short-subject outlets.

About 50 houses, including the circuits, are double-featuring here. B. & K. is threatening double feature shows in self-defense at all neighborhood houses. Miller is against the practice, but Saperstein has been unable to get unified decision from his organization and is unwilling to back cliques. No further meetings are scheduled.

### *Robbers Continue to Patronize Chi. Theatres*

Chicago—The usual Sunday night theatre raids by local gunmen specialists produced $630 this week. The funds of the Illington and Marshall Square theatres had been picked up by a Brinks' armored car just prior to the bandits' advent at these houses. In consequence, they obtained only $10 at the Illington, which was taken from Tom Trant, manager, and $20 at the Marshall Square, taken from Emery Weber, cashier. Six men armed with a sawed-off shotgun and revolvers participated in these robberies. Later, four armed men waylaid George Madison, manager of the Crown Hippodrome Theatre, forcing him to return to the theatre and open the safe. They obtained $600.

### *Almy With U. A.*

Cincinnati—Clifford E. Almy, former Warner manager at Cleveland, has been appointed sales manager of the local United Artist office.

# Warners Again Step Out for Theatres In Drive to Be Centered on West Coast

### *Colman Clicks*

**Hollywood—"The Devil to Pay" is the best that this star has made. It is smart, witty and fast moving, appealing screen material, which should click wherever shown. Ronald Colman has a part that fits him well and he plays it with great relish. It hasn't too much talk, and plenty of comedy touches make this a swell picture.**

**CROUCH**

## Fox Weighs Plan For Invasion of Four Texas Keys

San Antonio—Fox intends building or acquiring theatres in the four key cities of Texas—San Antonio, Dallas, Houston and Fort Worth. Credence to the report is given by a visit of J. R. Grainger, vice-president of the Fox corporation, to these cities.

While in San Antonio, Grainger admitted that he is investigating the Texas theatre situation, with a view of submitting a report to his company on the advisability of entering the field.

The Fox franchise at present is held by the RKO Southern Corp., formerly Interstate Amusement Co., but the franchise expires in August, 1931.

## Lloyd Laughs at Kidnaping Tale

Chicago—Harold Lloyd discredited newspaper accounts of a threat to kidnap his daughter, Gloria, while in town this week.

"The posting of an extra guard around my estate may have been ordered. If it was, in all probability that is how the kidnaping story originated. It's not unusual for us to put on an extra guard. All the big Beverly Hills' estates have guards about them. I don't know a thing about this reported kidnaping threat."

Lloyd was here en route to the Coast from New York. He visited Loop department stores, where he purchased a load of toys for his two daughters, before leaving to begin work on his next picture. A complacent attitude, which evidenced no signs of uneasiness, appeared to verify Lloyd's statements that the kidnaping threat report was unfounded.

Lloyd said he intended to appeal the recent court decision finding him guilty of plagiarizing the late H. C. Witwer's story in making "The Freshman."

### *Building at Oakland*

Oakland—Paramount's position in Coast keys is to be strengthened by invasion of this city, where a 3,500-seat house will be built.

### *$15,000,000 Building Program Mapped; Southwest Moves Planned*

Theatre expansion in various sections of the country, notably the Pacific Coast, is being resumed by Warners, following consolidation of its sales force with that of First National and the naming of a corps of scouts in the theatre department. Plans call for doubling of the present number of houses.

Fifteen million dollars is reported to have been budgeted for the program which aims to build or acquire a theatre outlet in all principal cities of the Pacific Seaboard. An ambitious program of expansion also has been mapped out in the South. Recently, negotiations were under way for a powerful Texas chain.

On the Coast, Warners recently opened their new theatre at Huntington Park and are building at Beverly Hills, San Pedro and at Los Angeles. Jack L. Warner declines to say if Fox West Coast is to take over operation of Warner houses in the West.

Savings to be effected through consolidation of the Warner and First National production and sales forces will furnish part of the financing in the expansion program.

### Silver Comes East on Warner Expansion Plan

M. A. Silver, general manager of Warners' Pacific Coast theatres, is in the East to confer with home office executives and visit his family. Silver has been in charge of the Warner western theatre chain for the past year.

Upon his return west Dec. 8, the new Warner theatre at San Pedro, second in the $15,000,000 expansion program, will be opened. Silver will then continue with other expansion plans now under way.

### *Publix, Too!*

**Continuing the sales spurt begun when he took over the position of general sales manager a few months ago, Phil Reisman has closed with Publix for the Universal product. This follows blanket deals with RKO, Warner, Fox West Coast, Fox Midwesco, Fox Metropolitan and Loew's New York circuit. In addition some 40 smaller circuits, embracing around 700 houses, already have signed for the product. The larger and smaller circuits combined represent approximately 4,200 theatres throughout the country, it is stated.**



*Phil Reisman*

### *Stars Hunt Fox*

**Hollywood—When the United Artists stars made their "declaration of independence" against Fox West Coast the meeting was followed by having some still pictures made of the group. When the camera had clicked for the final shot Ronald Colman broke forth with the remark that an appropriate title for the stills would be "The Fox Hunt."**

## Publix Private Show Foiled By Columbia, RKO

Detroit—The next time the Publix publicity department arranges a screening for newspaper critics in advance of scheduled release for the public the lesson they learned last week will stand them in good stead.

"The Cat Creeps" and "Tol'able David" have been booked and advertised for playdates at the RKO Downtown Theatre. The Publix office, to steal a march on the opposition, whose "Check and Double Check" and "Africa Speaks" the last four weeks have cut deeply into box-office returns, notified the critics that a special private screening would be help on a certain afternoon.

Information was passed on to the RKO theatre attaches, with the result that the RKO and Columbia exchanges immediately had the prints brought back to the exchange vaults. Needless to say, the scheduled screening was not held.

## Detroit Theatre On New Policy

Detroit—The Madison, which has been closed for renovation for the past three weeks, reopened Thanksgiving Day with a new price and picture policy. Admission for children at all times will be 10 cents. During the afternoon hours, adult admission will be 25 cents, with an evening rate of 35 cents. Three changes of pictures will be offered each week, as second runs.

### Publix Has Four First Runs

The State, which was closed for a week and which has been running under a new price and picture policy for the past two weeks, is featuring one-week stands of first-run pictures at 25 and 50 cents. At the present time Publix has only four first-run theatres in the downtown section, the Michigan, Paramount, United Artists and State, against the opposition provided by the Fox and RKO downtown theatres. The Fisher, another Publix house, is situated three miles from the business section.

# Dr. Public Holds Industry Pulse; Will Dish Out Merger Finances When Healthy

### "Queer People" Out

**Hollywood—Howard Hughes will not produce "Queer People" as intended, because he could not get a director to megaphone it. Accordingly, he has passed up the option held on the novel which attacked Hollywood generally. Opinion was that he had purchased the novel outright, but this was in error.**

## Fox W. C. Chain 5% from Peak, Sheehan Asserts

Seattle—Fox West Coast Theatres is within 5 per cent of its peak month, Howard Sheehan, vice-president of the circuit, declared here while on a tour of the houses under his jurisdiction. He added that $200,000 will be spent during the next few months reconditioning several houses in the Northwest.

"We are within five per cent of our peak month now," he said, "which means business is normal. Within thirty days, the 493 Fox West Coast theatres serving the area between the Mississippi River and the Pacific Coast will have reached the highest peak we have ever attained."

Among the improvements to be made in this territory, in addition to the complete renovating and redecorating of the Coliseum that is now in progress, Sheehan announced the installation of Grandeur screens in the Fox Fifth Avenue here and the Fox Broadway in Tacoma. Other Fox West Coast theatres throughout the state will also have improved screens and projection apparatus as a part of the reconditioning program.

### Smith Sells Play

Benjamin Vernon Smith, Coast writer, has sold stage rights to "A Simple Soul" to be given a New York production immediately. The play was produced by the Writers' Club in Hollywood in one act and later published in the Hollywood Book of Players by Kenyon Nicholson.

### Thomas to Make Series

Lowell Thomas' monologue in the Paramount Pictorial is the first of a series of talks he will make explaining travel pictures in the new magazine reel.

### Banky-La Rocque on Stage

Omaha—Vilma Banky and Rod La Rocque are booked here in person in "Cherries are Ripe" for two performances on December 6. The production is under the auspices of the Omaha Drama League.

### Changes to Thursday

Omaha—Beginning Thanksgiving Day, the World moved its opening day from Friday to Thursday.

### Napoleonic Dreams of Big Boys Crimped By Small Timers With Gold in Sox

Reflecting the public indifference to stock participation as a direct result of heavy bear raids which have been barraging stock markets throughout the United States, indications are that any mergers planned for the picture business will have to bide their time until investors are ready to take the locks off their pocket books.

This condition in the financial quarters is not peculiar to the film industry, but has widespread application to the business world at large. Many consolidations in various fields have been held up as a result.

As an indication of the difficulty underwriters are experiencing in floating new issues are the figures for the first ten months of 1930 which show that public financing was more than $1,000,000,000 under the same period of 1929.

A compilation published in the *New York Times* indicates that total financing, including bonds, notes and stocks in the amusement field, totaled $128,175,000 for the first ten months of the year, as against a total of $43,265,000 for 1929.

The increase, substantial as it is, is regarded in banking circle as indicative of the rising esteem in which the amusement field is regarded. This, however, is not regarded necessarily as a marker for the future. From January 1 to October 18, approximately 69 important mergers were consummated in the United States.

Interesting to note in connection with the 69 completed amalgamations is the fact that total assets of the companies embraced were considerably lower than those of the organizations which went through merger throes in 1929.

A widely discussed question in banking circles is whether or not the merger trend will again develop with the next bull market, whenever it comes. Cautious observers either profess not to know or refuse to venture opinions.

It is a fact, however, that what eventually may prove to be the biggest merger in the picture history is being delayed by market conditions and is being talked about again as cold fact a year from today, the intervening time being considered necessary to put it over with the investing public.

### Hey! Lissen!

**The A. M. P. A. meeting Thursday, Dec. 4, promises a fulsome dish of interesting and euphonious dialectic for its members, when Arthur Hopkins, playwright, and Robert E. Sherwood voice their observations on matters pertaining to the stage and screen. Incidentally, words like "euphonious" and "dialectic" are no business of ours, but since Prexy Simmons says they'll take place, they probably will. Life is like that.**

### Booming

**The purchasing agent of a big producing firm, smiling as he walked along Broadway, was stopped by a friend.**

**"Why the joy?" he was asked.**

**"I just discovered that the amount of red ink purchased this month has dropped 10 per cent. below last month."**

## Too Much Blah In Adv. Plugs, Says Stevenson

Straight advertising pictures are the bunk, and companies which plan to force material of this type upon the patrons of their chain theatres are headed for a stiff reprimand by theatregoers, according to Edward F. Stevenson, president of Visugraphic Pictures, who told a Motion Picture News reporter that "advertising films such as screen broadcasts, and others of that ilk, are comparable to radio advertising in their unprofitable relation to the advertiser."

"The advertiser does not get his money's worth," stated Stevenson, "because advertising titles in films and advertising names on the radio are quickly forgotten. In advertising films, as in radio, the audience remembers only the entertainment part of the program and will associate this entertainment with the product advertised only if there is not too much mention of the product.

"Theatres want advertising pictures if they are produced properly and contain entertainment value. A picture may advertise some product very definitely and yet be acceptable on its merits as an entertaining film. The advertising in the picture must be concealed subtly behind dramatic action, unusual scenic sequences, outstanding personalities. Blatant advertising, expressed on film, has no place in the theatre and such a picture simply wastes the investment of the advertiser and arouses unpleasant reaction in the audience.

"Producers who can cloak the advertising message in the colorful garb of theatrical entertainment have no difficulty in placing these films in theatres, particularly where these films offer unusual exploitation possibilities," Stevenson said.

### "Forgot to Pay All Income Tax"—Melford

Los Angeles—Bad memory was the plea of Director George Melford in declaring to Federal Judge James that he "forgot" to pay all his income tax in 1924 and 1925. He was given a 90 day stay in which to pay off his $200 fine, which with tax and penalties bring the total to $10,780. He is paying it in instalments.

# Industry Goes to Unemployed Aid; Uses Newsreels

Exhibitors throughout the country are mapping plans to aid in the present unemployment and economic dilemma. Benefit programs have been staged by a number of theatres and plans for others are going forward. Will H. Hays has pledged the aid of his organization to Col. Arthur Woods, chairman of President Hoover's emergency committee. Hays promised that:

"The organized motion picture industry of the United States will cooperate to the utmost in reflecting through the newsreels the current facts of our industrial and business position; it will do everything possible to help counteract unsound psychological factors that have retarded prosperity and employment; and it will aid in every way at its command in such ameliorative measures as are designed to minimize the human suffering and want that come from lack of employment."

## *Unemployed Kept Going By Selling Theatre Tickets*

Albany—Theatres here are helping out the unemployment situation to the extent of thousands of dollars. While C. H. Buckley is donating 10 per cent of his gross receipts for the month for the unemployed, RKO theatres in Albany and Schenectady are in the open with the announcement that groups of unemployed men in these two cities will be given theatre tickets to sell and will receive a 25 per cent commission on all sales.

About 50 men have been chosen from the unemployed in Schenectady, all being heads of families and bona fide residents of the city. About the same number of men are being selected in Albany. In both places RKO theatres are displaying slides on their screens, asking the public to buy its tickets from the men rather than at the box office.

## *John Powers Dies*

John Powers, for the last ten years Paramount manager at New Haven, died in a New York hospital. He was in his early forties. Last October he underwent an operation for tumor of the brain. Later he returned home, but returned to the New York institution where he died. His widow and one child survive.

## *Clothes for Tickets*

**Hamilton, Ont.—Two thousand children attended the preview of "Feet First" at the Capitol, without paying a cent, but each brought a bundle of old clothes or basket of food for the unemployed. The newspapers singled out an incident that made the front pages when they told how a boy of five years tugged a basket of apples through the lobby of the Capitol, deposited them beside a policeman and walked gravely into the theatre—without keeping one of the apples.**

## *Building Goodwill*

**Willoughby, O.—Dan Stearns, manager of the Willoby, is on the job. He obtained from the Willoughby Chamber of Commerce a list of the registered unemployed and has issued passes for their whole families, good for Wednesday night aod Saturday afternoon. The passes are good for two months.**

# Buckley Donates 10% of Receipts To Unemployed

Albany—C. H. Buckley, owner of the Reland and Harmanus Bleecker Hall here, will donate ten per cent of the gross receipts of both houses for the next four weeks toward helping the unemployed. The Hall is the largest first-run theatre in Albany, having a seating capacity of 2,200, with an admission charge of 50 cents evenings. The Leland is a first-run also, with a seating capacity of 1,800.

Alec Sayles, general manager of the Buckley houses, will be in direct charge of the relief program. Sayles said that it might be possible that the plan would be continued beyond the four weeks set, but that this depended entirely on how well it works out.

## *Monster Benefit Program In Detroit for Unemployed*

Detroit—Publix is cooperating with the *Detroit Times* in putting over a midnight benefit show scheduled for the Michigan on December 6. The idea has caught on locally as a quick method of aiding solution of the unemployment situation.

The Detroit Times Midnight Benefit Show at the Michigan Theatre, December 6, has struck a responsive chord. Seldom before has a program for charity brought forth such interest.

Tickets went on sale Saturday at the Publix houses, including the Michigan, Paramount, United Artists, State, Fisher, Redford, Royal Oak, Birmingham and Ramona.

The Detroit Times Benefit show will probably excel any previous show of its kind here. Stars from all the shows in town that week will perform. No less than $10,000 is expected as the net profits from the presentation. All theatrical unions involved will accept no money for services.

Edward J. Weisfeldt, general manager of Publix stage shows here, will have supervision of the entire performance.

## *Aids Thanksgiving*

Scranton—Jack Armstrong, manager of the West Side, one of the links in the strong chain of Comerford-Paramount-Publix in Scranton, entertained more than 500 orphans and shut-ins at a free Thanksgiving show. Candies, fruits and other goodies were given the youngsters.

## *"All Quiet" O. K. in Germany*

Eliminating considerable worry on the part of officials, "All Quiet on the Western Front" has been passed by the censors in Germany, the home office has been advised.

# Charity Relief Shows Staged By Showmen

Milwaukee—As in previous years, Wisconsin theatres are again making efforts to help the poor and needy during the holiday season. Universal's Alhambra here, for instance, donated the proceeds from the first showing of "See America Thirst."

Through the courtesy of their unions, the operator and stagehands at the Alhambra volunteered their services free and the theatre donated to the Wisconsin News Christmas Fund a check for $502. More than 1,000 were on hand for the midnight show.

In Racine, Fox's State recently staged four "canned goods" matinees, the admission to which was a can of fruit, vegetables or other food material. All children, bringing with them one can of food, were admitted free of charge to these matinees before 5 o'clock. Articles of food received through these matinees were turned over to the Central association and distributed among the needy of Racine.

On Dec 4 and 5 a minstrel show will be given at the Uptown in Racine to raise a Christmas fund for the poor. This show is being sponsored by the West Racine Business Men's Association of which Tom Norman, manager of the Uptown, is a member.

At the Egyptian, in Milwaukee, Garry Lassman, manager of the house, has formed a Christmas stocking club for the kiddies. He has invited them to bring in their stockings to the theatre management and before Christmas they will be returned to them filled with toys, novelties and candy. This club functions in connection with the Warner Kiddie Club, which is in operation at this theatre as well as all Warner houses in Wisconsin.

# Even Charity Is Out on Sundays

Atlanta—Georgia's Supreme Court has under advisement an appeal from a permanent injunction granted to a group of citizens of Albany, Ga., against operation of the Albany on Sunday. The Albany post of the American Legion had attempted to operate the theatre on Sundays, charging no admission but taking a collection and giving it to charity.

Citizens obtained an injunction against the theatre, contending operation of the house violated the Georgia law against Sunday shows.

## *Eastern Pa. in Line*

**Philadelphia, Pa.—The M.P.T.O. of Eastern Pennsylvania, by resolution, will ask every theatre in the Philadelphia zone to donate the entire receipts of one matinee performance to relieve the unemployed situation. Thirty theatres represented at the meeting at which the resolution was adopted have already given their pledge. The board is constituting itself a committee to make the move zone-wide.**

# $38,500 "Min and Bill" Take for Capitol Weekend

M-G-M's new team picture, "Min and Bill," is the big hit of the current week at the Capitol, where the film got $38,500 over the week-end. Friday, Saturday and Sunday business was SRO, and it's a cinch for a hold-over.

Paramount has a new box-office card in Marlene Dietrich, it is indicated by the consistent and sensational draw of "Morocco," which grabbed off $54,800 last week and is holding up well.

Estimated takings:

**"WAR NURSE" (M-G-M)**
ASTOR—(1,120), 50c-75c-$1.50-$2, 5th week, 7 days. **Other attractions:** "Flip the Frog" (M-G-M), "Dogway Melodies" (M-G-M). **Gross:** Down to $11,000.

**"BROTHERS" (Col.)**
CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Travelatalk, J. A. FitzPatrick, "Charming Ceylon," news, Capitol presentation. **Gross:** $55,668.

**"THE HATE SHIP" (British International)**
GEO. M. COHAN — (1,500), 35c-50c-75c, 7 days. **Other attractions:** Travelatalk, short, "H. M. S. Pinafore," "You Said It, Sailor" (U.). **Gross:** about $4,500.

**"HELL'S ANGELS" (U. A.)**
(Playing simultaneously at the Criterion and Gaiety)
CRITERION—(850), $1-$2-$2.50, 7 days, 15th week. **Other attractions:** None. **Gross:** $9,700.

**"EMBASSY—ALL NEWSREEL**
EMBASSY—(598), 25c, 7 days, straight newsreel. **Gross:** $9,515.75.

**"HELL'S ANGELS" (U. A.)**
(Playing simultaneously at the Criterion and Gaiety)
GAIETY—(808), $1-$1.50-$2-$2.50, 15th week. **Other attractions:** None. **Gross:** $10,100.

**"THE CAT CREEPS" (U.)**
GLOBE — (1,050), 35c-50c-75c, 7 days, 2nd week. **Other attractions:** "Toby the Pup" (Winkler), Knute Rockne (Pathe). "Moonlight and Monkey Business' (RKO). **Gross:** $16,100.

**"KISMET" (Warners)**
HOLLYWOOD—(1,600), 50c-75c-$1-$1.50, 7 days, 2nd week. **Other attractions:** "Romeo and Juliet" (Warners), news. **Gross:** $15,419.

**"TOL'ABLE DAVID" (Col.)**
MAYFAIR—(2,300), 40c-65c-85c-$1, 7 days, 1st week. **Other attractions:** "The Vagabond Director" (Van Beuren), "The Picnic" (Mickey Mouse comedy), "The Little Big House" (Tiff.). **Gross:** $19,100.

**"FEET FIRST" (Harold Lloyd-Para.)**
RIALTO—(1,904), 65c-85c, 7 days, 2nd week. **Other attractions:** "Way Out West" (Brnce), "Sky Scraping" (Para.), "Pulling a Bone" (Para.), "Mariutch" (Fleischer). **Gross:** $28,200.

**"MOROCCO" (Para.)**
RIVOLI—(2,103), 35c-65c-85c, 7 days, 1st week. **Other attractions:** "In Again and Out Again" (Para.), "Up to Mars" (Para.). **Gross:** $54,800.

**"THE DANCERS" (Fox)**
ROXY—(6,200), 50c-75c-$1, 7 days. **Other attractions:** Stage show, news. **Gross:** $65,000.

**"THE DOORWAY TO HELL" (Warners)**
STRAND—(3,000), 35c-50c-65c-85c, 7 days, 3rd week. **Other attractions:** "College Kickers" (Warners), "The Electric Ship" (G. E.). **Gross:** $29,676.

**"OUTWARD BOUND" (Warners)**
WARNERS—(1,490), $1-$1.50, 7 days, 3rd week. **Other attractions:** "Looney Tunes," "Helen Broderick," "Martinelli" (all Vitaphone). **Gross:** $13,884.

**"THE LIFE OF THE PARTY" (Warners)**
WINTER GARDEN—(1,493), 45c-50c-$1, 7 days, 2nd week. **Other attractions:** "Shaw and Lee," "Hall Johnson," "Willie Howard" (all Vitaphone). **Gross:** $27,050.

**"TODAY" (Majestic)**
CENTRAL—(1,490), $1-$2, 7 days, 1st week. **Other attractions:** Krazy Kat cartoon, "The Apache Kid," "Racket Cheers" (Mack Sennett). Traveltalk. **Gross:**

**"LAUGHTER" (Para.)**
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** "Food for Thought" (Para.), stage show, news. **Gross:** $73,700.

## *Films at Legit House*

Montreal—His Majesty's, Montreal's only legit house, now faces a period of six weeks without the semblance of a stage road show in sight. In the meantime, pictures, including a number of British productions, are being shown. For the week starting Saturday, the attraction is "Balaclava," which is being released in the United States under the title of "The Charge of the Light Brigade." Prices range up to $1.

## *Gobble Giveaways*

**Chicago—Warner houses, following the custom now popular with circuit theatres locally, bought a carload of turkeys to pass out to holders of lucky tickets during Thanksgiving week. "Give-aways," until recently, were supposedly in great disrepute with circuit affiliation. And the Crystal Theatre passing out grub and extra attractions in thanksgiving for having been in the Publix fold one year come Friday.**

# "Lady's Morals" At $23,500 Is Beantown High

Boston—M-G-M's "A Lady's Morals" hit the high spot for Boston this week with a gross of $23,500 at Loew's State following an intensive advertising campaign which brought results. "Tol'able David" did a good week's business at the Memorial, while "The Office Wife" at the Metropolitan maintained grosses above the average mark for an unusually good season. Harold Lloyd in "Feet First" played day and date at the Olympia and Uptown for a total for the two houses of $30,500.

In general, grosses took a slight decline again this week, the second week, but indications point to a better showing during next week.

Loew's State shifted its opening day to Friday, which may have brought about a slight increase in gross for this week's picture, and RKO's Keith-Boston inaugurated a new policy of four complete shows daily, starting the first show at 9:30, or half an hour earlier than formerly.

Estimated takings:

**"THE OFFICE WIFE" (Warners)**
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Publix revue, comedy, news. **Gross:** $42,000.

**"TOP SPEED" (F. N.)**
KEITH-BOSTON—(2,500), 25c-60c, 7 days. **Other attractions:** Vandeville, RKOlians, Sportlight, news. **Gross:** $20,000.

**"TOL'ABLE DAVID" (Col.)**
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Sportlight, news. **Gross:** $23,500.

**"A LADY'S MORALS" (M-G-M)**
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, news. **Gross:** $23,500. Well above normal.

**"WAY FOR A SAILOR" (M-G-M)**
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, news. **Gross:** $19,000.

**"FAST AND LOOSE" (Para.)**
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudevil'e, comedy, news. **Gross:** $14,000.

**"FEET FIRST" (Para.)**
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, news. **Gross:** $16,500. (Playing day and date with Uptown.)

**"FEET FIRST" (Para.)**
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, news. **Gross:** $14,000.

## *Audience Safe in Fire*

Milwaukee—One thousand persons filed to safety from Fox's Strand when fire broke out in an adjoining store. Although damage to the adjoining building was estimated at $10,000, the theatre suffered no loss. After the blaze had been extinguished the patrons returned for the show.

## *British Producers Organize*

London—British film producers are forming their own association to boost the domestic industry.

# "Sunny" Fails to Shine; Is Yanked After 2nd Week

Los Angeles — "Sunny" proved pretty much of a disappointment at the Warner Downtown and Warner Hollywood, the Marilyn Miller film being pulled after the first week of a scheduled two weeks' engagement.

The Criterion with "Jenny Lind" also flopped badly, getting but $8,000 on the week.

"Min and Bill" opened strong at the Carthay Circle, playing a $5 premiere, with the house sold out two days in advance. "Remote Control" at Loew's State took top dough downtown, while "Laughter" at the Pantages was top for the boulevard. "Feet First" was okay in its second week at the United Artists, getting $18,500. "Sea Legs" and "Her Man" failed to show any exceptional strength.

Estimated takings:

***Los Angeles***

**"MIN AND BILL" (M-G-M)**
FOX CARTHAY CIRCLE (1,650), 75c-$1.50, twice daily, 7 days. **Other attractions:** "Fisherman's Paradise" (M-G-M). Abe Lyman and band, news. **Gross:** $25,500.

**"JENNY LIND" (M-G-M)**
FOX CRITERION (1,650), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $8,000.

**"REMOTE CONTROL" (M-G-M)**
LOEW'S STATE—(2,418), 35c-65c, 7 days. **Other attractions:** F. & M. "Moonlight Revels" Idea, Gene Morgan, comedy, news. **Gross:** $31,000.

**"SEA LEGS" (Para.)**
PARAMOUNT—(3,596), 35c-65c, 7 days. **Other attractions:** Stage revue, comedy, news. **Gross:** $20,000.

**"SUNNY" (Warners)**
WARNERS DOWNTOWN—(2,400), 7 days, 35c-65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $19,000.

**"FEET FIRST" (Lloyd-Para.)**
UNITED ARTISTS—(2,100), 35c-65c, 7 days. **Other attractions:** Comedy, news, organ concert. **Gross:** $18,500.

**"SILVER HORDE" (Radio)**
RKO—(2,700), 35c-65c, 7 days. **Other attractions:** News, RKO vaudeville. **Gross:** $14,500.

**"HER MAN" (Pathe)**
ORPHEUM—(2,750), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $13,500.

**"THE LADY LIES" (Para.-Spanish)**
CALIFORNIA-INTERNATIONAL—(2,000), 25c-50c, 7 days. **Other attractions:** Spanish comedy, news. **Gross:** $7,000.

***Hollywood***

**"THE BIG TRAIL" (Fox)**
GRAUMAN'S CHINESE — (2,030), 75c-$1.50, twice daily, 8th and final week, 5 days. **Other attractions:** Stage revue, news. **Gross:** $9,200.

**"UP THE RIVER" (Fox)**
GRAUMAN'S EGYPTIAN—(1,800), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $7,100.

**"SUNNY" (Warners)**
WARNER HOLLYWOOD—(3,000), 7 days, 35c-65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $17,500.

**"LAUGHTER" (Para.)**
PANTAGES HOLLYWOOD — (3,000), 35c-65c, 7 days. **Other attractions:** F. & M. "Espagnol" Idea, news. **Gross:** $17,000.

## *Frost Orders Changes In Fox Coast Theatres*

Los Angeles—Robert Frost, L. A. division manager for Fox West Coast, made a number of personnel changes this week. Lew Clark becomes district manager for the beach theatres, Murray Pennock takes Clark's place at the Ritz, while Tom MacDonald leaves the beach job for the Alexander theatre at Glendale, where Pennock formerly held forth. Al Rackin, who has been Frost's right hand man in the home office, goes to the beach to take charge of the Rosemary. This is a promotion.

### *Cause and Effect?*

**On Tuesday the Warner New York newspaper ads carried this slogan:**
**"Hit after Hit after Hit at Warner Bros. Theatres."**
**Two days later the slogan was changed to:**
**"You'll always see STARS at Warner Bros. Theatres."**
**Sounds like roughhouse.**

# "Feet First's" Flop at Tampa Hard to Dope

Tampa—Casting aside its split week policy in vogue at the Tampa ever since it was opened and on the strength of the reviews of the latest Lloyd picture, "Feet First," the film was booked for a full week. The opening was big, but the film failed to hold up and at the end of four days it was pulled and another picture set in.

Just why the picture did such a flop is hard to say. The papers here gave it excellent notices. The audiences seemed to like it, so the only answer is, it was "just one of those things."

## *Pa. Theatres Fight Quack Ballyhoos; Practice Grows*

Philadelphia—Exhibitors in this territory are tired of quack advertising schemes and are voicing their resentment via a newly appointed better business committee which will check on all plans before the M. P. T. O. will give its approval for members to proceed.

David Barrist has been named chairman with Allen Benn and Ben Bertel his associates. The committee promises to work closely with the Better Business Bureau.

Fake advertising schemes and premium gags foisted on exhibitors by men who make a one-time appearance in a given town seem to be on the increase.

Motion Picture News, in recent weeks, has received a number of complaints from theatre operators widely scattered throughout the country who tell of varied and, in some instances, unique methods by which they are parted from their money.

## *Vaude Back in Wilmington But It's Only for Kids*

Wilmington, Del.—It will be something like old times Saturday at the Grand Opera House when a whole hour will be devoted to vaudeville, something that has been missing from Wilmington picture houses for a couple of years.

However, it is not a permanent adjunct to the program. It is only a stunt for the kids, arranged by William L. Peacock, manager and veteran theatre man who was taken into the Stanley-Warner fold when the house changed hands. Peacock is putting on Wetherill's Punch and Judy act, Rhoad's Marionettes, and Harry D'Esta, ventriloquist.

# 'Big Trail' Slips To $6,375; Others Okay in Omaha

Omaha—A continuance of mild weather held up business in all the major houses with one exception. "The Big Trail" at the Paramount collected only $6,375 in face of stronger bills everywhere else. Folks seemed to shun the picture as they would a covered wagon as an every-day conveyance.

With good stage support, "The Doorway to Hell" at the World got top profits of the week at $13,750. This house is ideally located and is steadily gaining with a combination policy. "The Cat Creeps," aided by Blossom Seeley, brought the Orpheum $16,800 for only a slightly above normal week.

State was par both halves. "Sinners' Holiday," first three days, did $2,250, and "Numbered Men," last half, hit $2,500.

Estimated takings:

**"THE DOORWAY TO HELL" (Warners)**
WORLD—(2,500), 25c-35c-60c, 7 days. **Other attractions:** Five Publix acts, Marie Peterson ballet, band, news. **Gross:** $13,750

**"THE CAT CREEPS" (Univ.)**
ORPHEUM—(3,000), 25c-35c-60c, 7 days. **Other attractions:** Blossom Seeley and three RKO acts, "Toby the Pup" (RKO), Sportlight, news. **Gross:** $16,800.

**"THE BIG TRAIL" (Fox)**
PARAMOUNT—(2,900), 25c-35c-50c, 7 days. **Other attractions:** "Up to Mars" (Para.), news. **Gross:** $6,375.

**"SINNERS' HOLIDAY" (Warners)**
STATE—(1,200), 25c-40c, 3 days. **Other attractions:** "Why Continue the Struggle?" (Para.), "Why Give Up?" (Educational), news. **Gross:** $2,250.

**"NUMBERED MEN" (F. N.)**
STATE—(1,200), 25c-40c, 4 days. **Other attractions:** "Just a Pal" (Para.), "Divorced Sweethearts" (Educational), news. **Gross:** $2,500.

## *Lone Inden't in Scranton Battle with Scranton Chain*

Scranton—This city's lone independent house, the Grand, reopened Thanksgiving matinee, equipped completely with Western Electric sound apparatus. The house will do battle with the Comerford-Paramount-Publix string of houses in Scranton. With the wiring of the Grand, every house in the city has sound apparatus.

## *Indignant Chicagoans*

Chicago—Mae Tinee's merciless panning of "War Nurse" (M-G-M) on the grounds of its being derogatory to the history of Our Women who helped Over There, helped to deliver the crowds at the Chicago during the week. Apparently, there were a lot of people anxious to become "indignant."

### *Novel*

**Something novel in the way of trailers has been prepared by A. Griffith Grey to boost the synchronized version of "The Birth of a Nation." It is a five minute interview with D. W. Griffith, with Walter Huston doing the interrogation. Griffith and Huston, over their cigarettes, discuss the factors which led D. W. to make the picture.**

**Griffith reveals that his father was a Confederate soldier and that much of the background of the film was obtained from the stories and anecdotes told by his dad. It's an interesting and well done subject.**

**HYNES.**

### *Soft Snap*

**"Our idea of Hollywood's sinecure," states F. P. A. in the *New York World*, "is to be the director who tells Bobby Jones how to make the shots."**

**But how about the director, making a racketeer story starring Al Capone, telling the latter how to make HIS shots?**

# Average Takes in K. C., 'Feet First' Gets 2nd Week

Kansas City — It was just an average week among the Kansas City first runs, with the Royal playing a second week of "Feet First" and getting a slight edge on the others. Picture played its first week at the Newman and then sent to the Royal for another seven days. House grossed $5,000 on the Lloyd comedy.

The Mainstreet had a good week with "The Cat Creeps," which gave the house $16,500, which is slightly above normal. The Midland hit an average week with "Remote Control," the Haines picture grossing $14,500. "Laughter" did well at the Newman, bringing the total receipts to $12,500. "Grumpy" got $6,000 for the Uptown, which is considered good. The Pantages failed to do much with "Sweethearts on Parade," taking in only $7,200, which is considerably below normal business. The Globe had a good week with "Children of Pleasure," taking in about $7,000, which is the best the house has done since it reopened three weeks ago.

Estimated takings:

**"REMOTE CONTROL" (M-G-M)**
LOEW'S MIDLAND—(4,000), 25c-60c, 7 days. **Other attractions:** "Gems of M-G-M," Mr. and Mrs. Martin Johnson's "Naked Man vs. Beast," Silly Symphony, news. **Gross:** $14,500.

**"THE CAT CREEPS" (Univ.)**
MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** News and five acts RKO vaude. **Gross:** $16,500.

**"SWEETHEARTS ON PARADE" (Col.)**
PANTAGES—(2,190), 25c-50c, 7 days. **Other attractions:** News and five acts vaude. **Gross:** $7,200.

**"GRUMPY" (Para.)**
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** "The Flower Garden" (M-G-M), "Broadway Follies" (Univ.). **Gross:** $6,000.

**"LAUGHTER" (Para.)**
NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** "Racket Cheers" (Educational), news. **Gross:** $12,500.

**"FEET FIRST" (Para.)**
ROYAL—(900), 25c-60c, 7 days. **Other attractions:** "Office Blues" (Para.), "Scotch Highball" (Educational), news. **Gross:** $5,000.

**"CHILDREN OF PLEASURE" (M-G-M)**
GLOBE—(1,500), 10c-40c, 7 days. **Other attractions:** Musical stock company. **Gross:** $7,000.

## *Arthur Due On Coast, But Oldknow May Remain*

Los Angeles—Harry Arthur, Fox West Coast theatre executive, is expected here in a few weeks to confer with Oscar Oldknow. Arthur and Oldknow, it is reported, will work hand in hand in the operation of the Fox West Coast chain. Although it was expected Oldknow would return East shortly, the general opinion around F. W. C. is that he will remain indefinitely.

# Montreal Tax Shows Business At B. O. Is Good

Montreal—Business in Montreal, Canada's largest city, keeps up to the mark, judging by the amusement tax returns locally for the past fiscal year. The total ticket tax paid at Montreal theatres was $1,058,519 for the past 12 months, of which one-half, $529,894, is retained by the city for local hospitals and orphanages. One year ago the amusement tax total was just over the million mark so that the current returns are practically equal to the previous mark.

The city also made a neat sum in the taxation of theatres which are 65 in number in the city area proper. The seat tax collected from these houses totaled $56,246, an average of $867 per theatre for the 12 months. The highest tax is $1.06 per seat which is paid by one house having a capacity of 1,144. Forty-eight dance halls paid a total tax of $9,750.

## *Denies "High Treason" Is Tinged with Soviet Slant*

London—"High Treason" was made by Gaumont with no political affiliations involved, W. J. Gell, managing director of the producing company, advises Motion Picture News in refuting statements credited in a Portland, Ore., dispatch to M. R. Bacon that the picture was charged with Soviet propaganda. Gell says:

"If the picture portrayed anything realistic at all, it was the futility of war, but it was produced exclusively by this company and at their expense and the subject was chosen because it was unique, interesting and entertaining and for no other motive whatsoever.

## *Fox Denver House Opens*

Denver — The Mayan (Fox), a 1,200-seat house, has been opened. The Mayan idea was used in architecture and decoration. Dave Davidson, former manager of the Fox houses in Durango, Colo., is the manager, and Stanley Del Mar, formerly organist at the Criterion and Pantages, San Francisco, is organist. The house is a neighborhood and is located on the site of the old Queen, damaged by fire the first of the year.

## *Actor-Exhibitor Dead*

Urbana, O.—William Clifford Shyrigh, 61, known professionally as Billy ("Single") Clifford, died suddenly at his home here. Since retiring from the stage as a vaudeville and musical comedy player two years ago, Shyrigh operated the Clifford here.

## *Another Serial on Broadway*

With "The Spell of the Circus" going into the Cohan, Universal will have two talker serials on Broadway. "The Indians Are Coming," first chapter play ever offered at the house, is current at the Roxy.

## *Declare 48th Dividend*

Dividend of $1 per share on the common is to be paid Dec. 27 by Paramount Publix. This is the forty-eighth consecutive cash dividend paid on the common.

## *How to Crash Studios*

**The way to get into the movies, says Margaret Stuart in *Photoplay Magazine*, is to be a relative of a producer, to be discovered by a director, to be a great foreign actress, a stage or operatic star, or an extra girl with a winning smile. Or, if that is impossible, it is well to be a football hero, a property boy, a caustic critic of the movies, a cigarette girl at a Hollywood hotel or a small time actor who looks like a gangster.**

**Aviators (male or female), baseball heroes, golf champions and prize fighters need not apply. They only last a few months.**

# Vermont to Test Constitutionality Of Its Sunday Law

Albany—Vermont's Supreme Court is to determine the constitutionality of the state's Sunday amusement law, under which the state's attorney has been attempting to curb the operation of picture theatres and miniature golf courses. This decision was reached when it was decided to send the case involving I. W. McKay, manager of two theatres in Rutland, Vt., direct to the Supreme Court without jury trial in a lower court.

Some time ago, McKay was arrested for operating his house on Sundays. He determined to make a fight and as a direct result the matter is now being carried to the Supreme Court.

Operators of miniature golf courses in Rutland had also been arrested for keeping their places open on Sunday. Two of these were fined and have ceased to operate.

## *Comerford-Publix Slip In Legit Shows at Scranton*

Scranton—Theatre-goers, after a lapse of almost three years, have just received their first taste of a legit production at the 1,900 seating capacity theatre in the city's new $2,000,000 Masonic Temple. A road company of George White's "Flying High" played before approximately 1,000 people at matinee, and a capacity house at night.

A "flesh" orchestra clicked with Scrantonians, who have been living on mechanical music. This was the first of a series of legit attractions Comerford-Paramount-Publix will run in the heart of the anthracite coal fields at from $1 to $3 a seat.

## *"Damaged Love" Ready Soon*

"Damaged Love," the Irvin Willat production based on the play by Thomas Broadhurst, will be released by Sono Art-World Wide in December. The story was adapted by Fred and Fanny Hatton. June Collyer is starred, with Charles Starrett, Betty Garde, Heloise Taylor and Charles Purcell in support.

## *Gleichman Has Pneumonia*

Cleveland—Word has been received here that Phil Gleichman, general manager of Warner theatres in this territory, was stricken with pneumonia while in Pittsburgh.

# 'Doorway to Hell' Gets $9,000 and 2nd Seattle Week

Seattle—During a week of business below normal at most of the local theatres, "Playboy of Paris" and "Remote Control" were the topnotch attractions. The Chevalier vehicle played at the Paramount and did about $13,000. Again the program was padded to overflowing with shorts of every style and description, which had most of the audience squirming in their seats awaiting the feature. "Remote Control" and a Fanchon & Marco revue featuring "Miss Universe" played at the Fox Fifth Avenue to a gross of about $14,500.

The Fox played a Paramount release, "The Virtuous Sin," which failed to make much of an impression. Business was about $10,000. John Hamrick's Blue Mouse took about $7,000 with "The Lottery Bride" and the Music Box around $9,000 with "The Doorway to Hell," which is being held for a second week. Fox's Coliseum was closed for renovating, and will open this week under a second run policy.

Lillian Albertson's stage production of "New Moon" played the week at the Moore Theatre to very strong business at $2.50 top, and the Bainbridge Stock Company closed its run at the Metropolitan Theatre with "Craig's Wife," which was well received.

Estimated takings:

**"THE LOTTERY BRIDE" (Warners)**

BLUE MOUSE — (950), 25c-35c-50c-75c, 7 days. **Added attractions:** Vitaphone Varieties, news. **Gross:** $7,000.

**"THE VIRTUOUS SIN" (Para.)**

FOX—(2,450), 25c-35c-50c-60c-75c, 7 days. **Added attractions:** "Dollar Dizzy" (Educational), news, band. **Gross:** $10,000.

**"REMOTE CONTROL" (M-G-M)**

FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Added attractions:** News, Fanchon & Marco's "American Beauty" Idea. **Gross:** $14,500.

**"DOORWAY TO HELL" (Warners)**

MUSIC BOX—(950), 25c-35c-50c-75c, 7 days. **Added attractions:** "Leather Pushers" (Univ.), news, band. **Gross:** $9,000.

**"PLAYBOY OF PARIS" (Para.)**

PARAMOUNT—(3,150), 25c-35c-50c, 7 days. **Added attractions:** "While the Captain Waits" (Para.), "You're in the Army Now" (Para.), Paramount Pictorial, Bouncing Ball (Para.), news. **Gross:** $13,000.

## *Goldstein, Columbia "Rep" In Latin-American Field*

Louis Goldstein, for years sales representative for American distributors in Latin America, has taken over that territory for Columbia, with headquarters in Mexico City.

He resigned from M-G-M, which he had been representing in Havana, to take over the post with Columbia.

## *Big 4 Cast Complete*

Cast for Big 4's next talking Western has been completed, and as soon as script work is finished the picture will go into production. Wally Wales is the star and opposite him will appear Virginia Browne Faire. In support will appear Walter Miller, Franklyn Farnum, Fredric MacKay, Frank Lackteen, Bobbie Dunn, Vivian Rich and Jack Phipps. Alvin J. Neitz will direct.

## *"U" Signs Stage Player*

Universal has signed Bette Davis, Broadway stage player.

# Spoor Wide Film Wows Chicago; Clicks $37,950

Chicago—One of the worst business weeks on record prevailed throughout the Loop with only one house in 12 hitting above the normal average stride. Despite the slackened pace, however, few of the larger houses went into the red; the depression resulting in slimmer margins of profit only. United Artists with "Lottery Bride" in its second week was the worst off—getting an unmentionable $13,550. The State-Lake, offering a world premiere of Spoor-Berggren wide screen and film, was the sensational money house. "Danger Lights" is the novelty feature. Business started off indifferently, with RKO doing nothing out of the ordinary in the way of advertising and publicizing. Critics, however, were awed by the Spoor-Berggren spectacle and climbed on the band-wagon.

Newspaper editorials, columnists' comments and a genuinely interested public spread the word which did gratis what money has been unable to do for many a better picture. The State-Lake finished the week with $37,950, less than seven grand under the first week's figure for "Check and Double Check." The business done represents a building figure from day to day that showed no indication of falling off at the end of the week.

RKO was frank to admit at the beginning of the week that the picture might go at the end of seven days. Two days later it was obvious that the picture would be stronger at the end of the week than at opening, and was held for the second week. The State-Lake is the only theatre in the world in which Spoor equipment is installed.

Closing business in all run houses was brutal. With the opening of "Hell's Angels" at the United Artists to day-long capacity with sidewalk holdouts, it was indicated that the balance of the Loop was in for another disastrous week. All houses felt the competition immediately after the opening, Randolph Street locations getting only the leftover business.

Estimated takings:

**"HALF SHOT AT SUNRISE" (Radio)**
**(Second Loop run)**

CASTLE—(300), 60c, 5 days. **Other attractions:** News. **Gross:** $3,986. Nice figure, but "Tiger of Berlin" (UFA) booking shoved it out. "Reno" (Sono Art-World Wide) flopped here after opening the week. Earning on'y $900 in two days, the house was obliged to get rid of it.

**"DERELICT" (Paramount)**

CHICAGO—(3,940), 35c-85c, 7 days. **Other attraction:** Orchestra, stage show, news, comedy, musical short. Spoor-Berggren film across the street felt badly here; State-Lake's novelty drawing all the undecided business in this block. **Gross:** $39,840.

**"FEET FIRST" (Paramount)**

McVICKERS—(2,284), 35c-85c, first 5 days. **Other attractions:** News, cartoon, musical short. **Gross:** $24,100; on'y fair. Final four days of "Big Trail" (Fox) were brutal at $9,700.

**SECOND-RUN DOUBLE FEATURE**

MONROE—(962), 25c-40c, 7 days. **Week's attractions:** "A Lady Surrenders" (Universal), "The Cocoanuts" (Paramount), news. House's second and final week of double featuring. Both weeks were flops, the only monetary increase being in overhead. **Gross:** $3,200.

**"REMOTE CONTROL" (M-G-M)**

ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, news, comedy, novelty short. Feature was authored by local boys which made critics as kind as possible and earned it publicity—all of which saved it from a worse fate. **Gross:** $33,180.

**"WIDOW FROM CHICAGO" (F. N.)**

ORPHEUM—(702), 35c-50c, first week. **Other attractions:** Thirty minutes news, two Vitaphone acts. Average business for the house, but picture held for a second week in this Warner house for exploitation purposes. Less than a grand better than the second-run house has been using. **Gross:** $5,850.

**"HEADS UP" (Paramount)**

PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** Four RKO vaudeville acts headed by Gus Van (Van & Schenck), news, cartoon, novelty short, orchestra. Critics sneered at the picture. House's worst week in some time. **Gross:** $18,100.

**"JUNO AND THE PAYCOCK" (British Int.)**

PUNCH & JUDY—(354), 50c-75c, second and final week. **Other attractions:** News, comedy. Poor second week, considering plugs picture drew from critics. Lack of suitable product being felt at this independent spot. "Anna Christie" (M-G-M) replaced, as second-run on the entire city. **Gross:** $2,880.

**"LIFE OF THE PARTY" (W. B.)**

ROOSEVELT—(1,591), 35c-85c, first four days. **Other attractions:** News, "You're in the Army Now" (Paramount), "Walrus Hunting." Nice opening business. **Gross:** $12,150. "Up the River" (Fox) dropped off in closing days to a miserable $13,300 for the final seven.

**"DANGER LIGHTS" (Radio)**

STATE-LAKE—(2,776), 35c-75c, first week. **Other attractions:** "Niagara Falls" (Spoor-Berggren), news, Terrytoon (Col.). World premiere for Spoor-Berggren Natural Vision" film and screen. Spoor's short subject novelty drew more praise from the critics than the feature; though the third-dimensional process was unanimously and sincerely plugged. The novelty is getting tremendous word-of-mouth advertising, plenty of local publicity, and is building from day to day. Theatre was the one bright spot in the Loop this week. **Gross:** $37,950.

**"THE LOTTERY BRIDE" (United Artists)**

UNITED ARTISTS—(1,700), 35c-85c, second and final week. **Other attractions:** News, "Schnapps, Inc." (Paramount), musical short. Picture fell off badly in second week, sending the house into the red. **Gross:** $13,550. "Hell's Angels" (Caddo) replaced; opening to capacity business and all-day holdouts. Competition hurting everything on Randolph Street.

**"ONLY SAPS WORK" (Paramount)**

WOODS—(1,166), 35c-75c, first four days. Opened to fair business in mid-week, but "Hell's Angels" across the street stopped that. May blow any day with "Today" (Majestic) ready to replace. **Gross:** $9,450. "The Squealer" (Columbia) fe'l away miserably in closing days of a two and one-half weeks' engagement. Final four days, $6,300.

### *Economizing*

**Pat Rooney says times are so hard that he's only dipping now, instead of dunking.**

# "Big Trail" Big Portland Draw; $15,000 in B. O.

Portland—Oregon atmosphere pervaded two of the screen's offerings for the week. "Way for a Sailor," sea story written by Albert Richard Wetjen of Portland, brought out increased attendance at the Fox Broadway and with the help of another Fanchon & Marco idea, "Fountain of Youth," grossed a total of $15,900 with an extra Saturday midnight show. Oregon's own, "The Big Trail," with clever exploitation and front-page story crashes in the *Portland Oregonian*, grossed $15,000, with prospects of a good second week.

Estimated takings:

**"WAY FOR A SAILOR" (M-G-M)**

FOX BROADWAY—(1,912), 25c-35c-60c, 7 days. **Other attractions:** News, Fanchon & Marco's "Fountain of Youth" idea, band. **Gross:** $15,900. Good.

**"THE BIG TRAIL" (Fox)**

FOX UNITED ARTISTS—(945), 25c-35c-60c, 7 days. **Other attractions:** News, Universal comedy. **Gross:** $15,000. Big.

**"TOL'ABLE DAVID" (Columbia)**

RKO ORPHEUM—(1,700), 25c-35c-50c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $14,000. Normal.

**"RIVER'S END" (Warners)**

HAMRICK'S MUSIC BOX—(1,835), 15c-25c-40c, 7 days. **Other attractions:** News, Vitaphone comedies. **Gross:** $10,000. Average.

**"SEA LEGS" (Paramount)**

PORTLAND PARAMOUNT—(3,068), 25c-35c-50c, 7 days. **Other attractions:** News, "Moments Musical" with Phil Lampkin and Paramounteers, news. **Gross:** $10,000. Below par.

**"COLLEGE LOVERS" (First National)**

RIALTO—(1,498), 25c-35c-50c, 7 days. **Other attractions:** News, "Grandma's Girl" (M-G-M). **Gross:** $9,800. Okay.

# "Girl of Golden West" Hits Balto Top with $24,000

Baltimore—Loew's Century, as usual, hit the high spot, doing good business with Ann Harding, a great favorite in Baltimore, in "Girl of the Golden West," with the stage show, "Nightingale Melodies," the gross being figured at $24,000.

Next following was Loew's Stanley with a gross of $16,500, which was about average for this house with George Bancroft in "Derelict."

But with the differences in seating capacities taken into consideration, the business done at the New Theatre with "Just Imagine" was very good, the gross there being reported at $12,500 for the week.

"Hell's Angels" did fine business when one considers that $1.50 top was charged at night and only three shows were given a day at the Auditorium.

Estimated takings:

**"GIRL OF THE GOLDEN WEST" (F. N.)**

LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** News, Loew-Capitol stage unit, "You're in the Army Now" (Paramount), "Winter" (Columbia). **Gross:** $24,000.

**"THE DERELICT" (Paramount)**

LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** News, "Clock Shop" (M-G-M), Our Gang in "Love Business" (M-G-M). **Gross:** $16,500.

LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Other attractions:** News, "Johannes Brahms" (FitzPatrick), "The Village Barber" (M-G-M). **Gross:** $3,700.

**"PLAYBOY OF PARIS" (Paramount)**
**(Shown uptown at the Parkway after one week downtown at the Stanley)**

LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** News, "Looser Than Loose" (M-G-M), "The Picnic" (Mickey Mouse—Columbia). **Gross:** $4,000.

**"THE SEA WOLF" (Fox)**

WARNERS' METROPOLITAN—(1,300), 15c-50c, 6 days, starting Saturday. **Other attractions:** News, "Putting It On" (Vitaphone." **Gross:** $4,000.

**"LAUGHTER" (Paramount)**
**(Second consecutive week at this house)**

KEITH'S—(2,500), 25c-50c, 5½ days, starting Friday and ending the following Thursday at 6 P. M. **Other attractions:** News, "Mickey's Musketeers" (Radio), "Armistice Day" (FitzPatrick). **Gross:** $5,600.

**"JUST IMAGINE" (Fox)**

NEW—(1,600), 25c-50c, 6 days. **Other attractions:** News, "Humanettes" (RKO). **Gross:** $12,500.

**"MARTIN LUTHER" (Cob Films of Germany)**
**(Silent with synchronized musical score)**

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "Zampa" (United Artists), "The Laurel and Hardy Murder Case" (M-G-M). **Gross:** $1,000.

**"AFRICA SPEAKS" (Columbia)**

RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** News, "Racket Cheers" (Educational), "Lambs Will Gamble" (Krazy Kat cartoon), "Flying Feet" (Pathe). **Gross:** $7,200.

**"ON YOUR BACK" (Fox)**

HIPPODROME—(2,250), 20c-60c, 6 days. **Other attractions:** News, "The Indians Are Coming" (Universal serial), Harvey Players in "Little Accident" on the stage, orchestra. **Gross:** $9,000.

**"HELL'S ANGELS" (United Artists)**

AUDITORIUM—(1,600), 50c-$1.50, 6 days, with three performances a day. **Other attractions:** News. **Gross:** $5,680.

## *Reward for Vandals Offered by Union*

Portland—The operators' union has offered an additional $50 reward for information leading to the arrest and conviction of the person or persons guilty of dropping stench bombs in the Capitol. This offer supplements a like amount offered by C. M. Dunn, owner and operator of the theatre.

The union and the theatre have been involved in a controversy for the past year, with union members picketing the house during that period. According to James R. Forsythe, secretary of the union, they have been placed in a wrong light with the public by the use of the "bombs."

### *Anatomical Note*

"They tell me my eyes are too big to photograph well," said one Broadway actress to another.

"Your eyes?" questioned the other girl. "I understood it was your thighs."—*Photoplay Magazine.*

# $18,000 Gross of 'Lady Surrenders' For Toronto Top

Toronto—Everybody boop-a-dooped all over the place during the week with Helen Kane appearing in person at the Imperial for the last week of the old policy at this house with a mixture of local and road vaudeville for the stage shows. The screen feature was "A Lady Surrenders." With the help of Helen the week grossed $18,000, which was top notch. The best film attraction in town was "Romance," with Greta Garbo, at Loew's, which rang up $17,000, or well above average. The second week of "Africa Speaks" at the Tivoli faded to $11,500. "Dixiana" on the screen and Nan Halperin on the stage made a nice combination at Shea's Hippodrome, which brought the neat gross of $15,000. The Uptown struggled along with "Old English," while the people stood pat for the new policy. Hockey matches helped to cut into the theatre crowds.

Estimated takings:

**"A LADY SURRENDERS" (Universal)**
IMPERIAL—(3,600), 25c-35c-40c-60c-75c, 6 days. **Other attractions:** News, Helen Kane in person, stage show, band, orchestra. **Gross:** $18,000. Big.

**"ROMANCE" (M-G-M)**
LOEW'S—(2,200), 25c-30c-40c-60c-75c, 6 days. **Other attractions:** News, Charlie Chase in "Looser Than Loose" (M-G-M), Mickey Mouse (Col.) **Gross:** $17,000. Good.

**"AFRICA SPEAKS" (Columbia)**
TIVOLI—(1,600), 25c-35c-50c-65c-75c, 6 days, second week. **Other attractions:** News, "Flying Feet" (Pathe), Andy Clyde comedy (Educational), Tivoli Talking Reporter. **Gross:** $11,500. Fair.

**"DIXIANA" (RKO)**
SHEA'S HIPPODROME—(2,600), 30c-50c-60c-75c, 6 days. **Other attractions:** News, five vaudeville acts, featuring Nan Halperin, "Voice of Hollywood." **Gross:** $15,000. Very fair.

**"OLD ENGLISH" (Warners)**
UPTOWN—(3,000), 15c-25c-35c-50c, 3 days. **Other atractions:** News, "Parlez Vous" (Universal), "Honolulu Wiles" (Columbia). **Gross:** $4,300. Poor.

## *Deaf Ear to "Music Tax"*

Toronto—J. C. Rosenthal of New York, president of the Canadian Performing Rights Society, secured an interview with officials of the Motion Picture Distributors' Association of Canada and others with regard to the levying of a music tax on a seat basis in the Dominion, but failed to make any headway. Canadian exhibitors and radio stations continue to ignore notifications from the society that the music tax is payable.

## *Garman Installs W. E.*

Baltimore—Western Electric equipment has been installed in the Avalon, residential house here, recently acquired by Louis Garman, and now reopened and running under the management of Louis A. DeHoff, pioneer exhibitor of Baltimore, who worked for year with the former Whitehurst theatrical interests here.

# Ottawa Is Cool To "Check and Double Check"

Ottawa—It may be that radio reception conditions in Ottawa are such that the people do not hear much of Amos 'n' Andy, but the fact of the matter is that "Check and Double Check" at the Regent during the week was a flop, drawing $3,700, as compared with the season's high mark of around $5,000. Strange as it may seem, the Radio Pictures' attraction performed better at the Ottawa Imperial, where it was presented simultaneously with the Regent, although prices were raised to 75-cent top. "Big Boy," starring Al Jolson, at Keith's the last half of the week, suffered sympathetically because theatre-goers turned thumbs down on black-face comedians for the time being. "Whoopee" held up fairly well for the second week at the Centre—but nothing like the grand jam for the first six days.

Estimated takings:

**"CHECK AND DOUBLE CHECK" (Radio)**
REGENT—(1,225), 25c-35c-45c-50c-60c-75c, 6 days. **Other attractions:** News, "Strange As It Seems" (Universal), Baby Rose Marie, orchestra. **Gross:** $3,700. Below average.

**"CHECK AND DOUBLE CHECK" (Radio)**
IMPERIAL—(1,200), 25c-35c-50c-60c-75c, 6 days. **Other attractions:** News, "Strange As It Seems" (Universal), "Winter" (Columbia), Baby Rose Marie. **Gross:** $2,800. Fair.

**"WHOOPEE" (United Artists)**
CENTRE—(1,200), 15c-25c-35c-50c-60c, 6 days, second week. **Other attractions:** Mickey Mouse in "Fire Fighters" (Columbia), "Curiosities" (Columbia). **Gross:** $4,100. Above average.

**"HER WEDDING NIGHT" (Paramount)**
B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "Drifting Along" (Paramount), "I'll Take That One" (Pathe). **Gross:** $3,700. Below par.

**"BIG BOY" (Warners)**
B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "Don't Bite Your Dentist" (Educational), "The Bandmaster" (Columbia). **Gross:** $3,500. So-so.

**"SCARLET PAGES" (First National)**
AVALON—(990), 25c-35c, 3 days. **Other attractions:** News, Lloyd Hamilton in "Honk Your Horn" (Educational), "Galloping Gaucho" (Columbia). **Gross:** $1,100. Fair.

**"KING OF JAZZ" (Universal)**
AVALON—(990), 15c-25c-35c, 3 days. **Other attractions:** News, Our Gang in "When the Wind Blows" (M-G-M). **Gross:** $1,350. Above par.

## *Kinemas Chain Going In for British Films*

London—Kinemas, Ltd., which is the opposition to the Schlesinger interests in South Africa, is going in for British films on a large scale. The firm has closed a two-year deal for output of British International as well as a number of other British firms. Kinemas has a film exchange and circuit in South Africa. The deal was closed by Sydney Hayden, resident British director.

## *New Des Moines House*

Des Moines—East Des Moines is to have a new theatre soon, to be called the Iowa. It is to be located at East Fifth and Grand. The store building which is to be remodelled to house the theatre has been leased by Roy Lepovitz until 1945. The theatre is to operate seven days with three changes a week. It will be equipped with RCA. The house offers competition to the Amuzu and the Garden both located in downtown east Des Moines.

### *Sacred and Profane*

Hollywood—Sam Goldwyn has decided on "One Heavenly Night" as the title of Evelyn Laye's next film, and "The Devil to Pay" for Ronald Colman's. Perhaps some day the producers will get back to earth.

# "Africa Speaks" Gets $16,000 in Montreal House

Montreal—Downtown theatres of Montreal experienced a general slump during the week, although the Palace aroused some excitement with "Africa Speaks" to top the list with $16,000 for the seven days. Business suffered at the Capitol for the short-gap run of "Scarlet Pages" because of the ballyhoo on the new policy starting on the Friday with a Publix stage unit and Helen Kane herself. As a filler, "Scarlet Pages" drew $12,000 for six days. The Imperial kept on the down grade, while the Princess was off with "Eyes of the World" on a gross of $10,500. The Roxy picked up some with a British feature, "The Flame of Love," after a week's flop with "Clancy in Wall Street."

Estimated takings:

**"AFRICA SPEAKS" (Columbia)**
PALACE—(2,600), 25c-40c-60c-75c-99c, 7 days. **Other attractions:** News, "Average Husband" (Educational), Columbia cartoon. **Gross:** $16,000. Average.

**"SCARLET PAGES" (First National)**
CAPITOL—(2,670), 25c-35c-40c-50c-65c-85c, 6 days. **Other attractions:** News, stage presentation, band, orchestra. **Gross:** $12,000. Down.

**"DANGER LIGHTS" (Radio)**
LOEW'S—(2,982), 25c-40c-65c-75c-85c, 7 days. **Other attractions:** News, five vaudeville acts, orchestra. **Gross:** $13,500. Fair business.

**"EYES OF THE WORLD" (United Artists)**
PRINCESS—(2,272), 25c-35c-40c-65c-75c, 7 days. **Other attractions:** News, "The Little Covered Wagon" (Tiffany), "College Romeos" (M-G-M), Universal Topics. **Gross:** $10,500. Under par.

**"THE SPOILERS" (Paramount)**
IMPERIAL—(1,914), 15c-25c-40c, 3 days. **Other attractions:** News, Screen Snapshots (Columbia), Paramount comedy. **Gross:** $3,700. Below normal.

**"LOVE TRADER" (Tiffany)**
STRAND—(750), 15c-25c-40c-50c, 7 days. **Other attractions:** News, "Caviar" (Educational), added Radio feature, "She's My Weakness." **Gross:** $4,200. Fair business.

**"THE FLAME OF LOVE" (British)**
ROXY—(550), 25c-50c-75c, 7 days. **Other attractions:** News, "Kids and Pets" (Castle comedy), "Down Hawaii Way" (Castle novelty). **Gross:** $2,800. Average.

## *Ontario Operators Studious*

Toronto—Operators of Ontario cities and towns now understand that the proposed technical examinations of the provincial government for grading purposes have been shelved until next June, but, in the meantime, the booth boys are diligently studying all available text books just in case—. If the examinations are held off long enough they all expect to pass with Class "A" honors.

## *Adler Forms Company*

Cleveland—C. S. Adler is president and treasurer of the newly-formed company called the Electrical Audition and Research Laboratories, Inc., which will handle the Ohio distribution of Tone-o-Graph and which is developing a special equipment to be used with Motiograph projection machines.

# Cleveland Likes 'War Nurse;' Hits High with $27,500

Cleveland—"War Nurse" proved the outstanding box-office attraction of the week, doing more business the opening day than "The Big House." Good exploitation helped to popularize the picture, cash prizes and free passes being awarded to local war nurses who best described their war experiences. Otherwise, things were rather dull. Exceptionally fine weather kept people out of doors, and better-than-average legitimate stage attractions did some harm. Paul Ash was a big hit at Loew's State, drawing above the average. The other first-runs just held their own.

Estimated takings:

**"WAR NURSE" (M-G-M)**
STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "Love Business" (M-G-M), "Clock Shop" (M-G-M), news. **Gross:** $27,500.

**"DERELICT" (Paramount)**
ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Hot Air Merchant" (Paramount), "Par and Double Par" (Pathe), "Hot Time in the Old Town" (Paramount), news. **Gross:** $16,500.

**"DEVIL WITH WOMEN" (Fox)**
STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "The Little Covered Wagon" (Tiffany), "Cherry Blossom Time" (Standard), "Hello, Paul" (stage show welcoming Paul Ash), news. **Gross:** $21,000.

**"THE CAT CREEPS" (Universal)**
RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** News, vaudeville headlining Moran and Mack. **Gross:** $24,000.

**"DOORWAY TO HELL" (Warner)**
RKO HIPPODROME—(4,500), 25c-60c, 7 days. **Other attractions:** "Red, Green and Yellow" (Paramount), "The Touchdown" (Pathe), "Toby and Miner" (RKO), "Wild Flowers" (Studebaker Champions tie-up), news. **Gross:** $20,000.

# 'Tol'able David' Takes $9,000 for Providence Low

Providence—Exhibitors took a hook to the chin this week, with grosses tumbling below normal. The Majestic, showing George Arliss in "Old English," was the only house to show signs of life. Despite the fact that reviewers and those who saw the picture were loud in their praise of "Lincoln," the best Loew's could do with the offering was $18,000—below normal.

The Paramount was not so far off with "Derelict," which clicked for $14,000. The RKO Albee was down to $9,000 with "Tol'able David" and the Victory caught only $7,500 with "Night Work." The Majestic was high, catching $13,000.

Estimated takings:

**"LINCOLN" (U.A.)**
LOEW'S STATE—(3,800), 10c-50c, 7 days. **Other attractions:** "Boy Friend," "Village Barber," "Spain's Maddest Fiesta." **Gross:** $18,000.

**"TOL'ABLE DAVID" (Col.)**
RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** "A Fall to Arms," "Let's Talk Turkey," "The Picnic," "Par and Double Par," news. **Gross:** $9,000.

**"DERELICT" (Para.)**
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** Joe Alexander at organ; Tedesco in accordian specialty; "I'm a Wild Woman," news. **Gross:** $14,000.

**"NIGHT WORK" (Pathe)**
RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** "White Hell of Pitz Paln" (Univ.) supporting attraction; "Codfish Balls," news. **Gross:** $7,500.

**"OLD ENGLISH" (U. A.)**
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "Maybe It's Love," (W.B.), "Chinese Flower Boat," news. **Gross:** $13,000.

### *Handicapped*

**Hollywood—Regis Toomey, Paramount's Irish player, still maintains that had the boys from the Hawaii University played with a ukulele instead of a football they would have beaten the U. S. C. Trojans by two touchdowns.**

# 'Doorway to Hell' Gets Only $7,000 In Mpls. Showing

Minneapolis—Normal business followed Minneapolis' exceptional turnouts for "Whoopee" and "Check and Double Check" during the last fortnight when "Whoopee" folded up in the middle of the week and Amos 'n' Andy began to fall off toward the end of their fourth week in town. Weather was fair.

The Century apparently rushed the closing of "Whoopee" to take advantage of some of the fine fall weather for the opening of the Lloyd picture, "Feet First," which goes over the hump for better than normal business in the Publix holdover house.

"Check and Double Check" gives way to "Danger Lights," which RKO is putting in its holdover spot, the Seventh Street. "The Doorway to Hell" was a disappointment at $7,000 at the State.

The policy of using a holdover house has been used by Publix for some time and by Finkelstein & Ruben before them, but RKO discovered only lately that this might be a possible way out for its dark Seventh Street.

Miniature golf, which has afflicted the theatre business for some months, has moved indoors, leaving its former eruptions only barren scars on the landscape, but the interior affliction seems not likely to cause any great trouble, although several locations are getting something of a play.

The line-up for Thanksgiving week is "Tol'able David" at the RKO Orpheum, "Danger Lights" at the Seventh Street, "Scotland Yard" at the Minnesota," "Big Trail" at the State, "Feet First" at the Century, and "Once a Gentleman" for Pantages, which opens after a long spell of darkness.

Byrd's lecture cut in on kid business for Thursday afternoon and adult business Thursday night, going into the big Minneapolis municipal auditorium for only a fair take.

Estimated takings:

**"REMOTE CONTROL" (M-G-M)**
MINNESOTA—(4,025), 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Lou Breeze and his serenaders, stage show—"Dollies Follies," overture, organ novelty, and news. **Gross:** $26,000.

**"THE CAT CREEPS" (Universal)**
RKO ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Harry Lang heading vaudeville, news. **Gross:** $18,000.

**"FEET FIRST" (Paramount)**
CENTURY—(1,640), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $10,000.

**"DOORWAY TO HELL" (Warners)**
STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Short subjects, comedy, news. **Gross:** $7,000.

**"BRIGHT LIGHTS" (First National)**
LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Comedy and news. **Gross:** $1,500.

**"SOUP TO NUTS" (Fox)**
ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,000.

**"CHECK AND DOUBLE CHECK" (RKO)**
RKO SEVENTH STREET—(1,300), 25c-35c-50c, 7 days, 6 shows daily. **Other attractions:** Short film subjects and news. **Gross:** $1,800.

# 18 Inch Snow in Denver Hurts B.O. 'Playboy', $14,000

Denver—The week was marred by an 18-inch snow which, while hurting grosses at the picture palaces, also put corner lot golf out of the running for the winter. Most of the houses had nothing to complain about, however, as they all had pictures that went over well and the first part of the week the weather was perfect.

"Brothers," one of the productions of the Elitch stock here last summer, was the attraction at the Aladdin, and apparently folks did not want to see it a second time. "Her Man" at the Tabor kept the crowds coming all week. "Feet First" at the Rialto turned in an average week in spite of having been moved directly from the Paramount.

Chevalier, star of "Playhoy of Paris," is a femme favorite, and in combination with Ted Mack and his stage show kept the gross above average.

Estimated takings:

**"BROTHERS" (Col.)**
ALADDIN—(1,500), 35c-50c, 7 days. **Other attractions:** "Don't Give Up" (Educational), "Cobb Goes Fishing" (Pathe), "My Hero" (Vitaphone), "Irish Stew," news. **Gross:** $6,500.

**"PLAYBOY OF PARIS" (Para.)**
DENVER—(2,300), 25c-65c, 7 days. **Other attractions:** Ted Mack and Publix Stage Show, "Helping Hand," news, "Grass Skirts." **Gross:** $14,000.

**"DIXIANA" (Radio)**
PARAMOUNT—(2,000), 25c-50c, 7 days. **Other attractions:** News, "The Village Barber" (M-G-M), Paramount Pictorial, "Oh, Teddy" (Para.), Jackie and Jean, Paramount Twins. **Gross:** $11,000.

**"FFET FIRST" (Para.)**
RIALTO—(1,040), 25c-50c, 7 days, (second week). **Other attractions:** "Why Continue the Struggle?" "Song Service," news. **Gross:** $3,750.

**"HER MAN" (Pathe)**
TABOR—(1,900), 25c-75c, 7 days. **Other attractions:** Silly Symphony," "Winter," Robert Ripley's "Believe It Or Not," "Seein' Things," "Stuttering Romance," news. **Gross:** $10,000.

# Harold Lloyd's "Feet First" to $16,000 at Ind.

Indianapolis—Harold Lloyd's "Feet First" at the Circle did the largest business this week with a gross of $16,000. Buddy Rogers and Helen Kane in "Heads Up" failed to draw them in. The customers here did not like "Heads Up" and the comedian. Victor Moore, failed to draw due to the fact that he was not known.

Baby Rose Marie of radio fame was the headlined act at the Lyric this week, hut she did not break any records.

Estimated takings:

**"HEADS UP" (Para.)**
INDIANA—(3,300), 35c-50c-65c, 7 days. **Other attractions:** Publix unit, news. **Gross:** $19,000.

**"FEET FIRST" (Para.)**
CIRCLE—(2,600), 25c-40c-50c, 7 days. **Other attractions:** News. **Gross:** $16,000.

**"RIVER'S END" (Warners)**
APOLLO—(1,100), 25c-35c-50c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $5,500.

**"DU BARRY, WOMAN OF PASSION" (U.A.)**
PALACE—(2,800), 25c-35c-50c, 7 days. **Other attractions:** Our Gang comedy (M-G-M), Mickey Mouse cartoon (Col.), news. **Gross:** $11,500.

**"BROTHERS" (Col.)**
LYRIC—(2,000), 25c-35c-50c, 7 days. **Other attractions:** Baby Rose Marie in person, 5 other RKO acts, news. **Gross:** $8,500.

### *Wise Guy*

Chicago—Ted Meyers, Universal salesman here, returned from his first hunting trip; one which placed a shot gun in his hands for the first time. He reported plenty of game in the river bottomlands and said he could easily have brought back more than the two ducks he exhibited if he had only known how to load his gun.

"I bagged an eagle, too," Ted exclaimed.

He reached into his game bag and proudly displayed—a mammoth horned owl.

# "Life of Party" Gets $9,500 to Lead Des Moines

Des Moines—Following a big week on "Feet First" at the Des Moines, "The Life of the Party" seemed to be doing a modest business but a check-up estimated the business as 10 per cent above average. The feature met with plenty of laughs and the comment was that Winnie Lightner was better cast than in some of her roles. "Way for a Sailor" at the Paramount showed a slowing up after several weeks of extra good business at the Paramount. "Outward Bound" did not do quite so well on the last four days.

Perhaps everyone was saving up for the Thanksgiving turkey layoff. Anyway, the managers seem to think that history records this as an off week. "Pay Off" at the Orpheum was rated as not up to average business while "Silver Horde" did less on the last half. Rex Beach stories are popular too. The Strand shows an impetus to business in the serial, "The Indians Are Coming," which was on the bill the first four days with the feature, "The Virtuous Sin," and "A Sailor's Plaything" not so good on the last half.

Estimated takings:

**"WAY FOR A SAILOR" (M-G-M)**
PARAMOUNT—(91,700), 25c-35c-60c, 3 days. **Other attractions:** Para. sound news, Doc Lawson organ, stage band vaude, with 3 acts. **Gross:** $6,500.

**"OUTWARD BOUND" (Warners)**
PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** U. news, Doc Lawson organ, Al Morey and stage band in "Sports Revue" featuring Mossman & Co. **Gross:** $4,000.

**"THE LIFE OF THE PARTY" (Warners)**
DES MOINES—(1,600), 25c-35c-60c, 7 days. **Other attractions:** Para. sound news, "Just a Pal" (Para. comedy), "Plastered" (Para. comedy), "Up to Mars" (Para. Ta'kartoon). **Gross:** $9,500.

**"PAY OFF" (Col.)**
ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** Pathe news, Col. cartoon, RKO vaude. **Gross:** $4,500.

**"SILVER HORDE" (RKO)**
ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** Pathe news, RKO comedy, RKO vaude. **Gross:** $3,600.

**"THE VIRTUOUS SIN" (Para.)**
STRAND—(1,160), 20c-30c, 4 days. **Other attractions:** Para. sound news, "The Indians are Coming" (U serial), "Permanent Wave" (U cartoon), **Gross:** $1,400.

**"A SOLDIER'S PLAYTHING" (Warners)**
STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** Fox sound news, "Pups Is Pups" (M-G-M comedy), "Voice of Hollywood" (Tiff. comedy), "Excuses" (Para. scenic). **Gross:** $800.

### *Play Up Reissue*

Montreal—Charlie Chaplin reissues are still going strong in Quebec. "The Pawnshop" was billed as half of a double-feature program at the Rex, Lachute.

# "Love in Rough" Grosses $28,543 In "Cincy" Run

Cincinnati—The RKO Albee headed the procession of grosses for the week with "Love in the Rough" on the screen and Gene Austin topping the flesh section, Austin being booked in place of the Four Marx Brothers, who cancelled on account of Groucho's illness. The house turned in $28,543.

RKO Capitol, featuring "What a Widow," despite adverse notices by local reviewers, was runner-up in receipts, coming through with $15,169.

"Outward Bound," at the RKO Lyric, although piling up a respectable gross, did not click as it should, regardless of the fact that an opportunity was afforded to compare the screen version with this Sutton Vane opus given by a stock company here a few seasons ago. It registered big in the flesh and blood version, but local amusement shoppers at times seem to turn thumbs down on a screen production which offers mental pabulum instead of sex angles, comedy, hokum, etc., ad lib.

Gross turned in by "The Big Trail," at the RKO Palace, ran around normal.

Among the smaller houses, RKO Strand registered a nice gross with "Bright Lights," which, while not as high as some of the previous records, was, nevertheless, an improvement over the previous seven days.

Return at Keith's, with "Africa Speaks," was nothing to get excited about. Pictures of this type seem to have run their course in this burg.

Total grosses for all houses ran close to the previous week.

Estimated takings:

**"LOVE IN THE ROUGH" (M-G-M)**
RKO ALBEE—(3,300), 35c-50c-65c-75c, 7 days. **Other attractions:** "Gems of M-G-M" (M-G-M), news. **Gross:** $28,543. Very good.

**"OUTWARD BOUND" (Warners)**
RKO LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** "Mariutch" (Paramount), "Girls We Remember" (Vitaphone), news. **Gross:** $10,431. Down.

**"THE BIG TRAIL" (Fox)**
RKO PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** News. **Gross:** $13,326. Average.

**"WHAT A WIDOW" (United Artists)**
RKO CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** "Humanettes" (Radio), news. **Gross:** $15,169. Above par.

**"BRIGHT LIGHTS" (First National)**
RKO STRAND—(1,350), 25c-40c, 7 days. **Other attractions:** "Love a la Mode" (Educational), news. **Gross:** $5,150. Good.

**"TRAILS OF DANGER" (Big 4)**
RKO FAMILY—(1,140), 20c-25c-35c, 4 days. **Other attractions:** "Polished Ivory" (Educational), news. **Gross:** $2,156. Okay.

**"NIGHT WORK" (Pathe)**
RKO FAMILY—(1,140), 20c-25c-35c, 3 days. **Other attractions:** News. **Gross:** $1,162. Average.

**"AFRICA SPEAKS" (Columbia)**
KEITH'S—(1,600), 30c-50c, 7 days. **Other attractions:** "My Harem" (Educational), news. **Gross:** $3,050. Normal.

### *Industry Benefits by 13 State Elections*

Thirteen new governors, with views favorable to the industry, are to be inducted into office the first of the year, as a result of their victories at the polls. They are expected to aid materially in offsetting proposed inimical legislation. The new governors are: Roosevelt, New York; Hauke, Kansas; Bryan, Nebraska; White, Ohio; Richie, Maryland; Gross, Connecticut; Hunt, Arizona; Rolph, California; Adams, Colorado; Ely, Massachusetts; Pinchot, Pennsylvania; and Norton, Tennessee.

### *Curtain*

Colleen Moore, terminating her brief stage career, will go back to the Hollywood which once paid her a weekly salary of $10,000 and which, for five years, made her name one of the most popular flicker box office attractions all over the world. "On the Loose," the legitimate vehicle of her short footlights experiment, is folding up, going into the storehouse without any New York presentation.—*N. Y. Graphic.*

# "Angels" a Wow In Philly Opener; $5,000 in 3 Shows

Philadelphia—"Hell's Angels" zoomed into town on Friday night and for its first three performances cleaned up $5,000, breaking all house records for like period in the history of the theatre. Its Saturday gross beat the previous high record of "The Big Parade" by $200. "Africa Speaks" closed its last week at the theatre to $5,500, reopening immediately Saturday on a grind policy at the Stanton.

"Half-shot at Sunrise" clicked into the Stanley to the tune of $22,000 for its first week, a high figure, while the Earle maintained its abnormally high grosses of the last weeks with $20,000 for "The Gorilla."

"Feet First" took $21,000 at Keith's aided by special midnight shows every night but Sunday, indicating that the Lloyd film may hold over for three weeks. It is now in its second week.

"The Big Trail" did a good week's business at the Fox, grossing a little over $27,000, but the figure was evidently disappointing as the picture's proposed second week was cancelled in favor of "Renegades." The Mastbaum continues to be a little under normal with its $38,000 for "Remote Control," while the Arcadia picked up enough on "Anybody's Woman," a second run, to hold it for a second week.

Estimated takings:

**"REMOTE CONTROL" (M-G-M)**
MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Warner-Publix stage show, "Putt! Putt" news, featured orchestra. **Gross:** $38,000.

**"THE BIG TRAIL" (Fox)**
FOX—(3,000), 35c-50c-75c, 6 days. **Other attractions:** Fanchon & Marco stage show, news. **Gross:** $27,000.

**"FEET FIRST" (Paramount)**
KEITH'S—(1,800), 35c-50c-75c, 6 days. **Other attractions:** Paramount short comedies, news. **Gross:** $20,000.

**"WAR NURSE" (M-G-M)**
BOYD—(2,400), 35c-50c-75c, 6 days. **Other attractions:** Cartoon comedy, news. **Gross:** $14,000.

**"AFRICA SPEAKS" (Columbia)**
ALDINE—(1,500), 50c-$1.50, 5 days. **Other attractions:** Cartoon, news. **Gross:** $5,500.

**"THE GORILLA" (F. N.)**
EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Warner-Publix stage show, "Indian Summer," news. **Gross:** $20,000.

**"HALF-SHOT AT SUNRISE" (Radio)**
STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** "Songwriters' Revue" (M-G-M novelty), Grantland Rice Sportlight (Pathe), Columbia cartoon, news. **Gross:** $22,000.

**"WAY FOR A SAILOR" (M-G-M)**
STANTON—(1,700), 25c-65c, 6 days. **Other attractions:** Columbia cartoon, Rockne football film, news. **Gross:** $9,000.

**"EYES OF THE WORLD" (United Artists)**
KARLTON—(1,600), 40c-50c, 6 days. **Other attractions:** Charley Chase comedy, cartoon, news. **Gross:** $4,500.

**"ANYBODY'S WOMAN" (Paramount)**
ARCADIA—(600), 50c, 6 days. **Other attractions:** Pathe comedy, news. **Gross:** $5,500.

# Department of Commerce Lists Yearly Progress

Washington—Work of the Motion Picture Division of the Department of Commerce during the fiscal year ended June 30 called for a great deal of readjustment as a result of the changed conditions brought about by the introduction of sound films, it is declared in the annual report of the Bureau of Foreign and Domestic Commerce, just submitted by Director William L. Cooper to Secretary Lamont. This development, it is declared, is now stabilized, but further scientific discoveries involving the more effective application of color in film production, the use of wide film, and the public experiments on television are beginning to cause further readjustments nearly as great and will continue to do so for some time to come.

During the year the requests upon the division represented an increase of 25 per cent over 1929 and also cover a much wider range of services than ever before, including the furnishing of much foreign market data to companies manufacturing recording and reproducing apparatus and information as to the type of foreign-language version of talking pictures required in different markets abroad, it is pointed out.

"The motion-picture equipment section," the report states, "extended its field of contacts and contributed a number of publications to that branch of the industry, including a survey of prospects for equipment sales in the Far East. The assistant chief of the division, who is in charge of this section, took a prominent part in organizing the convention of the Society of Motion Picture Engineers held in Washington last May, and his services in the cause of better film projection were publicly recognized by the Projection Advisory Council."

## *Follies at Seattle to Adopt Tab Policy*

Seattle—After several months of operation under policies that included local stage revues, vaudeville and first run films, the Follies here closed this week "for repairs" and is scheduled to reopen later in the month with Will King and his musical comedy troupe from California.

King and his company were local tab favorites for several seasons a number of years ago, prior to the era of stage revues and talking pictures. Since his departure, he has been appearing on Fanchon & Marco's circuit, and has also made several talker comedies. The success of this type of show now will be watched with interest by showmen of this territory.

## *Fisher Celebrates*

Detroit—In celebration of the second anniversary of the opening of the Fisher, a unique party was held Tuesday, when the ten oldest married couples in Detroit and vicinity were the guests of the management. Applicants for the honors and the tickets sent in their names and marriage dates, and tickets were sent to them for the performance. James Oliver Curwood's "River's End" was the screen show.

## *Warships to Movies*

**London—Germany's once proud fleet, scuttled in Scapa Flow, is to provide steel for a number of picture houses to be built throughout the country. The ships recently were raised from their ocean graveyard.**

# Death Penalty Is Seen Way to Stop "Casey" Bombings

Kansas City—Bombing of theatres because of alleged labor troubles may cease to be a menace here as a result of an effort on the part of prosecuting authorities to fix the death penalty on two confessed bombers of a partly-completed apartment house. The bombing took place Sept. 8. The two men, members of the carpenters' union, were arrested last week after detectives had been working on the case since the time of the explosion which endangered many lives. The apartment was being erected with non-union labor.

A bombing law was enacted by the 1929 state legislature, which reads as follows:

Section 1. Bombing defined. The wilful and malicious explosion of any bomb or other device charged with powder or other explosive is hereby declared to be and defined as bombing.

Section 2. Penalty in case of conviction. Whoever shall wilfully and maliciously explode or who maliciously aids, counsels or causes to be exploded any bomb or other device charged with powder or other explosives whereby any person is or may be put in danger of bodily injury or death, shall be deemed guilty of bombing and upon conviction thereof shall suffer death or be imprisoned in the state penitentiary for a term of not less than two years.

As a result of several recent theatre bombings, the Sound Projectionists' Association, non-union group of operators, has asked for an injunction against the local operators' union, seeking to restrain the union from damaging the property of non-union houses and from intimidating the association's members. The case was taken to the Federal court, and the granting or denial of the order is expected to come from Judge Merrill Otis within the next week. A report that Judge Otis had denied the restraining order was found to be in error, the judge asking that he be allowed to further investigate the situation.

According to several members of the Sound Projectionists' Association, the union operators have threatened violence to various non-union projectionists and several of the association's members have been granted permission to carry firearms for protection.

The last theatre here to be bombed was the Baltis, a suburban house, where a dynamite bomb was placed under the marquee several weeks ago. The house employed an operator belonging to the non-union union.

If the two carpenters receive the death sentence for their confessed parts in the apartment bombing, it is believed that theatre bombing will be less popular as a way to settle disputes.

# Biz Off, Two in Baltimore Drop Newspaper Ads

Baltimore—All newspaper advertising has been dropped by the Hippodrome, combination house managed by Nat Keene, and practically all has been dropped by Warners' Metropolitan, operated by the Warners' Washington branch and managed by R. G. Woods.

At the Hippodrome patronage has been off for some time, even though that house has been offering the public the Harvey Players in stock with orchestra, chorus and acts with talking pictures.

The Metropolitan has been playing a varied program of Warner, Universal and some Fox pictures, and as this is in a residential uptown section the Washington office is undecided, since it took over the management a couple of months ago, just what the status of the house is and whether they should continue the present policy of first-runs or not. Matinees at that house are said to be nil, but with good pictures the night shows are jammed.

Experimentation with advertising has been going on. What the attitude of the newspapers will be toward the curtailing of space by these houses is a matter of conjecture.

## *"Blue Laws" Again to Be Under Fire in Wis.*

Milwaukee—Assemblyman John W. Grobschmidt has promised to renew his attack on the state's 75-year-old "blue laws" in the 1931 legislature. The bill failed in the Senate last term, but Assemblyman Grobschmidt is sure that it will be repealed by the next legislature.

The statute which he proposes to repeal provides that "any person who shall keep open his shop, warehouse or workhouse, or shall do any manner of labor, business or work, except only works of necessity and charity, or be present at any dancing or public diversion, show or entertainment, or take part in any sport, game or play on the first day of the week shall be punished by a fine not exceeding $10."

## *German Imports Dropping Steadily, Report Shows*

Washington—Film imports into Germany declined by about 33-1-3 per cent during the first nine months of 1930, as compared with 1929. George R. Canty, trade commissioner at Paris, reports to the Department of Commerce. During the first six months of the current year, 236 films were censored, contrasted with 315 for the same period last year, and 401 in the first nine months of 1928.

## *Reopen Dayton House*

Dayton, O.—W. C. Chesborough, operating a chain of local theatres, to which the Salem has recently been added, has reopened the house which has been dark for several weeks pending installation of Western Electric sound equipment. New screen, seats and other improvements also have been installed.

### *Drops Vaude*

**Hamilton, Ont.—Another theatre in Canada is discontinuing vaudeville, this being the Palace, managed by Leonard Bishop, which has been featuring five R-K-O acts. The Palace is controlled by Famous Players. Shea's Hippodrome, Toronto, and Loew's, Montreal, are now the only two houses in Eastern Canada with vaudeville.**

# Seattle Theatre Bucks Union; to Run "All Screen"

Seattle—Eyes of the Pacific Coast show industry are on the Paramount in this city, now operating on its new "all-screen" policy with reduced prices of 25, 35 and 50 cents. The reason for the interest is the attitude of the house toward the musicians' union. At present there is no orchestra and no organist employed in the theatre.

It is understood that when the Publix units were dropped at this house last week the management requested the union to reduce the minimum musician requirement from 16 to nine men. According to reports, the union refused, declaring that the theatre must continue to employ 16 musicians. As a result, Publix officials decided to eliminate the stage band altogether, whereupon the union refused to allow any union organists to play there. This is the first case at hand in the Pacific Northwest where the theatre operators have arbitrarily disregarded the union demands.

### *Kid Birthday Club Planned at Baltimore*

Baltimore—A Kiddie Birthday Club is being inaugurated for Loew's Parkway, residential uptown second-run house here, by Sam Gilman, manager, and Junior McGeehan, publicist.

This is being done to interest the kids in the neighborhood in the Parkway and buttons and certificates of registration with a seal, looking very important, are presented to those who enroll. It has been advertised through a trailer on the screen.

Each week single passes are mailed to those kids on the list having birthdays, the plan being that they will probably bring others into the playhouse and talk about it to other kids.

### *Would Ban Sunday Films*

Albany—Although miniature golf courses are continuing full blast in Bellows Falls, Vt., on Sundays, the three Protestant churches in the town have decided to wage war on Sunday films. In each of these churches there was a special sermon on Sunday against Sunday shows and petitions were started in circulation asking for signatures of persons favoring closing the theatres. If these petitions are widely signed they will be turned over to the district attorney for action.

# Heckle Portland First Runs Over Type of Films

Portland, Ore.—The Oregon Congress of Parents and Teachers continues to heckle the managers of some of the first-run theatres, this time complaining that, after the Saturday morning Mickey Mouse matinees, children are allowed to remain at the Fox Broadway, Fox Hollywood and Fox United Artists and view the first performance of the current films, regardless of the nature of the feature.

Another agitator, Chester A. Lyons, at the last meeting of the censor board, city officials, and ministerial association made an emphatic protest against the particular 24-sheet on "Soldier's Plaything" which was shown at Hamrick's Music Box. When he was invited by the city attorney to sign a warrant for the arrest and imprisonment of John Hamrick, he hurriedly backed water stating that he desired only prevention and not prosecution.

# Madison First Runs Increase

Madison, Wis.—Competition in the first run field here is to be increased with reopening of the Parkway as an independent first run. The house will be operated by Madison Theatre Co., an organization of local business men. R. W. Miller, resigned as manager of the Fox Strand, to operate the new house. He is succeeded by Charles Loewenberg, who for eight years was with Universal in advertising and exploitation.

The Parkway was one of the local houses of the former Fischer-Paramount chain, which was taken over by L. K. Brin.

### *Install New Wide Screen To Boost San Diego Biz*

Long Beach, Calif.—A new wide screen for use with the Realife wide screen film has been installed at the Fox West Coast theatre. It is thought use of the wide screen will help business, as grosses for the past several months in Long Beach have been low, lower, in fact, than at any time in the past three years.

### *Charles Miller on Own*

Miller Music, Inc., has been formed in New York by Charles Miller, for 15 years with the Harms Co., and formerly music editor-in-chief of all Warner music subsidiaries.

### *Fox Signs Chaplin Lead*

Hollywood—After completing work opposite Charlie Chaplin in "City Lights," Virginia Cherrill has been signed as a featured player at Fox.

### *Greenhouse Gets Omaha Post*

Omaha—Daniel F. Greenhouse of the World Screen Advertising Service has been added to the house staff of the World theatre in the capacity of assistant press agent.

### *Acting Debunked*

**Here's an actor debunking acting. He is Lewis Stone, and in *Photoplay Magazine* he has this to say: "Any person with intelligence, natural aptitude and the capacity for hard work, can become a competent actor. You don't need to feel the roles you play. It is better, as a matter of fact, if you don't. How absurd to suppose that you can do a drunk scene when you have had ten highballs."**

# Mergers Not All Sweet Music, Is Executive's Slant

Mergers, no matter in what industry, are not economic Aladdin's lamps, take it from H. W. Phelps, president of the American Can Company, whose organization has passed through merger pains and, therefore, presumably is in a position to talk.

"A merger is little more than an opportunity for an able management to do a good piece of work," states Phelps in the "Executives' Service Bulletin," published by the Metropolitan Life Insurance Company.

"Companies are brought together on the basis of earnings and assets. The picture looks bright, but when the merger actually is consummated difficulties arise. These difficulties are at least fourfold in character and concern (1) personnel, (2) methods of marketing, (3) manufacturing facilities and (4) equipment.

"It is obvious that everyone cannot be president of the new company and numerous men who have occupied the office of chief executive must now take subordinate places. Some of these men will be constitutionally unable to accept such subordination, feeling that they know more about their own business than anyone else. Naturally, such executives must be eliminated in order to assure the progress of the new company."

### *Legit Show at $1 Top Folds at Seattle*

Seattle—Evidently the legitimate stage is doomed in this city. After four weeks of mediocre business, executives of the Bainbridge Stock Company, that has been on the boards at the Metropolitan, announced that they will close next week and move back to Minneapolis. The company has presented weekly changes of plays at $1 top, under the sponsorship of the A. L. Erlanger interests. In announcing the closing, E. G. Cooke, house manager, reported that Seattle has contributed less business during the last year to traveling legitimate shows than any other city on the Pacific Coast that is on the route list of such attractions.

### *Publix Operating at Hamilton*

Hamilton, O.—Publix now is operating the Palace here, acquired from Turberg & Silver.

### *Seitz Gets Assignment*

Hollywood—George B. Seitz is to direct "Drums of Jeopardy" for Tiffany.

# Opinions on Pictures

## Danger Lights

*(R-K-O-Spoor-Berggren Natural Vision Process)*

***Spectacular and Significant***

*(Reviewed by S. A. Kane)*

"DANGER LIGHTS," as the initial feature-length production made and projected with Spoor-Berggren equipment, provides an excellent illustration of what mechanical and scientific developments can do to improve ordinary motion picture drama. This picture has been photographed on standard as well as 65 mm. film. The standard film version is an ordinary picture with nothing more than excellent sound effects and occasional picturesque shots to distinguish it. On the other hand, the wide film and wide screen version is a startling experience in the possibilities of photographic realism, that makes of common motion picture material a spectacular show.

The fact is more impressive when it is remembered that "Danger Lights" was not selected as the one story possibility among many that would best adapt itself to the purposes of the Spoor-Berggren equipment. It was a story going into production at a time when a test of the Spoor process was required, so the Spoor cameras followed the company on location and into the studios, and were placed beside standard cameras, recording the same scenes and action from angles identical to those employed by the standard cameras. The photographic results of the two media are as significant as they are strangers to each other.

The story is that of a veteran railroad man, Louis Wolheim, known for his ability on the job and his kindliness to less fortunate railroad men. Wolheim has been the mainstay of Frank Sheridan, who plays a disabled engineer, and the latter's daughter, played by Jean Arthur, whom Wolheim is engaged to marry.

Robert Armstrong, a discredited railroad man, is reinstated by Wolheim, and established in his and Sheridan's home. There Armstrong falls in love with Jean Arthur, and the two, afraid to face the father and the benefactor, plan an elopement. Leaving at night, Armstrong's foot is caught in a rail switch, as the Limited approaches. Wolheim, pursuing them, finds them in this predicament. He sacrifices himself to free Armstrong, and the resultant injuries require the attention of a brain specialist to save his life. The nearest specialist is in Chicago. A record run must be made to get him in time.

Armstrong volunteers to take the throttle of a special and, with the tracks cleared for it, the run to Chicago is made in some such unprecedented time as 90-odd miles per hour, for the five hours. Wolheim's life is saved, and in a final sacrificial gesture he concedes Armstrong's better claim on the girl and contents himself with pursuing his love for railroading.

On standard film this story is told in the ordinary and casual manner suggested by its theme. The natural vision process, adding a partly achieved illusion of a third dimension, a clearer and vastly larger projection, and a panoramic sweep to outdoor sequences never before achieved by motion picture cameras, succeeds in contributing to the production a spectacular realism. This contribution, in turn, gives a dignity and interest to the production that the standard film version does not even suggest.

The third dimensional illusion is most noticeable in outdoor shots of a panoramic sweep, in which depth of backgrounds is naturally present. The same illusion in lesser emphasis is present in outdoor sequences of limited visual ranges. As a photographic result it disappears entirely in indoor shots at close range.

Aside from the third dimensional illusion, the picture is distinguished, photographically, by the scenic and realistic shots caught along the Chicago, Milwaukee, St. Paul & Pacific's right-of-way as the special train bearing the injured railroad man makes its record run to Chicago. Audiences impulsively applauded occasional of these shots at the theatre in which the picture was caught.

The Natural Vision version of "Danger Lights" is destined to attract much natural publicity, newspaper comment and word-of-mouth advertising. It was put on cold in Chicago, without any increase in advertising or exploitation over the normal average for a program picture. It opened to average business, built steadily from day to day, and was continuing to build at the opening of its second week, as a result of the attention its spectacular qualities gains it.

Some effects and reproduction are excellent, and contribute importantly to the realistic success of the new photographic and projection process. Direction by George B. Seitz is capable. All roles are adequately handled by the same cast noted in the review of the standard film version of "Danger Lights" in the September 6 issue of MOTION PICTURE NEWS. Comedy relief is afforded with the occasional appearances of Hugh Herbert as a dignified tramp. Length and running time are the same as for the standard film version.

Most remarkable is the suggestion carried by this of the photographic possibilities of the process which will undoubtedly result from its further development and with pictures better suited to its spectacular achievements. The limited number of panoramic shots afforded by the script of "Danger Lights" ably demonstrate what the process could achieve under such circumstances. These panoramic shots are unquestionably the most complimentary to the Natural Vision process, yet because of their scarcity and brevity they are not, in themselves, an adequate demonstration of the full possibilities of the new photographic and projection process. Such a picture as "The Big Trail" would have been admirably suited to the Spoor-Berggren equipment, and would have provided its almost perfect test.

Better-suited vehicles will bring out the system's greatest advantages as it now stands. These will be outdoor pictures. Improvement of the results it produces in indoor shots must, apparently, wait on further scientific improvement of the process.

*"Danger Lights" was reviewed on standard film in* MOTION PICTURE NEWS *for September 6.*

## Sin Takes a Holiday

*(Pathe)*

***Swell Women's Picture***

*(Reviewed by Red Kann)*

GEAR your campaign for the women with this one. It's built that way and, while the male percentage of your audience will probably find it entertaining, "Sin Takes a Holiday" is very much female stuff.

Here you have a smart, sophisticated, and often improbable yarn, wherein Constance Bennett steps out of a drab stenographer's role in the early part of the picture and converts herself into a one-woman fashion show for the rest of the footage.

You find her as secretary to Kenneth MacKenna, divorce lawyer whose legal astuteness isn't sufficient to keep him from becoming entwined in an affair with Rita La Roy. Rita, three times married, is preparing to divorce the fourth in the anticipation that MacKenna will marry her. Only he doesn't, makes a deal with Miss Bennett to marry him—one of those in-name-only affairs—for one year, after which he figures his episode with Miss La Roy will have sufficiently cooled off to permit continuance of bachelorhood.

Constance, who really loves him, consents although the motivitation is something you have to guess at because the story development never makes it totally clear. Immediately after the ceremony she sails for Europe, $5,000 having been settled on her as the price for going through with the procedure.

On the boat she meets Basil Rathbone, man-about-town and off to Paris for his annual adventures in love. He makes a violent play for her and showers the types of entertainment upon her which the mob ordinarily associates with the idle rich: a chateau, visits to the races, roulette, winter sports in the Alps, etc. Their joint appearance everywhere eventually leads Rathbone to tell Constance that their entire set believes they are carrying on a love affair, although it is clearly indicated that they are not. He asks her to marry him, but she refuses until she has had opportunity to see MacKenna in New York and to discover if she still loves him.

So back to the States they go. MacKenna is dazzled by the change through which Miss Bennett has passed via clothes, beauty parlors and the like. He discovers he loves her, despite the fact that this portion of the story is hardly dramatically and progressively consistent.

In order to end the La Roy episode which has been flourishing all this time, MacKenna asks Miss Bennett to carry through the husband-and-wife situation. She consents, succeeds in routing the female menace and finds herself listening to MacKenna's arguments and protestations of undying love. In the meantime, Rathbone gets tired of waiting and departs after leaving word that he is again sailing for Paris to discover something he missed on the last trip.

Horace Jackson, who did the adaptation and dialogue, did an extremely good job. His situations and his dialogue are smart and occasionally tinged with the suggestive, all of which this reviewer feels is in keeping with the general type of story although the heads of families may disagree.

Miss Bennett does nice work, just that. Her performance, while adequate, never turns as startling as the women of the nation will undoubtedly find her clothes. But then you have her appearance in the enormously successful "Common Clay" to cash in on. Don't forget it. The rest of the cast is very satisfactory, the best work of the troupe being delivered by Basil Rathbone.

*Snappy, fast-moving shorts advisable here to maintain the speed of the picture.*

Produced and distributed by Pathe. From original story by Robert Milton and Dorothy Cairns. Directed by Paul Stein. Adaptation and dialogue by Horace Jackson. Edited by Dan Mandell. Photographed by John Mescall. Length, 7,304 feet. Running time, 81 minutes. Release date, November 20.

THE CAST

| | |
|---|---|
| Sylvia | Constance Bennett |
| Gaylord Stanton | Kenneth MacKenna |
| Durant | Basil Rathbone |
| Grace | Rita LaRoy |
| Richards | Louis Bartels |
| Sheridan | John Roche |
| Anna | Zasu Pitts |
| Miss Munson | Kendall Lee |

## Wild Men of Kalihari

*(Talking Picture Epics)*

***Good Travel Film***

*(Reviewed by Charles F. Hynes)*

DR. E. ERNEST CADLE made this interesting film of the bushmen of South Africa while heading the Denver African Expedition. The scenes are described by Dr. Cadle while they unfold.

The naked wild men have no habitation, wandering over the desert and its fringes. The race, now nearly extinct, once comprised a large portion of the population of Africa.

Talking Picture Epics has adopted a policy with its scientific and travel pictures, guaranteeing their authenticity in every respect. Paul Maschke edited the film, which needs strong short or feature support. Length, 4,490 feet. Running time, 50 minutes. Release date, Nov. 22.

# Opinions on Pictures

## The Great Meadow

(*M-G-M*)

***Spectacle; Story Weak***

(*Reviewed by Jack Grant*)

NOTABLE as a spectacle of great scenic beauty, the story values of "The Great Meadow" suffer accordingly. Basically the picture is just another drama of the conquest of the West merged with a variation of the Enoch Arden theme. Seldom does the story take precedent over the scenic effects. Particularly is this true in the M-G-M large screen process, "Realife."

The wisdom of having Johnny Mack Brown follow his "Billy, the Kid" with "The Great Meadow" is debatable. Comp. risons are invited and "Meadow" must perforce come out second best. It lacks the action, suspense and consequent audience appeal of "Billy." Berk Jarvis is a more sincere characterization, but decidedly less colorful.

The best-selling novel by Elizabeth Madox Roberts offered plot incident of a minor nature for film transcription. Under the direction of Charles Brabin, never noted for humorous touches, comedy relief is practically overlooked. The beauty of its photography is "The Great Meadow's" strongest bid for fame.

Opening in an American settlement in the past—revolutionary days, Johnny Mack Brown is introduced as a boy incited by the tales of Daniel Boone of the little known region of Kentucky. He forms a band of pioneers to enter the territory and takes Eleanor Boardman as his bride to homestead the land. The trek across the country depicts all the hardships of the times. Barefoot and weary the tiny band at last reach Boone's fort on the Kentucky river.

Nor do the hardships end there. The women's work has just begun. This, if any, is the story's preachment. Brown's mother, splendidly realized by Lucille La Verne, is killed by an Indian and scalped. The boy vows vengeance and leaves his wife to seek his mother's redskin murderer.

He is gone a year when Eleanor Boardman hears of his death. The struggle for existence with her little boy proves more than she can bear alone. When Brown returns, he finds his wife married to Gavin Gordon and a second child in the household.

The wife is asked to choose, both men agreeing to abide by her decision. She explains to Brown why he must go but Gordon, knowing the choice is dictated by loyalty, refused to allow her to make the sacrifice.

The story is at times a bit incoherent and dialogue with frequent "thars" and similar colloquialisms does not help to easy understanding.

Eleanor Boardman's performance as the pioneer wife is surely her finest since the memorable "Crowd." John Mack Brown makes the most of somewhat limited opportunities and Gavin Gordon is admirable in a repressed portrayal. The rest of the cast rate superlatives with Lucille La Verne and Russell Simpson particularly outstanding.

"The Great Meadow" needs careful attention in exploiting and advertising. Stress the women's angle.

*Comedy shorts definitely necessary.*

Produced and distributed by M-G-M. Directed by Charles Brabin. From the novel by Elizabeth Madox Roberts. Adapted by Charles Brabin and Edith Ellis. Dialogue by Edith Ellis. Photographd by William Daniels and Clyde Devinna. Edited by George Hively. Length, not set . Release date, Jan. 3, 1931.

THE CAST

| | |
|---|---|
| Berk Jarvis | John Mack Brown |
| Diony Hall | Eleanor Boardman |
| Elvira Jarvis | Lucille LaVerne |
| Betty Hall | Anita Louise |
| Evan Muir | Gavin Gordon |
| Reuben Hall | Guinn Williams |
| Thomas Hall | Russell Simpson |
| Mistress Hall | Sarah Padden |
| Sally Tolliver | Helen Jerome Eddy |

## Truth About Youth

(*First National*)

***Average Programmer***

(*Reviewed by Bill Crouch*)

THIS is a story of youth based upon the stage play, "When We Were Twenty-one." It has been capably directed by William Seiter, but the story, while unusual, fails to click as it should and the talker rates about average.

Should prove okay for the seven-day spots and subsequent bookings if given good support and the names in the cast exploited heavily.

Conway Tearle, as the guardian of David Manners, plans to have him marry Loretta Young, the daughter of Tearle's housekeeper. The youth, however, falls for a night club entertainer, Myrna Loy, and spends his time courting her. Tearle and Miss Young plan to save Manners from the whopee gal, but are unsuccessful. Miss Loy falls for Manners, but comes to find out that he is not the unsophisticated lad she thought he was. In the meantime, Tearle and Young, having been together trying to aid Manners, gradually fall in love and the final fadeout comes with them in each other's arms.

Conway Tearle does some fine acting as the guardian and Loretta Young as the girl is very good at handling some dramatic moments. J. Farrell MacDonald and Harry Stubbs are well cast and David Manners as the youth plays his part capably. Miss Loy, however, does the outstanding work and plays her role of the entertainer in a spirited manner.

*Use strong shorts in this spot, musicals or comedy will fit best.*

Produced and distributed by First National. Directed by William A. Seiter. Based on play, "When We were Twenty-one," by H. V. Esmond. Adaptation and additional dialogue by W. Harrison Orkow. Photographed by Art Miller. Edited by Frederick Y. Smith. Length, 6,235 feet. Running time, 68 minutes. Release date, Nov. 3.

THE CAST

| | |
|---|---|
| Phyllis Ericson | Loretta Young |
| Richard Horace J. Dane | David Manners |
| Richard Carewe | Conway Tearle |
| Colonel Graham | J. Farrell MacDonald |
| Horace Palmer | Harry Stubbs |
| Mrs. Ericson | Myrtle Stedman |
| Kara | Myrna Loy |

## Two Worlds

(*British International Pictures*)

***Fair Program***

(*Reviewed by Robert Hage*)

THIS boasts a good story with some unusual situations. It drags somewhat in the typical British manner and is devoid of comedy. The producer certainly missed a bet when he didn't get players without English accents for the principal roles. Some of the lingo of the Austrian soldiers, for instance, certainly would have landed them in an internment camp, with Austria-Hungary at war with Great Britain.

The story is laid along the Austro-Russian front during the war, where the particular town concerned changes hands frequently. The son of a Jewish clock-maker is killed by the Austrians and the father is broken-hearted. In a frenzy he strikes the Austrian officer and is sentenced to jail, denied the opportunity to watch over his son's remains.

The officer is enamoured of a dancer and spends the night at a hotel, only to awaken and find the Russians have entered the town. Pretty far-fetched, particularly when the officer is the son of the Russian commander. He tries to escape and is shot by the Russians, with the Jewish clock-maker's daughter taking him into her home, over the protestations of her father. The Russians accept the old man's word that the youth is his son, and so he is unmolested. When the girl falls in love with the officer the father, frantic over the prospects of losing her, sends a letter to the Russian commandant offering to reveal the Austrian's whereabouts if given immunity. The Austrians recapture the town and the youth's father find the letter, using it as a threat against the clock-maker's life, to force his son to renounce the girl.

The ending is carried out logically. As a result, it is abrupt, lacking the happy finish. While this reviewer prefers to see a story carried to its logical conclusion—and no further—audiences generally do not, which probably will hurt this financially.

*Needs comedy relief.*

Produced by Ellstree Prod. Distributed by Britisb International. Directed by E. A. Dupont. Story by Dupont. Dialogue by Miles Malleson. Length, 8,000 feet. Running time, 82 minutes. Release date, Nov. 21, 1930.

THE CAST

| | |
|---|---|
| Esther | Norah Baring |
| Lieutenant | John Longden |
| Simon Goldscheider | Randle Ayrton |
| Colonel | C. M. Hallard |
| Mizzi | Constance Carpenter |
| Mendel | Donald Calthrop |
| Singer | Miriam Elias |

## Ex-Flame

(*Liberty*)

***Not So Hot***

(*Reviewed by Jack Grant*)

SHADES of our old friend, "East Lynne," all dressed up in modern clothes. Good for the smaller runs and split weekers. The sexy monicker of "Ex-Flame" will help and the production, sets and photography are far above the average established by independent producers.

Modernizing "East Lynne" was in itself no mean task. Yet, you who remember your barnstorming favorite will probably get a chuckle or two from the literal adaptation given it here. It is still a tear jerker, but so much water has run under the bridge since they first went at "East Lynne" that the situations no longer bring a flood. The comedy, with Snub Pollard dragged in as a stooge servant, doesn't click.

Story opens with the return of Neil Hamilton and Marian Nixon from their honeymoon. The couple take up residence at the Hamilton family estate and Marian immediately manifests jealousy at the sight of a photo of her husband with a former sweetheart—the "Ex-Flame" of the title. In the abruptness of the introduction of her jealousy some sympathy is lost.

Four years pass and the ex returns to become a neighbor. She definitely sets her cap for Hamilton and Marian turns a brilliant green. When she catches her husband kissing the girl she packs up, takes her baby and leaves. Her devoted admirer, Norman Kerry, also an "ex," calls at her apartment. His doctor has given him but a few months to live, so he has called to say good-bye. He says it and dies immediately.

It's 4 A.M. Scandal. Husband sues for divorce. Takes baby from mother publicly judged improper person. Mother goes "Madame X," jumping around country with first one man, then another. Finally hears of husband's engagement to the "Ex-Flame." Returns to England bent on kidnaping child. Discovering her hiding in closet, husband realizes his love. Reconciliation. Fade out.

This is "Ex-Flame," nee "East Lynne."

*Strong comedy support in shorts suggested.*

Produced and distributed by Liberty Productions. Story and direction by Victor Halperin. Modernized version of "East Lynne." Adaptation and dialogue by George Draney. Dialogue direction by Herbert Ferjeon. Photographed by Ernie Miller. Edited by Donn Hales. Running time, 72 minutes. Length, 6,480 feet.

THE CAST

| | |
|---|---|
| Sir Carlisle Austin | Neil Hamilton |
| Lady Catherine | Marian Nixon |
| Beaumont Winthrop | Norman Kerry |
| Barbara Lacey | Judith Barrie |
| Umberto | Roland Drew |
| Kilmer | Joan Standing |
| Boggins | Snub Pollard |
| Lady Harriett | May Beatty |
| Colonel Lacey | Lorimer Johnson |
| Argentinian | Jose Bohr |
| Keith | Cornelius Keefe |
| Wilkins | Joseph North |
| Parson | Charles Crockett |

# Opinions on Pictures

## Only Saps Work

*(Paramount)*

### *Not a Sap in the Cast*

*(Reviewed by S. A. Kane)*

BEGINNING with the author, everyone connected with "Only Saps Work" shows implicit belief in the title. The results would indicate that what the picture needed was a few saps.

This is a comedy of decidedly average quality, that is emphatically not suited for the weekly grinds. Smaller houses may find it suitable for a day or two of average business.

The story is inconsequential and almost unrecognizable, as such. It is full of absurdities and improbabilities, which producers of feature length comedies have come to believe is about all that is necessary in the making of a comedy. Leon Errol is the picture's comedy mainstay, and, with lack of distinction in his work, the whole structure of the production falls through. Errol does try, but even a better comedian than he would be discouraged by the material given him to work with in this one. As a voluble crook who talks his way out of a variety of embarrassing predicaments his performance depends on his chatter to put it over. The lines given him in this one are dull, lacking in originality and too plentiful. He is obliged frequently to go into lengthy spiels of tiresome chatter, and what little of humor there is in them is lost to audiences more often than not because of the rapidity with which Errol barks them out and follows them up.

Errol, a semi-gentlemanly crook, involves Richard Arlen in a bank robbery, unknown to the latter, who waits outside in the car while the job is pulled by Errol. They make their way to a health resort where Arlen has obtained a job as a kitchen boy. On the train en route they encounter Mary Brian, Charles Grapewin, in the role of her father, and Anderson Lawler, who plays an admirer of Miss Brian's. Arlen has posed as the owner of the health resort to Mary Brian. His real position is discovered by Lawler when the party arrives at the resort, and a portion of what passes for comedy in this is supplied in the course of Lawler's attempts to show up Arlen to the girl.

Errol poses at the resort as a detective working on the bank robbery which he has perpetrated. A dumb bellhop, played irritatingly by Stuart Erwin, who is ambitious to become a detective, volunteers his help to Errol. The latter points out Grapewin and Lawler as the robbery suspects and instructs the bellhop to shadow them continually.

When Arlen learns that Errol has "stuck up" the bank, he insists they return the money. Errol finally agrees, but at this juncture two detectives enter. Considerable allegedly humorous confusion results, which ends as Errol and Arlen are being taken away by the two newcomers. At the doorway they are halted and revealed as fakes by two genuine detectives. Explanations which absolve Arlen, fixing things for him with the girl, result. Errol, however, is wanted by the detectives, but employs a ruse in order to escape them at the fadeout.

No particular demands are made of either Arlen or Miss Brian by the story. They are little more in evidence than any supporting member of the cast, and have nothing to do even when on the scene. Fault of the picture, however, is entirely the story's. It offers less than the cast manages to deliver.

*Needs strong support, in which a good comedy will fit.*

Produced and distributed by Paramount Publix. From stage play, "Easy Money," by Owen Davis. Directed by Cyril Gardner and Edwin Knapp. Adapted by Sam Mintz, Percy Heath and Joseph Mankiewicz. Edited by Edward Dmytryk. Photographed by Rex Wimy. Length, 6,122 feet. Running time, 68 minutes. Release date, November 15.

THE CAST

| | |
|---|---|
| Jim Wilson | Leon Errol |
| Karry Payne | Richard Arlen |
| Barbara Tanner | Mary Brian |
| Oscar | Stuart Erwin |
| Simeon Tanner | Charles Grapewin |
| Horace Baldwin | Anderson Lawler |

## Fast and Loose

*(Paramount)*

### *Disappointing*

*(Reviewed by Bill Crouch)*

TAKEN from the stage play, "The Best People," this talker should have been a sparkling comedy drama throughout, but as it stands it is bright in some spots and very amateurish and overdone in others. The photography is not at all good and detracts from the action in numerous scenes.

Will perhaps be okay for the average week run spots if heavily plugged. Cast has no great name value and needs strong support in balance of program.

The story of "Fast and Loose" concerns the love of a rich boy for a poor girl and a rich girl for a poor boy. Both eventually marry their opposites, but not until they are made to see there is no such thing as class distinction.

Miriam Hopkins is the rich girl and Charles Starrett is the poor auto mechanic. When she first meets him it is at the beach and, clad only in a bathing suit, his poverty is not so apparent. Later Miss Hopkins meets him when she calls for a mechanic and, despite the shock, she loves him and wants him to marry her. This he will not do because of the class inequality. In the meantime, Henry Wadsworth, the rich son of Frank Morgan, falls in love with Carole Lombard, a chorus girl. Morgan, thinking the girl is after the boy's money, plans a meeting with her and takes the suspicious brother-in-law, Herbert Yost, along for Carole's girl friend, Ilka Chase.

This little party, however, is broken up when the son and daughter appear and suspect the worst. They get drunk and are taken to jail, where the whole family meets to settle the affair. Here it is discovered that money you have or haven't doesn't make any difference—love is what counts and all is settled satisfactorily.

The acting in this picture is very spotty. Miss Hopkins is excellent at times and her comedy good. Charles Starrett and Frank Morgan give the best performances and their characters are real. Miss Lombard is most fitting in a rather small role and deserves better parts, as she has the ability.

The unevenness of the production handicaps it greatly and unless the comedy angle is thoroughly installed in the mind of the spectator at the first the talker is apt to prove dull for the most part.

*Use strong name shorts with this one.*

Produced and distributed by Paramount. Directed by Fred Newmeyer. Based on "The Best People" by David Gray and Avery Hopwood. Screen play by Jack Kirkland. Dialogue by Preston Sturges. Dialogue staged by Bertram Harrison. Photographed by William Steiner. Length, 6,384 feet. Running time, 71 minutes. Release date, Nov. 8.

THE CAST

| | |
|---|---|
| Marion Lenox | Miriam Hopkins |
| Henry Morgan | Charles Starrett |
| Alice O'Neil | Carole Lombard |
| Bertie Lenox | Henry Wadsworth |
| Bronson Lenox | Frank Morgan |
| Carrie Lenox | Winifred Harris |
| George Crafton | Herbert Yost |
| Lord Rockingham | David Hutcheson |
| Millie Montgomery | Ilka Chase |
| Judge Summers | Herschel Mayall |

## Men Without Law

*(Columbia)*

### *Plenty of Action*

*(Reviewed by Charles F. Hynes)*

BUCK JONES has plenty to do and does it well in this actionful western. The story has several implausibilities, and the long arm of coincidence mars it somewhat, but there is action a-plenty and some comedy, which is what action fans want. Added to this is the beauty of Carmelita Geraghty, and although her Mexican accent slips at times, she makes a pleasant heroine. Buck's horse, Silver, plays an important role, releasing Buck's bonds at one point.

The action takes place along the Mexican border, to which Buck returns from overseas. He falls for a Mexican girl on the train, but does not learn her identity. Arrived home, he finds that his brother has turned bad man, and that afternoon the youngster is captured following a hold-up of the bank. Buck prevails upon the sheriff to release the boy so that he can go home to his mother, agreeing to act as a hostage. The boy is captured by the gang and Buck escapes and goes to the rescue and is captured. The outlaw finds a letter from a Mexican don on Buck, and impersonates the latter to rob the old man. He makes off with the daughter, but Buck accomplishes a couple of more sensational escapes and saves the girl.

There are a few tears, a few laughs, good direction with the supporting cast adequate, although Tommy Carr is light for his part. As a double feature or split week fare for action fans, it gets over well.

*Musicals and comedy with this.*

Produced and distributed by Columbia Pictures. Directed by Louis King. Story by Lew Seiler. Continuity and dialogue by Dorothy Howell. Edited by Roy Snyder. Photographed by T. D. McCord. Length, 6,090 feet. Running time, 67 minutes. Release date, Oct. 15, 1930.

THE CAST

| | |
|---|---|
| Buck Healy | Buck Jones |
| Tom Healy | Tommy Carr |
| Murdock | Harry Woods |
| Sheriff Jim | Fred Burns |
| Deputy Sheriff | Fred Kelsey |
| Hank | Sid Saylor |
| Juanita | Carmelita Geraghty |
| Mrs. Healy | Lydia Knott |
| Senor Del Rey | Victor Sarno |

## Are You There?

*(Fox)*

### *Dull and Unfunny*

*(Reviewed by Red Kann)*

THE average audience won't know whether they went super-subtle on this, or just muffed the works. It's supposed to be funny and no doubt the intentions were honest, but between preparation and the cutting room something missed fire and the results show it.

Beatrice Lillie, whose name doesn't mean a thing to picture audiences, occupies the featured spot in this musical comedy affair. The book has her down as an ultra-modern detective who never loses her case. To her comes Geoffrey, son of the Duke of St. Pancras, with an ambition to block the marriage of his pater with Countess Helenka. Miss Lillie determines to take the case and goes to the castle as Lady Diana Drummond, big game hunter. Of course, she exposes the countess for the crook she is and wins the duke.

Musical comedy formula never calls for heavy brain work on the story. On that score, "Are You There?" may be excused. But more than indulgence is necessary to alibi the old wheezes turned out of their dust-covered corners for gags and the generally ineffectual efforts of Miss Lillie to be funny. Perhaps it was the material; perhaps Miss Lillie is too British. At any rate, she doesn't deliver in this talker.

The supporting cast has inconsequential roles and plays them that way.

*Needs heavy short subject support. Pick the best.*

Produced and distributed by Fox. Story and dialogue by Harlan Thompson. Directed by Hamilton MacFadden. Songs by Grace Henry and Morris Hamilton. Dances arranged by Edward Dolly. Edited by Al de Gaetano. Photographed by Joseph Valentine. Length, 5,400 feet. Running time, 60 minutes. Release date, Nov. 30.

THE CAST

| | |
|---|---|
| Shirley Travis | Beatrice Lillie |
| Goeffry | John Garrick |
| Countess Helenka | Olga Baclanova |
| Duke of St. Pancras | George Grossmith |
| Barbara Blythe | Jillian Sand |
| Barber | Roger Davis |

# Opinions on Pictures

## It Happened in Hollywood
(*Universal*)
***A Howl***

THIS is loaded with laughs. It's the story of a sap (George Chandler), who gets on a Hollywood lot with the gate keeper (Tom Kennedy) trying to get him out. There are a lot of tunny and original gags, which keep the heehaws coming thick and fast. It's a great subject for any kind of bill. Running time, 22 minutes.

## Polo
(*Visugraphic*)
***A Pip!***

SHORTS of this type come few and far between. The thrills of the ponies riding the picturesque field at Meadowbrook, Long Island, driven by such famous players as Hitchock, Guest and others in a hard-fought game between American and British teams; and a certain pronounced instructional value when polo leaders explain various strokes combine to make this reel highly entertaining.

Will fit nicely into any bill at practically every type theatre, with a particular appeal to the more sophisticated. Running time, 20 minutes.

## In Mexico
(*Universal*)
***Will Get By***

APPARENTLY Universal intends to send Oswald on a trip around the world, for here he is in the land of the tamale, becoming mixed up with chicken fights, sexy senoritas, etc. Too much singing and dancing get on the nerve. Running time, 6 minutes.

## In Africa
(*Universal*)
***Fair***

OSWALD the rabbit visits the dark continent and has some fun with camels, lions dancing girls, mummies, etc., etc. There are a few novel bits of business, but there is too much noise emanting from the horn. This series is far from what it used to be when it was silent. Running time, 6 minutes.

## The Picnic
(*Columbia*)
***Diverting***

MICKEY MOUSE gets himself nicely messed up in a picnic. What the birds, ants and whatnot do to the food is just too bad for Mickey and the picnic, but perfectly swell insofar as the audience and its inclination to laugh are concerned. Produced in his usual, inimitable style by Walt Disney. Running time, 7 minutes.

## All for a Lady
(*Universal*)
***Okay***

NO. 6 in the "Leather Pusher" series, but far below its predecessors in quality and interest. Up to date each of the series has packed a good story and has been embellished with production values, but in this one the yarn develops a farcical vein that is an anti-climax and will disappoint those who have been sold on the general excellence of the series. The usual prize fight is staged in a barn and the audience consists of more cowboys than you ever saw in a western. Directed by Al Kelly. Running time, 20 minutes.

# *Short Subjects*

## Audio Review No. 46
(*Pathe*)
***Weak***

A MARIONETTE show, cleverly done, will appeal to the children, but the other units are lacking in interest. They include a covered wooden bridge in Pennsylvania, children being fitted with new transparent shoes, and a selection played on the virginal, the type of piano popular in Queen Elizabeth's time, with a talk by Lotta Van Buren. Running time, 10 minutes.

## Talk-o-Graphs
(*Henry Sonenshine*)
***Interesting***

NORMAN BROKENSHIRE, Canadian traveler, lectures through this magazine reel which boasts a number of subjects widely diversified and entertaining. Two of these subjects demonstrate that the series should be diverting and entertaining, a camel fight in the second standing out particularly. Running time, 9 minutes each.

## Office Boy
(*Pathe*)
***Good***

MILTON MOUSE is the office boy in this Aesop Fable and in love with the pretty stenog, but he can't compete with the boss in that direction until Mrs. Boss appears on the scene and sails into hubby. Whereupon the course of true love runs smoothly. Does not pack a punch, but it is free of the usual banal striving for musical effects. Running time, 8 minutes.

## Came the Pawn
(*Columbia*)
***Amusing***

EDDIE BUZZELL did a three-barreled job on this; he wrote the yarn, directed the picture and also plays the radio announcer who tells the story of the pictures you see. Most of the film is silent, accompanied by Buzzell's running dialogue with the words of the silent actors pretty well, although not always, matched up with the actual dialogue. The tale takes the form of a radio bed-time story for grown-ups and concerns the double-crossings of a young, but bored, married couple. Running time, 9 minutes.

## Spanish Rhythm
(*Imperial Pictures*)
***Fairly Good***

Felix Fernandino and his orchestra put over a number of tuneful Spanish melodies in this. There are some good singing and dancing to give it pep and color. A fairly good offering of the stage band variety. Running time, 8 minutes.

## Welcome Home
(*Tiffany*)
***Fair Song Number***

PRESENTING Forbes Randolph and his jubilee singers in a series of songs. The Negro troupe is shown first in a dugout in France, where the boys leave their comrade presumably dead. Then the scene shifts to a drawing room, where they get together for several song numbers. Fairly good and novel. Running time, 9 minutes.

## Lambs Will Gamble
(*Columbia*)
***Swell Cartoon***

CLEVER boys, Manny Gould and Ben Harrison, who conceive the Krazy Kat series. Produced by Winkler Pictures for Columbia distribution, "Lambs Will Gamble" deals with the stock market, the tussle between the bears and the bulls and how Krazy Kat brings enough dough to the rescue just when the stock tape goes completely blooey. This conveys the idea only; the actual cartoon work is far more clever. Running time, 7 minutes.

## Dangerous Youth
(*Pathe*)
***Punk***

IF your audience is interested in Daphne Pollard's bloomers here's a treat for them. Daphne does a continuous routine of falls, jumps, splits and other contortions during the course of a story that must have been born during a nightmare. Very sad. Directed by Arch Heath. Running time, 21 minutes.

## Guiseppe Verdi
(*Fitzpatrick*)
***Interesting, Educational***

Another of the Music Masters series and a good one. These subjects are nicely done and have great educational value, showing the lives of the great composers.

Verdi, composer of 'Aida" and other notable works is shown as the sorrowful music master, who struggles against great odds and sorrow to achieve eminence. Running time, 9 minutes.

## *W. E. New Recording "Mike" in Studios, Jan. 1*

A new recording microphone designed by Western Electric to eliminate ground noises, development of which was exclusively reported in MOTION PICTURE NEWS last week, goes into operation in the studios of licensed companies on January 1. The first picture so recorded is "The Right to Love," starring Ruth Chatterton.

Details of the "mike" have been held very secretive, but it is understood the device is about the size of a quarter. Its diaphragm forms the front wall of a chamber filled with carbon granules. Speech waves, coming partly from the speaker's lips and partly from his chest, set the diaphragm into vibration, which is transmitted to the carbon grains. Contact between individual grains are made alternately tighter and looser and electrical waves are set up which are a good copy of the speech waves.

To increase the likeness of one kind of wave to the other, a circuit has been designed to lessen response to the heavy chest tones, which would otherwise be unduly prominent. The device was originally designed for an operator's transmitter, but it is predicted that it should prove of assistance to weak-voiced actors, especially in theatres where the acoustics are faulty.

## *Martin Gets Theatre*

Omaha—Clyde S. Martin, formerly assistant manager of the Strand at Hastings, Neb., and now a freshman medical student at the University of Nebraska in Omaha, has been made manager of the Circle, one of the Nebraska Theaters Corp., houses.

THE

# Projectionists' Round Table

*By John F. Rider*

WHILE it is difficult to imagine such a thing, a hot filament throws off particles of negative electricity and, if we were to set up a measuring station a small distance from the emitter, we would note a cloud of these particles around the emitter. The territory surrounding such an emitter is in a state which is of interest because it has a very definite bearing upon the operation of the three and four-element vacuum tube.

The fact that the free electron leaves the filament, or the emitter, is due to sufficient acceleration being provided by the temperature of the filament or the emitter. But where does it go after it leaves the emitter? While sufficient acceleration has been provided for it to leave the filament, the speed of the electron is still not sufficient to cause it to move a great distance from the emitter.

At the same time, the greater the number of

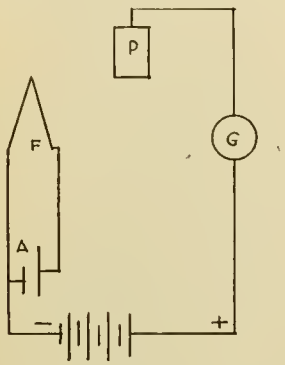


FIG. 100

electrons, or charges of negative electricity, that leave the emitter, the greater is the positive charge accumulatd by the emitter. Hence, there is an attraction by the emitter upon some of the electrons. These two actions cause the formation of a cloud of electrons around the emitter. We shall refer to this state a little later.

The method used to heat the emitter to the proper temperature is of little consequence. Actually, the activating agent depends solely upon the type of tube used. One general type of vacuum tube employed for amplification and the conversion of alternating currents into direct currents, makes use of a filament which may be heated by direct or alternating current. As far as the actual emission of electrons is concerned, the type of current employed to heat the filament has very little bearing upon the action of the tube.

As will be shown later, it does influence the mode of application of the tube, but if the effective value of alternating current is the equal of a certain value of direct current, the rate of emission of electrons remains unchanged. In connection with the two forms of excitation current, it is necessary to mention that certain types of filaments are more suitable for use with alternating current. At the same time, direct current may be applied to these filaments without any change in emissivity.

Another form of emitter secures its excitation by virtue of the transmission heat generated in a heater. In other words, indirect heating is employed. This type of structure is known as the heater-cathode type of tube, wherein a filament is employed to heat a cathode sleeve, the former serving purely as a heater and the latter as the electron emitter.

In connection with electron emitters in general, the source of electrons is usually referred to as the cathode. Thus, in the filament type of tube, the filament is the cathode and, in the heater type of tube, the sleeve surrounding the heater is the cathode. Examples of filament types of tubes are all Western Electric tubes, the 345, the 350, the 326 and the 371. Examples of indirect heater types of tubes are the 327 and the 324.

*The Plate.* Investigators during the 19th century noted that if an incandescent filament and a plate were located within an evacuated chamber and, if the plate were given a positive charge with respect to the filament or the cathode, current would flow through the external circuit. Such a system is shown in Figure 100, where F is the filament and P is the plate. The filament battery is A and the means of applying a positive charge to the plate P is the plate battery B. The current indicating instrument is G.

Further researches showed some very significant facts relating to this circuit arrangement. First, was the polarity of the B battery. With a constant value of filament potential, current was indicated upon G, only when the + end of the B battery was connected to the plate of the tube. When the — side was connected to plate and the + end to the filament, the current meter G indicated zero.

Therefore, the relation of the charges upon the plate and the filament became known and definite. Since there was no metallic link between the filament and the plate within the tube and since current flow was indicated through the external circuit, it was evident that current flow was existent between the filament and the plate within the tube; that, under certain conditions when the plate was positive, the electrons emitted by the filament traveled across the same intervening between the filament and plate and moved to the plate, constituting the filament-plate current, generally referred to as the plate current.

At the same time certain forms of varying the plate current were noted. Since the attraction of the emitted electron by the plate is a

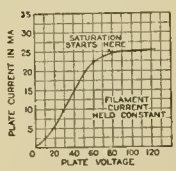


FIG. 101

Plate voltage, plate-current curve of a vacuum tube, indicating saturation point.

function of the positive charge applied to the plate or the value of the plate voltage, any change in plate voltage will cause a change in the number of electrons which arrive at the plate. This is so because of the change in the attracting power of the plate. On the other hand, any change in the value of the filament battery changes the temperature of the filament. Therefore, its emissivity characteristic reduces or increases the number of electrons available for passage to the plate. Thus, the plate current is not only a function of the plate potential, but also of the filament potential, current or temperature.

However, we must recognize certain definite limitations in both instances. Assuming a very definite value of filament current, the emission of electrons at that value of current is very definitely limited. If the emission is little or great, it is still limited. Since the number of emitted electrons per second are limited, the emission current is limited; therefore, the number which may reach the plate per second to constitute the plate current is finite. Starting with zero positive plate voltage, the plate current will be zero.

As the plate voltage is increased, the attracting power of the plate is increased and more and more of the electrons emitted by the filament will be pulled toward the plate. Consequently, the plate current will increase. However, one cannot continue increasing the plate voltage to an infinite value and hope to attract an infinite number of electrons.

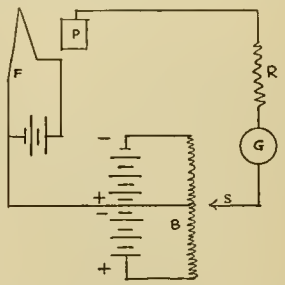


FIG. 102

There are two factors which produce two critical values of plate voltage. The lower of these is that which causes plate current saturation. In other words, for a certain value of attracting force, or plate voltage, all of the available electrons emitted by the filament per second arrive at the plate. Increasing the plate voltage beyond this point does not increase the plate current because there are no longer any additional electrons available. A fixed amount being emitted by the filament per second and all of these arrive at the plate. This relation may be expressed as the plate voltage-plate current characteristic with constant filament potential and may be illustrated as shown in Figure 101. This curve shows the plate current in milliamperes upon the left-hand ordinate and the plate voltage is indicated upon the abscissa.

As is evident in the curve, the critical plate voltage for whatever value of filament voltage, current or temperature is being applied, is about 80 volts. This means a plate current of about 24 milliamperes. Increasing the plate voltage to 100 volts produces very little increase in plate current. In other words, the plate current curve flattens out.

Now from this curve, we can glean the information that the length of the plate current curve is a definite function of the filament emission. If the emission is reduced by decreasing the filament current to say .5 ampere instead of the 1 ampere originally applied, the point of saturation may be reduced to 35 volts instead

***This is Lesson 27 in The Rider Series on Sound Projection***

of 80 volts. Thus the lower the filament emission, the less need by the plate voltage in order to produce plate current saturation.

From a practical angle, as applied to vacuum tubes in general, this state means but one thing: namely, that it is useless to increase plate voltage in the hope of securing greater amplification or rectification. It is, of course, possible that the normal rated plate voltage is not that which will produce or approach sauration, in which case increasing the plate voltage will increase amplification, or the current output, from a rectifier. But sooner or later the saturation point will be reached.

The second critical voltage referred to earlier in this test is that limited by the insulation employed within the tube. All vacuum tubes bear definite voltage raings which must be observed. In connection with the filament or heater, excess voltage will ruin the filament. In the case of plate voltages, excess voltage or that beyond the maximum rating quoted by the tube manufacturer introduces the hazard of rupture of the insulation within the tube. In connection with the plate, bombardment of the plate by

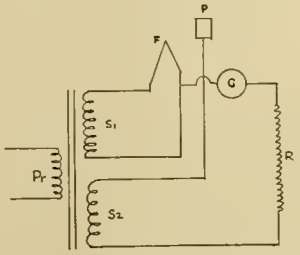


FIG. 103

the electrons results in the generation of a great deal of heat.

The greater the plate current, the greater is the heat developed in the plate. Since all plates have a rated wattage dissipation, excess voltage will cause excess current and excessive heating of the plate. If this is carried on to a sufficient degree, the plate becomes incandescent and apt to liberate gases which will impair the operation of the tube, if the insulation within the tube does not break down by that time. As to excessive heating of the plate, such action is accompanied by volatilization of the plate and the formation of a metallic deposit upon the mesh of the tube, making the tube unfit for use even at its normal voltages.

*Direction of Electronic Flow.* We recognize the direction of the flow of the electron stream as being from the filament, or the cathode, to the plate within the tube. However, there has been a great deal of comment relative to the assumed direction of the current flow within the tube circuit. For a long time past it has been customary to assume the direction of the plate current to be opposite to that of the electronic current. In other words, it has been customary to assume that electric current flows from the positive to the negative poles. This idea was formulated prior to the development of the vacuum tube and, as it became a part of all text books, it was continued even after the vacuum tube was developed.

Based upon the statement that the plate current is the electronic stream, the direction of the plate current is the same as the electronic stream. As a matter of fact, some modern text books follow out this idea and refer to the direction of the plate current as from the filament or the cathode to the plate. During this discussion of vacuum tubes we shall find ourselves in accord with the general statement and point out that the direction of plate current is from the plate to the filament or cathode.

*Rectifying Tubes.* One of the primary functions of vacuum tubes today is the rectification of alternating currents; i. e., is the conversion of alternating emf in direct emf and alternating currents into direct currents. Naturally the conversion of alternating current into direct current automatically means the conversion of the respective voltages in like manner.

The most popular form of rectifier tubes employed in sound systems is the ordinary two-

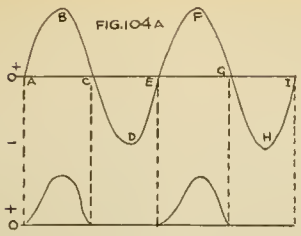


FIG. 104 B

element tube consisting of an electron emitter and a plate, both contained in a highly evacuated chamber. The circuit arrangement of the tube is like that shown in Figure 100, but the basic circuit arrangement of a rectifying system is like that shown in Figure 102. The filament circuit is as before, excitation of the filament being secured by means of the A battery.

The plate circuit contains a resistance R, a current indicating device G and two banks of B batteries, one of which is so arranged that the potential applied to the plate may make the plate negative with respect to the filament. The other B battery is so arranged that the plate may be made positive with respect to the filament. The switch lever S governs the polarity of the plate voltage.

By manipulating S, current may be caused to flow through the external circuit PRGBF. As has been stated, this condition is present when the plate is positive with respect to the electron emitter. During this time, current flows through R and a voltage is developed across this resistance. When the switch lever S is changed so that the plate is negative, zero current exists in the external plate circuit. This is the equivalent of unilateral conductivity within the tube, since during the time that the plate is negative with respect to the electron emitter there is no electronic flow between the filament and the plate and the two elements are completely isolated.

Rapid manipulation of the switch lever S is the equivalent of the application of an alternating potential. During a complete alternation, the plate is negative of varied value. This is the equivalent of the position of the switch lever S when the plate voltage varied between zero and maximum negative. During another alternation the plate is positive with respect to the electron emitter and the condition is the equivalent of the setting of the switch lever S so that the plate voltage increases from zero to maximum positive.

If we replace the batteries used in Figure 102 by equipment which will provide the required alternating currents, we have the circuit shown in Figure 103. F and P remain the filament and the plate. The winding Pr is the primary of the transformer. S1 is the filament winding and replaces the A battery. S2 is the plate winding and replaces the batteries B. The current indicating instrument G and the resistance R remain as before except that their respective locations have been changed. Their equivalent position in Figure 102 would be between the filament and the plate batteries. An examination of Figure 103 shows that the external circuit between the filament and the plate is completed through these two units.

Suppose that we follow through the actual process of rectification. A voltage applied to Pr will cause a voltage across S1 and S2. Of these voltages, our interest is solely in the polarity of that across S2. Although it is true that the polarity of the voltage applied across F changes twice during each cycle, this change is of little consequence with respect to the operation of the tube.

Suppose that Figure 104 A is the voltage ap-

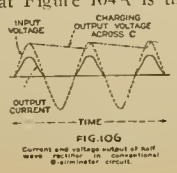


FIG. 106
Current and voltage output of half wave rectifier in conventional thermionic circuit

plied to the plate of the rectifier. The plus and minus signs are relative. During the period ABC, the plate of the rectifier tube is positive a current flows through the tube circuit as indicated upon G and shown in Figure 104B. During the period CDE, the plate of the rectifier is negative and no current flows through the circuit. During the period EFG the plate of the rectifier is again positive and current flows through the system as shown in Figure 104B. During the second half of the second cycle, GHI, the plate of the rectifier is again negative and current flow again ceases.

Now if we examine Figure 104A and 104B, we note two facts. First, the current flow through the rectifier tube and the external circuit occurs once during each complete cycle of voltage applied to the plate of the rectifier. In other words, rectification occurs during one-half of each cycle. This is said to be half-wave rectification, accomplished by means of a rectifier through which current flows only during one-half of the cycle.

The second significant fact is that the direction of the rectifier current is always in the same direction, even if it is pulsating in amplitude. Now, one certainly can not call the two current waves shown in Figure 104B, as examples of direct current, at least in a manner which would tend to compare these currents

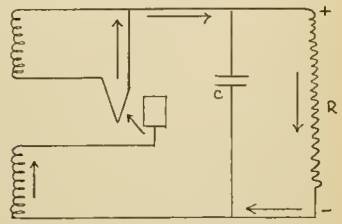


FIG. 105

with the normal interpretation of direct current. As a matter of fact, the output of a rectifier prior to filtering, is not direct current. Instead, it is pulsating current containing an appreciable amount of alternating current component.

In order to secure substantially pure D.C. from a rectifier system, it is necessary to filter the rectified output, separating the direct from the alternating currents so that the actual output of the complete rectifier supply system is pure direct current. As to the A.C. component in the output of the rectifier system, the major hum frequency, or the fundamental hum, frequency depends upon the type of rectification being employed. In a half-wave system shown herein, the most prominent hum frequency, or A. C. component, is the frequency of the alternating emf applied to the plate of the tube. In other words, the frequency of the voltage applied across the winding Pr.

There are, of course, harmonics of these frequencies, even as high as the ninth or the tenth, but the amplitude of these harmonics decreases as the frequency increases with the large difference the fundamental and the second harmonic; very little difficulty is experienced during the filtering of these undesired frequencies. It should be understood that all alternating current components must be removed from the rectified output. It might also be of use to mention that the major A.C. component in the rectified output is not always the frequency of the line supply.

Referring once more to Figure 104B and associating the rectified current curves with the voltage across R, it is quite obvious that such operation would serve of very little advantage, since the D.C. voltage across R and if applied to some other device connected across R, would be constant at any one value for but an instant. Irrespective of the absolute need for filtration, it is obviously necessary to provide some means of making the direct current and the direct emf constant at some level.

This requires an addition to the circuit shown in Figure 103, so that the system is altered as shown in Figure 105. We omit the current indicating instrument, since it no longer is nec-

(Continued on page 46)




# Spoor Invention Given Test, But Opinions Differ

Chicago — Scenic and panoramic effects achieved by Spoor-Berggren natural vision film at its world premiere at the RKO State-Lake Theatre here won the interest and applause of audiences more than its third dimensional effect and its vast screening surface. The pictures playing the theatre with Spoor-Berggren equipment are "Danger Lights" (Radio), a full length feature, and "Niagara Falls," a one reel photographic study by George K. Spoor and P. John Berggren, the inventors.

More than a score of individuals interviewed by a representative of Motion Picture News after the premiere performance Saturday expressed enthusiastic appreciation of the picturesque photographic effects achieved by both films. Most were vague about their impressions of a third dimension, and a majority expressed dissatisfaction with the mechanical phases of projection. These latter complained of frequent instances of sound distortion; breakdowns of projection equipment, and the noise of the projection machine in operation, which, occupants of balcony seats declared, was noticeable enough to be disconcerting.

All agreed that the equipment fully enhanced the value of side aisle, front row and balcony seats. Occupants of these less favored locations were unanimous with enthusiastic praise of screen visibility from angles which, ordinarily, afford extreme picture distortion.

### Fourteen Interruptions

As to the breakdowns, Motion Picture News checked a total of 14 interruptions of projection during three screenings of the feature picture. These included complete fade-outs of either sound or picture. Some were of momentary duration, quickly rectified. The most serious was a five-minute fade-out at the start of the feature which necessitated turning up of the stage lights before projection was started anew from the beginning. It was mechanical hazards such as these which have delayed the Spoor-Berggren equipment's inaugural here, originally slated for September 27. These faults, accountable to the lax manipulation of air-pressure-driven projectors, were partially corrected by Monday.

Occasional sound distortion was noticeable, as were, less frequently, however, lapses from perfect synchronization.

Reviews of the picture, the first of which

(Continued on next page)

## *Wabash Ave.—South*

CHICAGO.

PAT HUDSON, one of the prettier chorines in the floor show at Mack's Club, softened the heart of a visiting studio executive recently. She's taking a screen test out Hollywood-way now.

* * *

*Road-Show Pictures (Goetz) relates that Southern Representative L. C. McHenry has sold North and South Carolina on "The Primrose Path" to Nat Royster of High Point, N. C. It's a long, long path that has no sale.*

* * *

Is Jack Hess married again? Some say yes but Jack says no.

* * *

*Harry Miller, former manager of the Uptown (Racine), is back in town.*

* * *

"It ain't mine," wailed Al Fuller, co-author of the play from which M-G-M's "Remote Control" was made, after viewing it at the Oriental last week. "It ain't mine. I never seen it before." Real tears rolled down his cheeks.

* * *

*The only event that got more favorable publicity from this town's Republican newspapers than the Spoor-Berggren equipment at the State-Lake was the election of Hoover on a Prosperity platform. Critics on all six sheets were unanimous and lavish in praise. The* Times *wrote an editorial, and Ashton Stevens turned his* Herald-Examiner *column over to it one morning. No wonder RKO didn't bother to spend money for newspaper space.*

* * *

If L. E. Goetz is unable to effect a national release tie-up for "Ten Nights in a Bar-Room" while in New York the state-righters will get it, says Albert Dezel, Goetz's assistant, in a "press story" received.

* * *

*The Adelphi (Sussman), United Charities' most ambitious competitor locally, sponsored clothing donations from Rogers Park families and is now engaged in distributing them among the needy of the neighborhood. In midweek, the house staged a food matinee, to which patrons were requested to—and did—bring food supplies to be used for charitable purposes; food offerings being accepted by the box-office in lieu of cash admissions. The Adelphi recently contributed one-third of its gross for one week to a neighborhood charity fund. Here is a man who believes in casting, not a loaf, but a whole bakery upon the waters.*

* * *

The mother of Barney Perlman, National Theatre Supply manager, died during the week.

* * *

*Educational has, in our opinion, the neatest and roomiest quarters of any film office at the north end of Film Row. Go up and judge for yourself. And while you're there, try a chair*

(Continued on next page)

# Mayor Thompson Delivers a Sock At Will Rogers

Chicago—Irate because of a nationally syndicated commentary by Will Rogers on a business relief plan authored by Mayor William Hale Thompson of this city, Mayor Thompson issued the following statement:

"I have read the article of Will Rogers which says Mayor Thompson of Chicago has the most original idea to help the unemployed. He wants to sell them 4,000,000 tickets at 25 cents apiece; the one who draws the lucky number to get enough to eat.

"All I have to say is that if Will Rogers has made so much money that his head is so swelled that he thinks it is funny to crack jokes about people who are starving, I hope to God he goes broke and gets hungry himself and he won't crack any more jokes about those who have to accept charity.

"He has pulled some pretty brutal and unfair stuff about me in years gone by, which means nothing to me because I consider the source from which it comes. When this nation is suffering and people are hungry, a wisecracker that belittles the condition and efforts of any one to correct it to me is the cheapest skate on earth."

### Merchants Back Plan

The plans inaccurately set forth by Rogers, and ridiculed in his syndicated newspaper article, proposed the issuance of tickets with all holiday purchases of twenty-five cents or over to Chicago shoppers. Lucky tickets were to draw prizes of value donated by Chicago merchants. The inducement thus offered shoppers, Mayor Thompson believed, would prove a great stimulus to Chicago's retail business, aid in re-establishing prosperity locally, and create jobs for unemployed.

Leading Chicago merchants are now developing the plan preparatory to putting it into practice.

## *Rejected by Circuits, "Squealer" Cleaning Up*

Chicago—"The Squealer" (Col.) appears to be another one of those pictures which, after having been snubbed by the big circuits, unhesitatingly proceed to make big money for the smaller operators. Turned down by the larger Loop houses, Jones, Linick & Schaefer put "The Squealer" into the Woods, where it has been cleaning up for two weeks.

# Spoor Invention Given Test, But Opinions Differ

(Continued from preceding page)

did not appear until Monday, were favorable, though not of the "rave" variety. Frances Kurner (Mae Tinee) of the *Tribune*, the most widely read Chicago critic, awarded the feature picture three stars, an "excellent" rating. She gave a separate rating to "Niagara Falls," the short subject, and awarded it four stars, an unusually high rating in her judging scheme and an unprecedented one for a short. It is, in fact, the first time a short has received separate consideration with "star" ratings from this critic.

### Applaud Novelty Short

Audience reaction appeared to follow Miss Kurner's estimate of the two novelty screenings. Frequently, at all performances, audiences burst into spontaneous applause for photographic effects achieved in "Niagara Falls," the short. This is a one-reel camera study of the Falls from various angles, the camera remaining focused and stationary on each of eight angles for an average of 90 seconds each. Applause followed the showing of the novelty, in addition to frequently greeting various of its scenes.

No applause occurred during or at the close of the feature, except to indicate impatience over faulty projection.

Third dimensional effects are, as was noted in Motion Picture News's first estimate of "Danger Lights," caught at a private screening for RKO executives, more noticeable in panoramic shots than in confined views. Blurring of backgrounds when the camera is focused on moving objects in the foreground is noticeable, though no more so than in pictures filmed on standard equipment. It is merely in this respect, no improvement on standard photography.

The sum of its improvements, in this test at least, is comprised of its startling photographic possibilities in the filming of outdoor scenes of natural beauty and in the unquestionable value it lends to unfavorably placed seats anywhere in the theatre.

RKO opened the novelty here without unusual exploitation of any kind. As a result, week-end business at the State-Lake was only average. Its box-office possibilities will have to depend now on the interest created by reviews and on word-of-mouth advertising to surpass an average gross for the house.

Both George Spoor and John Berggren were in evidence at the theatre opening day and expressed satisfaction with the reception accorded their natural vision process at its first public showing.

## Wabash Ave.—South

(Continued from preceding page)

*in Max Stahl's sanctum. It's an office that makes a lot of others look like bread-line headquarters.*

* * *

Floyd Brockell's new Du Page at Lombard opened for business.

* * *

*Norma Talmadge and Joe Schenck smiling at Notre Dame gains up at Evanston last week.*

* * *

A. Courshan and Leo Solomon installing sound in the Admiral prior to re-opening it.

* * *

*An epidemic of blondes in the town's night clubs since Jean Harlowe's visit in the city.*

* * *

And speaking of Jean Harlowe—have you gasped too at the crowds on the sidewalk waiting to see "Hell's Angels"? The United Artists theatre hasn't seen the likes of that kind of business in many and many a month.

* * *

*Roosevelt Theatre's marquee is equipped with a horn and amplifier that startles the State Street crowds with raucous laughter and a sales talk on "The Life of the Party" (W. B.), current there. The sales talk, however, appears a little weak in comparison with results.*

* * *

A. D. Wayne and Harry Stein visiting old pals here en route to the Coast (from Pittsburgh) to sell an exploitation gag for the W. S. Theatre Premium Co.

* * *

*Wabash Avenue glimpses: Eddie Brichetto taking care of a panhandler. . . . Droyloads of baled cotton a la New Orleans crossing the Row from the I. C. freight terminal to the West Side shirt factories. . . . Theatre men laying football and pony bets in that Film Row cigar store. . . . Amateur hunters unloading northern Wisconsin deer at Wiechmann & Gellert's chop house. Right off the running boards of their cars. . . . New winter coats on exchange men. . . . Padres at St. Mary's giving the daily handout to Ninth Street pigeons and back-door panhandlers. . . . Two new indoor golfies up near Adams Street.*

KANE

## Foreign Talkers Make Big Money in Chicago

Chicago—A Polish version of "The Doctor's Secret" (Paramount) played to tremendous business at the Chopin Theatre, located on Milwaukee Ave., in the heart of Chicago's Little Czecho-Slovakia. Picture's engagement ran over a week, an unprecedented period in the neighborhood.

All foreign dialogue pictures are money-makers in Chicago, with enough of any population, from Arabian to Filipino, to give a house a good break for a couple days, at least. German dialogue, particularly, has done well during Loop bookings here. Italian and Spanish get the breaks in the neighborhoods.

# Chicago Reforms Its Exploitation; Dignity Is Motif

Chicago—Chicago exhibitors, frequently referred to by showmen as the "world's worst exploiteers," are just beginning to resent the description, it appears. More and better theatre advertising of all kinds is now the rule, from the biggest de luxe houses down to and including the smallest neighborhood spots. Program listings in newspapers are more numerous, more readable, and executed with more attention to interest-gaining typography and layouts. Trailers of the better sort are in wider use and their messages are pointed for sales angles. Marquee and other forms of house advertising are becoming more presentable and consequently more interesting. Galleries that have been using slides since the houses were opened are switching to up-to-date trailers that make the sales talks easier to read and remember.

One result of the new exploitation slant is to diminish freak and ineffectual tie-ups with meaningless names and little known merchandise. It is also resulting in a marked diminution of "give aways." Houses that have been handing out everything from a bar of soap to a kitchen stove to patrons are now devoting the energy and expense involved to dignified and more effective advertising media, and with better results in every instance.

Where one year ago fifty houses were awarding patrons prizes for attending a performance, today not ten of them are continuing the practice. The rest are busy convincing the customers that the program is reason enough for attending the theatre, and the money that was being spent for prizes is now being used to improve the entertainment and the comforts of the house. The swing-around has brought business to some houses that gifts of grand pianos and radios never approximated.

## Sharick Gets "U" Post

Chicago—A. J. (Andy) Sharick replaced Charlie Loewenberg as mid-western director of exploitation for Universal, with headquarters here. Sharick has done Universal publicity for the past ten years.

## Showmanship and Guts

**Chicago—In an economy move inaugurated recently, Essaness Theatres did away with the Brinks armored car service for transporting cash from box-offices to banks. Cost of the service averaged $12 a theatre per week. Since the change managers have been obliged to carry the mazuma to the banks. The assignment is a forced one and particularly distasteful to the managers, what with this city's gunmen on the constant alert for just such pickings. No mishaps have occurred to date, but many theatre managers here regard the duty as an actual hazard to life and are putting in applications for the Congressional Medal and the Belgian Croix de Guerre every time they return from a bank unscathed.**

## At Liberty

**Chicago—One hundred and fifty replies were received to an advertisement for a manager for the American Theatre inserted in local papers. Seventy-five per cent of these were from managers in the employ of circuits, seeking an alignment with an independent house, according to George Lomax, owner of the theatre. Fred Mindlin, formerly manager of the downtown Playhouse, got the job, considered one of the most desirable managerial positions in the city.**

**At the Playhouse, Mindlin introduced to Chicago a number of years ago the gag of free coffee and cigarettes, entre acts, and atmospheric lounges. They were a successful fad that have been copied advantageously by numerous of the so-called "intimate" theatres of the city.**

# Theatre Construction

CARMEL, Cal.—Monterey Theatre Co. has leased the Golden Bough theatre and will reopen the house as soon as alterations are completed. Edward Kuster is the owner.

* * *

Sacramento, Cal.—The Sutter has been reopened here. It is operated by Lubelski & Rude, with Tony Lubelski as general manager. His son, Kenneth, is house manager.

* * *

Queen Anne, Wash.—The Fox Uptown is now owned and operated by George P. Endert.

* * *

Portland—Rose City Theatres has renovated the interior of the Oregon. It is to be operated independently as a second run house.

* * *

Palestine, Tex.—The new R. & R. Ritz has been opened under the management of J. F. Jones. It is owned by the R. & R. Enterprises and the Storck sisters. It has a seating capacity of 1,200.

* * *

Kansas City—George Costa has leased the Central and will open it as soon as alterations are completed. The theatre belongs to the Brougham estate.

* * *

Philadelphia—Charles G. Erny and James Nolan have erected a new theatre here, the Erlen. It has a seating capacity of 1,900.

* * *

Erie, Pa.—The Palace has been remodeled and redecorated. It is being operated by the Palace Theatre Co., which has signed a long term lease with Benjamin Emerman, the owner.

* * *

Joplin, Mo.—A new Fox theatre has been opened here under the management of William Prass.

* * *

Rainier, Wash.—The Columbian has been reopened here under new management.

* * *

San Jose, Cal.—The Jose theatre has been remodeled and redecorated and now is being managed by J. A. Harvey, Jr.

* * *

Moorpark, Cal.—A new theatre has been opened here under operation of Don Mentor.

* * *

Anaconda, Mont.—Washoe Amusement Co. is erecting a theatre here at a cost of $175,000. It is to be ready early in 1931.

* * *

Lakeview, Ore.—The new Marius has been opened with a seating capacity of 500. J. W. DeYoung was the architect.

* * *

Tampa—The Rivoli has opened with a seating capacity of 1,500. The theatre belongs to the Haya estate and has been leased by N. V. Darley, of Tampa, and Ed. A. Cerf, of Atlanta. M. Leo Elliott was the architect and Logan Brothers the contractors.

* * *

White Plains, N. Y.—The Millerton has been reopened after being completely remodelled and improved.

* * *

Arlington, Ore.—The Arlington theatre, under the management of William Peterson, has recently been opened here.

* * *

Miami—The Cocoanut Grove has been opened under the direction of the Cocoanut Grove Theatre Corp., of which Leslie L. Headley is president. The theatre has a seating capacity of 1,400. Architects are Keihnel and Elliott.

* * *

Vienna, W. Va.—The Vienna has been opened under supervision of Guy M. Hazelrigg. It is the only theatre here.

* * *

Hutchinson, Kas.—A new theatre has been erected here by the Rorabaugh Wiley Co. at a cost of $400,000.

* * *

San Francisco—Golden States Theatres is building a theatre at 3720 East 14th St. Reid Brothers are the architects.

## THE Projectionists' Round Table

*By John F. Rider*

(*Continued from page* 43)

essary, the reader understanding that current flows in the rectifier circuit when the correct conditions obtain. Thus, one part of a typical half-wave rectifier system is shown in Figure 105. The arrows indicate the assumed direction of the flow of current. (This is exactly opposite to that based upon the use of the electronic stream as the plate current.) The additional element is the capacity C. What is its function? Let us see.

During the moment that the plate is positive, current flows in the external circuit and also through the tube. This means that a charge is applied to the capacity C. This charge voltage starts from zero, builds up to maximum and again decreases to zero, all in 1/120th of a second if the line supply is 60 cycles. Refer to Figure 106. The dashed line wave represents the plate voltage input into the tube. The heavy curve represents the current output during one half of each cycle. The dot-dash curve represents the charge across the condenser.

After its initial charge to the peak value, the charging voltage decreases and when the plate is negative there is no charge being applied across the condenser and the charge within the condenser decreases. This continues until the voltage applied to the plate is again positive, at which time the condensers receive a new charge, raising its voltage once more to the peak value. Now the discharge of the condenser between the moments of charge depends upon value of the capacity and the associated circuit, in this case R and not the tube. If C is small, the charge stored is small and the greater will be the variation in the charge present in the capacity between the moment that it is charged to the peak value and the time at which it receives its next charge.

Supplementary to this is the effect of the load resistance R. The higher the value of this resistance, the less will be the discharge of the condenser for any constant period of time elapsing between the time of charge and the next moment of charge. The lower is the resistance R, the more rapidly will the condenser discharge for any one period of time. By making the capacity large, the difference between the peak voltage at one instant and the value of voltage remaining after the condenser is subject to partial discharge during the time that the tube plate is negative, is made small. Thus, there is present across the resistance, a source of voltage, the capacity C, which supplies current through Rm during the period that the plate is negative and the tube is at rest.

The subject will receive further attention in Lesson 28.

## CLASSIFIED ADS

### For Sale

900 Leather Upholstered Squab Seats, excellent condition. 2 Complete Rebuilt Simplex Projectors with Morelite de Luxe Reflector arc lamps two 30 ampere "Perfex" rectifiers. AMUSEMENT SUPPLY COMPANY, Inc., 630 Ninth Avenue, New York.

### Ticket Machines

WILL PAY CASH for used Ticket Machines. Automatic "GOLD SEAL" or SIMPLEX MODELS PREFERRED. Forward information giving size of machine, serial number, motor current and condition. MIDWEST TICKET & SUPPLY COMPANY, Inc., 910 South Michigan Avenue, Chicago, Ill.

### Situation Wanted

CARPENTER, CABINET MAKER and UPHOLSTERER, especially experienced in taking care of seats—either salary or contract. ALEX CEIZLER, 1311 Avenue K, Brooklyn, New York.

### Situation Wanted

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UNIFORMS FOR STAGE PRESENTATIONS COSTUMES FOR HOUSE ATTACHES BROOKS 1437 B'way New York

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

### *IS THIS YOU?*

IN quest of the reason for so many managers being let out, we started to ask questions among several of the out-of-town chain supervisors, and instead of poor returns at the b.o. we found that one of the chief causes for letting men out is the inability of the average house manager to take care of certain items requested by these supervisors.

One man showed me his memo book wherein he made note of all the items to be taken care of by the manager. He lists the results of his inspection, the suggestion he makes, and then, on his next visit goes over all of those items and checks them off as O.K. when he finds they have been disposed of.

This gentleman, to bear out his justification for letting out a certain manager, laid before me seven lists covering seven monthly inspections of a house. The lists carried about thirty different items ranging from little unimportant things up to matters of great importance. One item in particular was listed on every sheet and covered a suggestion to the manager that the old rubbish and refuse be cleaned out of the cellar of the theatre. Up to the last list this item still remained undone.

Broken glass on the roofs, causing leaks and expensive redecorating. Fixing of frames in the lobby. Replacing a broken glass in one of the entrance doors. And many other items which could be handled and arranged through one of the manager's staff.

Yet months rolled by and although the supervisor stressed the importance of attention to his requests and suggestions, they remained undone and more were accumulating. Even threatening the manager with demotion to a smaller house failed to produce the desired results until, finally, he let the man out entirely.

We can find a close parallel to the above by citing a certain manager in a theatre where we very often stop in at right close to New York. We can recall last spring before we left for the coast when we suggested in a friendly way that the manager ought to get the burned out bulbs replaced in the marquee and upright signs. By September the number had increased and last Saturday night the entire front of that house looked like the place was about to close down.

There is no necessity for such conditions existing today. You must have someone on your staff who can be depended upon to take care of keeping the house in proper shape under your orders. If you have no one, do it yourself. You are getting paid to look after the theatre. Do it—don't alibi.

*"Chick."*

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# MANAGERS' ROUND TABLE CLUB

## *Note the Certificate And Also Note This Butterfield Stunt*

Though he is pretty busy trying to boost business still higher at the Union Theatre in Attleboro, Mass., Ray M. Butterfield, manager of the house, finds time to shoot us in this ace photo of himself, sitting in his office and looking over his membership certificate in the Managers' Round Table Club. He seems to be all set for a successful season (at least that's what the indications in the form of the Motion Picture News and the certificate on the desk shout out), and if he continues the work he displayed while at the Metropolitan in Leominster, Mass., he'll certainly hang up a couple of new records.



Just to give you a little advance dope on what he is planning to do, we are going to divulge a stunt that is all set for Thanksgiving Day, when the rival gridiron schoolboy factions meet. 3,000 megaphones are being made up. The megaphones will carry the theatre plug on one side, and school cheers on the other And boy, this stunt is going to be worth plenty to the theatre, what we mean!

Just a short time ago, Butterfield had an excellent street ballyhoo plugging "Numbered Men." Four convicts' suits were worn by as many men. The men paraded about the town plugging the picture. The town had never before seen a ballyhoo of this especial type, so they paid a lot of attention to it. The result was that the theatre profited handsomely, the picture going over to good receipts for playdates. We understand that Butterfield is going to make a play for his kiddie business in the town, and we are sure that with his knowledge of showmanship he is capable of bringing it back to normalcy, and still higher if possible.

We want to wish him luck on his new assignment and express the hope that he will keep us posted so that we can report his business progress to the rest of the show world.

## *Star Of Film Sent A Personal Message To Home Town Fans*

A showman, whose house is located in the home town of a movie star, is certain to take advantage of an opportunity to plug that star if it so happens that he is playing a picture in which the star is featured. The star in this case happened to be Jane Keith, who plays the feminine role in "The Sea Wolf." The city, her home town, is Michigan City, Indiana. When H. J. Thatcher, manager of the Tivoli Theatre, was informed that he would play Jack London's story, he immediately set out to publicize the fact that a home town product would be on screen view at the theatre.

A trip to the local paper rewarded him with a story on the actress. A wire to the studio netted him a reply from Miss Keith, who followed it up with telegrams to a number of city officials. The wires were reprinted in the paper. A great deal of advance interest was built up as a result of the stunt, so it wasn't surprising to Thatcher to find that on playdates he did excellent business.

As this is Mr. Thatcher's first contribution to the Club we think that if he continues this sort of alert showmanship he will be a very active member. Let's hear some more from you, "H. J.," and include your photo with the contribution.


## Managers' Round Table Club Section

A publication within a publication devoted exclusively to the interests of the

## ◆◆ HOUSE MANAGER ◆◆

and all others participating in theatre management, exploitation, publicity and advertising.

***The Industry's Clearing House For Ideas!***

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

***"All For One And One For All"***

# MANAGERS' ROUND TABLE CLUB

## *Eight Ball Babies' "Check And Double Check" Clicked Oke*

If we were to attempt a setting forth of the complete campaign covered by Earle Holden, manager of the Fairfax Theatre when he sold "Amos 'n' Andy" in Miami, Fla., it would take up more space than we can spare at the present time; so we are presenting only the highlights.

A street ballyhoo—a photo of which we are showing with this story—was used a week in advance. The ballyhoo attracted a lot of comment from the persons on the streets. It visited the downtown business section, and was parked for a time. The boys driving the car engaged in the famous dialect of the comedians and "sho-shos," and "regusteds" predominated.

Through a tie-up with WIOD, the station broadcasting the nightly Amos 'n' Andy programs, Holden secured a mention directly after the broadcast in which it was stated that the Fairfax was going to play the first motion picture made by the colored comedians. The announcements were made for a week in advance of playdates. A special prologue was used at the theatre in connection with the trailer. A radio set was placed on one side of the stage; two stand microphones, on the other. Radio was a combination victrola and radio set. The theme song of the picture was played on the victrola attachment. A spot was focused onto the "mikes" as the Assistant Manager of the theatre walked out on the stage, struck a gong—known to many as the signature chime of the local station—and made the regular station announcement, saying: "We will now take you to New York for Amos 'n' Andy." The spot was then thrown to the radio, as the theme number of the picture was transmitted over the victrola attachment. At the conclusion of the song, the spot was trained on the center of the curtain, which opened upon the trailer.

Plenty of free publicity was secured in all papers. Stories were also landed on the radio pages of the sheets. Every radio store in town was tied up, and all dealers tied in their regular ads with the picture. One of the local taxicab companies was tied-up and they agreed to display on the back window of the cabs, a sign reading: "The meter on this cab has been Checked and Double Checked. Ride this cab to the Fairfax to see and hear Amos 'n' Andy in 'Check and Double Check'." The angle proved a corker for boosting business and plugging the film.



The corresponding card number gag was also used by Holden. He made up a number of small cards, to serve as heralds and distributed them about the town. A notice informed persons that if the number on the card corresponded with one on a board placed in the lobby of the theatre, the holder would be given a free ticket to the show. The lobby was jammed from morning till night with persons matching their cards.

A special award was offered to the member of the Fairfax service staff who could secure the best tie-ups on the picture. The boys stepped out and did some knockout work. The winner of the award tied-up a bus company that hitherto could not be approached, and secured permission to place cards in the buses plugging the picture. It was the first time a tie-up of this sort had ever been secured.

These activities tended to help the picture towards its sensational business. Therefore, we are passing them along.

# "The Showman's Calendar"

## AN EXCLUSIVE CLUB FEATURE

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

### DECEMBER

| | |
|---|---|
| Dec. 6 | St. Nicholas Day (Patron Saint of Children) |
| Dec. 7 | Decoration Day (Cuba) |
| Dec. 8 | Immaculate Conception (Quebec) |
| Dec. 8 | Eli Whitney's Birthday (1765) Inventor of Cotton Gin |
| Dec. 10 | Peace with Spain — signed at Paris 1898 |
| Dec. 11 | Alfred Nobel's Birthday (1833) Founder of the Nobel Prize |
| Dec. 12 | First Marconi Wireless Across Atlantic (1901) |
| Dec. 13 | Heinrich Heine's Birthday (1797) |
| Dec. 16 | Boston Tea Party (1773) |
| Dec. 17 | Wright Brothers' First Successful Aeroplane Flight |
| Dec. 21 | Shortest Day of Year Pilgrims landed at Plymouth Rock 1620 |
| Dec. 25 | Christmas Washington Crossed the Delaware (1776) |
| Dec. 26 | Washington defeated British at Battle of Trenton (1776) |
| Dec. 28 | Woodrow Wilson's Birthday (1856) |

***Can you tie any of the above events into your theatre's activities?***

**And don't overlook the many local events that are constantly turning up right in your own town, county or state.**

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

## A Holiday Show Slant!

At this most opportune time, E. F. A. submitted the following information on how he is arranging to help the poor and needy in his community this Christmas.

He is running a series of Saturday morning shows in December and finishes up with a grand mid-night preview of a new picture on the Saturday preceding Christmas. These shows are all being run in co-operation with the local Chamber of Commerce, the newspaper and the Salvation Army.

Through the Chamber of Commerce, all merchant members are dressing windows and incorporating copy into their advertising, etc. They are also offering various articles of food and merchandise and accepting donations of same from those wishing to help along this most worthy cause.

At the Saturday morning shows, which will be patronized chiefly by children, the admission charge is confined to discarded clothes, canned goods and toys. For the mid-night premiere a special price scale up to 75 cents top has been worked out and the entire receipts will be turned over to the Salvation Army. All theatre help is donated, newspaper is playing up the midnight attraction to encourage advance sale of seats and altogether the entire community is pepped up by the fine work being done.

From point of good-will and public reaction we doubt whether any idea ever conceived can match this for putting the theatre in a peach of a spot. Particularly since E. F. A.'s town has several thousand unemployed and conditions are the worse in many years.

This rough draft is designed specifically to guide any member or reader who has a desire to get behind something of this sort. More information is available and at your service if you just shoot us a wire to Club headquarters.

We are very grateful to E. F. A. for the inside dope on how he is going about it.

*"Chick"*

## Rex Koury Features Novelty Organ Solos; He's the Talk of Troy

According to reports emanating from Troy, N. Y., Proctor's 4th Street Theatre is featuring the world's youngest organist in the person of Rex Koury, 18-year-old console artist, technician of the keys.

It is said that he has acquired a technique which is delightfully modern. His presentations are varied, alternating between community singing presentation and solo work.

One of his recent offerings—and one which showed the hold he enjoys upon the Troy public—was the rendition of what he termed a "Request Program." A specially designed modernistic scrim was used. A frame of film, showing numerous letter requests, was projected upon the entire proscenium. The letters dissolved into screen patter, which explained that, due to the enormous amount of mail received, it would be well nigh impossible to play, in its entirety, every number requested, but that Koury would attempt to play a few measures of as many numbers as the seven-minute time allotment would permit.

Koury then broke in and voiced his sentiments by asking musically, "How Am I to Know?"—following this by a slide in which he asked for more requests, and promised to play them at a future date. Thirty selections in all were played on the "Request Program," each number being rendered with a slightly different combination and style, one blending into the other. This specialty was culminated with a fitting climax in the form of the "RKO March." It stopped the show.

The showmanship displayed by this organist has them doing plenty of talking in Troy. One of his other showman moves was the billing of his turn as "The Voice of R-ex K-oury O-rganist.

## Fresh Air Taxi Co. In Lobby Was Golden Amos 'n' Andy Gag

In Rochester, N. Y., Amos 'n' Andy, the prize eight balls of the N. B. C. network, and the Pepsodent company, certainly got a great send-off from J. Golden, manager of the Arkayo Palace Theatre, when he set out to exploit the dialectitians first "ain't dat sumpin," entitled "Check and Double Check," the film venture made possible by ether.

As lack of space will not permit our printing every phase of the campaign, we are taking a few of the highlights which lend themselves to adaptation on almost any type of picture. Look them over carefully and you'll see our point in passing them along.




First we'd like to point out the novel lobby display that served as an advance plug for the picture. A duplicate of the office of the well-known "Fresh Air Taxicab Company" was constructed in the lobby. The office was exactly as the one seen in the film. Two men were hired to black up and wear costumes similar to the Americ-Nubian "shoshos." The men conversed over the phone, and with each other, in language that was taken from some of the film's sequences. How the town gasped when it entered the theatre and saw the lobby display. Persons were talking about it all during its run.

When they were not working the office gag, the men drove the "Fresh Air Taxi" about the street, creating a lot of talk wherever they went. You will note in the photo showing the man "repairing" the car, that Golden has impressed upon the men the value of this old showman gag of making it appear as though the car was unable to proceed, and, as a result, being forced to stop in the busy sections of the town. They received plenty of word-of-mouth comment on this angle. When not pulled too frequently, this stunt is very effective. If used too often, and the traffic cop on post gets wise, look out.




Still another angle that immeasurably helped the selling of the picture was an effective tie-up made with the boys who weekly distribute "Liberty" magazines to subscribers in Rochester. The kids were invited to see the midnight twins emote. Carrying a large banner which gave their destination and plugged the picture, and preceded by the "Fresh Air Taxi," the boys marched to the house, attracting comment from all of the pedestrians. In return for Golden's courtesy, they placed heralds in every magazine distributed in the city.

These few activities that we have set forth, formed but a small part of the complete, and excellent, camoaign. We hope that in the near future we'll hear some more regarding Mr. Golden's work, so that we can let the rest of the Club in on what is being done to keep Rochester show-conscious. Give us some dope on the situation, will you, Mr. Golden?

# MANAGERS' ROUND TABLE CLUB

## *Jones Is Trying to Chase Away Depression Bugaboo in Town*

In an attempt to chase away that product of Old Man Gloom called "Business Depression," J. A. Jones, manager of the Saenger Theatre in Pensacola, Fla., made plans for a huge merchant tie-up that, it is hoped, will boost business in the town and permit the merchants to wear smiles.

The chairman of the Merchants' Protective Association and Manager Jones conferred about an hour with the editor-in-chief and business manager of both local newspapers. Plans were made to visit the merchants during the coming week and lay before them the possibility of getting an extra two-weeks pre-Christmas shopping.

Mimeographed letters telling how Macy's in New York City had advanced New York's Christmas shopping two weeks sooner were sent to the merchants by the secretary of the Merchants' Association, who also did the mimeographing and the furnishing of envelopes for mailing. Jones' sole purpose in putting this plan over is to reflect credit on the town and to be the means of bringing added business to the merchants which in turn will reflect itself at the theatre box-office as well. We hope that Mr. Jones will give us some more dope on this angle as we'd like to keep the rest of the Club posted on its progress.

Jones is very active in his town and has secured lots of good-will by the various stunts he uses. One that he successfully engineered recently was a flower show held in the lobby of the theatre. The show was sponsored by the Parents-Teachers' Association, which was open not only to schools, but to any one living within the county.

There were some 12 different classes, consisting of ferns, geraniums, dahlias, roses, chrysanthemums, etc. All in all, the lobby presented a resplendent display and made it one of the show places of town.

It was observed that persons who had entered the lobby just to look at the flowers, would, in more cases than one, purchase tickets to see the screen attraction. The stunt proved profitable from many angles, which we need not discuss at the present time as they are more than obvious to showmen. If you can use a stunt of this sort, it is likely to be profitable to you, too, though of course its entire success depends upon the way in which you have analyzed the local situation. Let's hear from you again, "J. A."

## *Fred Hinds Is Now Handling His Own House in Wisconsin*

It will interest his many friends on the Publix circuit to know that Fred Hinds, former City Manager of Watertown, South Dakota, who left the business almost a year ago, has returned to the active fold and is now the owner and operator of the Strand Theatre in Whitewater, Wisconsin, where he intends to bust a couple of records.

Hinds has had many years' experience in the show game, so we are of the opinion that he is going to do some good work at his present spot and make a winner out of the house. At one stage of the game he owned the Cresco Theatre in Cresco, Ia., operating it for nine years. He also served as advertising and publicity manager for the Finkelstein and Ruben Northwest Theatres. Before entering show business, Hinds was a newspaperman in Minneapolis. Incidentally, Hinds is pretty well acquainted with Fred Meyer, general manager of the Alhambra Theatre in Milwaukee. They were both among the "early settlers" in Minneapolis, when the movies were struggling to gain a foothold in a world of opposition and doubt.

We want to welcome Fred back into the active fold and we know that he is going to be represented often on our pages. Keep us posted on what is going on along the showman line in Whitewater, Fred, so that we can pass it along to the rest of the Club.

## DICK KIRSCHBAUM'S "LOBBY LAFF"

*When Is a Managers' Meeting a Circus? Here's the Answer!*



# MANAGERS' ROUND TABLE CLUB

## You Can Help!

An excellent move that did much to dispel those black clouds of business depression which Old Man Gloom threw around the town of Council Bluffs, Ia., was the placing of 14 x 22 inch cards in various store windows by a showman. The cards carried copy:

"Cheer Up, Folks! Spread the GOOD NEWS. Good Times Are Coming! Council Bluffs Can And Will Prosper. See Stanley Smith in 'Good News' At The Broadway Theatre."

As may easily be seen, these cards, though used primarily to plug the feature picture, were also of great value to the merchants. It is said that the local Chamber of Commerce greeted their appearance with enthusiasm. If that is so—and there is no reason why it shouldn't be—we think that the members of the Managers' Round Table Club can do their bit to bring back prosperity in their respective towns by making up institutional cards, carrying copy similar to that set forth above, and placing them in various locations. The Chamber of Commerce and the newspapers will get solidly behind your move. You are offered, by this stunt, an opportunity to gather plenty of good-will for your house. Why not do it?

## Kenimer's Campaign On Amos 'n' Andy Cleverly Executed

Another one of his well known campaigns was turned out by Guy Kenimer at the Palace Theatre in Jacksonville, Fla., when the house played Amos 'n' Andy.

The night that the booking date was set, a one-frame announcement was run at the theatre and in the four other houses of the circuit. The following week, this was replaced by a full announcement, followed the next week by the regular sound trailer. All announcement trailers were accompanied by the theme song of the picture. On the theatre's regular Saturday broadcast, nothing but the coming film was plugged. Permission was secured from the Pepsodent Company for the use of a trailer on the Pepsodent program through the local station, WJAX, announcing the engagement of the picture at the Palace. Three band leaders, who regularly play over the station, were contacted, and they inserted an announcement, whenever possible, of the picture.




As a street ballyhoo a week in advance, a duplicate of the "fresh air" taxi was run on the streets. It was painted in loud colors. We are showing a photo of the ballyhoo. Two characters, dressed to resemble the famous colored comedians, drove the car during busy hours. They also stopped at the local schools during recess and dismissal time. The taxi also carried a man who announced, through a large megaphone, the playdates and special shows. The taxi visited factories and others plants.

A tie-up was made with the Victor representative who has a machine called the "Victor Caravan." We are showing a photo of this caravan. It consists of a large trailer, somewhat on the order of a Pullman. Inside the trailer, is a public speaking system which can be hooked onto an Electrola for the playing of records, a radio, or a microphone. Large signs plugging the film, were mounted atop of this car. The car was driven about the business and residential districts, the records being played and announcements made whenever crowds gathered. A Victor Radio Combination set was placed in front of the theatre, alternately playing records and picking up radio broadcasts. The set was banked with cut-outs and appropriate selling copy on the picture.

All of the drug stores in town were tied-up on the dentifrice, special art cards being designed and placed in the windows. Displays were also secured in the windows of fifteen dealers, which included among them the largest department store, and the largest book and office supply store, in the town.

When the picture opened, the front was designed atmospherically, the lobby resembling the street in front of the Fresh Air Taxi Company; the box office, the entrance to the lodge hall of the Mystic Knights of the Sea. To the right was placed the Amos 'n' Andy Taxicab Office; the left, Madam Queen's Beauty Parlor. It attracted everyones' attention. The newspapers gave the picture plenty of publicity. The full page ad that was run by Kenimer created a lot of talk in the town.

## Coloring Of Scene From Picture Aided Orlove's Showselling

With showman activity still on display at the Uptown Theatre in Milwaukee, Wis., it is small wonder that Louis Orlove, manager of the house, continues to enjoy good business at his local playhouse.

A stunt that Orlove has found to be excellent for boosting business is that of inserting a scene mat of a picture in the local paper and inviting children to color it, with either water colors or crayons. The kids thought a lot of this stunt, the numerous replies attesting to its pulling power. Perhaps you, too, can use a stunt of this sort. Mats are usually to be found in the press books.

Another stunt that went over well—and one that has appeared on our pages before—was that of announcing free tickets to the theatre for all persons sending in the title of the picture—in this case "Follow Thru"—written as many times as possible on the back of a Government post card. The winning card carried 665.

Orlove is always active on some kind of gag, so we are sure that from time to time we will hear some more from him. Keep us posted, Louis.

## Samuels Is Handling Windsor in Brooklyn And Doing Great Job

There's a new manager over at the Windsor Theatre in Brooklyn, N. Y., who is taking the place of Lou Smith. His name is David "Dave" Samuels, and here's the low-down.

Samuels has been in the show game for a number of years and it is interesting to note that he broke in with Lou Smith. For the past five years he has been connected with the Manhattan Playhouses, having been located at the Hollywood, Palestine, Bijou and Palace Theatres. With a background like this, since we know that the showmen on the Manhattan circuit are a bunch of live-wires, we look to hearing some good things about his work at the Windsor.

Most of our members are aware of what Lou Smith did at the house and we are sure that since Samuels worked with him that the work will be continued to the greatest advantage. Brooklyn showmen have been rallying to join the Club and in the past we have shown many examples of what they can do, so it is almost unnecessary for us to go into any descriptions of their ability.

We want to congratulate Dave on his new position, and we hope to hear from him soon.




LIVE-WIRE NOVELTIES

Get the GOOD-WILL of all your patrons from 6 to 66 with our latest attractive "NOISE MAKING" Christmas colored souvenir, NOW available. Write for sample immediately.

Also Theatrical Advertising Novelties for all year round purposes.

DARWIN D. SILBERER & CO.

609-11 ST. LAWRENCE AVE. NEW YORK CITY

Telephone No. — Tivoli 1030

# MANAGERS' ROUND TABLE CLUB

# WHAT MUST A MANAGER KNOW?

***Although we list twelve classifications on this list of what a manager must look after, there are actually 52 items altogether. Jack Fink, former manager of the Fox Terminal Theatre in Chicago, Ill., is the showman who keeps this list constantly before him, especially when he must jump into a strange house and get it organized. The value it will hold for others depends entirely on how seriously they take their jobs. From our point of view this list should come in mighty handy, not only for the man who takes over a house, but also for the manager who wants to check up on himself to make sure that he's not passing up anything for the good of his theatre. And perhaps some of our members and readers will augment this list with other items just as important. If so, shoot them along, we'll greet them with open arms.***

1. ***Advertising***
   - a. Front of theatre
   - b. Lobby
   - c. Outside
   - d. Newspaper
   - e. Program, heralds and house organ
2. ***Good Will***
   - a. Making friends of patrons
   - b. Going out of way to do favors
   - c. Organize theatre parties at reduced rates
3. ***Exploitation***
   - a. Shadow boxes
   - b. Lobby displays
   - c. Personal announcements on rare occasions
   - d. Special outdoor ballyhoo where occasion calls for it
   - e. Organizing kiddie clubs
4. ***Trailer Advertising***
   - a. Not to be overdone
   - b. Policy announcements
   - c. Stock trailers
   - d. A different type of *silence* trailer each week. Interchange
   - e. Special editorial announcements from time to time
5. ***Cleanliness***
   - a. Strict supervision of janitors
   - b. Daily inspection of theatre
   - c. Daily inspection of attaches, check on shave, linen, shoe shine, hair
6. ***Service and Courtesy***
   - a. Strict discipline and training of service force
   - b. Importance of having pleasant cashier, doorman and walk man
   - c. Extraordinary care given to elderly people and cripples
   - d. Keep children from being annoying to adults
   - e. Reporting all nuisances to manager
7. ***Projection***
   - a. Importance of having correct fadar settings
   - b. Watch for poor light on screen
   - c. Flutter, flicker, shadows, etc.
   - d. Ends of parts shown or run outs
   - e. Screen effects
8. ***Personal Appearance***
   - a. Manager dressing formally
   - b. Immaculate service staff
   - c. Tidy box office
   - d. No gum chewing or lounging poses
9. ***Civic Contact***
   - a. Meeting and making friends of merchants
   - b. Personal acquaintance with managers of all hotels and apartments
   - c. Joining civic organization
10. ***Entertainment Policy***
    - a. Always change on same days, variation is confusing to public
    - b. Blend program so as to eliminate confliction
    - c. Total time of performance should not be over 2½ hours
    - d. Watch bookings and take full advantage of holidays
11. ***Employees***
    - a. Making friends, yet still commanding respect of
    - b. Instilling PEP into organization by weekly meetings, thereby making and keeping employees in a satisfied frame of mind
12. ***Maintenance***
    - a. Keeping cost of operation down to a minimum
    - b. Careful check on electric current used
    - c. Prevent water waste
    - d. Check and inventory on all supplies used especially lamps
    - e. Report repairs when necessary, so as to prevent additional costs later
    - f. Practice general economy, but no foolish economy
    - g. Have plenty of light in front of theatre, while theatre is open
    - h. Co-operate and consult freely with general maintenance man.

## *Dick Ryan Passes Along an Ace Stunt; Can You Use It, Too?*

In view of the fact that he displayed plenty of good showmanship while at the Park Theatre in Brooklyn, N. Y., we think that Dick Ryan is going to do some show-selling de luxe at the house where he was recently transferred, the Broadway Theatre in Astoria, Long Island.

While we are on the subject, we'd like to tell you something about a stunt that Dick used often while at the Park. It is inexpensive, and should prove valuable to many members. He used to make trips to a local mirror factory, where he was given, free of charge, some thin mirrors which had been broken. He next bought a glass cutter for a dime. With the glass cutter he cut up all of the mirrors in small squares, diamonds, circles, etc. The particles were arranged to spell out the wording of the attraction, which was placed on a black cloth background, paste being used to affix the mirrors to the cloth.

The completed banner was then placed in a shadow box. A concealed spot played on the entire arrangement. At a very small cost this attractive sign was made up. How about you making use of a gag like this? It will also make an excellent banner. It certainly has the goods. Incidentally, Dick had four vacant stores on the theatre block, so in order to get some publicity for his house, he arranged to have the American Tobacco Company, Flit Mfg. Co., Pinaud Perfume Company, and the National Biscuit Company, dress up a window apiece, with the result that in what had previously been empty windows, live displays held sway. Some idea, wasn't it? Maybe you can use it, too.

We want to wish Dick a lot of luck on his new position, and we hope to hear from him again very soon because we expect to have some more angles of this sort to pass along.

# MANAGERS' ROUND TABLE CLUB

## *Weil Plugs Prohibition—Oh, Yeah?*

**In these days of Prohibition, it is indeed a rarity to be provided with a corkscrew . . . absolutely free! But that's just what Joe Weil, director of exploitation of Universal Pictures is doing . . . giving away corkscrews!**

**As one of his laugh stunts for "See America Thirst," the "U" comedy film recently released, Joe suggests, in the pressbook, that showmen adopt his advance plug, which consists of imprinting a pay envelope with copy, the catchline of which states: "Get Ready For An Uproarious Opening." Upon opening the envelope, the unsuspecting patron finds a small, wire corkscrew, on the top of which has been imprinted: "See America Thirst."**

**Joe does not state how, or upon what, the corkscrew may be used to best advantage.**

## *Lou Smith Hands Us An Armful Of Gags That Wowed Patrons*

We gave you a little dope not so long ago on what Lou Smith is doing to keep things humming at the Stone Theatre in Brooklyn, N. Y. Lou is the live-wire manager formerly of the Ambassador Theatre in Brooklyn.

A few of the stunts that Lou pulled off lately included among them a Snake Charmer, in conjunction with his selling of "Swing High," with a Hindoo Flagelot player lending color to the scene. The snake charmer gag proved a sensation, the streets leading to the theatre being jammed with people hurrying to witness the stunt. On the last day of the picture, Lou gave away three thousand boxes of candy, imprinted with a clown figure, and a plug for the merchant donating them. The next picture that he went to work on was "The Dawn Patrol."


FOR YOUR COMFORT AND PLEASURE!

It is with pride we announce the installation of Nelsen's newest and most perfect invention in sound production, which is known as the

NEW ACOUSTIC SYSTEM

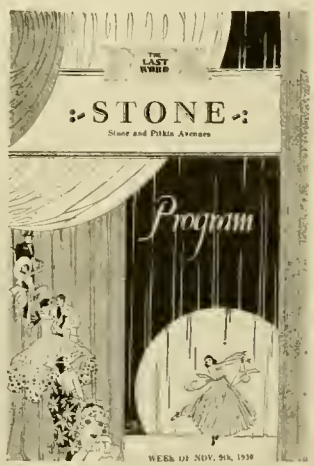
which makes possible a perfect audition in any part of the theatre. This new system carries the voice, music and sound in a naturalness that seems unbelievable, but the fact remains, as you will note, that all sounds are rendered in a natural tone.

Also with the new heating system now installed you will enjoy all the comforts of a perfect heated home in this theatre. Other improvements such as new seats and personal comfort conveniences have been added—in a word, everything has been done to make

THE STONE
THE THEATRE PERFECT
FOR ALL THE FAMILY

May we also add a word to express our appreciation for your loyal support, and for a further continuance of same.

We thank you,
THE MANAGEMENT




For "All Quiet On the Western Front," Lou engaged a man, painted as a bronze soldier by means of a special composition, to mount a pedestal. He carried a rifle, with fixed bayonet. A sign announced that anyone making him laugh would be given a prize. No one could do it. This proved to be one of the best ballyhoos Lou had on the picture, the residents of the neighborhood flocking to the house to look at it. For his showing of "The Costello Case," Lou made up a novel display in the form of a six-sheet board, covered with clippings on a recent shooting fray in New York. The neighborhood ate it up.

We are showing here a copy of the back page off Lou's house program. The angle of the new acoustic system was one that caused a lot of comment, as did the plug for family trade. Lou used the same copy on a trailer, and the audience applauded it. We are passing this copy along in the event that you might care to use something like it. Look it over, and if you think it will fit, give it a break.

We want to thank Lou for passing this work along to us, and we are sure that the Stone is going to see plenty of live-wire showmanship. Keep us posted on your future work, Lou.

For the selling of the air picture, he tied up with a bus company. The bus was stationed a short distance away from the theatre. It was bannered with copy: "Free Bus Ride to the Stone Theatre to See Richard Barthelmess in 'The Dawn Patrol'." This stunt brought them in to the box-office. But there was another one that forced Lou to stop selling tickets three times. He had made a tie-up with a local confectionery store and the store agreed to give away 1500 toy aeroplanes, filled with caramels. Kids jammed the theatre to get tickets that would entitle them to planes. What a mob! And what a business!

## *Morris Kaufman Had The Neighborhood Interested in Stunt*

We have to give Morris Kaufman credit. He certainly knows his neighborhood. This was more than evidenced when he played Clara Bow in "Her Wedding Night" at the Stratford Theatre in Brooklyn, N. Y., not so long ago, and by the use of a novel exploitation stunt turned in a good playdate.

Making use of the "Locked Door" gag that has frequently appeared on the Clug pages, Morris constructed a honeymoon flat of compoboard, showing the stairs and the door of the flat. If you will look closely at the photo we are showing, you can make out this stunt, though the picture was pretty well blurred. Small cards, carrying flip wisecracks as copy, were placed about the door. On the door itself Clara Bow's name was painted, with a miniature of Dan Cupid dressing up the name somewhat. The stairs carried the title. A cylinder lock was placed on the door, and the door locked.

Kaufman secured 1,000 keys and affixed to them a tag carrying copy which stated that "Not everybody can crash the gate on Clara Bow's Wedding Night, but this key may let you in with the compliments of the Fox Stratford Theatre. Bring your key to the lobby this Saturday night. If it fits, and opens our 'honeymoon lock,' you will be given a guest ticket and a smart wedding gift souvenir." The keys were distributed only to ladies. An announcement card in the lobby a week ahead of the key distribution informed the lady patrons that on the following week they would be given keys and the opportunity to open the lock. The wedding gift souvenir was obtained through a tie-up with a local merchant, ten gifts in all being awarded. Of the thousand keys, but ten fitted the lock.




The stunt was one of the most successful that Kaufman had ever pulled at the Stratford, the resultant jump in business proving its value. We hope that Morris will keep us posted on the rest of his work. And—oh, yes! We understand that he is planning a stunt that is BIG (spelled with capital letters). It is described as "A wow," and most emphatic statements follow the declaration. Let's see it, Morris. We're mighty anxious to pass it along, especially if it has the goods. You know a good stunt always meets with a fine reception from the showmen.

***Always Wear Your Club Pin!***

# MANAGERS' ROUND TABLE CLUB

## *Evelyn Dix Is The Artist Responsible For Laby's Displays*

At last we've found the person responsible for the crackerjack displays that are turned out at the Washington St. Olympia Theatre in Boston, Mass., the house managed by George Laby, an active showman and member of the Managers' Round Table Club. The artist's name is Evelyn Dix and she is shown here portraying a scene from "The Big Trail."

Every week Miss Dix does a portrait of the next week's attraction in the lobby of the theatre. Crowds stand around and watch her working. They think an awful lot of the painting done by this clever young lady, and whenever standing room occurs around the house—which is frequently—never a murmur is heard from the crowds. They are patient so long as they can watch Miss Dix work. The work that she is pictured doing now is a pastel, measuring 10 by 4 feet, and is to be used as a plug on "The Big Trail." When playdates start, the pictures are used out front of the theatre.



Perhaps there is someone in your town who is especially skilful with crayon or with brush, and happens to be studying art. You might prevail upon the party to do some special work in the lobby of the theatre or in the foyer. Small portraits depicting scenes from a coming attraction will always be found to command attention. When you have finished with them, you can give them away through a contest, run in the newspaper, on any subject of interest.

Thanks, George, for letting us have this one. Let's hear some more from you.

## *China Again!*

**It is with pleasure that we announce the fact that the Club has added another showman from China to its rolls. The showman is Y. Y. Bain, general manager of the Universal Cinema, Ching Yung Road, Shanghai, China.**

**According to the theatre letterheads, the Universal Cinema is the "largest cinema house in the Chinese territory of Shanghai." Such being the case, we have an idea that Mr. Bain must be displaying some ace showmanship to fill it. We know he's going to take plenty of interest because right along with his membership application he requested a Club pin. We want to welcome him into this international organization and we hope he will favor us with a photo of himself, and a little story on his show selling, in the near future.**

## *Reopened Theatre Given Good Camp'gn By J. R. Minhinnick*

Theatre openings offer showmen many opportunities to display their vast storehouses of showmanship in putting the house across with a bang, giving it an introduction that would rival a presidential election. This is true all over the country. We have presented many accounts of theatre openings on the Club pages, and we are sure that our many members found them to be of immense interest and value. We'd like to say a word or so this time about the campaign that was executed by J. R. Minhinnick, manager of the Grand Theatre in London, Ont., Canada, when the house was reopened recently.

A number of the town's leading merchants were invited to buy space in a double-page spread that would be devoted to theatre plugs. In addition to the merchants, the various companies whose products had gone into the remodeling of the theatre were also represented by advertising. Two pages of publicity on the opening feature "All Quiet on the Western Front" were obtained. The town was thoroughly covered with advertising matter on the opening of the theatre, poster paper, window cards, heralds, etc., forming part of the regular routine.

The opening night of the theatre proved the worth of Minhinnick's campaign. The lobby was jammed with persons eager to obtain admission and witness the transformation of the old into the new. By the time the house had been open an hour, it looked as though they couldn't squeeze in a midget. Various executives of the Famous Players Canadian Corporation were on hand for the opening, and they, as well as a few local celebrities such as the Mayor and the head of the local Chamber of Commerce, participated in the ceremonies.

As he is pretty well known up around his district for his activity, we have an idea that Mr. Minhinnick is going to be right out front with the rest of the Canadian showmen, selling his shows right and left. We'd like to hear some more about your work, "J. H."

## *Novel Lobby Stunt Helped McKoy Sell Clara Bow Picture*

Novel lobbies have been presented on our pages many times. We have also shown a number of examples of atmospheric fronts. Prominent among the creative geniuses of this type of showman we found James H. McKoy, manager of the Olympia Theatre in Miami, Fla., and we are sure that his work has been useful to some of the members of the Club. We are presenting some more of it here, in the form of a lobby plug for "Her Wedding Night."

Inside the main entrance a complete bedroom scene was made up through the courtesy of a local furniture store. On the bed a cut-out figure of Clara Bow in a sitting position and putting on her slippers, was placed. On the floor were real slippers and on the bed, wrappers and other ladies' wearing apparel.

From the entrance doors to the railing above the bedroom display white crepe paper streamers with small wedding bells under them then were placed.

The entire inside of the theatre was decorated in "wedding" trim. In the "well" were two five-foot wedding bells made of white crepe paper and with artificial orange blossoms pinned on them. From these two bells were white streamers twisted and draped to the rails. Under all the lights in the rear of the main floor were smaller wedding bells and under each bell a Paramount head of Clara Bow. Between the two large bells was a large hanging piece containing the star's name, title of picture in metallic outlined letters.

Oke, "J. H.," it's a pleasure to see that you are continuing to turn out such excellent work. We hope that you will keep us posted on your future activities also.

## R. MASON HALL Says:

***". . . regardless of the so-called depression, I am enjoying the CLUB pages more every week, and if the suggestions and ideas they contain are carried out, there need be no depression in this game."***

***Manager, Lyric Theatre, Morton, Va.***

# MANAGERS' ROUND TABLE CLUB

## *An Open Letter To Eddie Anson, Interstate Circuit, Boston*

Listen Eddie:

What I want to know is this: what kind of a system do you use in your contacts with the managers of your circuit which prompts them to sing your praises all the time?

We've heard bosses panned from one end of the country to the other, but so rarely do we hear of one who stands aces high with the managers that we must marvel and wonder how you do it.

Let's in on the secret, but keep it up as it proves our contention that men treated right are generally good managers.

Regards to the boys,

*"Chick"*

## *Stafford Jersey Had A 'Harvest Week' At The Plaza Theatre*

Special weeks are another of the ways that showmen keep their towns' interest in the theatre aroused. A week that went over very well recently was "Harvest Week" engineered by Stafford Jersey at the Plaza Theatre in Englewood, New Jersey, just a short time ago.

We are showing a couple of photos that will give you some idea of the angles used, among which was included a hay cart as a street ballyhoo, and an atmospheric lobby. The hay cart, drawn by two horses, carried hay, squashes and a giant cut-out of a squash, imprinted with copy on the special week. Jersey may be seen standing alongside the ballyhoo. In the lobby of the theatre, a girl distributed cider to patrons requesting it. She was dressed in farmer girl costume, in keeping with the lobby tone. The lobby featured haystacks, corn husks, squashes, pumpkins, etc. A great deal of comment was heard as the patrons entered the theatre and saw the display. It proved to be an excellent attention getter.




Perhaps you'd like to run a week of this sort in your town. If you can't run a Harvest Week, you can, at least, make use of the idea. Think it over and if it will fit in your show selling program, give it a chance. Thanks, Stafford, for passing this one along to us. We'd like to hear what else you are going to do along the show-selling line over in your part of the country. Let's have the dope.

## *Heralds Distributed At Football Field Helped Egan to Sell*

When it comes to getting in plugs for the Capitol Theatre in Regina, Sask., Canada, you can bank on it that Pete Egan, managerial maestro of the house, is going to be right on hand with some sort of news or stunt on the house.

One of Pete's recent activities consisted of visiting the local football field while an important game was in progress and having heralds distributed containing the names of the players. The spectators made haste to grab them. The bottom of the heralds carried a notice to the effect that they were donated by the Capitol Theatre. The rest of the herald carried the line-up of players on both teams. Many showmen have taken advantage of this inexpensive stunt and secured a lot of publicity for their houses. Maybe you'd care to use it, too. The heralds need not be printed on expensive paper. Almost any kind of stationery will do. You might even be able to tie up with a sporting goods dealer, give him a credit line, and lessen the cost of printing by half.

We want to thank Pete for passing this gag along to us. We are glad to see that he is continuing the same live activity that has characterized his past performances at the Capitol. Keep it up, Pete, and let's hear some more regarding what you and the rest of the showmen in your region are doing.

## *Radio Tie-Up Helped C. Brewer Plug New Chevalier Picture*

For the first night's showing of "Playboy of Paris," the new cinema opus of Maurice Chevalier, an advantageous tie-up was made by Charles F. Brewer, manager of the Tennessee Theatre in Knoxville, Tenn.

The picture ran the last three days of the week and the radio exhibit in the lobby was on display the entire week. The radio dealers exhibited in the lobby every model made with the $220.00 model especially encased with an artistic background and a sign on top stating that this radio was to be given to the holder of the lucky-numbered coupon.

Coupons were given throughout the entire week to every paid admission and the drawing was made on the opening night of "Playboy of Paris." It was also necessary that the winner be in the audience at time of drawing.

The dealers also contributed six electric clocks which were given to the holders of the next six lucky numbers.

They also ran a special 3-column ad playing up the radio show and the radio to be given away as well as mentioning title of picture playing at the Tennessee.

Brewer also had an excellent window display, a duplicate of which was also in the lobby. This display showed a cut-out of Chevalier with tray in hand standing at a table—the table containing cloth, plates and silver as well as two chairs. A card alongside the display played up the title of picture, star, theatre and playdates. These activities completely sold the show for Brewer.

When the Amos 'n' Andy picture made its appearance and showmen began to sell it, it was certain that the Fresh Air Taxi Cab used in the picture was going to be plentifully represented on the streets of the town wherein the theatre was located. Where there's a Ford there's a Fresh Air Taxi. Anyway, when the colored gemmuns' film played the Tennessee Brewer used the fliv gag to help put the picture across.

An old Model T Ford was obtained from a local auto dealer and this was painted on sides with copy, "Fresh Air Taxicab Co. of America Incorpolated—Tennessee Theatre, 3 days—Thurs., Fri., Sat." The topless flivver carried a sign on the rear reading, "Our kar bought from and serviced by Central Motor Company." A man dressed as Amos was the chauffeur and a man togged out as Andy rode in the back seat.

On the third day the car was in use it appeared in a parade headed by the High School band of 75 pieces on the way to a football game. Permission was readily secured from the school to join this parade as it added some life to their parade and incidentally good advertising for the picture.

Brewer also used a sheet out of a desk calendar pad as a model for the reprint of several hundred. The blank space ordinarily found on these date sheets was filled in with copy about the picture, cast, theatre and playdates. There was also a notation to attach this to "your" calendar pad as a reminder to see the picture.

The pads met with plenty of favor from the Knoxians and the stunt might be used again on some coming attraction. We want to thank Brewer for passing these and we want to let him know that we hope to hear from him again very soon. How about it, Charles?

## *The Real Club Spirit! "All For One And One For All"*

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**HOWARD P BREEZE** has been appointed manager of the Gem Theatre in Scranton, Pa.

* * *

**G. W. ALLEN,** formerly of the Fox-Midwesco advertising department, has been named Assistant Manager of the circuit Modjeska Theatre under H. F. Dunning, formerly in charge of the Tivoli. Donovan Deakin, former doorman at the Paradise Theatre in Milwaukee, Wis., has been named Assistant Manager of the house, succeeding H. G. Fisher, newly named manager of the Mirth.

* * *

**ROY WALKER AND CHARLES BAKER,** operators of a chain of motion picture theatres in South Texas, have added the Palace and Lyric Theatres of Brady, Texas, to their string. The firm owns theatres in Belton, Lampasas and Comanche. Their latest acquisition was purchased from Dick Winters and John Wall.

* * *

**P. G. CAMERON,** local exhibitor of Dallas, Texas, will operate the theatre to be erected in the city by C. E. Kennemer. House is reputed to cost about $150,000.

* * *

**LEON LEVY** has succeeded Bob Blair as Northwestern Division Manager for Publix. Blair was formerly stationed at Los Angeles, California, as city manager, having special charge of West Coast stage shows.

* * *

**LLOYD LAMB** has been added to the Washington sales force of Tiffany productions.

* * *

**IKE BINNARD** has reopened the Temple Theatre in Lewiston, Idaho.

**C. W. WILKINSON** has purchased the Isis Theatre in Broadwater, Nebraska, from Elwood Singer.

* * *

**C. C. CALDWELL,** a former film salesman and one-time operator of the Folly Theatre in Denver, Colo., has taken over the Palace Theatre in Lovington, N. M.

* * *

**LEW KEELER** will manage the reopened Ritz Theatre in Spokane, Washington.

* * *

**WATT AND WILKINS** have acquired the Playhouse Theatre in Atascadero, California.

* * *

**GEORGE COSTA,** who recently leased the Central Theatre in Kansas City, will also operate it.

* * *

**J. B. REISMAN,** of Rochester, Minn., has been transferred to Duluth by Ray Niles. He will manage the Garrick. H. E. Endres is also slated for a house and it is reported to be in Minneapolis.

* * *

**J. P. HARRISON,** city manager for Publix in Waco, Texas, has assumed personal direction of the Strand as well as the Waco and Rex. Next assignment of E. R. Milligan, former manager of the Strand, is forthcoming.

* * *

**JOSEPH GORDON** has been appointed manager of the Saenger Theatre, Alexandria, La., succeeding Robert Y. Hampton. Hampton becomes manager of the Strand, Gulfport, Miss., replacing Ray N. Peterson, who goes to the reopened Lyric, in Mobile, Ala.

**J. KATZ** has been appointed acting manager of the Belpark Theatre, Chicago, Ill., replacing T. H. Stevens, resigned.

* * *

**EDWARD MURTAUGH,** formely Assistant Manager of the Capitol Theatre, Scranton, Pa., has been made manager of the Manhattan Theatre, Scranton, temporarily replacing Ed Cline, who goes to the State, Scranton. Cline succeeds E. M. Simonis, transferred to the Capitol, Scranton, relieving J. McCarthy, resigned.

* * *

**GAREY CARR,** formerly of Riverside and Glendale, Calif., has been appointed manager of the Alcazar Theatre in Bell, succeeding Jack Retlaw, recently promoted.

* * *

**EDDIE LEWIS** has resigned as manager of the Strand Theatre in Poughkeepsie, N. Y.

* * *

**W. E. BELCHER** is now managing the Arnett Theatre in Rochester, N. Y.

* * *

**G. J. HAINLINE,** manager of the Palomar Theatre in Oceanside, Calif., announces the installation of an electric heating system at the theatre. It is said to be the last word in electric heating.

* * *

**GEORGE SHEWELL,** formerly exploitation director of the Appel Theatres in York, Pa., is now handling advertising and exploitation for Warner Bros., who recently acquired the Appel enterprises. Shewell manages the Rialto Theatre, also.

# NEXT WEEK!!!

***The Club pages will again feature many valuable and interesting stories pertaining to theatre equipment and maintenance. This phase of theatre operation has been stamped as being of tremendous importance.***

***Among the subjects to be discussed will be: Emergency Lighting — Ushers' Uniforms — Toilet Cleanliness — Repairing and Re-covering Seats — Relations Between Manager and Projectionists — and many other topics.***

***Read about these things on the Club pages in the December Showman issue of*** Motion Picture News.

# MANAGERS' ROUND TABLE CLUB

## Rosenthal At Wilkes-Barre

Taking a jump from Duluth, Minn. to Wilkes-Barre, Pa., we find Morris Rosenthal now selling shows at the Capitol Theatre in the Pennsylvania city.

Since he has been located with the Publix outfit, Morris has turned out some excellent work that has appeared on our pages from time to time. His work at the Lyceum and the Garrick Theatres in Duluth has no doubt contained some slants of value upon which members have pounced and used in their own campaigns.

With a house to handle that takes showmanship to put across, Morris will have to step even faster than in the past. However, since he knows his stuff, we have an idea that some corking angles will be cropping up. Keep your eye on Morris!

## Kligler Gives Us A Photo of The Service Staff At His House

The work that is being turned out at the Daly Theatre, the Bronx, New York City, by Joseph W. Kligler, manager of the house, has made the theatre one of the favorite recreation places of the neighborhood.

Kligler does not go out and sell his picture by means of exploitation and then just let it go at that. He does more. One of the biggest assets that the theatre has is its fine service staff. The house being small, the staff must also be small; but you can be sure that the ushers and doorman, cashier, etc., endeavor to work by a de luxe standard. We are showing a picture of the uniformed staff of the theatre.



We have on hand a couple of photos of the corking atmospheric front display that was turned out by Kligler for the selling of "Swing High," but the photos were so poor that we could not reproduce them. The front was excellent. Striped awnings conveyed the circus tone, with banners and pennants being flown from and under the marquee. The front did a lot to help put the picture across. We want to thank Kligler for passing these accounts along to us, and we hope to hear from him again very soon.

## Merchants Assembled At Binstock's House To Hear Proposition

A large number of showmen have found it profitable to hold get-together meetings at their theatres where the merchants could meet and discuss local business conditions. As a result of this move, business, in many cases, has jumped considerably. When the merchants were tied-in on a theatre project, each merchant knew what was expected of him, and what he was going to receive in return for his co-operation. This eliminated any friction.

In Astoria, Long Island, New York, Paul Binstock, manager of the Astoria-Grand Theatre, engineered a very successful merchants' meeting recently. The merchants in the neighborhood all assembled at the local theatre after the final performance. In order to insure their being on hand, Binstock sent out a letter which was to be used as a pass, permitting the merchant and his wife to see the last show. The move proved a good one. A large number of merchants were on hand. Binstock discussed his plans for the coming season, stressing the importance of the theatre to the community. He next went on and told the merchants the value of advertising, etc. The merchants listened enthusiastically to his plans. A number of merchants presented their viewpoints. At the close of the first session it looked as though the plan was going to take tangible form.

We hope that Paul will keep us posted on the future meetings so that we can see how they are progressing. What do you say, Paul?

## "Prosperity Week" Was Engineered By Edward J. Hiehle

Just to show us that he still has his fingers in the showman's pie and is pulling out box-office plums, Ed. Hiehle, manager of the Midland Theatre in Newark, Ohio, passes along a full page that he helped make up for the merchants of his town as a "Prosperity Week" plug.

Ed's house appears on the side of the layout. He made no attempt to land center space on the page. This was one of those times when a showman had to use diplomacy. It was not only his house that he was trying to get business for, but the town as well. We would also like to point out the little slug that is used in some of the ads. If you should like to use a slug like this, get in touch with Ed and he'll let you know how it can be obtained.




We note that Ed has run another of his Fashion Revues. He always puts these across in great style and they never fail to click for the house. Another angle that he used—this at Election time—was the dupe ballot for the picture he was trying to sell. The head stated: "Vote the Straight Entertainment Ticket." When the ballots were distributed a day or so before election, they created a lot of talk that resulted in good business at the theatre on the opening night of the new film. These activities are all typical of the work that is turned out at the Midland Theatre. The followers of the Club pages will all recall the special stunts, etc., that Hiehle has engineered since he has been at the theatre, and we are sure that they'll see more. Are we right, Ed?

Especially in view of the fact that when Ed is active there is plenty of live-wire showmanship on display. And it's the kind of showmanship that means money at the box-office for everyone making use of, or participating in, the gag. Do you agree, Ed?

## Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

# MANAGERS' ROUND TABLE CLUB

## James A. O'Kelly Handles Publicity In Parkersburg, W. Va.

Here's James A. O'Kelly, exploitation chief for the Smoot and Lincoln Theatres in Parkersburg, West Va., the section where Bill Hendricks general manages the two Warner houses.

We have no dope on hand concerning Mr. O'Kelly's career in the show game, so we cannot shed any light on him. But as regards his work, we can say that he is a very active showman. In fact, they have to be active to work along with Bill Hendricks. We believe that some corking work should be forthcoming real soon from Parkersburg because there is a group of live showmen in the town. Incidentally, one of the recent stunts pulled at the Smoot Theatre was the signing up of the world's champion tree sitter — who squatted on a bough for 1,657 hours— for a personal appearance at the house. The stunt jammed the residents in that night, all being anxious to get a look at the new record holder.



Listen, Mr. O'Kelly, when you send in your next contribution, how about giving us a little dope on yourself so that we can present it along with your work? Give our regards to the showmen of Parkersburg and let them know we'd like to hear from them.

## Whyte Held Them Out for First Time In a Year or Two

For the first time since "Sunny Side Up" played the Capitol Theatre in Riverhead, N. Y., people were turned away from the theatre. Why? It was all due to the excellent showmanship displayed by W. H. Whyte, manager of the house, whose effective campaign for "The Silent Enemy" caused the unusual occurrence.

The picture was thoroughly sold to the local schools. The Board of Education in New York had endorsed the film when it first made an appearance on Broadway, and, knowing this, Whyte had a very convincing crowbar with which to enter the schools. He made personal visits, addressing the students on the merits of the show. The angle proved to be a corker.




As Riverhead boasts a large enrollment of Boy Scouts, and in view of the fact that the Chief Boy Scout executive of the organization had personally endorsed the picture, Whyte had another effective sales argument. The Scout Master of Riverhead was notified of the playdate, and he immediately got in touch with the heads of troops in surrounding towns. It was arranged for all of the Scouts to appear at the theatre in full uniform. As an added treat, and one that helped his good-will stock tremendously, Whyte agreed to run a two-reeler showing the Scouts at camp the past summer. Additional business resulted from this move.

We are showing a photo of one of the unique lobby displays used on the picture. The shot shows a collection of arrowheads, flanked by stills on the film, which was placed on display. The collection, promoted from a resident in a nearby town, contained some very fine specimen. The entire display was loaned, free of charge, to the theatre. It caused loads of talk and helped the picture considerably.

With Whyte turning out work that is jamming the theatre and necessitating the non-selling of tickets, it seems to us that we are going to have some good slants on show selling to present to the rest of the Club. Keep us posted on your work, "W. H.," so that we can pass it along.

## Santa Claus Matinee

**We have already sent out upwards of thirty letters giving the details of this money-making gag. You may recall that we mentioned it some weeks back.**

**Briefly, here is the idea: Announce and advertise for the 24th of December a special Santa Claus Matinee. Tell the youngsters that Santa will be at the theatre to distribute candy and toys to all of them attending this special performance.**

**Purchase enough assorted toys, novelties and candy to insure each kid receiving a fair sized package. The stuff you give away should not cost you over five cents in all. The admission price for the special show should be fifteen or twenty cents, depending on the locality and type of house.**

**Santa and his costume is another small item. And if you doubt whether the kids will turn out, just try it once and be convinced. Such special attractions as you can offer should also be publicized, such as extra pictures, specialties by neighborhood youngsters, etc.**

**Make it a Gala event for the children and you will find them talking about it for many a month. If convenient you can arrange to start a new serial at that show, continuing with the succeeding episode the following Saturday or Sunday.**

**Information as to where you can secure the toys, novelties and candy may be obtained by wiring Club headquarters, but if you can get this stuff locally by tie-ups with the merchants, all the better.**

**If you get behind this in the right way you will find that 95 per cent of the receipts for the 24th of December will be from your kids Santa Claus Party.**

***Go To It!***

## "Talk Title Talk" Latest Hyde Stunt Going Over Great

Grabbing off free space from newspapers is one of the habits that Bolivar Hyde, Jr., contracted when he first hit the show business; and he kept it up ever since. His latest bit of space grabbing was done with the co-operation of the Montgomery Advertiser in Montgomery, Ala.

Bolivar, as a number of his fellow Club members know, is the City Manager of the Publix houses in the city, with his headquarters at the Paramount. A short time ago he decided to use a stunt that has been pulled many times, but nevertheless, it is always a good one for landing space in newspapers. The stunt—though it has been called by many names— consists of taking a group of movie titles and arranging them together to make a paragraph. Bolivar called the gag "Talk Title Talk." To give you an idea of how it's done, here's an example of the titles: "Going Some," "Blind Wives," "The Weaker Sex," "Remodeling a Husband," "Treat 'Em Rough," "Man Unconquerable," "Too Fat to Fight," "The Truth About Husbands," "Frivolous Wives," "Hearts Are Trumps."

Now here's a sample Title Talk: It's "Going Some" when "Blind Wives" tell "The Weaker Sex" the best way of "Remodeling a Husband" is to "Treat 'Em Rough," for while that may apply to "Man Unconquerable" who isn't "Too Fat to Fight," "The Truth About Husbands" is that they prefer "Frivolous Wives" with whom "Hearts Are Trumps."

The paper gave Hyde a lot of space for the duration of the contest. The Title Talks were sent to the local paper, a pair of tickets being given away for each one selected. Ten pairs of tickets were awarded daily, with one or two of the Title Talks being published. You can use this one in your town, too, if you wish. Thanks, Bolivar, let's have some more of your work.

# MANAGERS' ROUND TABLE CLUB

## HERE ARE THIRTY SIX MORE NEW CLUB MEMBERS

**AL NOWITSKY** is the brother of Ray Nowitsky, of Reading, Pa. Al is also a Pennsylvania showman but the house he manages is in Allentown. We believe we have showed you what Al can do along the showman line, but anyway, Al is going to give you some more information on his doings at the Rialto Theatre, so that you can see what Allentown is getting in the show-selling field. Right, Al?

———*Wear Your Club Pin! ! !*———

**LYNN SMITH** is the manager of the Crystal Theatre in Gonzales, Texas. We know that Mr. Smith is going to be an active Club member because the way he put over "So This Is London" shows you that he knows his stuff. We would certainly like to hear what else you are doing to bring them into the theatre, Mr. Smith. Let's have the dope.

———*Wear Your Club Pin! ! !*———

**WALTER J. PLIMMER**, the manager of the Avalon Theatre, in Brooklyn, New York, is pretty well known around the Met district. Walter has been interested in show business since Rin-Tin-Tin was a pup. He handled the vaudeville end of the racket for a while and did a great job of it. And then came the talkies! But Walter has a wonderful opportunity now to display some of that showmanship he is capable of doing. So let's hear from you, Walter. And you might shoot us in a photo of yourself.

———*Wear Your Club Pin! ! !*———

**ALEXANDER MAUS** manages the Auditorium Theatre in Lynn, Mass. Our enrollments numbers a great many showmen from New England, and they are all live-wires. So you see Mr. Maus you will have to do some tall stepping to keep up with them. Incidentally, as your first contribution, and one that will give you a good entree, why not send us in a photo and a little dope on your activities so that we can give you an introduction?

**JOSEPH F. O'HEARN** is the manager of the Olympia Theatre in Chelsea, Mass. He is the latest of the New England group to sign up for the Club. We are sure that, in view of the fact the New England showmen have been turning out some excellent work, he will follow their example. Keep us posted, "J. F.," so that we can pass along your work.

———*Wear Your Club Pin! ! !*———

**J. J. LOEWER** manages Loew's Alpine Theatre in Brooklyn, N. Y. The Alpine, if we remember rightly, is a neighborhood house in a well populated section of Brooklyn. That being the case, it should offer possibilities for exploitation. We'd like to hear from Mr. Loewer regarding the ways and means he uses to bring them in to the theatre. And include your photo, too, "J. J."

———*Wear Your Club Pin! ! !*———

**C. B. ANDERSON** is the manager of the Ritz Theatre in New Albany, Miss. His experience in the show game has more than fitted him for the job he is now handling. We understand that he is turning out some good work and we hope to present an account of it on our pages in the very near future. Let's have some accounts of what you are doing, "C. B."

———*Wear Your Club Pin! ! !*———

**JOHN G. NEWKIRK,** who manages the Park Theatre in Cleveland, Ohio, for the Loew circuit is an active showman. His recent campaign on "Whoopee" proved to us that we have acquired another live-wire on the Club rolls. He has been in the show game for many years, starting at the age of ten as a herald distributor. Let's have a photo and a little dope on the rest of your career, John, so that we can give you a regular introduction.

———*Wear Your Club Pin! ! !*———

**STANLEY E. BENFORD** manages Loew's Mount Vernon Theatre in Mt. Vernon, New York. We have been up around Mr. Benford's district a number of times, but we have never been able to size up the show situation thoroughly, due to pressing business. Why don't you drop us a line setting forth the situation, Stanley, and include some dope on yourself, also.

———*Wear Your Club Pin! ! !*———

**JAMES P. CHASE** is the manager of the Oaks Theatre in Berkeley, California. A large enrolment of showmen from the state of California may be found on our lists. As most of them are active, we believe that Mr. Chase will also fall right in line and pass along some of his work for our pages.

———*Wear Your Club Pin! ! !*———

**SAMUEL I. ROSE** manages the Bay Ridge Theatre in Brooklyn, N. Y., for the Loew Circuit. The Brooklyn showmen have been displaying some fine work these last few seasons and from the looks of things they intend to continue right through this season also. Let's have your contribution to the show selling activities, Sam. And a little dope on yourself, too.

———*Wear Your Club Pin! ! !*———

**HENRY A. LEE** manages the Alhambra Theatre in Cleveland, Ohio. Lee's membership—it seems to us—just about sews up that city for a hundred percent Round Table representation. Welcome into the Club, Henry. And remember, we want to hear from you real soon regarding your work. Oke?

———*Wear Your Club Pin! ! !*———

**JOE J. SICCARDI** is the manager of the Liberty Theatre in Plainfield, N. J. We list a few more showmen from the Plainfield section on our rolls, and it gives us pleasure to put Joe's name there also. We hear that he is doing some good work out at the theatre. Let's have the low-down, Joe.

**J. EVERETT WATSON** manages the Loew's and United Artists Theatre in Columbus, Ohio. Mr. Watson is no stranger to the Club pages, as his work has appeared here before. But as one of our iron clad rules is that everyone must appear on these pages at some time or other, Mr. Watson has now passed through the portals. Keep up the good work, Everett.

———*Wear Your Club Pin! ! !*———

**HERBERT ROGOWSKY** is the manager of the Embassy Theatre in Port Chester, New York. His town is a pretty little place, and though we don't know the house, we feel sure that it must be kept up to the standards of the town. Drop us a line or two, Herbert, and let us know what is being done by you along the showman line.

———*Wear Your Club Pin! ! !*———

**WILLIS W. PARADY** manages the Capitol Theatre in Pittsfield, Mass. We want to welcome Mr. Parady into the Club, as we feel he too, is going to display the activity that is being shown by the many Massachusetts showmen-members of the Round Table. Let's hear what you are doing to bring them up to the box-office in your house, Willis. And you might also include your photo.

———*Wear Your Club Pin! ! !*———

**GEORGE N. HUNT, JR.,** is the Assistant Manager of the Loew's and United Artists Theatre in Lexington, Kentucky. We have already signed up the peppy manager of this house, so now, with a hundred percent representation the order of the day, there should be plenty stirring along the showman front of Kentucky. Keep us posted on what you are doing to help sell the shows, George.

———*Wear Your Club Pin! ! !*———

**JACK McBRIDE** manager Loew's Circle Theatre in Cleveland, Ohio. Mr. McBride is quite well known along the Cleveland show battle front and we are sure that he is going to pass along to the Club, some of the showmanship that he has been displaying at his house. And when you send in your contribution, Jack, include your photo, too.

———*Wear Your Club Pin! ! !*———

**ROY H. ROWE** is the manager of the Palace Theatre, Raleigh, N. C., out in that section where showmanship is displayed frequently. We happen to know that Mr. Rowe is active because he has been in the game for some time, in fact, he owned a house a couple of years ago. He has hooked up with Publix and we are sure that he will prove as good a showman as the many other managers on that circuit who are members of the Round Table Club.

———*Wear Your Club Pin! ! !*———

**SAM J. WHEELER** is the advertising manager and projectionist of the Columbian Theatre in Wamego, Kansas. Mr. Wheeler is plenty active around his section, and the work he is turning out is helping business at the theatre. As he knows his fellow members will be interested in learning what he is doing to bring them into the theatre, Wheeler passes along a slant or two. These will appear in future issues of the Club pages. Keep up the good work, Sam.

———*Wear Your Club Pin! ! !*———

**JOHN TUCKER** is the Assistant Manager of the Majestic Theatre in Perth Amboy, New Jersey. He is rapidly learning the game under the expert guidance of the showman handling the house and we hope to hear that he is running his own house before long. In order that we may report on your progress, John, keep us posted from time to time.

# MANAGERS' ROUND TABLE CLUB

**H. N. SCHRODT** manager the Strand Theatre in Fort Dodge, Ia. We have never been in Fort Dodge, though we weren't far from it a year or so ago when we made a trip out to the Middle West. Why don't you drop us a line or two, "H. N." giving us the low-down on what's going on in your town. And also include your photo so that we can give you a regular introduction.

———*Wear Your Club Pin! ! !*———

**JACK KAPLAN** is the latest of those live-wire manager-showmen on the Consolidated Circuit in New York to hook up with the Managers' Round Table Club. Jack has appeared on our pages before, his work with Rudy Kuehn, General Manager of the circuit, on "The Big Fight" exploitation campaign rating space. We'd like to hear what else you are doing to keep the public satisfied Jack. Let's have some information on it, will you?

———*Wear Your Club Pin! ! !*———

**JOHN MUELLER** is the Assistant Manager of Loew's Broadway Theatre in Brooklyn, N. Y. We have the Loew outfit signed up nearly a hundred percent, and it looks as though the assistants on the circuit want to be represented too. Oke with us, John. Let's hear what you are doing to help put the house across.

———*Wear Your Club Pin! ! !*———

**ROY V. HANSEN** is the Exploitation Director of the Franklin Amusement Company in Minneapolis, Minn. The circuit operates three suburban houses, the Franklin, Park, and Gopher. Roy is kept pretty busy thinking up gags to sell the house, but he more than does it. He is going to give us some dope on his work, and we'll pass it along in future issues of the Club pages. We'll show his photo too, if he'll send us one. Right, Roy?

———*Wear Your Club Pin! ! !*———

**BEN M. COHEN** manages the Capitol Theatre in Hazelton, Penn. This town of Hazleton has long held a record as a show town. That being the case, there had to be showmen in it. We'd like to see what Ben is doing to bust records at his house, and, at the same time, to keep the Hazelton record intact. Include your photo with your contribution, Ben.

———*Wear Your Club Pin! ! !*———

**JACK SMALLWOOD** is the relief manager of the Playhouse Operating Company in Long Island, New York. He works under the direction of Mr. Charles Winkelman, who you all know as General Manager of the circuit and a member of the Round Table Club. Smallwood formerly worked with another member of the Club, C. M. Maxfield, so he must be pretty well versed in the show game. Keep in touch with us, Jack, so that we can see what you are doing out on the Island.

### *Photos of Members!*

**THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.**

**JOHN BLACK** is the manager of the Spencer Theatre in Rock Island, Illinois. Mr. Black has been in the show game for some time and is very well qualified to fill the position he now holds. We would like to hear from him regarding the ways and means that he uses to bring in the town to the box-office. Let's have some dope on it, John.

———*Wear Your Club Pin! ! !*———

**JOSEPH POLAK** is the assistant manager of the Monroe Theatre in New York City. He has been at the house four years, and it is interesting to note that he rose from usher to his present position. Under the skilful guidance of Mr. Lowenstein, manager of the house, we think that Joseph is going to pick up enough knowledge of the game to be running a house for himself soon. Keep us posted on your work, Joe.

———*Wear Your Club Pin! ! !*———

**E. B. CONANT** manages the Charkarohen Hall in Lincoln, N. H. While we have been up in Mr. Conant's state we don't recall being near his town, and for that reason we'd like to have a little info on conditions in the neighborhood. Drop us a line "E. B." and also let's have a photo of yourself.

———*Wear Your Club Pin! ! !*———

**T. H. READ** is the manager of the Plaza Theatre in Asheville, N. C. He has taken over the assignment formerly held by F. La Bar, who did some corking work while he was at the house. We are sure that Tommy is going to continue the good work and let us have some examples of showmanship that we can pass along to the rest of the Club. And include your photo too.

———*Wear Your Club Pin! ! !*———

**R. MALCOLM MILLS** manages the Rialto and Queens Theatres in Alice, Texas, for the Hall Industries Corp. Mr. Mills is the latest showman for this live-wire chain to hook up with the Club. Though he is probably very busy trying to keep two houses filled but we think he will keep us posted on his work. Right, Malcolm?

———*Wear Your Club Pin! ! !*———

**ERIC VAN DYCK** manages the 46th Street Theatre in Brooklyn, N. Y., for the Loew circuit. We are well acquainted with Mr. Van Dyck's house and, if we recall, it is certainly a beauty. With a background such as that it must be a pleasure to go out and sell shows. Let's hear about it, Eric. And send in your photo also.

———*Wear Your Club Pin! ! !*———

**P. E. PIERCE** is the manager of the Sheridan Theatre in New York City. The Sheridan is a pretty well known neighborhood house, and we happen to know that Mr. Pierce is always on the go trying to put business up above the record line. This leads us to believe that he is going to be an active member of the Club. What do you say, "P. E."?

———*Wear Your Club Pin! ! !*———

**CHARLES F. BURNS** manages the Breevort Theatre in Brooklyn, N. Y. Mr. Burns isn't exactly a stranger to the Club as his work has appeared before on our pages. However, Charles, everyone must, at some time or other, go through these portals. Now that you have entered, keep up your good work.

———*Wear Your Club Pin! ! !*———

**A. H. BUEHRIG, JR.**, manages the Century Theatre in Baltimore, Mr., that town where showmanship is constantly being displayed. In view of this fact, it seems to us that Mr. Buehrig is going to line up on our active list. As your first contrib, "A. H.," how about a photo and a little dope on yourself so that we can give a regular introduction?

**ALBERT SINDLINGER** is the manager of the Park Theatre in Cleveland, Ohio. As Cleveland has been productive of some excellent showmanship that has been passed along on the Club pages, Mr. Sindlinger is no doubt trying to keep right out in front with the leaders, so he should be very active. How about transferring some of the activity to the Club pages, Albert?

———*Wear Your Club Pin! ! !*———

**HARRY FELDMAN** is the manager of the Victory Theatre in Holyoke, Mass. Mr. Feldman is the latest of the New England showmen to join the other live-wire numbered on our rolls. Welcome into the Club, Harry. And if you want to keep up with your fellow showmen from Massachusetts, you will have to do some tall stepping. But you shouldn't mind that.

———*Wear Your Club Pin! ! !*———

**HARRY C. STOWELL** manages the Paramount Theatre in Middletown, N. Y. We know that Mr. Stowell is doing some fast stepping, and plugging all of his shows at the house. As he is well versed in showmanship, we look forward to seeing his work on our pages in the very near future. And we'd like to publish a photo of yourself with it, Harry.

———*Wear Your Club Pin! ! !*———

**ELMER R. DANIELS** manages the Capitol Theatre in Worcester, Mass., for the Publix outfit. Worcester has long been noted for a group of live-wire showmen, all of the men in that town displaying exceptionally fine work. How are you doing, Elmer? We'd like you to inform us, so that we can pass it along to your fellow Club members.

## JOIN NOW!!

### *Here's the Blank*

**Application For Membership In "MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Position** .....

**Wm. A. Johnston** — **Honorary Chairman**

**"Chick" Lewis** — **Chairman**

## WHAT ARE YOU WAITING FOR?

# MANAGERS' ROUND TABLE CLUB

## *Dollinger Doings!*

Word floats across the river to us that Fred Dollinger, manager of the Pastime Theatre in Union City, New Jersey, is having a fine time and enjoying great success in selling his shows.

Those of you who remember Fred when he handled the Rialto Theatre in Jamaica, and various other houses on Long Island, all know what he can do. It has been said that anyone giving Fred free sway will be showered with a collection of stunts the like of which have never been seen before.

Fred has been in this game for many years. One of his biggest show successes was the Claremont Theatre in New York City, where, about 1914 or so, he had all New York talking about the wonderful shows he put on. The movies and stage have long held a fascination for him, and his intensive schooling in the show game has given him a knowledge of the craft such as few men possess.

Watch for Fred's biography. It's sure to be interesting!

## *Candy Confections Were Distributed By Weiss At Game*

Small, red-coated candies somewhat resembling pills were passed out at a local football game in Jacksonville, Fla., by Al Weiss, manager of the Florida Theatre, as a plug for his feature attraction, at the theatre.

The candies, or pills, as the spectators were wont to call them, were placed in small pay envelopes. The envelopes carried copy: "This pill contains Joy, Mirth and Whoopee—See Eddie Cantor—Florida Theatre—Now. Try These Candies—They Are Good—'Whoopee' Is Good, Too."

Weiss also got in a valuable plug for the film by handing out bumper strips for automobiles. These, like the candy, met with great favor. The bumper strips carried excellent copy relative to the picture. Nearly every car at the football field carried one. The spectators more than knew the title of the picture playing at the Florida. Weiss is pulling stunts of this sort with every new attraction. He covers almost every possible angle. We are of the opinion that he will keep us posted on his future work also, as we know he wants to pass it along, so that his fellow Club members can look it over, and, if possible, take advantage of some of the excellent slants that it contains. Right, Al?

## *Walter D. Fleck Is Putting Over Plenty Of Ace Showmanship*

From Grand Island, Neb., we have had some excellent showmanship in the past, and now, with Walter D. Fleck taking up his stand as manager of the newly re-opened Island Theatre, we know that it is going to be even better, particularly so since competition is certain to be strong among the showmen in the city.

One of Fleck's first moves when he came to the house was to establish himself with the local paper and the civic authorities. He went about town and met them all. His next move was to say "Hello" to the merchants. This, too, was done. He arrived in Grand Island ten days before the house opened. The day before it opened he had secured a full-page co-operative ad from the local dealers and run it in the paper. That was showmanship. And the best part of it was that the dealers stated they had done additional business because of the stunt. We are showing a cut of the newspaper page in order that you may see how Fleck worked the gag. Congratulations were extended the theatre from all of the dealers, the picture was placed in a prominent spot on the page, and in nearly all of the copy, the title was plugged.



Fleck, whose picture we are also showing, has been in the show game for a good many years. He has handled publicity work, studio operation, house management, advance work for stage and screen productions, and practically everything connected with showmanship. We look for him to turn out some fine stuff on his new season's product as we know he is capable of doing it. We are certain that this Omaha showman will give the house an excellent rep and we look forward to hearing from him again very soon because we are sure that the rest of the Club will agree that has has started off with a bang. There is nothing that would have helped him more with the local merchants than a gag such as this full page co-operative ad. And that makes us wonder whether you too, are working stunts of this sort in your town. You will find it extremely profitable for you, if local conditions permit a stunt of this sort. But after all, it's up to you. You know the town because you are selling to the public, therefore, you know what will click better than do we.





# CLUB EMBLEM PIN!!!

**WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

**Name of Member.....**

**Theatre .....**

**Address .....**

**City..... State.....**

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Cale and Artem | E. Gall-N. Simonov | June | 6 | 72 | 02 | 78 | June 14 |
| Children of the New Day | F. Gillizove-Litkin | June | 28 | 65 | 18 | | |
| China Express | Special Cast | Mar. | 8 | 58 | 31 | 63 | Mar. 15 |
| Demon of the Steppes | Saltykov-Pedlesnaya | Jan. | 18 | 68 | 00 | 75 | |
| Fragment of an Empire | Nikitin-F. Semeoeva | Jan. | 25 | 70 | 00 | 78 | Feb. 1 |
| Igdenbu | | Nov. | | | | | |
| Law of Siberian Taiga | Kavebul Kima | July | 25 | | | | |
| Mao from the Restaurant | Tchekhov-Malinovskaya | Jan. | 4 | 60 | 00 | 67 | Jan. 18 |
| Old and New | Martha Lapkina | May | 2 | 09 | 21 | 76 | May 10 |
| Pamir, Record of Expedition | | July | 12 | 60 | 00 | | |
| SoH | S. Svashenko | Oct. | 17 | 56 | 00 | 62 | Oct. 25 |
| Storm Over Asia | V. Inkizhinov | Sept. | 6 | 71 | 52 | 72 | Sept. 13 |
| Turksib | Educational | May | 24 | 69 | 00 | 80 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| Jimmy Higgins | A. Bochma |
| Living Corpse, The | V. Padevtkie |
| Nazism | M. A. Narskov |
| Spring | Educational |
| Transport of Fire | G. Kuzostsev |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4 | 54 | 00 | 60 | Aug 23 |
| *†§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Apr. | 12 | 64 | 00 | 80 | June 7 |
| *†§Breed of the West (A.T.) DF | Wally Wales | Nov. | 12 | 54 | 00 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26 | 54 | 00 | 60 | Oct. 18 |
| *†§Firebrand Jordan (A.T.) DF | Lane Chandler | June | 28 | 54 | 00 | 60 | July 26 |
| *†§Red Fork Range (A.T.) DF | Wally Wales | Dec. | | 54 | 00 | 60 | |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24 | 56 | 00 | 62 | July 6 |
| *†§Trail of Danger (A.T.) DF | Wally Wales | Sept. | 30 | 54 | 00 | 60 | |
| *†§Take the Hair (A.T.) D | Edw. E. Hortoo | Jan. | 20 | 57 | 60 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. | 24 | 54 | 00 | 60 | |

## COLUMBIA

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. | 10 | 76 | 54 | 74 | Sept. 27 |
| *†§Aroused the Caesar (A. T.) | Sidney-Murray | Apr. | 26 | 63 | 55 | 71 | May 3 |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | Oct. | 25 | 68 | 43 | 70 | Nov. 1 |
| *†§Call of the West (A. T.) | Revier-Matt Moore | May | 10 | 63 | 00 | 72 | May 31 |
| *†§For the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. | 6 | 70 | 00 | 72 | Oct. 4 |
| *†§Guilty? (A. T.) | Holland-Vidor | Mar. | 3 | 63 | 71 | 71 | Apr. 12 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. | 6 | 62 | 77 | 103 | Apr. 19 |
| *†§Lone Rider, The (A.T.) | Jones-Reynolds | June | 8 | 54 | 32 | 60 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-D. Sebastian | Aug. | 1 | 56 | 78 | 60 | Aug. 16 |
| *†§Last of the Lone Wolf (A.T.) | Lytell-Patsy Miller | Aug. | 26 | 65 | 00 | 64 | Sept. 15 |
| *†§Melody Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. | 25 | 63 | 60 | 71 | Feb. 15 |
| *†§Men Without Law | Buck Jones | Oct. | 15 | 66 | 90 | 70 | Nov. 29 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. | 16 | 63 | 04 | 76 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Prinole | Mar. | 26 | 63 | 63 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Joan Peers | Aug. | 15 | 62 | 73 | 82 | July 29 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. | 17 | 63 | 58 | 63 | May 31 |
| Shadow Ranch | Buck Jones | Sept. | 1 | 57 | 66 | 58 | Nov. 15 |
| *†§Sisters (A. T.) | D'Day-O'Neil | June | 15 | 62 | 64 | 70 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. | 25 | 63 | 58 | 70 | Sept. 15 |
| *§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. | 18 | 62 | 47 | 67 | Sept. 6 |
| *†§Temptation (A. T) | Wilson-Gray-Percy | June | 6 | 62 | 78 | 70 | June 28 |
| *†§Tol'able David (A.T.) | Cromwell-Beery-Peers | Nov. | 15 | 73 | 50 | 70 | Nov. 15 |
| *†§Vengeance (A. T.) | Holt-Revier-Strange | Feb. | 22 | 61 | 80 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *§Arizona (A.T.) | Charles Ruggles-Juno Collyer | | | |
| *†§Charley's Aunt (A.T.) | | | | |
| *†§Criminal Code, The (A.T.) | Holmes-Huston-Dorso-Cummings | | | |
| *§Dirigible (A.T.) | Holt-Graves-Wray | | | |
| *†§Dawn Trail (A.T.) | Buck Jones-Miriam Seegar | | | |
| *†§Fifty Fathoms Deep (A.T.) | | | | |
| *†§Flood, The (A.T.) | | | | |
| *†§Last Parade, The (A.T.) | Grant Withers-Constance Cummings | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Byron-C. Meyers-M. Hatton-Love | | | |
| *†§Madonna of the Streets A. T.) | Evelyn Brent-Robert Ames | | | |
| *†§Meet the Wife (A.T.) | | | | |
| †§Miracle Woman, The (A.T.) | Barbara Stanwyck | | | |
| *†§Subway Express, The (A.T.) | Jack Holt-Fred Kelsey | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†Alaskan Knights | Krazy Kat Kartoon | May | 22 | 1 reel | July 12 |
| *†§Apache Kid, The | Krazy Kat Kartoon | Oct. | 0 | | |
| *†§Arctic Antics (A.T.) | Silly Symphony | June | 5 | 1 reel | Aug. 2 |
| *†Autuma | Silly Symphony | Feb. | 13 | 1 reel | |
| *†§Bandmaster, The | Krazy Kat Kartoon | Sept. | 6 | | Nov. 8 |
| *†§Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25 | 1 reel | |
| *†§Barnyard Concert (A.T.) | Mickey Mouse | Mar. | 3 | 1 reel | July 6 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | Feb. 16 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Aug. | 11 | 1 reel | Aug. 23 |
| *†§Come the Dawn | Eddie Buzzel | Oct. | 1 | | |
| *†Cannibal Capers | Silly Symphony | Mar. | 13 | 1 reel | |
| *†Cat's Meow, The | Krazy Kat Kartoon | Jan. | 2 | 1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 8 | 1 reel | |
| *†§Cinderella (A.T.) | Krazy Kat Kartoon | Aug. | 6 | | Nov. 15 |
| *†§Continental Evening, A | Fay Marbe | Feb. | 12 | 1 reel | |
| Crystal Gazer | Specialties (Eddie Buzzell) | | | | Nov. 8 |
| *†§Curiosities | Novelty | 6 min. | | | |
| *†Desert Bank | Krazy Kat Kartoon | Mar. | 27 | 1 reel | |
| *†Do It New | Clark & Bergman | Jan. | 20 | 1 reel | |
| *†§Dotshmaa's Paradise | Rambling Reporter | Sept. | 0 | | |
| *†§Faith, Hope and Charity | Specialties (Eddie Buzzell) | Sept. | 0 | 1 reel | Feb. 22 |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14 | 1 reel | June 21 |
| *†§Firefighters (A.T.) | Mickey Mouse | June | 11 | 1 reel | Nov. 15 |
| †§Frellicking Fishes (A.T.) | Silly Symphony | May | 8 | 1 reel | Sept. 27 |
| *†§Galloping Gauche (A.T.) | Mickey Mouse | Feb. | 14 | 1 reel | |
| Gorilla Mystery | Mickey Mouse | Oct. | 1 | | |
| *†§Ham Borger & His Horse Radish (A.T.) | Color Sensatioo | July | 18 | 1 reel | |
| *†§Hard Boiled Yeggs | Specialties (Eddie Buzzell) | Oct. | 12 | | Nov. 15 |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1 | 1 reel | |
| *†§Hawaiians | Columbia-Victor Hom | Apr. | 9 | 1 reel | |
| *†§Honolulu Wiles (A.T.) | Krazy Kat Kartooo | July | 17 | 1 reel | Jan. 24 |
| *†§Hot and Bothered | Specialties (Eddie Buzzell) | Sept. | 26 | | Nov. 8 |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | | 1 reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5 | 1 reel | Nov. 8, '29 |
| *†Jazz Rhythm | Krazy Kat | June | 19 | 1 reel | July 29 |
| *†§Jewel of Asia | Rambling Reporter | Sept. | 26 | | Nov. 8 |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19 | 1 reel | Jan. 11 |
| *†§Karnival Kid (A.T.) | Mickey Mouse | May | 23 | 1 reel | |
| *†§Lambs Will Gamble | Krazy Kat Kartoon | | | | |
| *†§Land of Long Ago | Rambling Reporter | Sept. | 28 | | |
| *†§Let's Talk Turkey | Rambling Reporter | | | | |
| *†§Mariocettes | Tony Sarg | Mar. | 12 | 1 reel | Aug. 9 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26 | 1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20 | 1 reel | Oct. 12, '29 |
| *†§Midnight in a Toy Shop | Silly Symphony | July | 3 | 1 reel | |
| *†§Monkey Melodies | Silly Symphony | Aug. | 10 | | Oct. 18 |
| *†§Never Strike Your Mother | Specialties (Eddie Buzzell) | Oct. | 15 | | |
| *†§Night (A.T.) | Silly Symphony | July | 31 | 1 reel | June 28 |
| *†Old Flame, An | Krazy Kat Kartoon | Apr. | 24 | 1 reel | |
| *†§Do'ry House (A.T.) | Mickey Mouse | Mar. | 28 | 1 reel | |
| *†§Picnic, The | Mickey Mouse | Oct. | 1 | | |
| *†§Piano Crazy (A.T.) | Mickey Mouse | Feb. | 26 | 1 reel | |
| *†§Playful Pan | Silly Symphony | | | | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 6 | 1 reel | |
| *†§Princess Lady Bug (A.T.) | Color Sensation | Mar. | 17 | 1 reel | |
| *†§Prodigal Daughter, The | Specialties (Eddie Buzzell) | Sept. | 20 | | |
| *†§Radio-Tors | Utica Jubilee Singers | Feb. | 26 | 1 reel | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 8 | 1 reel | |
| *†§Slow Beau | Krazy Kat Kartoon | Feb. | 27 | 1 reel | Feb. 22 |
| *†§Spookeasy | Krazy Kat Kartoon | Jan. | 30 | 1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulao | Mar. | 26 | 1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23 | 1 reel | |
| *†§Stage Door Pest | Boyce Combe | Jan. | 15 | 1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31 | 1 reel | |
| *†§South Sea Isleriode (A.T.) | Color Sensation | Jan. | 17 | 1 reel | |
| *†§Summer | Silly Symphony | Jao. | 18 | 1 reel | Feb. 1 |
| *†§Talking Screen Snapshots | Released twice a meoth | | | 1 rel. | June 8, '29 |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11 | 1 reel | |
| *†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15 | 1 reel | Jan. 11 |
| *†§Winter | Silly Symphony | | | | |
| *†§Ye Heartie Shop (A.T.) | Color Sensatioo | Apr. | 12 | 1 reel | May 3 |

## CONTINENTAL PICTURES CORP.

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Fourth Alarm, The | Nick Stuart-Ann Christy | Oct. | 25 | | Oct. 18 |
| Rampant Age (A.T.) (D.F.) | Murray-Kennedy | Jan. | 15 | 57 | 43 | 64 | Jan. 18 |
| †§Second Honeymoon, The (F.) | Josephine Dunn | Sept. | | | | | |
| Worldly Goods | Kirkwood-Kennedy | Aug. | 1 | 60 | 65 | 65 | Aug. 2 |

### Coming Feature Attractions

| | |
|---|---|
| Air Eagles | 6 reels |
| Defenders of the Law | 8 reels |
| Hellion's Last Cruise, The | 8 reels |
| Mystery Train, The | 6 reels |
| Rose of Chinatown | 6 reels |
| Sea Devils | Molly O'Day-Edmund Burns. Dec. 15 | 6 reels |
| Streets of Shadows | 6 reels |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Average Husband (A.T.) | Clyde-Meerhead | Sept. | 7 | 00 | 46 | 16 | Aug. 23 |
| *†§Bitter Friends (A. T.) | Lambert-McPhail | Apr. | 27 | 60 | 00 | 16 | |
| *†§Big Jewel Case, The (A.T.) | Lambert-Kelsey-Gerula | Feb. | 23 | 14 | 00 | 16 | Feb. 22 |
| *†§BluNer, The (A.T.) | Clyde-Stedman | Sept. | 28 | 92 | 20 | 11 | Oct. 25 |
| *†§Butts and Bears (A.T.) | Pollard-Clyne-Beebe | Mar. | 2 | 18 | 38 | 20 | Feb 22 |
| *†§Bully Beef | Terry-Teon | July | 13 | 54 | 30 | 8 | July 12 |
| *†§Camera Shy (A.T.) | Hamilton-Hiatt | Feb. | 9 | 14 | 80 | 16 | Feb. 1 |
| *†§Camous Crushes (A.T.) | Clyde-Beebe-Stuart | June | 15 | 102 | 8 | 21 | June 28 |
| *†§Caviar | Terry-Toon | Feb. | 23 | 25 | 19 | | Feb. 22 |
| *†§Chop Suey | Terry-Toon | Aug. | 24 | 52 | 8 | 8 | |
| *†§Chumps, The (A.T.) | Beebe-Clyde | July | 8 | 108 | 8 | 21 | July 12 |
| *†§Coolish Balls | Terry-Toon | June | 15 | 67 | 8 | 8 | |
| *†§College Cuties (A.T.) | Tamblyn-Rondell | Dec. | 26 | 164 | 9 | 19 | |
| *†§Dad Knows Best (A.T.) | Holmes-Bottes | Mar. | 30 | 144 | 0 | 20 | Apr. 12 |
| *†§Divorced Sweethearts (A.T.) | Christy-Irwin-Pollard-Beebe | Oct. | 26 | 182 | 2 | 22 | Nov. 1 |
| *†§Don't Bits Your Deotist (A.T.) | Clyde Pollard | Nov. | 9 | 193 | 7 | 22 | Sept. 27 |
| *†§Don't Give Up (A.T.) | Buster and Jake West | Oct. | 26 | 172 | 4 | 19 | Oct. 11 |
| *†§Don't Leave Home | Johnny Hines | Dec. | 28 | | | | |
| *†§Drumming It In (A.T.) | McKee-Smalley | Jan. | 26 | 160 | 0 | 16 | |
| *†§Dutch Treat | Terry-Toon | Sept. | 21 | 61 | 2 | 8 | |
| *†§Expensive Kisses (A.T.) | Bert Roach | Dec. | 7 | 81 | 4 | 10 | Oct. 25 |
| *†§Fat Wives for Thin (A.T.) | Beebe-Barraud-Clyde | May | 25 | 198 | 0 | 22 | May 31 |
| *†§Flying Trip, A | Hedde Pedge | S pt. | 7 | 68 | 5 | 10 | |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. | 27 | 168 | 6 | 19 | Apr. 26 |
| *†§French Fried | Terry-Teo | Sept. | 7 | 54 | 7 | 8 | Oct. 18 |
| *†§Freshman's Goat, The (A.T.) | Boby Agnew | June | 15 | 184 | 0 | 19 | Aug. 9 |
| *†§French Kisses | Cook-Shockley | Sept. | 7 | 176 | 9 | 19 | |
| *†§Fried Chicken | Terry-Toon | Oct. | 19 | 56 | 8 | 8 | Sept. 27 |
| *†§Golf Nuts | Terry-Toon | Dec. | 14 | 52 | 0 | 6 | Nov. 22 |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 27 | 190 | 1 | 22 | July 12 |
| *†§Good Morning Sheriff (A.T.) | Lloyd Hamilton | May | 25 | 173 | 5 | 19 | June 14 |
| *†§Grandma's Girl (A.T.) | Clyde-Stuart-Kane | Oct. | 12 | 188 | 5 | 21 | Oct. 25 |
| *†§Hail the Princess (A.T.) | Basey-Collins | May | 11 | 167 | 8 | 17 | |
| *†§Hawaiian Pineapples | Terry-Toon | May | 18 | 80 | 2 | 7 | May 24 |
| *†§He Trumond Her Ace (A.T.) | Burke-Beebe | Mar. | 23 | 188 | 5 | 21 | Apr. 12 |
| *†§Hello Television (A.T.) | Clyde-Christy | Aug. | 17 | 184 | 4 | 20 | Aug. 23 |
| *†§His Error (A.T.) | Barnes-Collins | Sept. | 14 | 173 | 0 | 20 | |
| *†§Hollywood Theme Song (A.T.) | Gribbon-O'Leary-D'Arril | Dec. | 7 | 188 | 9 | 20 | Nov. 1 |
| *†§Honeymoon Zeppelin (A. T.) | Beebo-Pollard | Apr. | 15 | 187 | 8 | 22 | Apr. 26 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamiltoe | June | 29 | 171 | 6 | 19 | June 28 |
| *†§Hot and How (A.T.) | Beedwin-Crane | Jan. | 12 | 182 | 8 | 17 | Jan. 11 |
| *†Hot Turkey | Terry-Teon | May | 4 | 80 | 4 | 7 | |

***Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.***

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| *†§How's My Baby (A.T.) | Bernes-Collins-McPhail | June | 22 | 1667 | | | | | |
| *†§Hungarian Goulash | Terry-Toon | June | 29 | 518 | | 5 | | | |
| *†Indian Pudding | Terry-Toon | Apr. | 6 | 576 | | 6 | | Apr. | 26 |
| *†Irish Stew | Terry-Toon | Oct. | 5 | 535 | | 5 | | Oct. | 11 |
| *†§Johnny's Week End (A.T.) | Johnny Hines | Sept. | 14 | 1053 | | 16 | | | |
| *†§Jumping Beans | Terry-Toons | Nov. | 2 | 496 | | 6 | | Oct. | 25 |
| *†§Kangaroo Steak | Terry-Toon | July | 27 | 535 | | 6 | | | |
| *†§Love A La Mode (A.T.) | Granville-Drew | Nov. | 2 | 1770 | | 18 | | | |
| *†§Love Your Neighbor (A.T.) | Charlotte Greenwood | Oct. | 12 | 1756 | | 22 | | Sept. | 27 |
| *†§Match Play (A.T.) | Nagel-Diegel | Mar. | 16 | 2002 | | 22 | | Feb. | 22 |
| *†§Medley of Rivers, A | Hodge-Podge | Nov. | 9 | 892 | | 10 | | | |
| *†§Monkey Meat | Terry-Toon | Aug. | 10 | 546 | | 6 | | Aug. | 23 |
| *Museum of Art, A | Hodge-Podge | Feb. | | 1 reel | | | | | |
| *†§My Harem (A.T.) | Moran-Bradbury | Nov. | 16 | 1764 | | 19 | | | |
| *†§No, No, Lady (A.T.) | Clyde-Christy | Dec. | 7 | 1796 | | 20 | | | |
| *†§On Darling (A.T.) | Dawn-McPhail-Pena | Feb. | 16 | 1565 | | 17 | | Feb. | 1 |
| *†§Our Nagging Wives (A.T.) | Ford Sterling | Nov. | 9 | 1760 | | 19 | | Oct. | 25 |
| Over the Air | Hodge-Podge | Oct. | 12 | 635 | | 10 | | Sept. | 27 |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 16 | 1660 | | 18 | | May | 10 |
| *†§Polished Ivory (A.T.) | Lloyd Hamilton | Mar. | 16 | 1642 | | 16 | | Mar. | 29 |
| *†§Pretzels | Terry-Toon | Mar. | 9 | 623 | | 6 | | Apr. | 5 |
| *†§Prize Puples (A.T.) | Lloyd Hamilton | Aug. | 3 | 1724 | | 19 | | | |
| *†§Racket Cheers (A.T.) | Clyde-Irwin-Pollard | Nov. | 23 | 1964 | | 22 | | Nov. | 6 |
| *†§Radio Kisses (A.T.) | Beebe-Duryea-Carewe | May | 4 | 1891 | | 21 | | June | 14 |
| *†Roman Punch | Terry-Toon | Apr. | 20 | 560 | | 6 | | Apr. | 26 |
| *†§Rough Idea of Love (A.T.) | Beebe-Eastman | Dec. | 21 | 1996 | | 21 | | | |
| Salt Water Tuffy | Terry-Toon | Nov. | 30 | 562 | | 6 | | | |
| *†§Search (A.T.) | Clyde-Bevan-McPhail | Jan. | 18 | 1758 | | 22 | | Jan. | 4 |
| *†§Scotch Highballs | Terry-Toon | Nov. | 16 | 560 | | 6 | | | |
| *†§Si, Si, Senor (A.T.) | Tom Patricola | Sept. | 21 | 1755 | | 20 | | | |
| *†Spanish Onions | Terry-Toon | Mar. | 29 | 637 | | 7 | | | |
| *†§Sugar Plum Papa (A.T.) | Clyde-Gribbons | Feb. | 16 | 1832 | | 21 | | Feb. | 1 |
| *†§Swiss Cheese | Terry-Toon | June | 1 | 547 | | 8 | | | |
| *†§Take Your Medicine | Andy Clyde | Oct. | 26 | 969 | | 10 | | Oct. | 25 |
| Tid Bits | Hodge Podge | Dec. | 21 | 776 | | 6 | | | |
| *†§Their Wives' Vacation (A.T.) | Kelton-Murray | Dec. | 14 | 1895 | | 21 | | | |
| *†Trouble For Two (A.T.) | Raymond McKee | Mar. | 9 | 1527 | | 17 | | Mar. | 29 |
| *†§Up a Tree | Lloyd Hamilton | Nov. | 30 | 1777 | | 19 | | | |
| *†§Vacation Loves (A.T.) | Clyde-Betty Boyd | Sept. | 28 | 1904 | | 21 | | | |
| *†§Western Knights (A.T.) | Lambert-St. John-McPhail | Apr. | 20 | 1661 | | 20 | | Apr. | 5 |
| *†§Wilkins Murder Mystery | Wm. J. Burns | | | 1014 | | 11 | | Sept. | 27 |
| *†§Won by a Nuck | Lloyd Hamilton | Oct. | 5 | 1883 | | 21 | | Oct. | 11 |

## FIRST NATIONAL

*(Available sound-on-disc and sound-on-film)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June | 5672 | 62 | June 7 |
| *†§Bad Man, The (A.T.) | Huston-Revier | Sept. | 7124 | 77 | Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Segal-Pidgeon | June | 7418 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 6416 | 72 | July 6 |
| *†§College Lovers (A.T.) | Whiting-Nixon | Oct. | 5633 | 63 | Sept. 6 |
| *§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10054 | 112 | July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 6664 | 74 | June 7 |
| *†§Furies (A.T.) | Warner-Nixon | Mar. | 6576 | 73 | Apr. 26 |
| *†§Girl of Golden West (A.T.) | Harding-Rennie | Oct. | 7276 | 75 | June 21 |
| *†§Gurilla, The (A.T.) | Joe Frisco | Nov. | 5811 | 63 | Oct. 4 |
| *†§In the Next Room (A.T.) | Jack Mulhall | Jan. | 6336 | 70 | Apr. 12 |
| *†§Lilies of Field (A.T.) | Corinne Griffith | Jan. | 5973 | 67 | Dec. 21, '29 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 6190 | 68 | Mar. 1 |
| *†§Murder Will Out (A.T.) | Mulhall-Loe | Apr. | 6200 | 66 | Apr. 19 |
| *†§Mysterious Affair, A (A.T.) | Billie Dove | May | 6878 | 89 | May 3 |
| *†§Numbered Men (A.T.) | Nagel-Claire | Aug. | 5460 | 72 | June 7 |
| *†§One Night at Susie's (A.T.) | Dove-Fairbanks, Jr. | Oct. | 5760 | 64 | Nov. 1 |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 5600 | 64 | Jan. 4 |
| *†§Playing Around (A.T.) | White-Morris | Jan. | 6663 | 66 | Apr. 5 |
| *†§Road to Paradise, The (A.T.) | Young-Mulhall | July | 6935 | 77 | July 5 |
| *†§Scarlet Pages (A.T.) | Farnum-Nixon | Sept. | 6576 | 73 | Aug. 9 |
| †§Show Girl in Hollywood (A.T.) | White-Mulhall | Apr. | 7219 | 85 | May 3 |
| *†§Song of the Flame (A.T.) | Gray-Claire | May | 6501 | 72 | May 3 |
| *†§Spring Is Here (A.T.) | Claire-Grey | Apr. | 6386 | 70 | Apr. 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 5632 | 63 | May 10 |
| *†§Swanny (A.T.) | Marilyn Miller | Nov. | 7256 | 81 | Oct. 11 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June | 7003 | 77 | June 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 5012 | 55 | July 19 |
| *†§Top Speed (A.T.) | Brown-Claire-Whiting | Aug. | 7200 | 82 | June 21 |
| †§Truth About Youth (A.T.) | Young-Tearle | Nov. | 6235 | 64 | Nov. 29 |
| *†§Way of All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. | 6032 | 67 | July 26 |
| *†§Widow from Chicago (A.T.) | Neil Hamilton | Nov. | 6235 | 63 | Oct. 25 |

### Coming Attractions

| Title | Star | Rel Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adios (A. T.) | Richard Barthelmess | Dec. 26 | 7169 | 80 | Oct. 4 |
| *†§Captain Blood (A.T.) | James Rennie | | 7020 | | |
| *†§Father's Son (A.T.) | Jenney-Stone-Rich | | 77 | | Oct. 4 |
| *†§Going Wild (A.T.) | Joe E. Brown | Dec. 21 | 6486 | 72 | Aug. 23 |
| *†§Honor of the Family, The (A.T.) | Walter Huston | | | | |
| *†§Hot Heiress, The (A.T.) | Lyon-Munson | | 7309 | | Oct. 4 |
| *†§Kiss Me Again (A.T.) | Clara-Pidgeon | Jan. 25, '31 | | | |
| *†§Kismet (A.T.) | Otis Skinner | Jan. 18, '31 | 6253 | 92 | Nov. 8 |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | | 6076 | 68 | Nov. 1 |
| *†§Little Caesar (A.T.) | Edw. G. Robinson | | 7300 | | |
| *†§Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | |
| *†§Mothers Cry (A.T.) | Peterson-Munson | Jan. 4, '31 | | | |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | 6486 | 72 | Sept. 13 |
| *†§Naughty Flirt (A.T.) | Alice White | Jan. 11, '31 | 5187 | | |
| *†§Right of Way, The (A.T.) | Nagel-Young | | 6142 | | |
| *†§Tee Yeong to Marry | Young-Withers | | 6400 | 90 | Aug. 9 |
| *†§Woman Hungry (A.T.) | Lee-Kuhler-Blackmer | | 6116 | | |

## FITZPATRICK PICTURES, INC.

### Features

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Lady of the Lake | Percy Marmont-Benita Hume | Nov. 1 | 3877 | 45 | Oct. 25 |

## SOUND SHORTS

### Traveltalk Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| No. 1—From Barcelona to Valencia (F.&D.) | | Sept. | 1006 | 11 | |
| No. 2—From Valencia to Granada (F.&D.) | | Oct. | 971 | 11 | Oct. 12, '29 |
| No. 3—From Granada to Toledo (F.&D.) | | Nov. | 975 | 11 | Nov. 16, '29 |
| No. 4—In Old Madrid (F.&D.) | | Dec. | 867 | 10 | Feb. 6 |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | May | 972 | 11 | June 21 |
| No. 6—Gateway to India, The (F.&D.) | | June | 850 | 9½ | |
| No. 7—Temple of Love, The (F.&D.) | | July | 856 | 10½ | Sept. 6 |
| No. 8—Imperial City (F.&D.) | | Aug. | 832 | 9 | Aug. 23 |
| No. 9.—Picturesque Hong Kong (F.&D.) | | Sept. | 716 | 10 | |
| No. 10—The Island Empire (F.&D.) | | Oct. | 716 | 8 | Sept. 6 |
| No. 11—Japan in Cherry Blossom Time (F.&D.) | | Oct. | 766 | 9 | Nov. 22 |
| No. 13—Java—The Fragrant Isle (F.&D.) | | Nov. | 973 | 9 | |
| No. 13—Charming Ceylon | | Nov. | 705 | 9 | |
| No. 14—Honolulu to Navana | | Dec. | | | |
| No. 15—Siam to Korea | | Jan. | | | |

### American Holiday Series

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 3 |
| *Armistice Day (A.T.) | 8 |
| *Christopher Columbus (A.T.) | 8 |
| *George Washington (A.T.) | 8 |
| *Independence Day (A.T.) | 8 |
| §Labor Day | 8 |
| §Memorial Day | 8 |
| §Mother's Day | 8 |
| §Origin of Christmas | 8 |
| §Thanksgiving | 8 |

## Movie Horoscope Series

One Release for Each Month of the Year

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | 830 | 9 | |
| People Born in September (D.&F.) | | | 691 | 11 | |
| People Born in October (D.&F.) | | | 954 | 10½ | |
| People Born in November (D.&F.) | | | 711 | 8 | |
| People Born in December (D.&F.) | | | 714 | 8 | |
| People Born in January (D.&F.) | | | 901 | 10 | |
| People Born in February (D.&F.) | | | 616 | 10 | |
| People Born in March (D.&F.) | | | 901 | 10 | |
| People Born in April (D.&F.) | | | 689 | 8 | |
| People Born in May (D.&F.) | | | 248 | 6½ | |
| People Born in June (D.&F.) | | | 944 | 10½ | |
| People Born in July (D.&F.) | | | 923 | 9 | |

## Music Master Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Georges Bizet (D.&F.) | | Sept. | 972 | 11 | |
| *†Johannes Brahams (D.&F.) | | Sept. | 1005 | 11 | Feb. 15 |
| *†Franz Liszt (D.&F.) | | Sept. | 998 | 11 | Apr. 5 |
| †George Frederick Handel (D.& | | Oct. | 990 | 1 | |
| *†Frederick Chopin (D.&F.) | | Oct. | 932 | 10½ | |
| *†Ludwig Van Beethoven (D.&F | | Oct. | 881 | 2½ | Apr. 19 |
| *†Johann Strauss (D.&F.) | | Nov. | | | |
| *†§Guiseppe Verdi (D.&F.) | | Nov. | 851 | 6½ | |
| *†Felix Mendelssohn (D.&F.) | | Dec. | | | |

## FOX FILMS

*(All releases sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Are You There? (A.T.) | Little-Garrick | Nov. | 5000 | 58 | Nov. 29 |
| *†§Arizona Kid, The (A.T.) | Baxter-Marie | Apr. | 7450 | 83 | May 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Feb. | 6482 | 72 | Mar. 1 |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. 2. | Standard | 11116 | Oct. 11 |
| | | | Grandeur | 14200 | |
| *†§Cameo Kirby (A.T.) | Terris-Murray | Jan. 12 | 6126 | 66 | Dec. 7, '29 |
| *†§Cheer Up and Smile | Lee-Lake-Baclanova | June | 5600 | 62 | Aug. 2 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. | 6171 | 69 | Apr. 19 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. | 7961 | 83 | June 21 |
| *†§Crazy That Way (A. T.) | Bennett-MacKenna | Mar. | 5626 | 64 | Mar. 29 |
| *†§Dancers, The (A.T.) | Moran-Holmes-Walter Byron | Nov. | 7500 | 63 | Oct. 4 |
| *†§Devil With Women, A | Victor McLaglen-Maris | Nov. | 5750 | 64 | July 26 |
| *†Double Cross Roads (A. T.) | Ames-Lee | Apr. | 8800 | 84 | Mar. 29 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May | 7422 | 84 | May 10 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June | 6340 | 70 | June 14 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. 19 | 6395 | 70 | Dec. 14, '29 |
| *†§High Society Blues (A.T.) | Gaynor-Farrell | Mar. | 6750 | 75 | Mar. 1 |
| *†§Just Imagine (A.T.) | Brendel-Sullivan | Nov. | 10056 | 111 | Oct. 18 |
| *†§Last of Duanes (A.T.) | O'Brien-Loy-Browne | Aug. | 5500 | 61 | July 12 |
| *†§Let's Go Places (A.T.) | Wagstaff-Lane | Feb. | 6745 | 72 | Jan. 18 |
| *†§Lilliom | Farrell-Tayler | Oct. | 8472 | 64 | Sept. 13 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. | 5940 | 66 | Jan. 25 |
| *†§Man Trouble | Sills-Mackaill | Aug. | 4800 | 54 | June 21 |
| *†§Men Without Women (A. T.) | MacKenna-MacDonald | Feb. | 6246 | 81 | Jan. 4 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May | 6500 | 72 | June 14 |
| *†§Oae Mad Kiss (A.T.) | Dan Jose Mojica | July | 6360 | 64 | July 26 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. | 5660 | 82 | June 14 |
| *†§On Your Back (A.T.) | Rich-Warner-Nackett | Sept. | 6000 | 74 | July 26 |
| *†§Renegades (A.T.) | Baxter-Beery-Loy | Oct. | 6400 | 93 | Oct. 4 |
| *†§Rough Romance (A.T.) | O'Brien-Chandler | Jan. | 4800 | 54 | June 21 |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Oct. | 6750 | 75 | Oct. 4 |
| *†§Sea Wolf (A. T.) | Milton Sills | Sept. 21 | 8000 | 89 | Aug. 30 |
| *†§Sky Hawk (A.T.) | Garrick-Chandler | Jan. 26 | 6925 | 76 | Dec. 14, '29 |
| *§So This Is Love (A.T.) | Will Rogers | June | 6300 | 92 | May 31 |
| *†§Song O' My Heart (A.T.) | John McCormack | Sept. | 6245 | 82 | Mar. 15 |
| *†§Soup to Nuts (A.T.) | Healy-Winnieger-Smith | Sept. 28 | 6346 | 70 | Oct. 25 |
| *†§Such Men Are Dangerous (A.T.) | Baxter-Owen | Mar. | 7386 | 82 | Feb. 1 |
| (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue) | | | | | |
| *†§Temple Tower (A.T.) | MacKenna-Day | Apr. | 5200 | 58 | May 17 |
| *§3 Sisters (A.T.) | Dresser-Strickels | Apr. | 6442 | 71 | Apr. 26 |
| *§Up the River (A.T.) | Lues-Bogart-Tracy | Oct. 12 | 8200 | 92 | Oct. 18 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July | 7200 | 80 | July 19 |
| *†§Women Everywhere (A.T.) | Murray-Dersay-Kellard | June 1 | 7600 | 83 | June 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All Women Are Bad | MacDonald-Lowe | | | |
| *§Alone With You (A.T.) | Gaynor-Garrick | | | |
| Axelle | | | | |
| *†§Barcelona (A.T.) | Gaynor-Bogart | | | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| Charlie Chan Carries On | Fifi Dorsay-Warren-Hymer | | | |
| *†Class Kid, The (A. T.) | Lowe-Baxter | | | |
| *†Connecticut Yankee, A (A.T.) | Will Rogers-O'Sullivan | Mar. 6, '31 | | |
| Doctors' Wives | Baxter | | | |
| *†§East Lynne | Ann Harding-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Jan. 18, '31 | | Nov. 9 |
| *†§Girls Demand Excitement (A.T.) | Brendel-White-Compton | | | |
| *†§Going Native (A.T.) | Brendel-White-Tracy | | | |
| Heir to the Hoorah, The | Will Rogers | | | |
| *†Hot Numbers (A.T.) | Corcoran-Byron Collier, Sr. | | | |
| Lund Nash | Victor McLaglen-Fay Wray | | | |
| *§Lightnin' | Will Rogers-Dresser | Dec. 7 | 6500 | 94 | Oct. 25 |
| *†§Man Who Came Back, The (A.T.) | J. Geynor - C. Farrell - K. MacKenna | Jan. 11, '31 | | |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Dec. 28 | | |
| Mr. Lemon from Orange | Brendel-Dorsay-Churchill | | | |
| *†§Movietone Follies of 1931 (A.T.) | Special Cast | | | |
| *†§Na Favors Asked (A.T.) | McLaglen-Francis | | | |
| *†§Oh, For a Man! (A.T.) | MacDonald-Denny-White | Dec. 14 | 7800 | 86 | Nov. 8 |
| *†§Once a Sinner | Dorothy Mackaill-Joel McCrea | Feb. 1, '31 | | |
| *†§One Night in Paris (A.T.) | Geynor-MacKenna | | | |
| *†§Painted Woman, The (A.T.) | John Wayne-Claire Luce | | | |
| *†§Part-Time Wife (A.T.) | E. Lowe-L. Hyams | Jan. 25, '31 | | |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Warner | Dec. 21 | 6460 | 72 | Oct. 18 |
| Seas Beneath, The | O'Brien-Lessing | Mar. 1, '31 | | |
| *§She's My Girl (A.T.) | Farrell-Compton | | | |
| *§She Wears the Pants (A.T.) | | | | |
| *§Soldier Man (A.T.) | Baxter | | | |
| *§Soy, The (A.T.) | Hamilton-Kay Johnson | Feb. 8, '31 | | |
| §Squadron | Charles Farrell-Elissa Landi | Feb. 22, '31 | | |
| *†§This Modern World (A.T.) | Baxter-Mackaill-Pitts | Feb. 15, '31 | | |
| Three Girls Lost | | Mar. 15, '31 | | |
| *†§Under Suspicion (A.T.) | Harold Murray-Moran | Jan. 4, '31 | 5800 | 64 | Nov. 22 |
| *†§Women of All Nations (A.T.) | McLaglen-Lowe | | | |
| *†§Wyoming Wonder (A.T.) | Howard-Corcoran | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson-Meighan | | | |

## INTERNATIONAL PHOTOPLAY DISTRIBUTORS

### FEATURES

| Title | Star | Rel. Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. | 7 | 78 | June 21 |
| *†§Crimson Circle, The | Stewart Rome | | 7 | 78 | Jan. 18 |
| *§Dark Red Roses (A.T.) | Rome-Oakie | Mar. | 8 | 67 | Mar. 8 |
| *†§Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. | 9 | 96 | |

### SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Act-Dental Treatment | | 2 | 17 | |
| *†§Abbie Mitchell & Sizzle & Bleke | Song Program | 1 | 9 | |

*Means synchronized score. †Means sound effects. §Means voice All-Talker. P.T. means Part-Talker. (including dialogue and incidental songs). A.T. after title means D means disc. F means sound-on-film.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | | 1 | | 8 | | |
| *†§Feed the Brute (A.T.) | Animal Novelty | | 1 | | 6 | | |
| *†§Heat (A.T.) | Franley & Smith | | 1 | | 9 | | |
| *†§Justice (A.T.) | Special Cast | | 2 | | 17 | | |
| *†§Little Journeys to Songland: Marionettes | Song Series | | 1 | | 8 | | |
| 1. Grand Opera | | | 1 | | 9 | | |
| 2. Allez-Op | | | 1 | | 9 | | |
| 3. Dimples & Tears | | | 1 | | 9 | | |
| *†§Miser, The (A.T.) | Grantby Williams | | 1 | | 8 | | |
| *†§Mr. Smith Wakes Up (A.T.) | Merriott-Dett | | 2 | | 18 | | |
| *†§Night in Dixie, A (A.T.) | Mitchell-Hudgins | | 2 | | 16 | | |
| *†§Nora Bleesy No. 1 | Song Program | | 1 | | 8 | | |
| *†§Nora Bleesy No. 2 | Song Program | | 1 | | 8 | | |
| *†§Radio Pranks & 4 Bashers | Song Program | | 1 | | 8 | Aug. | 30 |
| *†§Teddy Brown & His Band | Jazz Program | | 1 | | 9 | Nov. | 15, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Nilee Welsh | | 2 | | 18 | | |

## METRO-GOLDWYN-MAYER

### FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. | 21 | 6170 | 91 | Dec. 21, '29 |
| *†§Big House, The (A.T.) | Beery-Morris-Hyams | June | 14 | 7901 | 88 | June 28 |
| *†§Billy the Kid (A.T.) | John Mack Brown | Oct. | 16 | 8808 | 82 | Sept. 13 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | Jan. | 8 | 7961 | 89 | May 10 |
| *†§Call of the Flesh | Navarro | Aug. | 16 | 8061 | 99 | |
| Reviewed under title of "Slaver of Seville" in July 12th, 1930, issue | | | | | | |
| *†§Caught Short (A.T.) | Dressler-Moran | May | 10 | 6873 | 71 | May 10 |
| *†§Chasing Rainbows (A.T.) | Love-King | Jan. | 10 | 8813 | 98 | |
| (Reviewed under title of "Road Show" in Nov. 2, 1929, issue) | | | | | | |
| *†§Children of Pleasure (A. T.) | Gray-Rubin-Johnson | Apr. | 26 | 6408 | 72 | Aug. 9 |
| *†§Devil-May-Care (A.T.) | Ramon Novarro | Feb. | 8 | 8813 | 98 | Dec. 28,'29 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. | 19 | 7533 | 84 | Apr. 19 |
| *†§Doughboys | Buster Keaton | Aug. | 30 | 7325 | 81 | July 28 |
| (Reviewed under title "Big Shot" in July 26 issue.) | | | | | | |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. | 22 | 8413 | 93 | Feb. 22 |
| *†§Flirtatious Girl, The (A.T.) | Davies-Gray | May | 31 | 7260 | 81 | June 7 |
| *†§Girl Said No, The (A.T.) | Kalsen-Hyams | Mar. | 15 | 6382 | 93 | Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. | 23 | 7031 | 88 | Apr. 12 |
| *†§He Boy Madrid (A.T.) | Keenan-Morris | May | 17 | 7654 | 85 | June 7 |
| *†§Lady's Morals, A (A.T.) | Grace Moore | Nov. | 8 | 7856 | 88 | |
| (Reviewed under title of "The Soul Kiss" in Oct. 4 issue.) | | | | | | |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | May | 24 | 6858 | 77 | May 31 |
| *†§Lady to Love, A (A.T.) | Vilma Banky | Mar. | 8 | 8429 | 94 | Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-La Roque | Aug. | 9 | 7121 | 79 | May 3 |
| *†§Lord Byron of B'way (A.T.) | Terry-Kelley-Edwards | Feb. | 28 | 7069 | 78 | Jan. 25 |
| *†§Love in the Rough (A.T.) | R. Montgomery-D. Jordan | Sept. | 8 | 7668 | 85 | Aug. 16 |
| *†§Madam Satan (A.T.) | K. Johnson-Reginald Denny | Sept. | 20 | 10920 | 113 | Aug. 30 |
| *†§Man of the North (A.T.) | B. Leonard-B. Roland | Sept. | 27 | 6358 | 60 | Oct. 25 |
| Min and Bill | Marie Dressler | Nov. | 29 | 6200 | 69 | Oct. 18 |
| *†§Montana Moon (A.T.) | Joan Crawford | Mar. | 29 | 7917 | 88 | Feb. 8 |
| *†§Not So Dumb (A.T.) | Davies-Nagent | Jan. | 12 | 6875 | 75 | |
| (Reviewed under title of "Quicy" in Nov. 2, 1929, issue.) | | | | | | |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July | 19 | 9138 | 102 | July 19 |
| *†§Our Embarrassing Night | All English Cast | June | 21 | 6611 | 90 | Aug. 16 |
| *†§Redemption (A.T.) | Gilbert-Nagel-Adoree | Apr. | 5 | 6018 | 67 | May 10 |
| *†§Remote Control (A.T.) | Haines-Corne | Nov. | 15 | 5858 | 67 | Oct. 11 |
| *†§Reque Song, The (A.T.) | Lawrence Tibbett | May | 10 | 9723 | 108 | Feb. 1 |
| *†§Romance | Greta Garbo | July | 29 | 6977 | 78 | Aug. 2 |
| *†§Sea Gat, The (A.T.) | Gleckford-Miljan-Torres | June | 8 | 6253 | 69 | May 3 |
| *†§Ship from Shanghai, The (A.T.) | Nagel-Johnson-Welheim | Jan. | 31 | 6178 | 69 | Jan. 16 |
| *†§Skin of the Children (A.T.) | Mann-Nugent | June | 28 | 7716 | 85 | July 5 |
| (Reviewed under the title of "Richest Man" in the World in July 5 issue.) | | | | | | |
| *†§Strictly Unconventional (A.T.) | Stone-Cavanagh-Owen | May | 3 | 4970 | 55 | Feb. 22 |
| (Reviewed under title of "The Circle" in Feb. 22, 1929, issue.) | | | | | | |
| *†§This Mad World (A.T.) | Rathbone-Johnson | Apr. | 12 | 6452 | 72 | Apr. 19 |
| *†§They Learned About Women (A.T.) | Vac and Schanck | Feb. | 14 | 8773 | 97 | Dec. 14, '29 |
| *†§Those Three French Girls...(A.T.) | R. Ossey | Oct. | 11 | 6790 | 78 | Oct. 18 |
| *†§Unholy 3, The | Cheney-Lee-Lmow | July | 12 | 6478 | 72 | May 24 |
| *†§War Nurse (A.T.) | Shearer-La Roque-Montgomery | Nov. | 22 | 7933 | 82 | Sept. 20 |
| *†§Way for a Sailor (A.T.) | John Gilbert | Nov. | 1 | 7067 | 89 | Sept. 20 |
| *†§Way Out West (A.T.) | Haines-Hyams | Aug. | 2 | 6407 | 71 | Aug. 9 |
| *†§Woman Racket (A.T.) | Moore-Sweet | Jan. | 24 | 6887 | 77 | Dec. 14, '29 |

### Coming Feature Attractions

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| Bachelor Father | Davies-Forbes | Jan. | 24, '31 | | |
| *†§Dance, Fools, Dance (A.T.) | Joan Crawford | | | | |
| *†§Daybreak (A.T.) | Ramon Novarro | | | | |
| Easiest Way, The | Constance Bennett-Robert Montgomery | | | | |
| Girls Together | | | | | |
| *†§Great Day, The (A..T.) | Joan Crawford | | | | |
| Great Lover | | | | | |
| *†§Great Meadow, The (A.T.) | Brown-Boardman | Jan. | 3, '31 | | Nov. 29 |
| *†§Her Fortune (A.T.) | Joan Crawford | | | | |
| It's a Wise Child | Marion Davies | | | | |
| *†§Inspiration | Greta Garbo | Jan. | 31, '31 | | |
| Mata Hari | Shearer-La Roque-Montgomery | Nov. | 22 | 7333 | 82 Sept. 20 |
| *†§March of Time (Tent.) | Weber & Fields | | | | |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Dec. | 13 | | Oct. 25 |
| Paid | Crawford-Armstrong | Dec. | 20 | | Nov. 15 |
| *†§Passion Flower (A.T.) | K. Francis-Johnson-Gleckford | Dec. | 6 | | Oct. 25 |
| *†§Red Dust (A.T.) | Greta Garbo | | | | |
| *†§Reducing (A.T.) | Dressler-Moran | Jan. | 10, '31 | | |
| Secret Six, The | Beery-Rambeau | | | | |
| *†§Southerner, The | Lawrance Tibbett | | | | |
| *†§Souaw Man, The | | | | | |
| Strangers May Kiss | Norma Shearer | | | | |
| Susan Lenox, Her Rise and Fall | | | | | |
| Their First Mistake | Laurel & Hardy | | | | |
| (Reviewed under title of "The Rap," issue of Sept. 27) | | | | | |
| *†§Trader Hora (A.T.) | Harry Carey | | | | |

### SOUND SHORTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. | 19 | 1685 | Mar. 29 |
| Another Fine Mess | Laurel-Hardy | Nov. | 29 | | |
| *†§Baby Follies (A.T.) | Revue | Apr. | 12 | | |
| *†§Baby Talk | Boy Friends | Jan. | 17,'31 | | |
| *†§Bear Shooters | Our Gang | May | 17 | 1061 | Feb. 15 |
| *†§Below Zero | Laurel-Hardy | Apr. | 26 | 1889 | Oct. 25 |
| Big Dog House, The | Dogville | Mar. | 14, '31 | | |
| *†§Bite Kish The | Harry Lanodes | Mar. | 29 | 1827 | Jan. 25 |
| *†§Bigger and Better | Boy Friends | Oct. | 25 | 1789 | |
| Blood and Thunder | E. Friend | Jan. | 17, '31 | 1801 | |
| *†§Blotto | Laurel-Hardy | Feb. | 1 | 2554 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Mar. | 22 | 1828 | Apr. 5 |
| Busy Barcelona | Holmes | Apr. | 11, '31 | | |
| China's Ole Men Rivar | Holmes | Ort. | 4 | 862 | |
| *†§Clock Shop, The | Revue | May | 10 | 2 reels | |
| Clyde Doerr & His Saxophone Orchestra Act | | Jan. | 18 | 572 | |
| *†§College Hounds | Dogville | Sept. | 27 | 1324 | Mar. 28 |
| *†§College Romeos | Biltimore Trio | Jan. | 25 | 653 | |
| Copy | Novelty | Oct. | 11 | 1877 | |
| Crazy House | Dane-Moran | Nov. | | | |
| Cuckoo Murder Case, The | Flip the Frog Series | Oct. | 18 | 724 | Nov. 1 |
| Devil's Cabaret | Revue | Dec. | 13 | | |
| *†§Doctor's Orders | Boy Friends | Sept. | 13 | 1920 | |
| *†§Dogway Melody | Dogville | Oec. | 20 | 1493 | Nov. 1 |
| *†§Dollar Dizzy (A.T.) | Charley Chase | Oct. | 4 | 2584 | |
| *†§Dubiln and Nearby | Holmes | Dec. | 27 | 682 | |
| *†§Fast Work (A.T.) | Charlie Chase | Jene | 28 | 1646 | May 24 |
| *†§Fiddlastiks (A.T.) | Cartoon | Aug. | 18 | 556 | Aug. 16 |
| *†§Fifty Million Husbands | Charley Chase | May | 26 | 1646 | Mar. 29 |
| *†§Fighting Parsons | Langdon | Feb. | 22 | 1677 | Dec. 14, '29 |
| *†§First Seven Years, The | Our Gees | Mar. | 1 | 1843 | Apr. 5 |
| *Flower Garden | Revue | Jan. | 16 | 1663 | |
| *Flying Fists | Cartoon | Sept. | 8 | 828 | |
| *†§Gems of M-G-M (A.T.) | Novelty | Jan. | 3, '31 | 1846 | |
| Girl Shock | Charley Chase | Aug. | 23 | 1788 | Aug. 23 |
| Glories of Nikko, The | Holmes | Aug. | 23 | 906 | |
| *†§Haywire (A.T.) | Laurel-Hardy | May | 20 | 1775 | June 7 |
| Head Guy, The | Harry Langdon | Jan. | 11 | 1876 | |
| Helping Grandma | Our Gang | Jan. | 3, '31 | 2 reels | Nov. 1 |
| High C's | Charley Chase | Dec. | 27 | 2623 | |
| *†§Hog Wild (A.T.) | Laurel-Hardy | May | 31 | 1775 | |
| Noosegow, The | Laurel & Hardy | | | | Oct. 25 |
| *†§Hot Dog | Dogville | Aug. | 16 | 1408 | Feb. 15 |
| *†§Isle Heroes | Holmes | Dec. | 6 | 800 | |
| *†§Kiddies Revue (A.T.) | | Mar. | 15 | | |
| *†§King, The | Harry Langdon | June | 14 | 1787 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | Sept. | 8 | 2781 | Aug. 5 |
| Ladies Last | Boy Friends | Dec. | 8 | 1893 | |
| Looser Than Loose | Charley Chase | Nov. | 15 | 1893 | |
| Love Business | Our Gang | Feb. | 14, '31 | 1857 | |
| Love Fever | E. Friend | Feb. | 28, '31 | | |
| Modern Madrid | Holmes | Nov. | 15 | 851 | |
| *†§Night Owls (A. T.) | Laurel-Hardy | Jan. | 4 | 1895 | Dec. 14,'29 |
| *†§Old Men Trouble (A. T.) | Davidson-Nickols | | | 2 reels | |
| Peeps at Peking | Holmes | Jan. | 17, '31 | 804 | |
| *†§Pirates (A.T.) | Jenny Rubin | Feb. | 15 | 1622 | Aug. 16 |
| Pups is Pups | Our Gang | Aug. | 30 | 1693 | Oct. 18 |
| *†§Real Mccoy (A.T.) | Charley Chase | Feb. | 1 | 1899 | Dec. 14, '29 |
| Rounder, The | Novelty | Nov. | 22 | 1812 | |
| School's Out | Our Gang | Nov. | 22 | 1893 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. | 25 | 1970 | |
| *†§Shrimp, The | Harry Langdon | May | 3 | 1738 | Feb. 15 |
| Snappy Cabellero | Revue | Sept. | 20 | | |
| *†§Song Writer's Revue, The (A.T.) | Novelty | Aug. | 30 | 1661 | |
| So Quiet on the Canine Front | Dogville | Jan. | 31, '31 | | |
| Spain's Maddest Fiesta | Holmes | Sept. | 13 | 908 | Nov. 15 |
| Sultan's Camp of Victory | Holmes | Feb. | 28, '31 | | |
| Tale of the Alhambra, A | Holmes | Feb. | 7, '31 | | |
| *†§Teacher's Pet (A.T.) | Our Gang | Oct. | 11 | 1894 | Aug. 16 |
| That Little Bit of Heaven | Holmes | Mar. | 21, '31 | | |
| Through the Yangtze Gorges | Holmes | Oct. | 25 | 879 | |
| Thundering Teners | Charley Chase | Feb. | 7, '31 | | |
| *†§Tough Winter, A | Our Gang | June | 21 | 1880 | Mar. 29 |
| *†§Van & Schenck | | Jan. | 11 | 799 | |
| Village Barber, The | Flip the Frog Series | Sept. | 27 | 658 | Oct. 11 |
| Virginia Judge The (A.T.) | Act | Jan. | 4 | 803 | |
| *†§Vodeville (A.T.) | Laurel & Hardy | | | 2 reels | |
| What a Man | Charley Chase | Feb. | 7, '31 | | |
| *†§When the Wind Blows | Our Gang | Aor. | 8 | 1795 | |
| *†§Whispering Whoopee | Charley Chase | Mar. | 8 | 1807 | Mar. 29 |
| Who Killed Fever? | Dogville | Nov. | 8 | 1346 | |

## PARAMOUNT

### FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Animal Crackers (A .T.) | Marx Brothers | Sept. | 6 | 6897 | 99 | Aug. 30 |
| *†§Anybody's War (A.T.) | Moran & Mack | Aug. | 2 | 8117 | 75 | Apr. 5 |
| *†§Anybody's Woman | Chatterton-Brack | Aug. | 30 | 7243 | 91 | Aug. 16 |
| *†§Big Pond, The (A.T.) | Chevalier-Colbert | May | 3 | 6984 | 78 | May 17 |
| *†§Border Legion, The (A.T.) | Arlen-Wray-Holt | June | 28 | 8068 | 68 | July 5 |
| *†§Dangerous Non McCrew (A.T.) | Helen Kane | July | 5 | 6571 | 71 | June 28 |
| *†§Dangerous Paradise (A.T.) | Carroll-Arlen | Feb. | 22 | 6244 | 56 | Feb. 22 |
| *†§Derelict (A.T.) | Barrett-Francis | Mar. | 22 | 8632 | 75 | Oct. 18 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May | 24 | 6743 | 76 | May 17 |
| Fast and Loose | Hopkins-Starrett-Lombard-Morgan | Nov. | 8 | 6384 | 71 | Nov. 29 |
| *†§Fast First (A. T.) | Harold Lloyd | Nov. | 8 | 9100 | 90 | Oct. 11 |
| *†§Fellow Thru (A.T.) | Rogers-Carroll | Sept. | 27 | 8388 | 94 | May 24 |
| *†§For the Defense (A.T.) | Colman-Powell | July | 26 | 5670 | 63 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. | 23 | 6647 | 66 | July 12 |
| *†§Heads Up (A.T.) | Rogers-Kane | Oct. | 11 | 8785 | 78 | Sept. 27 |
| *†§Her Wedding Night | Clara Bow | Oct. | 18 | 6924 | 75 | Sept. 27 |
| *†§Heavy (A.T.) | Nancy Carroll | Mar. | 29 | 6701 | 74 | Feb. 22 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. | 26 | 7177 | 70 | Apr. 19 |
| *†§Laughter (A. T.) | Nancy Carroll | Oct. | 25 | 6893 | 77 | Nov. 1 |
| L'Enfantique Mr. Parkes | A. Menjeu-C. Colbert | | | 8390 | 71 | Sept. 8 |
| (Slightly Scarlet) | | | | | | |
| *†§Let's Go Native (A.T.) | MacOsnold-Oakie | Aug. | 16 | 6767 | 85 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Green | Apr. | 19 | 8312 | 70 | May 31 |
| *†§Love Among the Millionaires (A.T.) | Bow-Smith | July | 19 | 6910 | 71 | July 12 |
| *†§Love Parade (A.T.) (D) | Chevalier-MacDonald | Jan. | 1 | 10622 | 111 | Oct. 18 |
| *†§Man From Wyoming (A.T.) | Cooper-Collier | July | 12 | 6983 | 69 | July 12 |
| *†§Manslaughter (A. T.) | Colbert-Marsh | Aug. | 9 | 7954 | 89 | July 26 |
| *†§Men Are Like That (A.T.) | Hal Skelly | Mar. | 22 | 3467 | 61 | Nov. 23 |
| *†§Monte Carlo | Buchanan-MacDonald | Oct. | 4 | 8077 | 85 | Aug. 9 |
| *†§Only the Brave (A.T.) | Gary Cooper | Mar. | 6 | 6824 | 67 | Mar. 15 |
| *†§Only Sope Work | Errol-Arlen-Brian | Nov. | 15 | 6462 | 68 | Nov. 29 |
| *†§Paramount on Parade (A.T.) | Several | Apr. | 26 | 9125 | 191 | Apr. 5 |
| *†§Playboy of Paris (A.T.) | Maurice Chevalier | Oct. | 18 | 6512 | 73 | Sept. 13 |
| *†§Queen High (A. T.) | Rugglse-Rogers-Morgan | Aug. | 23 | 7905 | 68 | Aug. 9 |
| *†§Return of Fu Manchu (A.T.) | Oland-Arthur | May | 15 | 6586 | 73 | May 10 |
| *†§Safety in Numbers (A.T.) | Charles Rogers | June | 7 | 7074 | 78 | June 7 |
| *†§Santa Fe Trail | Richard Arlen | Sept. | 27 | 5838 | 65 | Sept. 27 |
| *†§Sea Cran Syracuse (A.T.) | Jack Oakie | July | 26 | 8016 | 69 | Aug. 2 |
| *†§Sarah and Sea (A.T.) | Ruth Chatterton | Mar. | 22 | 8868 | 77 | Mar. 22 |
| *†§Sea Cod, The (A.T.) | Arlee-Wray | Sept. | 13 | 6534 | 73 | Aug. 30 |
| *†§Sea Legs (A.T.) | Jack Oakie | Nov. | 29 | 3673 | 90 | Nov. 15 |
| *†§Seven Days' Leave (A.T.) | Gary Cooper | Jan. | 25 | 7300 | 68 | Nov. 23 |
| Reviewed under the title of "Medal" in Nov. 23, 1929 issue | | | | | | |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | June | 14 | 10392 | 68 | June 7 |
| *†§Silent Enemy, The | Indian Cast | Aug. | 2 | 7551 | 88 | May 17 |
| *†§Slightly Scarlet (A.T.) | Evelyn Brent | Feb. | 22 | 6294 | 71 | Jan. 25 |
| *†§Social Lion, The (A.T.) | Oakie-Brian | June | 21 | 8408 | 69 | June 21 |
| *†§Spellers, The (A. T.) | Cenner-K. Johnston-B. Compson | Sept. | 20 | 6128 | 92 | Aug. 30 |
| *†§Texan, The (A.T.) | Gary Cooper | May | 10 | 7142 | 68 | May 17 |
| *†§Tom Sawyer (A.T.) | Jackie Coogan | Nov. | 15 | 7848 | | Oct. 18 |
| *†§True to the Navy (A.T.) | Clara Bow | May | 31 | 6396 | 71 | May 17 |
| *†§Vagabond King The (A.T.) | King-MacDonald-Oland | Apr. | 19 | 9412 | 105 | Jan. 11 |
| *§Virtuous Sin, The (A.T.) | Kusten-Francis | Nov. | 22 | 7233 | 81 | Oct. 4 |
| *With Byrd at the South Pole | | June | 28 | 7411 | 82 | June 28 |
| *†§Young Eagles (A.T.) | Charles Rogers | Apr. | 5 | 8405 | 71 | Mar. 22 |
| *†§Young Man of Manhattan (A.T.) | Colbert-Ruggles | May | 17 | 7306 | 85 | Apr. 26 |

### Coming Feature Attractions

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†§Along Came Youth (A.T.) | Charles Rogers | Oec. | 20 | 6623 | Oct. 18 |
| *†§Buy Your Woman | Wm. Powell | Jan. | 17, '31 | | |
| Dishonored | Gary Cooper-M. Dietrich | March | 14, '31 | | |
| *†§Fighting Caravan, The (A.T.) | Gary Cooper | Jan. | 10, '31 | | |
| *†§Follow the Leader (A. T.) | Ed Wynn | Dec. | 13 | | |
| *†§Manoeuvres (A. T.) | Eagle Dowling | Feb. | 28 | '31 | |
| *†§Huckleberry Finn (A. T.) | Junior Durkin | | | | |
| Johnny on the Spot | Jack Oakie | Oec. | 7 | | |
| *†§Kid Boots (A. T.) | Jack Oakie | | | | |
| *†§Morton of the Talkies (A.T.) | Jack Oakie | | | | |
| *†§Morocco (A. T.) | Cooper-Dietrich | Dec. | 6 | 8237 | 92 Oct. 11 |
| No Limit | Clara Bow | Jan. | 24, '31 | | |
| *†§Perche Na | Marie Jacobini | | | | 69 |
| *†§Rient to Love, The (A.T.) | Ruth Chatterton | Dec. | 27 | | |
| *†§Redeo Romance (A. T.) | Arlen-Carroll | | | | |
| *†§Rose of the Rancho (A. T.) | Gary Cooper | | | | |
| *†§Royal Family, The (A. T.) | Fredric March | Jan. | 3, '31 | | |
| Scandal Sheet | George Bancroft | | | | |
| *†§Scarab Murder Case (A. T.) | William Powell | | | | |
| *†§Skiesy (A. T.) | | Apr. | 25 | '31 | |
| Stampede | | Feb. | 14, '31 | | |
| *†§Stolen Heaven | Nancy Carroll | | | | |
| Strictly Business | Claudette Colbert | Mar. | 7, '31 | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Ace of Spades, The | Talkartoon | Jan. 17,'31 | 1 reel | |
| *†§Accidents Will Happen (A.T.) | Broth and Dale | Aug. 2 | 2 reels | |
| Accordion Joe | Talkartoon | Dec. 13 | | |
| *†§Actions Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | May 3 | 1 reel | |
| *§Antique Shop | Burns-Allen | | | |
| Anything But Ham | Smith and Dale | Jan. 24,'31 | 1 reel | |
| *†§Artist's Reverie, The (A.T.) | Gamberelli & Co. | Aug. 2 | 1 reel | June 14 |
| *†§At Home (A.T.) | Lulu McConnell | Aug. 9 | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | May 31 | 1 reel | |
| *†§Barnacle Bill, the Sailor (A.T.) | Talkartoon | Aug. 30 | 1 reel | Aug. 9 |
| *†§Bearded Lady (A. T.) | Louise Fazenda | Mar. 1 | 1794 | |
| *†§Bedella | Screen Song | Jan. 4 | 1 reel | |
| *†§Belle of the Night | Dorothy McNulty | Feb. 15 | 2 reels | |
| *†§Blue Seage (A.T.) | Ruth Etting & Orchestra | Jan. 3 | 1 reel | |
| Big Splash, The | Weismuller-Kruger | Jan. 17,'31 | 2 reels | |
| By Appointment | Craig-Bond | Nov. | | |
| By the Beautiful Sea | Screen Song | Jan. 24,'31 | 1 reel | |
| *†§Camera Trails | Bruce Scenic | Oct. 11 | 1 reel | |
| *†§Chinese Fantasy (A.T.) | Novelty Act | Jan. 6 | 1 reel | |
| *†§Chinatown Fantasy, A | Miller-Dora | July 5 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | May 10 | 1 reel | |
| *†§Cleaning Up (A.T.) | C. Conklin-M. Swain | Sept. 27 | 2 reels | |
| *†§Cockeyed News No. 1 (A.T.) | Eddie Canter | Aug. 9 | 1 reel | |
| *†§Come Take a Trip in My Airship | Screen Song | May 24 | 1 reel | June 14 |
| *†§Confounded Interest (A.T.) | Raymond-Caverly | Oct. 11 | 1 reel | |
| *†§Deep "C" Melodies (A.T.) | Frances Williams, Yacht Club Boys | Jan. 25 | 1 reel | |
| *†§Desperate Dan | Bert Gordon | Mar. 28 | 1832 | |
| Discovered | Sally Ward | Jan. 17,'31 | 1 reel | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. 9 | 1 reel | |
| *†§Don't Believe It (A. T.) | James Gleason | Feb. 8 | 2 reels | Mar. 22 |
| *†§Down With Husbands | Arthur-Roach | Mar. 8 | 2 reels | Mar. 22 |
| *†§Dresden Dolls, The (A.T.) | Marie Gamberelli | July 26 | 1 reel | |
| *†§Drifting Along (A.T.) | Robert Bruce Scenic | Sept. 6 | 1 reel | |
| *†§Duke of Dublin (A. T.) | Charles Murray | Feb. 1 | 2 reels | |
| Elmer Takes the Air | Stubby Kruger-Assan-Jordano | Apr. 25, '31 | 2 reels | |
| Enemies | Bruce Novelty | Nov. 29 | 1 reel | |
| *†§False Alarm Fire Co. (A.T.) | Smith & Dale | Mar. 9 | 1 reel | |
| *†§Family Next Door, The | Charles Ruggles | Jan. 11 | 2 reels | Feb. 15 |
| *†§Fatal Card, The (A.T.) | W. & E. Howard | Nov. 8 | 1 reel | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | Mar. 16 | 1 reel | |
| *†§Firebugs | Talkartoon | Aug. 16 | 1 reel | Apr. 19 |
| *†§Fit to Be Tied (A.T.) | Burns & Allen | Aug. 2 | 1 reel | |
| *†§For Love or Money (A.T.) | Lois Wilson | Jan. 4 | 1870 | |
| *†§Food for Thought (A.T.) | Allen & Canfield | Sept. 13 | 1 reel | |
| French Lisa, The | Gina Malo | Jan. 24,'31 | 1 reel | |
| *†§Getting a Break (A.T.) | Block & Sully | May 17 | 1 reel | June 28 |
| *†§Getting a Ticket (A.T.) | Eddie Cantor | Aug. 23 | 1 reel | July 19 |
| Glow Worm, The (A.T.) | Screen Song | Aug. 23 | 1 reel | |
| Go Ahead and Eat | Tom Howard | Jan. 3,'31 | 1 reel | |
| *†§Go Ahead and Sing (A.T.) | Tom Howard | Oct. 25 | 1 reel | |
| *†§Grand Uproar (A.T.) | Talkartoon | Oct. 4 | 1 reel | |
| *†§He Was Her Man (A.T.) | Gilda Gray | | 2 reels | |
| *†§Helping Hand, The (A.T.) | Sally Ward | Oct. 4 | 1 reel | |
| *†§Her Future | Ethel Merman | Sept. 6 | 1 reel | |
| *†§His Honor, the Mayor | Charlie Murray | Mar. 22 | 2 reels | July 15 |
| His Price | Johnny Burke | Dec. 13 | | |
| *†§His Wife's Birthday (A.T.) | Bolly Ward | Oct. 26 | 2 reels | |
| *†§Held-Up (A.T.) | Tom Howard | | 2 reels | |
| *†§Hot Air Merchant (A.T.) | Cherlie Ruggles | Sept. 13 | 2 reels | |
| *†§Hot Dog | Talkartoon | Mar. 29 | 1 reel | |
| *†§Hot Time in the Old Town Tonight, A (A.T.) | Screen Song | Aug. 2 | 1 reel | July 5 |
| *†§I Come First (A.T.) | Hermon Timberg | Apr. 12 | 1 reel | |
| *†§I'm a Wild Woman (A.T.) | Boydell-Ash | Aug. 16 | 1 reel | |
| *†§I'm Afraid to Come Home in the Dark | Screen Song | Feb. 1 | 1 reel | Jan. 25 |
| *†§I'm Forever Blowing Bubbles | Screen Song | Mar. 15 | 1 reel | |
| In Again, Out Again | Cock-Bond | Dec. 20 | 1 reel | Nov. 22 |
| *†§In the Good Old Summertime (A.T.) | Screen Song | June 7 | 1 reel | |
| *†§In the Shade of the Old Apple Tree | Screen Song | Jan. 18 | 1 reel | |
| *†§Insurance | Eddie Cantor | Aug. 23 | 1 reel | June 28 |
| *†§Introduction of Mrs. Gibbs (A.T.) | Lulu McConnell | Sept. 20 | 1 reel | |
| It Might Be Worse | Georgie Jessel | Jan. 3,'31 | 2 reels | |
| It's All Over | Marion Harris | Dec. 20 | 1 reel | |
| *†§ Jazz Preferred (A.T.) | Zelaya | Aug. 30 | 1 reel | July 5 |
| Just a Pal | Minor Watson | Nov. 15 | 1 reel | |
| *†§Kandy Kaberet (A.T.) | Children's Ballet | Aug. 23 | 1 reel | June 28 |
| *†§Knights Is Knights (A.T.) | Smith & Dale | Mar. 23 | 1 reel | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Hillcot | Sept. 6 | 1 reel | |
| *†§La Paloma | Screen Song | April 12 | 574 | |
| *†§La Scrappa, Inc. (A.T.) | Smith & Dale | Nov. 8 | 2 reels | |
| *†§Let Me Explain (A. T.) | Taylor Holmes | Jan. 25 | 2 reels | |
| Love in the Suburbs | Victor Moore | Jan. 31,'31 | 2 reels | |
| *†§Lovers' Lane (A.T.) | Arthur & Morton Havel | | | |
| Make Up Your Mind | Alice Boulden | Jan. 10,'31 | 1 reel | |
| *†§Many Moods (A.T.) | Bruce Novelty | Aug. 9 | 1 reel | Sept. 6 |
| Marlutch | Screen Song | Nov. 15 | 1 reel | Nov. 8 |
| *†§Marry or else | Arthur & Morton Havell | Oct. 25 | 2 reels | |
| *†§Meek Mr. Meek, The (A.T.) | Jimmy Barry | Aug. 16 | 1 reel | |
| *†§Meet the Boy Friend (A.T.) | Little Roth | Aug. 30 | 1 reel | |
| *†§Melody (A.T.) | Smith Bros., Singing | | 1 reel | |
| *†§Million Mo's, A | Lee Morse | Apr. 26 | 964 | Jan. 25 |
| Model Women | All Star | Dec. 6 | 1 reel | |
| *†§Moon Bride's Wedding (A.T.) | Indian Musical Novelty | Feb. 22 | 1 reel | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | Jan. 11 | 1 reel | |
| *†§My Dai Sal (A.T.) | Screen Song | Mar. 15 | 1 reel | |
| Mysterious Mose | Talkartoon | Dec. 27 | 1 reel | |
| *†§Naughtyly Neighbors (A.T.) | Lulu McConnell | Aug. 16 | 2 reels | Oct. 25 |
| *†§New Rhythm | Azplazer & Bend | Oct. 18 | 1 reel | |
| *†§Noah's Lark (A.T.) | Talkartoon | Oct. 26 | | |
| Office Blues | Ginger Rogers | Nov. 22 | 1 reel | |
| Oh Teddy | Billy House | Dec. 20 | 2 reels | |
| Ol' King Cotton | George Dewey Washington | Dec. 27 | 1 reel | |
| *†§Ole Man Wheeze (A.T.) | Art Frank | Sept. 27 | 1 reel | July 26 |
| On a Sunday Afternoon | Screen Song | Nov. 29 | 1 reel | |
| *†§Operatic Selections (A.T.) | Tito Schipa | May 24 | 1 reel | Nov. 22 |
| *†§Paramount Acts | | | 1 reel | |
| Paramount Comedies | | | 2 reels | |
| *†§Paramount Pictorial No. 1 | Clara Bow | Sept. 27 | 1 reel | |
| Paramount Pictorial No. 2 | Fish Faces Munich Maniac; Walrus Hunting in Siberia; Stars of Tomorrow | Oct. 25 | 1 reel | |
| Paramount Screen Song | | | 1 reel | |
| Paramount Sound News | (Two Editions Weekly) | | 1 reel | |
| Paramount Talkartoons | | | 1 reel | |
| Patient, The | The Three Bwitts | Nov. 29 | 1 reel | |
| Pictured | Willie, West & McGinty | Nov. 22 | 1 reel | |
| Please Go 'Way and Let Me Sleep | Screen Song | Jan. 10,'31 | 1 reel | |
| Prisoner's Song, The | Screen Song | Mar. 1 | 1 reel | |
| Pulling A Bone | Burns & Allen | Jan. 10,'31 | 1 reel | Nov. 8 |
| *†§Radio Riot | Talkartoon | Feb. 15 | 1 reel | |
| *†§Raising the Reel (A.T.) | Lillian Roth & Band | Jan. 24 | 1 reel | |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | Oct. 18 | 1 reel | Oct. 11 |
| *†§Resolutions (A.T.) | Billy House | Aug. 30 | 2 reels | |
| Row, Row, Row | Screen Song | Dec. 20 | 1 reel | |
| *†§Rube, The | Jimmy Barry | June 21 | 1 reel | |
| Runaway Boys | Bruce Novelty | Jan. 31,'31 | 1 reel | |
| *†§Sailor's Luck, A | George Beatty | Sept. 13 | 1 reel | Nov. 15 |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | Mar. 8 | 1 reel | |
| *†§Scrappily Married | Johnny Arthur & Bert Roach | Feb. 22 | 2 reels | Jan. 18 |
| Seeing Helen Home | Helen Lynd | Dec. 6 | 1 reel | |
| Seven in One | Juliet | Dec. 27 | 1 reel | |
| Simply Killing | Willie & Eugene Howard | Jan. 31,'31 | 1 reel | |
| *†§Sing, You Dancers (A.T.) | Puck & White | Sept. 20 | 1 reel | |
| Sky Scraping | Talkartoon | Nov. 1 | 1 reel | |
| Sky Scrappers | Chester Conklin | Dec. 6 | 2 reels | |
| *†§So This Is Paris Greeo | Fazenda | Jan. 18 | 2 reels | Jan. 25 |
| *†§Song Service (A.T.) | Lee Morse & Co. | Oct. 25 | 1 reel | |
| Statercom 19 | Clute-La Mar | Jan. 17,'31 | 1 reel | |
| *†§Stein Song (A.T.) | Screen Song-Vallee | Sept. 6 | 1 reel | Sept. 6 |
| *†§Story Book Parade, The (A.T.) | Children's Ballet | Oct. 4 | 1 reel | Aug. 23 |
| *†§Strike Up the Band (A.T.) | Screen Song | Sept. 27 | 1 reel | |
| *†§Stronger Sex, The (A.T.) | Myers-Roach | Mar. 15 | 1760 | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | July 12 | 1 reel | |
| Sure Cure | Lynn Overman | Nov. 1 | 1 reel | Sept. 6 |
| *†§Swing You Sinner (A.T.) | Talkartoon | Sept. 20 | 1 reel | Oct. 11 |
| *†§That Party in Person (A.T.) | Eddie Canter | Jan. 5 | 1 reel | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | July 19 | 1 reel | |
| Tongue Tied | Lulu McConnell | Dec. 13 | 1 reel | |
| Tons of Trouble | Rudy Muller and Rosie | Jan. 3,'31 | 1 reel | |
| *†§Toys (A.T.) | Three Ormonde Sisters | July 26 | 1 reel | |
| *†§Travelin' Alone (A. T.) | R. Bruce Scenic | | 1 reel | Nov. 22 |
| *†§Twenty-Eighth Amendment, The (A.T.) | | Jan. 25 | 2 reels | |
| Up to Mars | Talkartoon | Nov. 22 | 1 reel | Nov. 22 |
| *†§Voices of Lonely Men | R. Bruce Scenic | Apr. 19 | 1 reel | |
| *†§Wanderlust, The | R. Bruce Scenic | April 3 | 1 reel | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | Feb. 8 | 1 reel | |
| *†§While the Captain Waits | Armida | Nov. 8 | 1 reel | Nov. 8 |
| Why Continue the Struggle | Casey-McHugh | Nov. 15 | 1 reel | |
| *†§Wise Flies (A.T.) | Talkartoon | July 19 | 1 reel | June 14 |
| *†§Yes, We Have No Bananas | Screen Song | Apr. 26 | 1 reel | May 24 |
| *†§You're In the Army Now | Johnny Burke | Oct. 11 | 2 reels | |

## *PATHE*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Length Mins. | Rev. Issue |
|---|---|---|---|---|---|
| Big Money | Quillen-Gleason-Armstrong-Gleason | Oct. 26 | 7310 | 82 | Oct. 4 |
| *†§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. 2 | 7607 | 84 | Nov. 15 |
| *†§Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau Gleason | Sept. 31 | 7588 | 93 | Sept. 13 |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Horton-Ames | July 13 | 8870 | 87 | June 14 |
| *†§Night Work (A.T.) (F.) | Eddie Quillan | Aug. 3 | 8394 | 93 | Aug. 30 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. 15 | 6740 | 93 | Nov. 30 |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Nov. 20 | | | |
| *†§Pardon My Gun (A.T.) (F.) | Starr-Dwyer | June 29 | 5654 | 63 | July 5 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. 5 | 7074 | 78 | Feb. 8 |
| Sam Takes a Holiday | Constance Bennett | Nov. 20 | 7304 | 81 | Nov. 29 |
| *†§Swing High (A.T.) (F.) | Twelvetrees-Scott | May 18 | 7500 | 75 | May 3 |

### Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Adam and Eva (A.T.) | Constance Bennett | June 28, '31 | | |
| *†§Beyond Victory (A.T.) (F) | Loyd-Twelvetrees-Gleason-Scott | Nov. 30 | | |
| *†§Crashing Through (A.T.) | William Boyd | Dec. 28 | | |
| *†§Greater Love, The (A.T.) | Ann Harding | Aug. 2, '31 | | |
| *†§In Dese (A.T.) | Constance Bennett | Jan. 16, '31 | | |
| *†§I Take This Woman (A.T.) | Bannister-Harding | June 7, '31 | | |
| *†§Last Frontier, The (A .T.) | William Boyd | July 26, '31 | | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. 5, '31 | | |
| *†§North of the Yukon (A.T.) | William Boyd | May 10, '31 | | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. 19, '31 | | |
| *†§Rawhide (A.T.) | William Boyd | Feb. 8, '31 | | |
| *†§Rebound | Ann Harding | Dec. 14 | | |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. 15, '31 | | |
| *†§Taking the Rap (A.T.) | Robert Armstrong | Aug. 16, '31 | | |
| *†§This Marriage Business (A.T.) | Constance Bennett | July 5, '31 | | |

## SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels is the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 20 min. | Nov. |
| Pathe Sound News | | 10 min. | |
| Pathe Sister News | | 10 min. | |
| Pathe Audio Review | | 11 min. | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 6 min. | |
| Grantland Rice Sportlights | | 10 min. | |
| Talking Tests of the Day | | 7 min. | |
| Keute Rockne Notre Dame | | | |
| Football Series of 8 | | | |
| 1. The Last Yard | Oct. 18 | 1 reel | Aug. 30 |
| 2. The Hidden Goal | Oct. 18 | 1 reel | Aug. 30 |
| 3. Flying Feet | Oct. 18 | 1 reel | Sept. 13 |
| 4. Touchdown | Oct. 18 | 1 reel | Oct. 11 |
| 5. Two Minutes to Go | Oct. 18 | 1 reel | Oct. 25 |
| 6. Backfield Aces | Oct. 18 | 1 reel | |

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All for Mabel | Carney-Wills | Oct. 12 | 2 reels | Aug. 23 |
| *†§America or Bust | Daphne Pollard | July 27 | 2 reels | June 21 |
| *†§Beautiso, The | Histi-Kaite | June 29 | 2 reels | |
| Big Cheese, The | Aesop Fable | Oct. 26 | 1 reel | Nov. 8 |
| *†§Big Hearted | Harry Gribbon | June 22 | 2 reels | June 28 |
| *†§Boss's Orders, The | Morgan-McPhail | Aug. 31 | 2 reels | Aug. 2 |
| Breakfast in Bed | Pollard-Pangborn | | 2 reels | |
| *†§Bugville Romance, A | Aesop Fable | June 8 | 1 reel | June 21 |
| *†§Campus Favorites | Sportlight | June 29 | 1 reel | July 5 |
| *†§Carnival Revels | Hiatt-Hughes | Aug. 3 | 2 reels | July 19 |
| *†§Chasing Rainbows | Sportlight | Aug. 10 | 1 reel | |
| *†§Champion Makers | Sportlight | June 15 | 1 reel | June 21 |
| Circus Capers | Aesop Fable | Sept. 26 | 1 reel | Oct. 4 |
| Cobb Seas Fishing | Sportlight | Oct. 5 | 1 reel | Oct. 4 |
| *†§Drums of Fear | Vagabond Adventure Series | June 23 | 1 reel | June 28 |
| *†§Deep South | Song Sketch | Aug. 24 | 1 reel | June 28 |
| *†§Dude Ranching (A.T.) | Sportlight | Sept. 21 | 1 reel | Aug. 16 |
| Ebony Shrine | Vagabond Adv. Series | Sept. 21 | 1 reel | May 31 |
| *†§Farm Foolery | Aesop Fable | Sept. 14 | 1 reel | Sept. 20 |
| Frozen Frolics | Aesop Fable | Aug. 31 | 1 reel | Sept. 13 |
| Gem of Agre, The | Vagabond Adventure Series | Oct. 19 | 925 | Sept. 27 |
| *†§Give Me Action | Maning-Holmes | Aug. 17 | 2 reels | Aug. 9 |
| *†§Glacier's Secret, The | Vagabond Adventure Series | June 1 | 1 reel | May 31 |
| *†§Gliding | Sportlight | Sept. 21 | 1 reel | Sept. 27 |
| Glory of Spain | Vagabond Adventure Series | Nov. 18 | 1 reel | Nov. 8 |
| Gypped in Egypt | Aesop Fable | | 1 reel | Nov. 15 |
| *†§Hearts and Heels | Rice-Keefe | Sept. 7 | 2 reels | May 31 |
| *†§Hold the Baby | Agnew-Crane-McPhail | Aug. 17 | 2 reels | |
| *†§Hooked | Sportlight | May 18 | 1 reel | May 24 |
| *†§Hot Tomale | Aesop Fables | Aug. 3 | 1 reel | Aug. 9 |
| *†§I'll Take That One | All Star | Oct. 5 | 2 reels | |
| *†§Jungle Jazz | Aesop Fable | July 6 | 1 reel | July 19 |
| *†§Jungle Terror | Vagabond Adv. Series | Oct. 5 | 1 reel | Sept. 28 |
| *†§Kid the Kidder | Camaus Comedy | | 2 reels | Sept. 20 |
| Lair of Chang How | Vagabond Adventure Series | June 15 | 2 reels | June 7 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. 17 | 1 reel | Aug. 23 |
| *†§Let 'Er Buck | Sportlight | July 27 | 1 reel | Aug. 9 |
| *†§Live and Learn | McPhail-Deering | June 18 | 2 reels | Aug. 2 |
| *†§Love's Memories (A.T.) | Song Sketch | Feb. 16 | 1 reel | June 7 |
| *†§Love That Kills | Vagabond Adventure Series | Aug. 24 | 1 reel | June 7 |
| *†§Maedaisy | Song Sketch | Jan. 5 | 1 reel | |
| *†§Midnight | Aesop Fables | 635 ft. | 7 min. | Oct. 25 |
| *†§Mind Your Own Business | Agnew-Quillver | July 30 | 2 reels | June 12 |
| Musical Beauty Shop | Melody Series | June 7 | 2 reels | June 7 |
| Mystic Isles, The | Vagabond Adventure Series | | | Nov. 22 |
| Neat and Tidy | All Star | Sept. 20 | 2 reels | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | |
|---|---|---|---|---|---|---|
| *†§New Waiter, The | All Star | June | 9 | 2 reels | | |
| *†§Night Clerk, The | All Star | Sept. | 14 | 2 reels | | |
| *†§Night in a Dormitory, A | Ginger Rogers | Jan. | 8 | 2 reels | | |
| *†§On the Air (A.T.) | Topics of the Day | Jan. | 12 | 1 reel | Jan. 11 | |
| *†§One Nutty Night | Wills-Carney | Nov. | 30 | 2 reels | Nov. 22 | |
| *†§Osa Pan Pah (A.T.) | Aesop Fable | May | 11 | 1 reel | June 7 | |
| Par and Double Par | Sportlight | Nov. | 2 | 1 reel | Nov. 22 | |
| *†§Pathe Audio Review (A.T.) | Released Every Week | | | 1 reel | | |
| *†§Pathe Sound News | Released Twice Every Week | | | 1 reel | | |
| *†§Perfect Match, The (A.T.) | Butler Mayo | Apr. | 5 | 2 reels | Apr. 5 | |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | May | 4 | 2 reels | May 10 | |
| Racqueteers | Sportlight | Oct. | 19 | 2 reels | Oct. 11 | |
| *†§Rich Uncles (A.T.) | Richard Carle | May | 11 | 1 reel | May 3 | |
| *†§Ride 'Em Cowboy | White-Carney | Apr. | 12 | 2 reels | Apr. 5 | |
| Romeo Robin, A | Aesop Fable | July | 25 | 2 reels | June 28 | |
| *†§Royal Flush, (A.T.) | All Star | Dec. | 19 | 2 reels | Aug. 30 | |
| *†§Rubeville Nite Club (A.T.) | H. B. Watson | Jan. | 26 | 2 reels | Nov. 10 | |
| *†§Sacred Fires | Vagabond Adventure Series | July | 27 | 1 reel | | |
| *†§Sands of Egypt, The | Vagabond Adventure Series | Nov. | 2 | 958 ft. | 10 | |
| *†§Satan's Fury (A.T.) | Vagabond Adventure Series | Sept. | 7 | 1 reel | Aug. 23 | |
| Sell Defense | Sportlight | Sept. | 7 | 1 reel | Sept. 13 | |
| *†§Shie Ahoy (A.T.) | Aesop Fable | Jan. | 5 | 2 reel | Jan. 11 | |
| *†§Singing Saps (A.T.) | Aesops Fables | Feb. | 2 | 1 reel | Feb. 8 | |
| *†§Sissy Sweeties (A.T.) | White-McNaughton | Apr. | 20 | 2 reels | Apr. 18 | |
| Ski Hi Frolics | Sportlight | Aug. | 24 | 1 reel | | |
| *†§Sky Skippers (A.T.) | Aesop Fable | Feb. | 16 | 1 reel | Feb. 15 | |
| Snow Time | Carle-Hiah-Little Billy | Sept. | 20 | 2 reels | Aug. 16 | |
| *§Some Babies | Sportlight | July | 13 | 1 reel | | |
| *§Somewhere Out | Song Sketch | Feb. | 2 | 1 reel | May 10 | |
| *§Songs of Mother | Sportlight | Apr. | 5 | 1 reel | Apr. 12 | |
| *§Spills and Thrills (A.T.) | Sportlight | Feb. | 23 | 1 reel | Feb. 15 | |
| *†§Splashing Through (A.T.) | Sports | June | 1 | 1 reel | June 7 | |
| Sporting Brothers | Dot Farley-Harry Gribbon | Aug. | 24 | 2 reels | July 19 | |
| Swell People | Vagabound Adventure Series | July | 13 | 2 reels | July 19 | |
| Temples of Silence | LeMaire | Feb. | 2 | 2 reels | Nov. 23 | |
| *†§Tight Squeeze (A.T.) | Carr-Farley | Nov. | 2 | 2 reel | Nov. 8 | |
| Traffic Tangle | Song Sketch | Jan. | 19 | 1 reel | Jan. 4 | |
| *†§Trumpeteer, The (A.T.) | All Star | May | 25 | 2 reels | July 7 | |
| Trying Them Out | Al. St. John-Jimmie Aubrey | July | 6 | 2 reels | July 5 | |
| Two Fresh Eggs | Nat Carr-Thelma Hill | Aug. | 10 | 2 reels | July 26 | |
| Two Plus Fours | Carney-Wells | Oct. | 26 | 2 reels | Nov. 15 | |
| Under the Cock-Eyed Moon | Vagabond Adventure | Aug. | 10 | 1 reel | Aug. 16 | |
| *†§Venetian Nights | Song Sketch | May | 4 | 1 reel | May 9 | |
| *†§Voice of the Sea (A.T.) | Aesop Fables | Apr. | 13 | 1 reel | Apr. 19 | |
| *†§Western Whoopee (A.T.) | Topics of the Day | Mar. | 9 | 1 reel | | |
| What, No Salt | | | | | | |

## RADIO PICTURES

### FEATURES

| Title | Star | Rel Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Allas Frooch Gertie (A.T.) | Daniels-Lyon | Apr. | 20 | 6418 | 65 | Apr. 19 |
| *†§Beau Beedit (A.D.) | La Rocque-Kenyon | Mar. | 2 | 6128 | 69 | June 21 |
| *†§Case of Sergeant Grischa | Morris-Compson-Hershelt | Feb. | 23 | 8181 | 92 | Mar. 8 |
| *†§Check and Double Check (A.T.) | Ames 'n' Andy-Carel-Rich | Oct. | 25 | 6929 | 75 | Oct. 24 |
| *†§Conspiracy, The (A.T.) | Love-Trevor-Sparks | Aug. | 5 | 6480 | 72 | Nov. 8 |
| *†§Cuckoos, The (A.T.) | Wheeler-Woolsey | May | 4 | 8155 | 90 | Apr. 8 |
| *†§Danger Lights | Wolhelm-Armstrong-Arthur | Sept. | 22 | 7055 | 73 | Sept. 6 |
| *†§Distance | Bebe Daniels | Aug. | 30 | 8395 | 99 | July 26 |
| *†§Escape (A. T.) | All Star Cast | Sept. | 19 | 6345 | 68 | Sept. 13 |
| *†§Framed (A.T.) | Brent-Toomey | Mar. | 16 | 6111 | 68 | Feb. 15 |
| *†§Half Shot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. | 5 | 7450 | 79 | Sept. 27 |
| *†§He Knew Women (A.T.) | Sherman-Joyce | May | 18 | 6319 | 70 | Apr. 26 |
| *†§Inside the Lines | Compson-Forbes | July | 20 | 6652 | 78 | July 12 |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | Aug. | 17 | 8309 | 98 | July 19 |
| *†§Leatherneckin' A. T.) | Love, Jr.-Rubin | Sept. | 25 | 7600 | 81 | Sept. 6 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | Jan. | 5 | 7038 | 78 | Dec. 21, '29 |
| *†§Lovin' the Ladies | Richard Dix | Apr. | 6 | 6138 | 68 | Feb. 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June | 1 | 6469 | 72 | May 31 |
| *†§Pay Off, The | Lowell Shermee | Oct. | 12 | 6377 | 70 | Sept. 13 |
| *†§Runaway Bride, The (A. T.) | Astor-Hughes | May | 24 | 6184 | 72 | May 31 |
| *†§She's My Weakness (A.T.) | Carel-Leka-Suess | Aug. | 24 | 6727 | 73 | June 28 |
| *†§Shooting Straight (A.T.) | Dix-Lawlor | July | 20 | 6720 | 71 | July 12 |
| *§Silver Horde (A. T.) | Brent-Wolhelm | Oct. | 16 | 6768 | 75 | Sept. 27 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Children of the Streets | Betty Compson | | | |
| *†§Cimarron (A.T.) | Richard Dix | | | |
| Devil's Battalion | Forbes-Vail | Dec. | 25 | |
| *†§Hook, Line & Sinker | Wheeler-Woolsey | Dec. | 25 | |
| Kept Husbands | | | | |
| *†§Perfect Alibi, The (A. T.) | | | | |
| Private Secretary | | | | |
| Royal Bed | Sherman-Aster | Dec. | 25 | |
| Sin Ship | Wolhelm-Astor | | | Nov. 1 |
| Sour Grapes | | | | |
| White Shoulders | | | | |

### SOUND SHORTS

| Title | Star | Length | Reviewed |
|---|---|---|---|
| Aunts in the Panta | W. Catlett | Nov. | 22 2 reels | 21 |
| Black and Tan | Duke Ellington & Orchestra | Feb. | 8 1 reel | |
| *†§Bridegroom, The (A.T.) (F) | Mare Connelly | Feb. | 2 1 reel | |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. | 1 2 reels | June 21 |
| *†§Camaus Sweethearts (A. T.) (F&D) | | Mar. | 8 2 reels | |
| *†§Cash and Marry A.T.) | Vaughn-Cooke-Sargent | Mar. | 16 2 reels | |
| *†§Cat Saver (A.T.) | Vaughn-Cooke | Mar. | 2 2 reels | Feb. 22 |
| Dizzy Dates | Dane-Arthur | Nov. | 29 2 reels | 19 |
| *†§Eventually But Not New (A.T.) (F&D) | Vaughn-Cooke | Apr. | 13 2 reels | Apr. 19 |
| *†§Fair Deceiver, The (A. T.) (F&D) | | Jan. | 20 1 reel | |
| Fall to Arms, A | Louise Fazenda | Oct. | 20 1774 | 20 |
| *†§General Nasgura (A.T.) (F) | Nat Carr | Apr. | 13 2 reels | |
| *†§Golf Specialist, The | W. C. Fields | Aug. | 19 2 reels | 23 July 6 |
| *†§Good Time Kenneth | Mare Connelly | July | 20 1 reel | Aug. 9 |
| *†§Gunboat Ginabura (A.T.) (F) | Nat Carr | Jan. | 12 2 reels | Nov. 9 |
| *†§Guest, The (A. T.) (F&D) | Mare Connelly | Mar. | 25 1 reel | 8 |
| Hey Diddle Diddle | Nick & Tony | Nov. | 29 2 reels | 19 |
| *†§Hot Bridge (A.T.) (F&D) | | May | 11 2 reels | |
| Humanette No. 1 | Sonny Rubin | Aug. | 22 1 reel | 8 July 5 |
| Humanette No. 2 | Hutchinson-Lerch | Sept. | 1 | 10 |
| Humanette No. 3 | Clyde-Rubin | Oct. | 1 | 8 |
| Humanette No. 4 | S. T. Murrey | Nov. | 20 1 reel | 8 Nov. 8 |
| Humanette No. 5 | | Dec. | 7 1 reel | |
| Knights Before Xmas | Dane-Arthur | Nov. | 15 2 reels | 18 |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. | 30 2 reels | May 3 |
| *†§Lost and Foundered (A.T.) (F&D) | Vaughn-Cooke | Jan. | 18 2 reels | |
| *†§Magnate, The (A. T.) (F&D) | Mare Connelly | Mar. | 30 1 reel | |
| *†§Man Without Skirts (A.T.) | Dane-Arthur | Aug. | 19 2 reels | July 5 |
| *†§Mickey's Champs (A. T.) (F&D) | Mickey Yule | Feb. | 2 2 reels | |
| *†§Mickey's Luck (A. T.) (F&D) | Mickey Yule | Mar. | 30 2 reels | Apr. 12 |
| *†§Mickey's Master Mind (A. T.) (F&D) | Mickey Yule | Mar. | 2 2 reels | |
| *†§Mickey's Merry Men (A. T.) (F&D) | Mickey Yule | July | 20 2 reels | Aug. 16 |
| *†§Mickey's Musketeers (A.T.) | | Oct. | 20 1623 | 18 Aug. 16 |
| *†§Mickey's Strategy (A. T.) (F&D) | Mickey Yule | Jan. | 5 2 reels | |
| *†§Mickey's Winners (A. T.) (F&D) | Mickey Yule | Aug. | 17 2 reels | |
| *†§Mickey the Romeo (A. T.) (F&D) | Mickey Yule | June | 22 2 reels | |
| *†§Mickey the Whirlwind (A.T.) (F&D) | Mickey Yule | Apr. | 27 2 reels | |
| *†§Mickey the Warrior | Mickey Yule | May | 25 2 reels | |
| Moonlight & Monkey Business | Nick & Tony | Nov. | 15 2 reels | 21 Nov. 15 |
| *†§Off to Peoria (A.T.) | Nick & Tony | July | 13 2 reels | June 14 |
| *†§Old Bill's Christmas (A.T.) | | Feb. | 8 2 reels | Dec. 14, '29 |
| *†§Old Vamps for New (A. T.) | Vaughn-Cooke | Feb. | 2 2 reels | Jan. 25 |
| *§Palooka Flying School (A.T.) | | June | 22 1 reel | 2 |
| *†§Pep on the Deco. A. | Clark-McCullough | Sept. | 1 2 reels | 20 July 6 |
| *†§Pure and Simple | Louise Fazenda | Sept. | 15 2 reels | Oct. 11 |
| Razored in Old Kentucky | Nick and Tony | Oct. | 20 1699 | 16 Nov. 8 |
| *†§Setting Sen, The (A.T.) | Vaugna-Cooke | Feb. | 16 2 reels | Feb. 8 |
| *†§Sleeping Cuties (A.T.) | Alberts Vaughn | Jan. | 5 2 reels | Dec. 21, '29 |
| Society Goes Spaghetti | Nick and Tony | Sept. | 15 2 reels | 20 Sept. 27 |
| *§Strange Interview, The (A.T.) (F) | Sherwin-Knowles | Mar. | 2 1 reel | |
| Toby in the Bughouse | | Dec. | 7 1 reel | 6 |
| *†§Toby the Fiddler (A.T.) | Toby, the Pup | Sept. | 1 1 reel | 7 |
| Toby, the Miner | Toby, the Pup | | | 6 Nov. 15 |
| Toby, the Museum | Toby, the Pup | Aug. | 19 1 reel | May 24 |
| Toby, the Showman | Toby, the Pup | Nov. | 22 1 reel | 7 Nov. 8 |
| To Hot to Handle | Louise Fazenda | Nov. | 15 2 reels | 21 |
| *†§Who's Got the Body (A.T.) | Nick & Tony | Aug. | 3 2 reels | May 24 |

## SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Air Police | | | | | |
| *†§Big Fight, The (A.T.) | Williams-Lane | Sept. | 1 | 5850 | 65 | Apr. 19 |
| *†§Blaze O'Glory | Eddie Dowling-B. Compson | Jan. | 1 | 8800 | 90 | Dec. 14/29 |
| *†§Cock O' the Walk (A.T.) | J. Schildkraut-Loy | May | 15 | 7200 | 80 | Apr. 19 |
| *†§Costello Case | Tom Moore-Lola Lane | Oct. | 15 | 7200 | 78 | Oct. 18 |
| Damaged Love | Collyer | Dec. | 15 | | | |
| *†§Dude Wrangler, The (A.T.) | Durycea-Basquette | June | 1 | 6200 | 68 | May 24 |
| *†§Great Gabbo | E. Von Stroheim-B. Compson | Jan. | 1 | 9950 | 100 | Sept. 21, '29 |
| Hell Bent For Frisco | | | | | | |
| *†§Hello Sister (A.T.) | L. Hughes-Borden | Feb. | | 9500 | 105 | Apr. 5 |
| Jaws of Hell | McLaglen-Hume | Dec. | 30 | 8850 | 100 | |
| Just for a Song | Davis-Carpenter | Dec. | 20 | | | |
| *†§Once a Gentleman (A.T.) | Horton-Wilson | Sept. | 1 | | | June 21 |
| *†§Reno (A.T.) | Roland-Thomson-Love | Oct. | 1 | 7200 | 80 | Oct. 11 |
| *†§Rogue of the Rio Grande | Hatton-Loy Bohr | Oct. | 15 | 7000 | 70 | |
| Symphony in Two Flats | Novello-Logan | Dec. | 15 | | | |
| *†§Talk of Hollywood | Nat Carr-Fay Marbé | Mar. | 1 | 6588 | 72 | Dec. 21/29 |
| *†§Up The Congo | Travel Lecture | Feb. | 1 | 5800 | 62 | |
| *†§What a Man (A.T.) | Denny-Segar | June | 1 | 7000 | 79 | Mar. 29 |

## STATE RIGHTS

### FEATURES

| Title | Star | Dist'r | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Across the World (A.D.) | Martin Johnson | Talk. Pic. Epics | Not set | 6860 | 98 | Jan. 25 |
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. 1 | 8900 | 73 | June 21 |
| Alma de Gaucho | Special Cast | Edw. L. Klein | | | | Sept. 6 |
| Asphalt | Froelich-Amann | Allied Film | Mar. 15 | 8 reels | 85 | May 10 |
| Bali | | J. C. Jackson | Nov. 15 | 7 reels | | |
| *†§Because I Love You | Mady Christians | Amer. Gen. Film | Jan. 24 | 9000 | 100 | Feb. 8 |
| *†§Bottom of the World | | Talk. Pic. Epics | Sept. 1 | 3800 | 42 | |
| *†§Bride 68 (P.T.) | Veidt-Brink | Amer. Angelo | Apr. 6 | | 100 | Apr. 19 |
| *†§Bright Eyes | Balfour-Trevor | New Era | July 10 | 6800 | 76 | July 8 |
| *†§Burning Heart, The | Christians-Froelich | Harold Auten | May 10 | 8372 | 88 | May 24 |
| *†§Call of Circus (A.T.) (D.F.) | Bushman Clayton | Burr | Jan. 15 | 5466 | 61 | Jan. 18 |
| Caught in Berlin Underworld | Fritz Kortner | | | | | Feb. 15 |
| Chess Player, The | Johanne-Blanchard | Unusual Plct. | | | | |
| *†§Civilization | Hickman-Markey | Am. Trad. Assn. | | | | |
| *†§Clancy in Wall Street (A.T.) | Murray-Littlefield | Aristocrat | Mar. 15 | 7127 | | Mar. 1 |
| *†§Constant Nymph, The | Ivor Novelle | Big Three Exc. | Aug. 17 | 7800 | 87 | July 5 |
| *†§Co-Optimists | Special cast | New Era | | | | Feb. 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | Jan. 11 |
| *†§Danger Man The (P.T.) | Chas. Hutchinson | Cosmos | May 20 | 6516 | 82 | May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | Mar. 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Biltmore Prod. | Jan. 5 | 400 | 60 | Dec. 14 |
| Docks of Hamburg | Jugo-Fritsch | Ufa | | | | |
| *†§Drifters | | Harold Auten | | | 40 | July 5 |
| *†§Escaped from Dartmoor | Baring-Henning | Harold Auten | Apr. 11 | 7529 | 70 | Apr. 19 |
| Ex-Flame | | Liberty Prod. | | | | Nov. 29 |
| Eternal Pools | | Judea Films | Sept. 23 | 8120 | 88 | Sept. 6 |
| Farmer's Wife | Thomas-Hall-Davis | Allied | Jan. 4 | 6845 | 76 | Jan. 18 |
| Flower of Love | | Franco-American Nat | Sept. 6 | 6460 | 71 | Dec. 7 |
| Flame of Love | Anna May Wong | Brit. Int. | Oct. 30 | 6600 | 74 | Nov. 8 |
| Hate Ship, The | | Brit. Int. | Nov. 14 | 6750 | 75 | Nov. 22 |
| *†§Heart o Melody (A. T.) (F & D) | Fritsch-Paric | Ufa Film | | | | |
| Her Unborn Child (F & D) | Special Cast | Windsor | | | | Jan. 10 |
| Hungarian Nights | Special Cast | Amer. Gen. Film Co. | | | | |
| *†§Immortal Vagabond (A.T.) | Haid-Froelich | Ufa Film | Aug. 3/29 | 8 reels | | June 14 |
| In the South Seas with Mr. and Mrs. Pinchot | | Talk. Plct. Epics. | Sept. 1 | 5538 | | May 31 |
| *†§Ingagi | African Hunt | Congo Plct. Ltd. | Apr. 13 | 7776 | 86 | Apr. 26 |
| Jaco Lasset | French Cast | Cosmos | | 3800 | 64 | |
| *†§Jazz Cinderella | M. Lay-L. Robards | Chesterfield | Aug. 16 | 6161 | 68 | Sept. 20 |
| *†§June and the Paycock (A.T.) | Sara Allgood Harold Auten | | June 27 | 8100 | | July 5 |
| *†§Just Off Broadway | O. Keith-A. Christy | Chesterfield | Mar. 15 | 7650 | 85 | Dec. 14 |
| *†§Ladies in Love (A.T.) | Day-Walker | Chesterfield | May 17 | 6095 | 69 | May 3 |
| *†§Last Dance, The (A.T.) | Reynolds-Robards | Audible | Mar. 8 | 5825 | 65 | Mar. 29 |
| Lotus Lady | | Audible | Oct. 31 | 6100 | 68 | Nov. 15 |
| Love Storm | Anna Bella | British Inter. | Oct. 27 | 7560 | 84 | Oct. 25 |
| *†§Lost Gods (A.T.) | | Talk Plc. Epics. | Sept. 1 | 4800 | 53 | July 12 |
| Lost Patrol | | Pro Patria | Not Set | 5100 | 57 | Dec. 21 |
| *†§Love at First Sight (A.T.) | Kooner-Foster | Chesterfield | Feb. 15 | 6038 | 68 | Feb. 1 |
| *†§Made to Order | Julian Eltinge | Jesse Well | | 6240 | | Jan. 25 |
| *†§Madonna of the Sleeping Cars | Claude Frane | Little Playhouse Film Co. | | | | Oct. 18 |
| *†§Manxman, The | Carl Grieson | 6800 | Dec. 21 | Ufa | | Dec. 14. |
| Melody of the Heart | | Ufa Film | Aug. 29 | Eng. 6051 Germ. 8543 | 90 | Sept. 6 |
| Murder | Marshall-Baring | British Int. | Oct. 24 | 8200 | 90 | Nov. 1 |
| Mystery at the Villa Rose | Trevor-Baring | Harold Auten | May 31 | 9000 | 100 | mins. |
| *†§Mysteries of Nature | | Ufa | | | 71 | |
| Passion Song, The | Olmsted-N. Seary | Excellent | | 5080 | 58 | |
| Peacock Fan, The | Dorothy Dwan | Chesterfield | | 5400 | 60 | |
| Peer Millionaire | Talmadge-Naward | Biltmore | Apr. 7 | 5200 | 58 | May 17 |
| Peri | Special Cast | Ufa Films | | | | |
| *†§Rampart Age (A.T.) (D.F.) | Murray-Kennedy | Continental | Jan. 15 | 5745 | 64 | Jan. 18 |
| *†§Rasputin, the Holy Devil | Special Cast | Martin Berger | | | | Aug. 30 |
| *†§Romance of the West | Jack Perrie | Jack Treg | June 15 | 5494 | 61 | Aug. 3 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | | | Oct. 12 |
| Sea Fury | Mildred Harris | Tom White | Not Set | 5200 | 58 | Dec. 7 |
| *†§Slums of Tokie | Japanese Cast | Movlegraphs | | | | |
| Smoke Bellew | Conway Tearle | First Division | | 8605 | 73 | |
| *†§Sombrse de Gloria | Jose Schr | Sone Art World Wide | | | | Feb. 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | | 6300 | 70 | |
| Stampede | Native Cast | Harold Auten | Apr. 26 | 7540 | 80 | May 3 |
| Strange Case of District Attorney "M" | | Unusual Photoplay | Mar. 6 | 8800 | | Mar. 22 |
| Suspense | | British Int. | | | | Nov. 8 |
| *†§Three Outcasts, The | Yakima Canutt | Waca | Mar. 7 | 5 reels | | Oct. 18 |
| *†§Threw at the Dice | Seeta Dvi | Hollywood Plc. | Dec. 29 | 6700 | | May 31 |
| Thunder God | Cornelius Keefe | Crescent | | 5817 | 68 | |
| *†§Today (A.T.) | Nagel-Owen | Majestic | Nov. 1 | 6660 ft. | | Oct. 25 |
| *†§Treasure, The | | Film Arts Guild | | | | Nov. 30 |
| Two Hearts in Waltz Time | Janssen-Thelmer | Asso. C. of A. | Oct. 10 | 8800 | 98 | Oct. 25 |
| *†§West of Rockies (A.T.) (D) | Art Mix | World Art | Jan. 18 | 5100 | 68 | Aug. 8 |
| Wild Men of Kalkhari | Talk Pic. Epics | | Nov. 22 | 4490 | 50 | Nov. 29 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | Mar. 1 |
| *†§White Devil (P.T.) (F & D) | Mosjukin-Dagover | UFA Films | | | | |
| Why Cry at Parties | Halm-Oralia | International | | 7000 | 78 | Feb. 22 |
| *†§Woman Who Was Forgotten (A.T.) | Belle Bennett | Stata Cinema | Jan. 1 | 7560 | 85 | Jan. 25 |
| Wonderful Lies of Nina Petrowna | Holm-Ward | Allied Films | May 30 | 8 reels | 80 | June 14 |
| *†§Yiddish Mama, The (A.T.) | Mae Simon | Judea Films | | 4000 | | |
| Young Woodley | All English Cast | Harold Anten | Sept. 26 | 7600 | 73 | Oct. 4 |

### Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Ane, The (A.T.) | | Liberty Prod. | | | | |
| Atlantic | Eistree | | | | 90 | Oct. 11 |
| Blue Angel, The | Emil Jannings | Ufa Film | Dec. 15 | 9047 | 100 | Nov. 22 |
| *†§Body, Soul and Dress | | | | | | |
| Buying a Wife | Special Cast | Aff. European | | 7 reels | | |
| *†§Comeback, The (A.T.) | | Majestic | | | | |
| *†§Dancing Fathers (A.T.) | | | | | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| *†§Davy Jones Locker (A.T.) | | Liberty Prod. | | | |
| *†§Der Tiger Von Berlin | Susa-Frank | Ufa Film | 55 | Sept. 27 | |
| *†§Divorce Question, The (A.T.) | | Majestic | | | |
| Duty to be Silent | Maria Albana | Aff. European | 6 reels | | |
| *§†East Lynne (A.T.) | | Liberty Prod. | | | |
| *§†East of Asia (A.T.) | | Liberty Prod. | | | |
| Eternal Sacrifice | | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | |
| Exodus to the New World, The | Lyon-Prevost | Pioneer | | | |
| Full Dressed Thieves | Nils Asther | Aff. European | 7 reels | | |
| German Underworld | Special Cast | Aff. European | 7 reels | | |
| Great Unknown, The | John Leeder | Aff. European | 6 reels | | |
| *†§Hail the Woman (A.T.) | | Majestic | | | |
| Her Viennese Lover | Asther-Nolan | Aff. European | 6 reels | | |
| *†§In Oklahoma (A.T.) | | | | | |
| Mitak of the Snowlands | Special Cast | Allied | | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | | |
| Midnight Special, The | Chesterfield | | Dec. 1 | | |
| *†§Mother's Millions (A.T.) | May Rosen | Liberty Prod. | | | |
| Our Daily Bread | Mary Nolan | Aff. European | 7 reels | | |
| *†§Price Mark, The (A.T.) | | Majestic | | | |
| *†§Red Kisses (A.T.) | | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | | |
| *†§Smart Women (A.T.) | | Majestic | | | |
| *†§Thou Shalt Not Squeal (A.T.) | | | | | |
| *†§Trap, The (A.T.) | | Majestic | | | |
| Two Worlds | Nora Baring-John | Longdon E. A. Dupont | Nov. 21 | 8000 | 82 Nov. 29 |
| Unholy Love | Wegener-Petrovitch | Aff. European | | | |
| When Duty Calls | Special Cast | Allied | 6714 feet | | |
| Wild Men of Kaliheri | Denver African Exp. | Talk. Pict. Epics | | | |
| Women Like Men | | Liberty Prod. | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | |

## SOUND SHORTS

| Title | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| *†§Anyway By Air | | Visugraphic | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbee | 2 reels | |
| †Barn Dance | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Bird Island of Peru | Dr. Murphy | Talking Picture Epics | 21 | Nov. 8 |
| Besides the Western Sea | | Castle Film | 1 reel | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | |
| Bosom Friendship | Novelty | UFA | 10 min. | |
| *†§Bring On the Bride (A.T.) | | Elbee | 2 reels | Nov. 9 |
| *†§Broken Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| †Chain Gang, The | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| †Conquest of the Cascades | Educational | Gen. Electric Co. | | Apr. 19 |
| Coast to Coast | Tather | Sisugraphic | 2 reels | Aug. 30 |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | |
| Electric Ship | Educational | General Electric | 9 | Nov. 8 |
| *†§Eli-Eli | Cantor Waldman | Judea Film | 950 ft. | |
| *†§Evening In Jewish Camp. | Eval Miller | Judea Film | 1000 ft. | |
| Felix Fernandino | | Imperial | 9 | Nov. 22 |
| *†§Friend Husband (A.T.) | | Burr | 2 reels | |
| *†§Frost and Old Lace | | UFA | 1 reel | Sept. 20 |
| *†Galloping Gaucho | Micky Mouse Cartoon. | Celebrity Pred. | 1 reel | Feb. 1 |
| *†§Jewish Gypsy | Hymie Jacobson | Judea Films | 1900 ft. | |
| Jewish Melody | Cantor Waldman | Judea Films, Inc. | 1 reel | |
| *†Juggle Rythm | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| *†Just Mickey | Micky Mouse Cartoon. | Celebrity Pred. | 1 reel | |
| *†§Kiddie Cabaret | | Mayfair | 2 reels | Apr. 26 |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| *†§Kol Nidre No. 1 | Cantor Schmilikel | Judea Films | 900 ft. | |
| *†§Kol Nidre No. 2 | Cantor Waldman | Judea Films | 950 ft. | |
| Land of Freedom | Seymour Reizteit | Judea Films, Inc. | 2 reels | |
| *†§Mai-Ko Mashme-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawas (P.T.) | | Capital Prod. | 3½ reels | June 7 |
| *†§Measuring Time | | UFA Film | 7 min. | Sept. 27 |
| *†§Meet the Family (A.T.) (F) | Harry Delf | Elbee | 2 reels | |
| †Mickey's Concert | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†§Monkey Squawks (A.T.) | | Burr | | |
| Natascha | Pinchus Lavenda | Judea Films, Inc. | 2 reels | |
| Not So Quiet on the Western Front | | British Int. | 2 reels | 25 Nov. 1 |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 1800 ft. | |
| *†Plane Crazy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 1 |
| *†Plow Boy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Sailors' Sweetheart | Hymie Jacobson | Judea Films, Inc. | 2 reels | |
| Scarlet Runner & Co. | | British Int. | 8 | Nov. 8 |
| Secrets of Nature | | British Int. | 12 min. | Nov. 1 |
| *†§Shoemaker's Romance (A.T.) | (A.T.) | Judea Films | 1900 ft. | |
| *†§Should I | Charles Lawmer | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered | Special Cast | Burr | | |
| *†§Sixty Minutes From Broadway | Color Novelty | Castle | 1 reel | |
| *†§Style and Class (A.T.) | Marty Barratz | Judea Films | 2000 ft. | |
| *†§Summer Harmonies | Song Cartoon | Biophone | 1 reel | Oct. 5 |
| *†Tee Time | Felix the Cat | Copley Films | 1 reel | Apr. 5 |
| *†§Una-Sana-Tokof | Cantor Waldman | Judea Films | 950 ft. | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 5 |
| *†When the Cat's Away | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Wild Waves | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| World Unseen, A | Scientific | UFA | 12 min. | |

## *SYNDICATE PICTURES CORP.*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Beyond the Law | Robert Frazer | Oct. 1 | 4930 | 50 | Nov. 8 |
| *†§Breezy Bill | Bob Steele | | 4500 | 50 | Sept. 20 |
| *Canyon of Missing Men | Tom Tyler | June 1 | 4742 | 50 | Aug. 2 |
| Code of Honor | Mahlon Hamilton | Oct. 1 | 5605 | 56 | Nov. 15 |
| *§Code of the West | Bob Custer | | | 57 | |
| Convict's Code, The | Cullen Landis | | | 56 | Oct. 4 |
| Hunted Men | Bob Steele | | Apr. | 4859 | |
| *†§Lonesome Trail, The | Chas. Delaney | Sept. 15 | | 5786 | 65 Sept. 13 |
| *†§Overland Bound | Leo Maloney | Apr. 15 | | 5040 | 56 Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Mar. 1 | | 4700 | 52 Mar. 29 |
| Phantom of the Desert | Jack Perrin | Nov. 1 | | 6 reels | |
| Under Texas Skies | Bob Custer | Nov. 15 | | 6 reels | |
| Western Honor | Bob Steele | Mar. | | 4849 | 50 May 17 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Boy of the Plains, A | | Apr. 15, '31 | 6 reels | | |
| Frontier Days | | May 1, '31 | 6 reels | | |
| God's Country and the Man | | Dec. 15 | 6 reels | | |
| Last of the Pawnees | | Apr. 1, '31 | 6 reels | | |
| Red Coats of Canada | | Feb. 1, '31 | 6 reels | | |
| Riders of the North | | Feb. 15, '31 | 6 reels | | |
| Rose of the Rio Grande | | Jan. 1, '31 | 6 reels | | |
| Song of the Plains | | Mar. 1, '31 | 6 reels | | |
| Texas Ranger, The | | Mar. 15, '31 | 6 reels | | |
| West of Cheyenne | | Jan. 15, '31 | 6 reels | | |
| Westward Bound | Buffalo Bill, Jr.-Ray Roosevelt | Dec. 1 | 6 reels | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Alice Chops the Suey | | Feb. 1, '31 | | | |
| *†Alice Gets Stage Struck | | Jan. 15 '31 | | | |
| *†Alice Gets Stung | | Oct. 15 | | | |
| *†Alice Loses Out | | Mar. 1, '31 | | | |
| *†Alice on the Farm | | Oct. 1 | | | |
| *†Alice Picks the Champ | | Mar. 15, '31 | | | |
| *†Alice Plays Cupid | | Apr. 1, '31 | | | |
| *†Alice Rattled by Rats | | May 1, '31 | | | |
| *†Alice Solves the Puzzle | | Apr. 15, '31 | | | |
| *†Alice the Jailbird | | Nov. 1 | | | |
| *†Alice Wins the Derby | | Nov. 15 | | | |
| *†Alice in the Jungle | | Jan. 1, '31 | | | |
| *†Alice's Balloon Race | | Dec. 15 | | | |
| *†Alice's Egg Plant | | Dec. 1 | | | |
| *†Alice's Little Parade | | Sept. 1 | | | |
| *†Alice's Mysterious Mystery | | May 15, '31 | | | |
| *†Alice's Orphan | | Feb. 15, '31 | | | |
| *†Alice's Tin Pony | | Sept. 15 | | | |
| *†Broken Spur, The | Jack Hoxie | Feb. 1, '31 | 2 reels | | |
| *†Cyclone Bliss | Jack Hoxie | Oct. 15 | 2 reels | | |
| *†Desert Bridegroom | Jack Hoxie | Jan. 15, '31 | 2 reels | | |
| *†Desert's Crucible | Jack Hoxie | Oct. 1 | 2 reels | | |
| *†Dead or Alive | Jack Hoxie | Nov. 15 | 2 reels | | |
| *†Double-O, The | Jack Hoxie | Dec. 1 | 2 reels | | |
| *†Marshall of Money Mint | Jack Hoxie | Sept. 15 | 2 reels | | |
| *†Rider from Nowhere | Jack Hoxie | Nov. 1 | 2 reels | | |
| *†Romantic Sheriff, The | Jack Hoxie | Jan. 1, '31 | 2 reels | | |
| *†Snarks of Flint | Jack Hoxie | Feb. 15, '31 | 2 reels | | |
| *†Two-Fisted Jefferson | Jack Hoxie | Sept. 1 | 2 reels | | |
| *†Western Romance | Jack Hoxie | Dec. 15 | 2 reels | | |

## *TIFFANY*

### FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A.T.) | Armida-Terry | May 20 | 5974 | 65 | May 31 |
| *†§Borrowed Wives | Rex Lease | Sept. 10 | 5580 | 62 | Aug. 30 |
| Extravagance | June Collyer-Lloyd Hughes | Oct. 10 | 5868 | 66 | Sept 20 |
| *†Headin' North (A.T.) | Bob Steele | Nov. 1 | 4850 | 55 | Nov. 8 |
| *†High Treason (A.T.) | Humo-Thomas | June 15 | 7893 | 59 | June 7 |
| *†Hot Curves (A.T.) | Rubin-Lease-Day | Apr. 15 | 11416 | 85 | July 12 |
| *†§Journey's End (A.T.) | Colin Clive | Mar. 25 | 8210 | 130 | Apr. 12 |
| *†§Just Like Heaven (A.T.) | Louise-Newell | Oct. 22 | 5850 | 65 | Oct. 11 |
| *†§Kathleen Mavourneen (A.T.) | O'Neil-Delaney | June 20 | 5169 | 56 | Aug. 2 |
| Land of Missing Men | Bob Steele | Oct. 15 | 5167 | 58 | Oct. 4 |
| Love Trader | Leatrice Joy | June 20 | 5700 | 64 | Oct. 18 |
| *†§Mambe (A.T.) | Hersholt-Boardman-Forbes | Mar. 10 | 6183 | 69 | Mar. 8 |
| *†§Medicine Man, The (A.T.) | Benny-Bronson | June 25 | 6211 | 69 | June 21 |
| *†§Near Rainbow's End (A.T.) | Steele-Lorraine | June 10 | 5916 | 65 | July 9 |
| | (Reviewed as "Dangerous Business" Issue Dec. 21, 1929) | | | | |
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Aug. 9 | 5850 | 65 | Aug. 30 |
| *§Paradise Island (A.T.) | Harlan Day | July 15 | 6507 | 73 | July 5 |
| *†§Sunny Skies | Benny Rubin | May 1 | 6994 | 78 | May 24 |
| *†§Swellhead (A.T.) | Gleason-Shilling-Walker | Mar. 20 | 7040 | 78 | Apr. 26 |
| Thoroughbred | Garon-Berry | Aug. 10 | 6425 | 70 | Aug. 23 |
| Under Montana Skies | Kenneth Harlan | Sept. 10 | 5273 | 57 | Nov. 15 |
| Utah Kid | Rex Lease-Dorothy Sebastian | Oct. 27 | 4408 | 49 | Nov. 22 |
| *†§Wings of Adventure | Rex Lease | Aug. 1 | 5050 | 50 | Aug. 9 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha Oe | Torres & Lyon | | | |
| Arctic Petrel, The | | | | |
| The Barbarian | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |
| Branded Men | Rex Lease | | | |
| Caught Cheating | Sidney-Murray | | | |
| Circus Parade | | | | |
| Command Performance, The | Una Merkle-Neil Hamilton | | | |
| Danger Signal | | | | |
| Drums of Jeopardy, The | | | | |
| Fighting Grin, The | Rex Lease | | | |
| Ghost Ship, The | | | | |
| Hi-Jack | | | | |
| Lasca | | | | |
| Lawless Valley | Rex Lease | | | |
| Leftover Ladies | | | | |
| Lure of the Yukon, The | | | | |
| Moran of the Lady Letty | | | | |
| The Oilbwy | | | | |
| Platinum | Lois Lane | | | |
| *†Ridin' Fool, The (A.T.) | Bob Steele | | | |
| Roaring Barrier | | | | |
| She Got What She Wanted | Compson-Tracy | | | Oct. 18 |
| Single Sin, The | Kay Johnson-Bert Lytell | | | |
| Steel | | | | |
| *†§Sunrise Trail, The (A.T.) | Bob Steele | | | |
| Third Alarm, The | James Hall-Hersholt-Louise | | 6300 | 70 Nov. 8 |
| Unpardonable Sin | | | | |
| Wild Youth | | | | |
| X Marks the Spot | | | | |

## SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Color Symphonies Series | 6 In Technicolor | | 1 reel | |
| Chinese Flower Boat | | July 5 | | |
| Cossack Bride | | Jan. 25 | | |
| Dancing Bear | | June 10 | | |
| In Old Madrid | | Feb. 10 | | |
| Parisian Nights | | June 25 | | |
| *†§Jungle Drums | Colortone | Oct. 24, '29 | 2 reels | Dec. 20, '29 |
| Kentucky Jubilee Singers | Series of 6 | | | |
| Old Black Joe | | May 1 | 2 reels | |
| On a Plantation | | Apr. 15 | 2 reels | May 18 |
| Pickin' Cotton | | | 1 reel | |
| Road Home, The | | | 2 reels | |
| Slave Days | | | 1 reel | |
| Welcome Home | | | 1 reel | |
| Musical Fantasies | Series of 6 | | 1 reel | |
| Fire Worshippers | | Aug. 10 | | Sept. 27 |
| Memories | | Apr. 23 | | |
| William Tell | | Aug. 1 | | |
| Paul Hearst Comedies | Series of 6 | | | |
| Rolling Stone Series | Series of 6 | | | |
| In the Mountains | | Sept. 25 | 1 reel | Sept. 6 |
| Tiffany Thrill Series | 6 Monkey Comedies | | 2 reels | |
| Blimp Mystery, The | | July 25 | 2 reels | Sept. 27 |
| Little Big House, The | | Sept. 5 | | Aug. 30 |
| Little Covered Wagon, The | | Oct. 15 | | Oct. 4 |
| Voice of Hollywood Series | Station S-T-A-R | | 26 1 reel each | |
| No. 8 | Ben Turpin | | | Apr. 26 |
| No. 9 | Wesley Barry | | | Apr. 16 |
| No. 10 | Robert Woolsey | | | |
| No. 11 | Billy Bevan | | | |
| No. 12 | Lloyd Hamilton | | | May 24 |
| No. 13 | Geo. K. Arthur | | | May 21 |
| No. 14 | Joe Cobb | | | July 16 |
| No. 15 | Ruth Roland | | | Aug. 8 |
| No. 16 | Neil Hamilton | | | July 12 |
| No. 17 | Laura La Plante | Aug. 10 | | |
| No. 18 | Gleason & Armstrong | Aug. 20 | | |
| No. 19 | Sept. 11 | | | |
| No. 20 | Johnny Hines | | | |
| No. 21 | James Hall | | | |
| No. 22 | Conklin & Christy | | | Oct. 11 |
| | Ian Keith | | | |

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

# UNITED ARTISTS

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Abraham Lincoln, A.T.) | Walter Huston | Nov. 8 | 8704 | 97 | Aug. 23 |
| *†§Bad One, The (A.T.) | Del Rio-Lewis | May | 6673 | 74 | Mar. 22 |
| *†§Bat Whiskers, The (A.T.) | Chester Morris | Nov. 29 | 7810 | 86 | Nov. 15 |
| *†§Be Yourself (A.T.) (F) | Fannie Brice | Feb. 6 | 5977 | 67 | Feb. 1 |
| *†§Du Barry, Woman of Passion | (A. T.) Norma Talmadge | Oct. 11 | 8110 | 90 | Nov. 1 |
| *†§Eyes of the World (A.T.) | Markel-Holland | Aug. 30 | 7272 | 81 | Aug. 23 |
| *†Neil's Angels (A.T.) | Lyon-Hall-Harlow | Nov. 15 | | | June 7 |
| *†§Hell Harbor (A.T.) | Velez-Herneist | Mar. 22 | 8354 | 92 | Mar. 6 |
| *†§Lottery Bride, The (A.T.) | Jeanette MacDonald-Bartlett | Oct. 25 | 7472 | 83 | Nov. 22 |
| *†§Lummox (A.T.) (F) | Westover-Lyon | Jan. 18 | 7533 | 84 | Feb. 15 |
| *†§One Romantic Night (A.T.) | Gish-Negel-La Rocque | Apr. 12 | 6592 | 72 | Mar. 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. 1 | 6225 | 81 | Feb. 22 |
| *†§Raffles (A.T.) | Ronald Colman | July 26 | 8509 | 78 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. 13 | 8128 | 90 | Sept. 20 |
| †§Whoopee (A.T.) | Eddie Cantor | Sept. 27 | 8349 | 93 | July 12 |

## COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§One Heavenly Night | Evelyn Laye | | | |
| *†§City Lights (F) | Charlie Chaplin | | | |
| *†§Devil to Pay | Ronald Colman | Dec. 20 | | |
| Kiki (A.T.) | Mary Pickford | | | |
| *†§One Heavenly Night | Evelyn Laye-John Boles | Jan. 10, '31 | | |
| (Reviewed under the title of "Queen of Scandal," issue of Oct. 25) | | | | |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | | | |
| *†§Seas O' Guns (A.T.) | Al Jolson | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Glorious Vamps (A.T.) | Bobby Watson | Jan. 25 | 952 | Jan. 25 |
| *†§Second Hungarian Rhapsody | | May 24 | 895 | July 19 |
| !!§The Americans Come (A.T.) | Otto Matieson | Aug. 2 | 976 | |
| *†§Wizard's Apprentice | | Apr. 20 | 840 | Sept. 20 |
| *†§2emps (A.T.) | | Sept. 6 | 1 reel | Sept. 6 |

# UNIVERSAL

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§All Quiet on Western Front (A.T.) | Wilhelm-Ayres-Wray | Aug. 24 | 12423 | 136 | Apr. 26 |
| Big Timber (Re-Issue) | William Desmond | Mar. 30 | 4388 | | |
| *†§Burning Trail (Re-Issue) | William Desmond | July 28 | 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Apr. 20 | 7519 | 83 | Apr. 5 |
| *†§Cat Creeps (A.T.) | Velvetreen-Hersholt-Hackett | Nov. 10 | 6493 | 73 | Sept. 20 |
| *†§Climax, The (A.T.) | Crawford-Hershholt | Jan. 28 | 5648 | 65 | Mar. 29 |
| *†§Cohens and the Kellys in Scotland | Sidney-Murray | Mar. 1 | 7600 | 82 | Mar. 15 |
| *†§Concentratin' Kid (A.T.) | Hoot Gibson | Oct. 26 | 5148 | 57 | Nov. 1 |
| *†§Czar of Broadway (A.T.) | Wray-Compson-Harron | May 25 | 7314 | 81 | Apr. 26 |
| *†§Dames Ahoy (A.T.) | Glenn Tryon | Jan. 5 | 6146 | 70 | Dec. 21, '29 |
| *†§Devil's Pit, The | Special Cast | Mar. 9 | 5268 | 69 | Apr. 27 |
| (Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue.) | | | | | |
| *†§East Is West (A.T.) | Lupe Velez-Lew Ayres | Oct. 23 | 6683 | 75 | Sept. 27 |
| *†§Embarrassing Moments (A.T.) | Reginald Denny | Feb. 2 | 5280 | 58 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Apr. 6 | 6763 | 75 | Dec. 21, '29 |
| Flying Hoofs | Jack Hoxie | Feb. 2 | 5852 | 63 | |
| *†§Hell's Heroes | Bickford-Holt | Jan. 5 | 6146 | 70 | Dec. 21, '29 |
| *†§Hide-Out (A.T.) | Murray-Crawford | Mar. 30 | 5299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. 17 | 6183 | 102 | Apr. 6 |
| *†§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-Hobart | Oct. 6 | 8485 | 95 | Sept. 27 |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. 1 | 7887 | 87 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. 16 | 5765 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Hoot Gibson | Feb. 16 | 5764 | 64 | Feb. 15 |
| *†§Mountain Justice | Ken Maynard | May 4 | 6748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. 12 | 5609 | 82 | Dec. 28 |
| *†§Outside the Law (A.T.) | Nolan-Robinson | Sept. 15 | 7116 | 76 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. 19 | 5700 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Hoot Gibson | Mar. 27 | 6004 | 67 | Mar. 24 |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | Nov. 24 | | | Oct. 16 |
| *†§Song of the Caballero | Ken Maynard | June 28 | 6524 | 73 | July 12 |
| *†§Sons of the Saddle | Ken Maynard | Aug. 9 | 6872 | 76 | Aug. 6 |
| *†§Sours (A.T.) | Noot Gibson | Aug. 24 | 5303 | 56 | Sept. 6 |
| *†§Storm, The (A.T.) | Special Cast | Aug. 10 | 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. 23 | 5198 | 67 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June 1 | 5462 | 67 | June 21 |
| †§Undertow | Nolan-Ellis-Brown | Feb. 23 | 5025 | 58 | Jan. 4 |
| *†§What Men Want | All Star | July 31 | 6041 | 67 | Sept. 6 |
| *†§White Hell of Pitz Palu | Special Cast | June 1 | 7727 | 88 | May 10 |
| *†§White Tiger, The (Re-Issue) | Jack Hoxie | May 25 | 4511 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June 8 | 6529 | 73 | July 12 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Blind Husbands (A.T.) | | | | |
| *†§Boudoir Diplomat (A.T.) | Comoson-Keith-Duncan-Loff | | | Oct. 4 |
| *†§Cohens & Kellys in Africa | Sidney-Murray | | | Nov. 6 |
| *†§Dracula (A.T.) | Bela Lugosi | | | |
| *†§Fires of Youth | Lew Ayres | | | |
| Free Love | Nagel-Tobin | | | |
| Loose Morals | | | | |
| Many a Slip | | | | |
| *†§Resurrection (A.T.) | Boles- Velez | | | |
| *†§Saint Johnson (A.T.) | Ayres-Wray | | | |
| Seed | | | | |
| *†§Strictly Dishonorable (A.T.) | John Boles | | | |
| *†§White Captive, The | Dorothy Janis | | | |

## SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Alias the Bandit | Bobbie Nelson | May 17 | 2 reels | Apr. 19 |
| All West | Sid Saylor | June 15 | 2 reels | May 24 |
| Bashful Whirlwind (Reissue) | Edmund Cobb | Aug. 30 | 2 reels | |
| Battling Kid, The | Bobbie Nelson | June 14 | 2 reels | May 24 |
| Beauty Parade, The | Arthur Lake | July 2 | 2 reels | June 7 |
| Beelamie Franklin (Reissue) | | June 23 | 1 reel | |
| Boundary Line, The (Reissue) | Fred Humes | July 5 | 2 reels | |
| Close Call (Reissue) | Edmund Cobb | Aug. 2 | 2 reels | |
| Columbus & Isabella (reissue) | | June 9 | 1 reel | |
| Crooked Trails | Ted Carson | May 3 | 2 reels | Mar. 29 |
| Danger Claim, The | Bobbie Nelson | Mar. 22 | 2 reels | Feb. 15 |
| Fighting Terrier (Reissue) | Billie Sullivan | July 19 | | |
| Follow Me | Arthur Lake | Apr. 30 | 2 reels | Apr. 5 |
| Foul Ball | Sid Saylor | Mar. 16 | 2 reels | Mar. 15 |
| French Leave | Sid Saylor | Mar. 19 | 2 reels | Mar. 8 |
| Getting the Air | Arthur Lake | Mar. 5 | 2 reels | Feb. 1 |
| Her Bashful Beau | Arthur Lake | June 11 | 2 reels | May 24 |
| His Girl's Wedding | Arthur Lake | July 23 | 2 reels | June 28 |
| Law in the Saddle | Ted Carson | Apr. 6 | 2 reels | Mar. 1 |
| Lightning Rider, The | Ted Carson | Aug. 23 | 2 reels | July 19 |
| Man Hunter, The | Ted Carson | July 26 | 2 reels | July 5 |
| Milky Way (Reissue) | Charlie Puffy | Mar. 16 | 1 reel | |
| Omar Khayam (Reissue) | | July 14 | 1 reel | |
| One Wet Night | Rosch-Edwards | Feb. 24 | 1 reel | |
| Paul Revere (Reissue) | | Aug. 9 | 1 reel | |
| Peekaboo | Arthur Lake | July 9 | 2 reels | June 7 |
| Plane Crazy | Sid Saylor | Aug. 9 | 2 reels | July 19 |
| Pony Express Kid, The | Edmund Cobb | May 21 | 2 reels | Apr. 26 |
| Pest of Honor | Bobbie Nelson | Feb. 22 | 2 reels | Jan. 18 |
| Prehistoric Man (Re-Issue) | | Aug. 16 | 1 reel | |
| Prents Kid, The (Reissue) | Edmund Cobb | Apr. 12 | 2 reels | |
| Queen of Reunduo (Reissue) | Josie Sedgwick | Mar. 1 | 2 reels | |
| Red Coat's Romance | Ted Carson | June 28 | 2 reels | |
| Restless Rest (Re-Issue) | Neely Edwards | Mar. 24 | 1 reel | |
| Seeing Red (Reissue) | Billy Sullivan | Aug. 16 | 2 reels | |
| Should Poker Players Marry? | | June 30 | 1 reel | |
| Sid's Lazy Count | Sid Saylor | May 28 | 2 reels | Apr. 26 |
| Six Gun Justice | Bobbie Nelson | Apr. 16 | 2 reels | Mar. 15 |
| Some Shew | Arthur Lake | Apr. 2 | 2 reels | Mar. 1 |
| Son of Courage | Bobbie Nelson | July 12 | 2 reels | June 21 |
| Speak Easy (Reissue) | Charlie Puffy | Apr. 7 | 1 reel | |
| Step Right Up | Sid Saylor | May 7 | 2 reels | Apr. 19 |
| Storm King (Re-Issue) | Edmund Cobb | Feb. 16 | 2 reels | |
| Why Walt | Slim Summerville | Feb. 10 | 1 reel | |
| While Hend. The (Reissue) | Billy Sullivan | Mar. 15 | 2 reels | |
| Wild West Wallop (Reissue) | Edmund Cobb | May 24 | 2 reels | |
| William Tell | | Jan. 27 | 1 reel | |
| Wolf's Fangs | Ted Carson | May 31 | 2 reels | May 10 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arabian Daze | Sporting Youth | Mar. 3 | 2 reels | Feb. 22 |
| Africa | Oswald Cartoon | Dec. 1 | | |
| Alaska | Oswald Cartoon | Dec. 15 | | |
| Al for a Lady | Leather Pusher Series No. 6 | Dec. 31 | 2 reels | |
| †§Bevery Bimbees | Oswald Cartoon | Mar. 17 | 1 reel | Apr. 6 |
| *†§Broadway Follies | Oswald Cartoon | Mar. 3 | 1 reel | Feb. 15 |
| *†§Brother for Sale (A. T.) | Sunny Jim | June 25 | 2 reels | Dec. 21 |
| *†§Chinese Blues (A.T.) | Sporting Youth | Mar. 31 | 2 reels | Mar. 29 |
| *†§Christmas Cheer (A. T.) | Sunny Jim | Feb. 3 | 2 reels | Dec. 14 |
| *†Chile Con Carmen | Oswald Cartoon | Feb. 3 | 1 reel | Jan. 11 |
| *†§Cold Feet | Oswald Cartoon | Aug. 16 | 1 reel | |
| Comeback, The | Leather Pusher Series No. 4 | Dec. 3 | 2 reels | |
| *†§Detective, The | Oswald Cartoon | Sept. 22 | 1 reel | Oct. 11 |
| *†§Discontented Cowboys | Sidney-Murray | Nov. 12 | 2 reels | Oct. 11 |
| *†§Follow Students | Sid Saylor | Apr. 6 | 2 reels | Mar. 8 |
| †§Footlight Follies (A.T.) | sporting Youth | Feb. 3 | 2 reels | Jan. 25 |
| *†§Fowl Ball, The | Oswald Cartoon | Oct. 19 | 1 reel | |
| Go to Blazes | Sidney-Murray | Oct. 15 | 2 reels | Nov. 8 |
| *†§Hallowe'en | Sporting Youth | Apr. 14 | 2 reels | Apr. 5 |
| *†§Hammer & Tongs (A.T.) | Leather Pusher Series No. 2 | Oct. 6 | 2 reels | |
| *†§Hen Shen | Oswald Cartoon | Apr. 14 | 1 reel | Apr. 12 |
| *†§Hell's Heels | Oswald Cartoon | June 2 | 1 reel | June 7 |
| †Henpecked | Oswald Cartoon | Aug. 11 | 1 reel | |
| *†§His Bachelor Daddy | Sunny Jim | May 14 | 2 reels | Apr. 19 |
| *†§Hot for Hollywood | Oswald Cartoon | May 19 | 1 reel | May 24 |
| It Happened in Hollywood | Red Star Comedy | Dec. 24 | 2 reels | |
| *Hurry, Curry | Oswald Cartoon | Jan. 26 | 1 reel | Nov. 29 |
| *†§Kid Roberts (A.T.) | Leather Pusher Series No. 1 | Sept. 3 | 2 reels | |
| *†Kisses and Curses | Oswald Cartoon | Feb. 17 | 1 reel | Jan. 25 |
| *†§Kaekout, The | Leather Pushers Series No. 3 | Nov. 6 | 2 reels | Oct. 11 |
| *†§Live Ghosts (F & D) | Ann Christy | Jan. 20 | 2 reels | Jan. 11 |
| Love Punch, The | Sidney-Murray | Dec. 10 | 2 reels | Nov. 22 |
| Mardi Gras | Leather Pusher Series No. 5 | Dec. 17 | 2 reels | Nov. 22 |
| Mars | Oswald Cartoon | Dec. 29 | 1 reel | |
| *†§Mexico | Oswald Cartoon | Nov. 17 | 1 reel | |
| *†§Musn Again | Sunny Jim | Apr. 23 | 2 reels | Mar. 29 |
| *†§My Pal Paul | Oswald Cartoon | June 16 | 1 reel | June 28 |
| Navy, The | Oswald Cartoon | Nov. 3 | 1 reel | Nov. 15 |
| *†§Neighbors | Sunny Jim | Mar. 28 | 2 reels | Mar. 1 |
| *†§Not So Quiet | Oswald Cartoon | July 7 | 1 reel | July 26 |
| *†§Ou La La | Slim Summerville | Nov. 26 | 2 reels | Nov. 15 |
| *†§Parlez-Vous | Summerville | Sept. 16 | 2 reels | Aug. 19 |
| *†Prison Panic | Oswald Cartoon | Apr. 28 | 1 reel | May 10 |
| Rolling Along | Sidney-Murray | Oct. 1 | 2 reels | |
| *†§Royal Fourflush | Sporting Youth | Feb. 17 | 2 reels | Feb. 25 |
| *†§Schoolmates | Sporting Youth | Apr. 28 | 2 reels | Apr. 26 |
| *†§Seeing Stars | Sporting Youth | Mar. 17 | 2 reels | Mar. 8 |
| *†§She's a He (A.T.) | Sunny Jim | June 4 | 2 reels | May 10 |
| *†§Singing Sap | Oswald Cartoon | Sept. 15 | 1 reel | Sept. 20 |
| *†§Sister's Pest | Sunny Jim | Feb. 24 | 2 reels | Jan. 25 |
| *†§Snappy Salesmen | Oswald Cartoon | Aug. 16 | 1 reel | |
| *†§Spooks | Oswald Cartoon | July 21 | 1 reel | |
| *†§Steeplechase (A. T.) | Sporting Youth | Jan. 6 | 2 reels | Dec. 14 |
| *†§Stop That Noise | Sunny Jim | July 19 | 2 reels | June 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. 1 | 1 reel | Sept. 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. 29 | 1 reel | Oct. 11 |
| *†§Strange as It Seems No. 3 | Novelty | Nov. 3 | 1 reel | Nov. 22 |
| *†§Strange as It Seems No. 4 | Novelty | Dec. 22 | 1 reel | |
| *†§Talking Newsreel | | Sept. 29 | 1 reel | |
| *†§Traffic Troubles | | Mar. 12 | 2 reels | Feb. 15 |
| *†§Tramping Tramps | Oswald Cartoon | Mar 31 | 1 reel | Mar. 29 |
| *†§Up and Downstairs | Bobby Vernon | Jan. 25 | 2 reels | Jan. 25 |
| *†§Vernon's Aunt | Dan Archer | Feb. 18 | 2 reels | Feb. 1 |
| *†§We We Marie | Slim Summerville | Oct. 29 | 2 reels | Oct. 11 |
| *†§You said It Sailor | Red Star Comedy | Nov. 19 | 2 reels | Nov. 15 |

# WARNER BROTHERS

## FEATURES

*(Available sound-on-disc only)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Big Boy | Al Jolson | Aug. 30 | 6275 | 69 | July 29 |
| *†§Courage (A.T.) | Bennett-Niles | June 7 | 8830 | 74 | May 31 |
| †§Dancing Sweeties | All Star | July 19 | 6636 | 63 | June 14 |
| Doorway to Hell | Lewis Ayres | Oct. 18 | 7092 | 76 | Sept. 20 |
| *†§Dumbbells in Ermine (A. T.) | Armstrong-Gleason-Keat | May 10 | 6300 | 70 | June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. 25 | 7152 | 78 | Oct. 18 |
| *†§General Crack (A.T.) | John Barrymore | Jan. 25 | 9809 | 109 | Nov. 18 |
| *†§Golden Dawn (A.T.) | Woolf-Segel | June 14 | 7447 | 83 | June 21 |
| *†§Green Goddess, The (A. T.) | George Arliss | Mar. 8 | 8653 | 74 | Feb. 22 |
| *†§Hold Everything (A.T.) | Lightner-Brown-O'Neill | May 17 | 7513 | 84 | Apr. 12 |
| *†§Isle of Escape (A. T.) | Blue-Loy | Mar. 1 | 6814 | 85 | Apr. 5 |
| Life of the Party | Winnie Lightner | Oct. 25 | 7152 | 79 | Oct. 25 |
| Maybe It's Love | Brown-Bennett | Oct. 4 | 6568 | 73 | Oct. 25 |
| *†§Mammy (A. T.) | Al Jolson | May 31 | 7570 | 84 | Mar. 29 |
| *†§Man from Blankley's, The (A.T.) | John Barrymore | May 24 | 6167 | 68 | Apr. 12 |
| *†§Many Happy Day (A. T.) | Rin-Tin-Tin | May 3 | 4393 | 48 | Apr. 12 |
| Matrimonial Bed | All Star | Aug. 2 | 6030 | 67 | Aug. 9 |
| Moby Dick | John Barrymore | Sept. 27 | 7220 | 81 | Aug. 16 |
| Office Wife | Machaill-Stone | Aug. 23 | 6220 | 68 | Oct. 4 |
| *†§Sh! Sailor, Behave (A.T.) | Lrene Delroy-Chas. King | Aug. 16 | 5650 | 65 | July 12 |
| Old English | George Arliss | Sept. 27 | 7926 | 72 | Aug. 30 |
| *†§On the Border | Rin-Tin-Tin | Mar. 15 | 4410 | 49 | Feb. 8 |
| Outward Bound | Leslie Howard | Nov. 29 | | | Sept. 20 |
| *†§Recaptured Love | Bennett-Halliday | July 8 | 6120 | 68 | June 7 |
| River's End | Stekford-Knapp | Nov. 6 | | | Oct. 4 |
| *†§Rough Masters (A. T.) | Rin-Tin-Tin | June 7 | 4280 | 68 | July 26 |
| *†§Royal Box (A.T.) (German) | Meinel-Horn | | 8000 | 69 | Dec. 28 |
| *†§Second Choice (A. T.) | Dolores Costello | Jan. 4 | 6150 | 91 | Jan. 11 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. 26 | 5266 | 58 | May 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. 15 | 6413 | 21 | Feb. 22 |
| Sinners' Holiday | Withers-Knapp | Oct. 11 | 5536 | 62 | Oct. 4 |
| Soldier's Plaything, A | Loder-Langdon-Lyon | Nov. 1 | | | |
| *†§Song of the West (A. T.) | Boles-Segel | Mar. 15 | 7185 | 80 | Mar. 8 |
| *†§Sweet Kitty Bellaire | Claudie Dell | Aug. 9 | 5772 | 65 | Sept. 13 |
| *†§These Who Dance (A. T.) | Monte Blue | Apr. 19 | 6870 | 76 | July 12 |
| *†§Three Faces East | Bennett-von Strohsim | July 26 | 6120 | 88 | June 21 |
| *†§Under a Texas Moon (A.T.) | Fay-Torres-Ley-Beery | Aug. 1 | 7486 | 83 | Apr. 12 |
| *†§Wild Ocean (A. T.) | E. E. Horton | Feb. 1 | 6341 | 71 | Mar. 29 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|
| Bad Women | Dell-Beley-Gordon | Aug. 4 '31 | | | |
| Beauty and the Boss | All Star | Aug. 25 | | | |
| Both Were Young | | May 2, '31 | | | |
| Captain Applejack | John Halliday | Jan. 31, '31 | 5940 | | Aug. 23 |
| Captain Thunder | F. Wray-V. Varconi | Dec. 13 | | | Sept. 27 |
| Children of Dreams | | Feb. 28, '31 | | | |
| Divorce Among Friends | All Star | Dec. 27 | | | Oct. 4 |
| Ex-Mistress | Nolan-Hamilton | | | | |
| Fifty Million Frenchman | Olsen & Johnson | Feb. 14'31 | | | |
| Husband's Privileges | All Star | Mar. 21'31 | | | |
| Idol, The | All Star | Apr. 25, '31 | | | |
| Illicit | Stanwyck-Rennis | Feb. 14, '31 | | | Oct. 25 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Man to Man | Holmes-Mitchell | Gee. 8 | | | | | | |
| (Reviewed under title "Barber John's Boy," Issue of Oct. 4) | | | | | | | | |
| Maytime | | June 6, '31 | | | | | | |
| Red Hot Shoers | Winnie Lightner | May 9, '31 | | | | | | |
| Second Barrymore Comedy | Barrymore | May 23, '31 | | | | | | |
| Sit Tight | Lightner-Brown | Jan. 31, '31 | 6300 | | | Oct. 4 | | |
| Steel Highway | All Star | Jan. 17, '31 | | | | Oct. 4 | | |
| Viennese Nights | Gray-Segal-Hersholt | Jan. 3, '31 | 9007 | 100 | | Aug. 30 | | |

## VITAPHONE VARIETIES (D)

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Absent Minded | Perkins-Ford | | 882 | 10..Apr. 12 |
| Ain't Nature Grand | Looney Tunes No. 7 | | | |
| Alpine Echoes | Douglas Stanbury | | 1 reel | |
| And Wife | Elliott-Davis | | 971 | 11..Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1433 | 16..Mar 15 |
| At the Round Table | Hellinger-Hopper-Runyon-Corbett | | 1 reel | Oct. 4 |
| At Your Service | Landis-Halligan-Blackwood | | 633 | 7 |
| Baby Bandit, The | Bobby Watson-Ann Cornwall | | 1 reel | |
| Bard of Broadway, The | Walter Winchell | | 2 reels | Oct. 4 |
| Barefoot Days | Cast of Children | | 1 reel | |
| Battery of Sones, A | Hoyt-Coots-Quintelle | | 719 | 8..May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | 1 reel | Aug. 30 |
| Believe It or Not, No. 3 | Robert L. Ripley | | 1 reel | |
| Believe It or Not, No. 4 | Robert L. Ripley | | 1 reel | Nov. 1 |
| Believe It or Not No. 5 | Robert L. Ripley | | 1 reel | |
| Benefit, The | Joe Frisco | | 928 | 10..Feb. 8 |
| Bernie, Ben | Orchestra | | 771 | 9..Apr. 19 |
| Big Deal, The | Harry Holman | | 1 reel | |
| Big Man From the North | Looney Tunes No. 6 | | 1 reel | Aug. 30 |
| Big Money, Potter Series | Littlefield-Ward | | 1141 | 12..May 24 |
| Body Slam, The | Lambert-Ledoux-Irving | | 1 reel | July 19 |
| Border Patrol, The | Frisco-Knapp-Graham | | 2 reels | |
| Booze Hangs High, The | Looney Tunes No. 4 | | 1 reel | 8..Oct. 4 |
| Box Car Blues | Looney Tunes No. 5 | | 1 reel | |
| Bridal Night | Arthur-Merriam | | 1 reel | |
| Bright Sayings | Shirley-LeMay | | 1 reel | |
| Broadway's Like That | Ruth Etting | | 865 | 10..Mar. 8 |
| Bubble Party, The | Geo. Sweet | | 629 | 7 |
| Bubbles | Vitaphone Kiddies | | 698 | 8 |
| Cave Club, The | Leach, Marman-Perlot | | 741 | 9 |
| Celeste Aida | Giovanni Martinelli | | 1 reel | 8..June 21 |
| Check Up, The | Jack Hazzard | | 1 reel | |
| Cheer Leader, The | Tom Douglas | | 976 | 9 |
| Christmas Knight | Washburn-Eddy-Middleton | | 696 | 8 |
| College Capers | | | 1 reel | Nov. 8 |
| Collegiate Model, The | Dan Munson | | 2 reels | May 10 |
| Compliments of the Season | Dressler-Lane-O'Brien | | 2 reels | |
| Congo Jazz | Looney Tunes No. 2 | | 1 reel | Aug. 30 |
| Contrary Mary | Bobby Watson | | 839 | 9..June 7 |
| Cry Baby | Vernon-Treen | | 1 reel | |
| Cryin' For the Carolines | | | 1 reel | |
| Curses | Moore-Clement-Blackwood | | 2 reels | |
| Dancer | Lital-Campeau-Merriam | | 744 | 8..May 24 |
| Darling Brute, The | Jack Hazzard | | 1 reel | |
| Desert Thrills | Edwin Bartlett | | 725 | 8..July 26 |
| Devil's Parade, The | Sidney Toler | | 988 | 10..June 14 |
| Dining Out | Kent-Lake | | 1 reel | |
| Doctor's Wife | Pangborn-Foster-Mitchell | | 2 reels | |
| Done in Oil, Potter Series | Littlefield-Ward | | 1539 | 17..June 14 |
| Dueling Duty | Conklin-Morgan | | 493 | 5 |
| Duel, The | Fields-Teasdale | | 1 reel | |
| Emergency Case | Hugh Comeren | | 1 reel | Sept. 27 |
| Eternal Triangle, The | Rich-Standing-Kallz | | 1 reel | |
| Everything Happens To Me | Carson-Hoyt | | 1 reel | |
| Evolution | Progress of Motion Pictures | | 1 reel | 10..June 21 |
| Evolution of the Dance | Lupino Lane | | 1071 | 12..Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | |
| Family Ford | Jim Harkins | | 1 reel | |
| Fashion's Mirror | Newberry-Thompson | | 1 reel | |
| Feminine Types | Jean Barker | | 1 reel | |
| Fight, The | Norman Brokenshire | | 1 reel | May 10 |
| Find the Woman | Hugh O'Connell | | 817 | 9 |
| Five Minutes From the Station | Overman-Churchill-Sidney | | 2 reels | |
| Footnotes | Page Sisters & Oscar Grogan | | 518 | 6..Apr. 19 |
| For Art's Sake | Broderick-Crawford | | 1 reel | Sept. 27 |
| For Two Cents | De Wolf Hopper | | 1 reel | |
| Fore | Ford-Lane | | 1 reel | |
| Fowl Triangle | | | 1 reel | |
| Freme, The | Boyd-Middleton | | 934 | 10 |
| Gates of Happiness | Arthur Pat West | | 1 reel | 6..Sept. 27 |
| Ginsberg of Nawbers | Eddie Lambert | | 2 reels | Aug. 2 |
| Girls We Remember | | | 1 reel | |
| Going Places | Shea & Lee | | 968 | June 7 |
| Gob, The | Skelly-Evens-Shannon-Shea | | 2 reels | |
| Grand Uproar | Jim McWilliams | | 702 | 8..May 31 |
| Grounds for Murder | Foster-Glendenning | | 1 reel | |
| Gym Jams | Lew Mayer | | 635 | 7..Apr. 19 |
| Happy Hottentots, The | Joe Frisco | | 1 reel | Oct. 25 |
| Harmonizing Songs | Joseph Harmon | | 1 reel | |
| Hard Guy | Spencer-Tracy, Katharine Alexander | | 1 reel | Sept. 6 |
| Headache Man, The | Clements-Cavanaugh | | 1 reel | |
| Head Man, The | O'Connell-Kelly | | 756 | 8..Apr. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | 1315 | 15..Oct. 4 |
| Her Relatives | Neely Edwards | | 1 reel | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels | 15..Aug. 30 |
| His Public | Morris & Campbell | | 2 reels | |
| Holland | Technicolor | | 733 | 8..June 14 |
| Hold Anything | Looney Tunes No 3 | | 1 reel | Aug. 30 |
| Home Maid | Hackett-Hall-Burley | | 1 reel | |
| Honolulu | Madison-Marsh | | 1 reel | |
| Horse Sense | Rob Roebuck | | 1 reel | |
| Horseshoes | Lynn Overmann | | 1 reel | |
| Idle Chatter | Lou Holtz | | 906 | 10..Apr. 19 |
| Ill Wind, An | Hibbard-Larsh-Graham | | 2 reels | June 14 |
| I'll Fix It | Kent-Lake | | 1 reel | |
| Japanese Bowl, The | Technicolor | | 894 | 8 June 14 |
| Jay Walker, The | Chester Cluts | | 1 reel | 10..Sept. 13 |
| Keeping Company | Eddie Buzzell | | 1748 | 19..May 10 |
| Knocking 'Em Cold | Andrew Tombes | | 1 reel | |
| Last But Not Leased | Billy Wayne-Thelma White | | 1 reel | |
| Legacy, The | Betty Compton | | 2 reels | 15..Aug. 30 |
| Letters | Pauline Garon | | 800 | 6 |
| Let's Elope | Betty & Jerry Browne | | 645 | 9 June 14 |
| Let's Merge | Doree Leslie | | 1 reel | |
| Lobo One of Dogs | Lobo | | 990 | 7 Mar 8 |
| Lodge Night | Phillips-Cox | | 1 reel | |
| Lonely Gigolo | Lotti Loder | | 922 | 8..Oct. 25 |
| Lost and Found | Demarest-Bond | | 1 reel | |
| Love Boat The | Herman Timberg | | 754 | Mar |
| Lucky Break | Fox | | | 21..Oct. 25 |
| Madame of the Jury | Judith Anderson | | 1 reel | |
| Many Happy Returns | Connolly-Gottschalk-Evans | | 7 reels | 17 Aug. 30 |
| Married | Flint-Ridges-Foran | | 1 reel | |
| Master Sweeper, The | Chester Conklin | | 904 | 10..Mar. 8 |
| Martinelli | | | | |
| Aria from "Aida" | | | 1 reel | |
| Pagliacci | | | 1 reel | |
| Prison Scene from "Faust" | | | 1 reel | Sept. 27 |
| Temple Scene from "Aida" | | | 1 reel | |
| Matinee Idle | Henry Hull | | | 8 June 14 |
| Military Pest, The | Roberto Guzman | | 570 | 8 Mar. 15 |
| Modern Fairy Tales | | | 1 reel | |
| Modern Business | | | 1 reel | |
| Money, Money, Money | Mason-Keeler | | 876 | |
| Mr. Intruder | Otto Kruger | | 1 reel | |
| Music Racket, The | Lee Morse | | 1 reel | |
| My Mistake | Donald Brian, Pat O'Brien | | 1 reel | Oct. 25 |
| My Hero | Foy-Chard | | 1 reel | |
| Naggers, The | Mr. & Mrs. Jack Norworth | | 1 reel | June 14 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | | 845 | 8..June 14 |
| Naggies' Day of Rest | Mr. & Mrs. Jack Norworth | | 1 reel | |
| Naggers Go South, The | Mr. & Mrs. Jack Norworth | | 1 reel | |
| Nay, Nay, Nero | Cameron-Watson | | 1 reel | |
| New Racket, The | Granbury-Homer | | 1 reel | |
| Nightingale, The | Osborne-Talbot-O'Brien | | 2 reels | |
| Nile Green | Broderick-Crawford | | 740 | 8..June 7 |
| No Account, The | Hardie-Hutchinson | | 777 | 9 |
| No Questions Asked | Little Billy-Prounty | | 1 reel | |
| Number Please | Sheila Barrett-L. Barrie | | 1 reel | |
| Office Scandal, The | Bergen-Graber | | 1 reel | |
| Office Steps | | | 835 | 9..Aug. 9 |
| Old Soldetburg | Peterson-Ranme-Reed-Gilmore | | 1 reel | |
| One Good Turn | Ruth Etting-Jay Velie | | 2 reels | |
| One on the Aisle | Lon Hascall | | 1 reel | |
| Only the Girl | Wattles-Marsh | | 580 | 6 |
| Opening Night | Sands-Jacoson-Hoyt | | 1 reel | |
| Operation, The | Edgar Bergen | | 835 | 8..Aug. 9 |
| Out for Game, Potter Series | Littlefield-Ward | | 2 reels | Aug. 2 |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | | 1243 | 14 |
| Painter, The | Frank Orth | | | |
| Paper Hanging | Johnny Arthur | | 1 reel | May 31 |
| Paulo, Paquita & Chiquita | | | 832 | 9 |
| Pay Off, The | H. B. Walthall | | 1076 | 12..Mar. 8 |
| People Versus, The | Campeau-O'Malley | | 548 | 6..Apr. 12 |
| Perfect Understanding, A | May-Oaks | | 537 | 8 |
| Pest of Honor, The | Short-Fielding-Hall | | 1 reel | |
| Play Boy, The | Fae-Curtis | | 2 reels | |
| Politics | George Jessel | | 2 reels | |
| Poor Little Butterfly | Technicolor | | 1 reel | |
| Poor Fish, The | Cavanaugh-Ridges-Schafer | | 1 reel | |
| Private Engagement, A | Yacht Club Boys | | 1 reel | 8..Sept. 27 |
| Purely An Accident | Brown-Kearns-Otto | | 1 reel | |
| Putting It On | Jarvis-Boyd | | 1 reel | |
| Railroad Follies | Morgan-Hager | | 1 reel | Aug. 23 |
| Reno or Bust | Pangborn-Elliott | | 1150 | 13..June 7 |
| Romeo & Juliet | Charles Hackett-Rosa Low | | 9 | Nov. 8 |
| Recruits, The | The Three Sailors-Clements | | 1 reel | |
| Road Knights | | | 1 reel | 8..Aug. 9 |
| Rhythms | Roisman Band | | 2 reels | 15..Aug. 9 |
| Roseland | Ruth Etting | | 2 reels | 14 |
| Royal Fourflusher, The | Eddie Buzzell | | 1536 | 17..June 14 |
| Rural Hospitality | Roger Imhof | | 1 reel | |
| Russian Around | Arthur Pat West | | 1 reel | |
| Russian Rhapsody, A | Kuznetzoff & Nicolina | | 704 | 8 |
| Salesman, The | Orth-Vernon | | 1 reel | |
| Santry, Henry & Orchestra | | | 1 reel | |
| School Daze | Musical-song-dance skit | | 1 reel | Aug. 30 |
| Scotch Love | Blore-Swinburn-Collins | | 1 reel | |
| Scotch Taffy | Scott Sanders | | 1 reel | Oct. 25 |
| Seeing Off Service | Penner-Busley-McNaughton | | 2 reels | Nov. 1 |
| Seeing Sarah Off | Slyvia Clark | | 1 reel | |
| Seeing Things | Demarest-Aber-Fielding | | 1 reel | 9..Oct. 18 |
| Service Stripes | Penner-Waddell | | 1 reel | |
| Servant Problem, The | Murray-Oakland-Stauber | | 1 reel | |
| Shakespeare Was Right | Technicolor | | 1 reel | June 7 |
| She Who Gets Slapped | Tom Gugan | | 1 reel | June 7 |
| Ship Ahoy | All Star | | 1 reel | |
| Showin' Off | Vitaphone Kiddies | | 1 reel | |
| Sinkin' In the Bathtub | Looney Tunes No. 1 | | 1 reel | May 10 |
| Sitting Pretty | Joe Phillips-Ruth Donnelly | | 1 reel | |
| Skin Game, The | Irving-White-Duffy | | 1 reel | |
| Slick As Ever | H. J. Conley | | 2 reels | June 7 |
| Song Paintings | Ann Seymour | | 1 reel | June 7 |
| Song Plugger, The | Joe Frisco | | 1390 | 16..June 7 |
| South Sea Pearl | Gaston Glass | | 2 reels | May 10 |
| Stepping Out | Penner-Phillips-Donnelly | | 1 reel | Oct. 25 |
| Still Alarm, The | Webb-Allen | | 1 reel | June 7 |
| Straight and Narrow | Robins-Jenkins | | 1 reel | |
| Strong and Willing | Trixie Friganza | | 1 reel | Sept. 27 |
| Strong Arm, The | Harrington-O'Neil | | 1 reel | |
| Stuttering Romance, A | Joe Penner-Dorothea Chard | | 1 reel | |
| Substitute, The | Chas. Lawrence | | 1 reel | Sept. 27 |
| Surprise | Gugan-Leonard | | 1038 | 12 |
| Suspicion | Lyons-Earle-Morne | | 1 reel | |
| Syncopated Sermon, A | Hall-Johnson Choir<br>Willard Robison | | 1 reel | Nov. 15 |
| System | Clements-Knapp | | 1 reel | |
| Taking Ways | Codee & Orth | | 2 reels | May 10 |
| Talking Fish | Jack Osterman | | 739 | 8 |
| Taxi Talks | Tracy-Alexander | | 1348 | 15..June 14 |
| Temple Belles | Green Blackman | | 1346 | 15..June 14 |
| Tenement Tangle, A | Ryan & Lee | | 756 | 9..June 14 |
| Thank You, Doctor | Ravold-Taylor-Clute | | 1 reel | Aug. 23 |
| Thirteenth Prisoner, The | Willie Howard-Lee Kohlmar | | 1 reel | Nov. 15 |
| Tintypes | Yorke & King | | 1 reel | Oct. 11 |
| Tom Thumbs Gown | Jack McNaughton | | 1 reel | |
| Trip to Paris, A | Jarvis-Taylor | | 1 reel | |
| 23 Skiddo | Lew Fields | | 854 | 10..June 14 |
| Twixt Love and Duty | Howard-Graham-Percival | | 1 reel | |
| Two Rounds of Love | Ronnie-Dixon | | 1 reel | |
| Unfair Sex, The | Healy-Gilbert | | 1 reel | |
| Variety Show, The | Olive Shea | | 2 reels | |
| Varsity Vamp | Mike Ames | | 1 reel | |
| Victim, The | Orth-Howard | | 1 reel | |
| Wanderer, The | Douglas Stanbury | | 1 reel | 9..Sept. 13 |
| Who's the Boss? | Pangborn-Howard | | 1 reel | |
| Websterian Students | Ryan-Lee | | 801 | 9..Apr. 19 |
| Wedding of Jack and Jill, The | Vitaphone Kiddies | | 701 | 8..June 7 |
| Wedding Belles | Howard-Newton | | 2 485 | 5 |
| Wedding Bills | Billy Wayne-Helen Lynd-Bronks Benedict | | 1 reel | |
| What a Life | | | 955 | 11..June 14 |
| Who Pays? | Murray-Oakland | | 842 | 10..Mar. 15 |
| Where There's a Will | George Nassell | | 2 reels | |
| Window Cleaners | Brice-Edwards | | 837 | 7..Apr. 19 |
| Woman Tamer, The | Gilbert-Howard-Davis | | 1 reel | |
| Won to Lose | Irving-Lambert | | 1 reel | |
| Work, Milton C. | | | 1 reel | |
| Yamekraw | | | 857 | 9..Apr. 20 |

## SERIALS
## *NAT LEVINE*

| | | | |
|---|---|---|---|
| *†§King of the Kongo (P.T.) | Logan-Miller | Aug. 15'29 | 10 episodes Aug. 17'29 |
| *†§Lone Defender (A.T.) | Rin Tin Tin | Sept. 1, 1930 | 12 episodes |

## *TALKING PICTURE EPICS*

| | | | |
|---|---|---|---|
| *†§Across the World | Mr. & Mrs. Martin Johnson | June 15 | 4 episodes...Aug. 8 |
| Hunting Tigers in India | Commander Geo. M. Dyott | Apr. 15 | 3 episodes |

## *UNIVERSAL*

| | | | |
|---|---|---|---|
| *†§Tarzan the Tiger | Merrill-Kingston | Dec. 9 '29 | 10 episodes |
| *†§Jade Box, The | Perril-Lerraine | Mar. 24 | 10 episodes...Feb. 22 |
| *†§Lightning Express, The | Lerraine-Chandler | June 2 | 10 episodes...Apr. 12 |
| *†§Terry of the Times | Howes-Thompson | Aug. 11 | 10 episodes...Aug. 11 |
| *†§Indians Are Coming, The | Tim McCoy | Oct. 20 | 15 episodes...Aug. 23 |

## COMING SERIALS
## *NAT LEVINE*

| | | | |
|---|---|---|---|
| *†§Phantom of the West | Tyler-Gulliver | Nov. | 10 episodes |

## *UNIVERSAL*

| | | | |
|---|---|---|---|
| *†§Spell of the Circus | F. Bushman Jr.-N. Vaughn | Jan. 12, '31 | 10 episodes |
| *†§Fingerprints | Kenneth Harlan | Mar. 23, '31 | 10 episodes |
| *†§Heroes of the Flames | | June 2, '31 | 12 episodes |

## *PATHE*

| | | | |
|---|---|---|---|
| Perils of Pauline | | | |

*Means synchronized score. †Means sound effects. §Means voice (including dinlogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

box-office profits depend on efficient equipment . . .
a sure-fire guide to right buying is on its way to you

# Theatre Building & Equipment
# BUYERS GUIDE

EDITION OF

## THE SHOWMAN

• • •

Full Listing of Equipment Manufacturers & Distributors

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Catalogue of New & Improved Equipment of 1930

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"The Industry's Foremost Equipment Authority"

PUBLISHED AS A FEATURE OF

## MOTION PICTURE NEWS
## December 6th




# "A HOLLYWOOD THEME SONG"

*with*

## Harry Gribbon

**Yola D'Avril *and* Patsy O'Leary**

***Directed by William Beaudine***

# MACK SENNETT TALKING COMEDIES

**When they rave like this you've got to sit up and take notice. For it's real box-office stuff they're talking about.**

**Just another proof that your theme song won't be "The Blues" if you're playing *and plugging* this great series of comedies.**

"ALL BOX-OFFICE"

"Mack Sennett has a knockout in this comedy and Educational is going to crown itself with exhibitor blessings when it is released. It is comedy as it should be made . . . will take its rightful place as the ace comedy bet so far made in a short-reeler.

"It has a war background, but a background that has never before seen the camera. Harry Gribbon is the boy, coming from a small town that only had one life to give to its country and that was Gribbon. He carries a three-piece band with him all through the war and, in the most trying circumstances, Harry breaks out in song, accompanied by his band.

"Gribbon is great in his part, and stamps himself as one of the funniest men in pictures. . . There are five people credited with having written the yarn and the dialog, and Sennett should pin a medal on each of the five, in addition to doing everything he can to keep Bill Beaudine out on the Sennett lot doing more comedies, for his direction was perfect.

"Mr. Exhibitor, don't miss this one. It's a wow and will make an evening's entertainment even though you have a very weak feature picture."

—THE HOLLYWOOD DAILY REPORTER

. . .

"Mack Sennett, they say, is proud of having turned out a product like this. He should be. It's one of the cleverest two-reel comedies ever made with dialog. The finale is . . . one of the most ludicrous scenes that has ever been brought to the screen. It is a clean piece of satirical fiction that sets a new record in the making of talking comedies."

—EXHIBITORS HERALD-WORLD

. . .

"Here is a two-reeler that will provide more laughs per minute than any short seen in some time . . . one long howl from start to finish. Harry Gribbon, Patsy O'Leary and Yola D'Avril have the leading roles and give excellent performances . . . Many funny gags are interpolated and the comedy moves at a rapid pace. This will appeal to all types and rates a plugging."

—MOTION PICTURE NEWS

. . .

"Audiences at the Belmont Theatre, Los Angeles, howled with glee at the preview . . . And well they might. It's a riot of fun and ends with a whale of a laugh situation . . . It's great fun, well recorded and splendidly photographed."

—EXHIBITORS DAILY REVIEW AND MOTION PICTURES TODAY

Educational Pictures

"THE SPICE OF THE PROGRAM"

**EDUCATIONAL FILM EXCHANGES, INC., *E. W. HAMMONS, President***

In This Issue: "The Showman Section"

# Motion Picture NEWS

Reg. U. S. Patent Office



## THERE'S A NEW MOON IN THE MOTION PICTURE SKY!

*We have just previewed a picture that is going to be the talk of every film row next month. It is "New Moon," based on the stage play that ran more than a year on Broadway. So thrilling, so entertaining that you cannot take your attention from the screen for a second. Lawrence Tibbett and Grace Moore are the stars. Metro-Goldwyn-Mayer is the proud producer. Watch the skies for "New Moon"!*

DECEMBER 6, 1930

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VOLUME XLII
NUMBER 23

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Los Angeles — New York — Chicago



# COLUMBIA GIVES BROADWAY *another* SMASH HIT!

# MADONNA *of the* STREETS



*with*

**EVELYN BRENT**

**ROBERT AMES**
**JOSEPHINE DUNN**
**IVAN LINOW**

*From the story*
**"THE RAGGED MESSENGER"**
**by W. B. Maxwell**

*Directed by*
**JOHN ROBERTSON**

COLUMBIA PICTURES





## doing "big street" business at the GLOBE THEATRE New York

### Critics said

"Evelyn Brent and Robert Ames make an excellent team . . . both do good work and raise the standard of the cinema." —*Evening Graphic*

"A well-acted drama that will please . . . sincerity of performance makes interesting picture." —*Morning Telegraph*

"Evelyn Brent presents a first-rate characterization — well directed." —*New York American*

"Unusual story interest puts this over, with Evelyn Brent and Robert Ames scoring." —*Film Daily*

*Prosper with Columbia*

**Every seat sold now for next three weeks at two-a-day reserved-seat Grauman's Chinese Theatre, Hollywood!*

•

*Third record-breaking week for "MOROCCO" at Rivoli Theatre, New York!*

# FROM COAST TO COAST* MILLIONS ARE RAVING A-BOUT "MOROCCO"!

FILMDOM'S elite join fan army in lavishing praise on "MOROCCO" and Marlene Dietrich at gala West Coast opening. "Most brilliantly acted and directed production of the season and, with one or two exceptions, since advent of talking pictures. Cinemaland bows low to Marlene Dietrich. Cooper wins honors. Laurels piled on Von Sternberg," says Los Angeles Express.

"Dietrich captured Hollywood! 'MOROCCO' should be immense at the box office. Cooper gives finest performance of career," praises Los Angeles Daily News.

"MOROCCO" IS HITTING OTHER KEY POINTS NOW. THE REPORT IS THE SAME EVERYWHERE—"TREMENDOUS!"

***Hail the New Wonder Star!***




HAIL Josef von Sternberg's

# "MOROCCO"

GARY COOPER—MARLENE DIETRICH—ADOLPHE MENJOU

**PARAMOUNT**—***Hit Headquarters!***

IT GETS
THE KIDS!

•

IT GETS
THE ADULTS!

•

IT GETS
THE COIN!



Paramount assembled a great cast of great kids and made the finest possible production of Mark Twain's beloved "TOM SAWYER." A fine, big, clean motion picture without a divorce, speakeasy or gangster.

We take pleasure in announcing that, beyond doubt and based upon cold box office figures alone, "TOM SAWYER" IS A GLORIOUS SUCCESS!

Chicago wires: "'TOM SAWYER' CAUSED THE BIGGEST AND EARLIEST HOLDOUT IN THE HISTORY OF THE CHICAGO THEATRE. Solid line four abreast extending a full block to Wabash Ave."

Los Angeles wires: "WE CANNOT BEGIN TO ACCOMMODATE 'TOM SAWYER' MOBS. Finest comments and reactions we ever had to a motion picture."

For the good of your pocket-book . . . for the reclaiming of your juvenile patronage . . . for the glory of the picture business . . . play "TOM SAWYER" . . . get behind it . . . be happier than you've been for years!

JACKIE COOGAN

MITZI GREEN

•

JUNIOR DURKIN





# "Tom Sawyer"

# PARAMOUNT'S

## Joyous, Boyous, Resounding Hit!

*Directed by John Cromwell*

TRADE MARK Paramount Pictures


Wait for it
Watch for it
CARL LAEMMLE
presents
DR
...the story of the strangest passion the world has ever known!

TOD BROWNING'S

*Greatest Production*

# A



.... world-famous Vampire picture is on the way!


The stage play smashed records for attendance in every ROADSHOW city on the map!— — and now comes the PICTURE with million dollar audience appeal!
featuring DAVID MANNERS with BELA LUGOSI, EDWARD VAN SLOAN, HERBERT BUNSTON of the original stage cast and HELEN CHANDLER, FRANCES DADE, CHARLES GERARD.
Based on the play "Dracula" adapted by Hamilton Deane and John L. Balderston from Bram Stoker's novel of the same name.
UNIVERSAL PICTURES

The three Vampires!



# DRACULA

*will get you if you don't watch out! The* **UNIVERSAL** *Thriller with the* **BOX OFFICE GRIP!**



The crimson kiss of DRACULA will thrill them to the core!

TIFFANY takes pleasure in publicly admitting that eighty-four percent of the trade have signified approval of the first two Tiffany smashes this year by good solid profit - making contracts. "Extravagance," with not one word of adverse criticism from reviewers wherever it has played, goes into the Broadway Warner Bros. Beacon Theatre week of December 6th. . . . It's the year's prime woman-picture, with gorgeous June Collyer, Lloyd Hughes, Owen Moore and Jameson Thomas. A great title, a great story, a magnetic audience picture which has proved itself at thousands of box-offices.

"EXTRAVAGANCE"

# Sight-Sold by Tiffany to 84% of the Trade

AND "The Third Alarm," huge fire special, has been doing even better. Business galore! Here's the dream of the showman come true—a swift, modern, marquee-cast production with the old-time guts to draw the family group back into the theatre. A "heart" story, threading a fabric of tender romance through some of the mightiest thrill-and-fire scenes ever filmed! Bolstered by a five-star cast — James Hall, Anita Louise, Paul Hurst, Jean Hersholt and Hobart Bosworth. Playing big-time everywhere, bringing the kids in by the flock—just an old Tiffany custom!

"THE THIRD ALARM"

# HAPPY DAYS ARE

# WILL ROGERS

*in*

## Henry King's Production

# LIGHTNIN'

A Fox movietone adapted from the stage success produced

*by* **JOHN GOLDEN**

*with*

## LOUISE DRESSER

**Joel McCrea  Helen Cohan  Sharon Lynn  J. M. Kerrigan**

*Play by* **Winchell Smith and Frank Bacon**

**CROWDS! CROWDS!**
**AT THE ROXY**
**Reviewers rave calling "Lightnin'" Rogers' best picture.**

"A long riot of laughs." —*New York Mirror*

"Crackerjack production, highly amusing, always interesting."—*New York Sunday News*

"Deeply enjoyable."—*New York Evening World*

"Excellent . . . Rogers' tremendous following attested by the crowds that filed into the Roxy, and by the fact that in spite of the wintry blasts a line of patrons was waiting outside." . . . . —*New York Times*

**Opens at the Roosevelt Theatre, Chicago, Christmas Day for an extended run**

**PATRONS RAVED OVER IT!** Says, **C. H. BUCKLEY**

*Raoul Walsh's*

# THE BIG TRAIL

*with*

**JOHN WAYNE  MARGUERITE CHURCHILL**
**EL BRENDEL**
**Tully Marshall  Tyrone Power  David Rollins**

*Story by* **Hal G. Evarts**

# HERE AGAIN!

## DeSylva, Brown and Henderson's

Fox Movietone Successor to "Sunny Side Up"

# JUST IMAGINE

with **EL BRENDEL**

**Maureen O'Sullivan · John Garrick**

**Marjorie White · Frank Albertson**

**RICHMOND IS WILD ABOUT IT!**

*says*

**SAM BENDHEIM, Jr.**

Story, dialog and songs by **DeSylva, Brown and Henderson**

Directed by **DAVID BUTLER**

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

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The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 955 Eighth Avenue, New York

NQ15 65 DL=RICHMOND VIR DEC 1 1930 1147A

J R GRAINGER, CARE FOX FILM CORPORATION=

=AM SO ENTHUSIASTIC OVER JUST IMAGINE CANNOT REFRAIN FROM CONGRATULATING YOU AND FOX FILM FOR IT FIRST WEEK BIG AS COMMON CLAY AND SECOND WEEK STARTED WITH A BANG JUST IMAGINE IS A MARVELOUS PRODUCTION AND A PICTURE THAT AT LAST ANSWERS THE PUBLICS DEMAND FOR SOMETHING NEW AND DIFFERENT RICHMOND IS WILD ABOUT IT AND KNOW OTHER CITIES WILL RESPOND IN THE SAME WAY=

=SAM BENDHEIM JR CAPITOL THEATRE.

**Opens at the Chicago Theatre, December 5th**

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS
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Received at 955 Eighth Avenue, New York

ABC1022 34 NL=ALBANY NY 27

J R GRAINGER=

FOXFILM CORP 850 TENTH AVE NEWYORK NY=

THE BIG TRAIL ON ITS OPENING DAY AT HARMANUS BLEEKER HALL BEAT THE RECORD HELD BY SUNNYSIDE UP PATRONS RAVED OVER IT A GREAT PICTURE FOR THE CHILDREN LOOKS LIKE A RECORD BREAKING WEEK

=C H BUCKLEY

FOX

BIGGER and BETTER

# When Motion Picture News

*Says so— it's usually so—*



**Different**

"The Rogue of the Rio Grande" has a considerable amount of stuff. It is fast and its story is novel and excitingly developed. The idea of a Spanish-speaking hero in the role of the modern Mexican Robin Hood is a good one, removing the affected accent which has barred other border romances.

Motion Picture News

# ROGUE OF THE RIO GRANDE

*Featuring*

Myrna Loy—Jose Bohr

Raymond Hatton

SONO ART-WORLD WIDE PICTURES INC.

*A Rip-Roaring Romance of a Bandit's Adventures*

VOLUME XLII
NUMBER 23

Motion Picture News

DECEMBER 6, 1930
NEW YORK CITY

# Marcus in Saddle as "On-and-Off" Deal Finally Places Pathe Under Radio Wing

***Equipping The Modern Picture House***

**Throwing the spotlight on the present wholesale remodeling and re-equipment trend in the theatre field, THE SHOWMAN & MODERN THEATRE EQUIPMENT section, which starts on page 27 in this issue, features an exhaustive survey of new and improved theatre devices marketed during 1930.**

**The Buyers' Guide—a compilation of what to buy and where to buy it—appears as another feature, supplemented by interesting discussions and articles by authorities, all vitally important to showmen in the successful operation of a modern theatre.**

## "Lottery Bride" Breaks Record For Rialto Low

It's just about three years since the Rialto and Rivoli on Broadway switched from week stands to their present extended run policy, but it took "The Lottery Bride" to cop all honors for brevity of engagement and low dip in grosses since the change was made.

The picture, a musical, was in and out in one. Opening at the Rialto on Friday, it closed Thursday night and terminated its lightning engagement with a gross of about $20,000, or the lowest gross in the extended run history of either theatre.

The houses are 50 per cent owned by United Artists and Publix, with the latter handling operations.

## Litchtman Back At U. A. Desk on New 3-Year Pact

With a three-year contract tucked in his pocket, Al Lichtman is back at his United Artists desk in New York, where he will continue as vice-president in charge of distribution.

His deal with Warners on a five-year contract basis is consequently completely cold. It is understood his duties there were to control sales with Sam E. Morris moved further up the executive ladder into a position closer to H. M. Warner.

## Fox, Raskob, Al Smith Picture Alliance Looms

"Don't be surprised to see William Fox back in the film business with both feet."

This was the substance of a statement emanating from Albany, where a series of conferences were held between Fox, former Governor Al Smith, John J. Raskob and Lieutenant-Governor H. H. Lehman.

The Albany reports tie in the conferences with RKO and Warners, in both of which firms Raskob is heavily interested, along with the duPont interests. Just what Fox's connection would be, as well as that of the former governor, is obscure, although for months there have been reports of the possibility of an RKO-Warner deal. Such a step would take a year or more to complete.

Warner stockholders meet Monday at Wilmington, Del. No changes in the board are expected. Some time ago, reports say, Raskob was offered a position on the Warner board, but declined.

## *"D. A." to Dig Into Racketeering Charges*

Charges of racketeering against New York theatres, in which tribute is allegedly levied in return for protection from hoodlums, are to be investigated by the district attorney's office. Charges and counter charges of racketeering in the operators' local, both denied, also are under surveillance. Theatres which have refused to pay gangster tribute have been subjected to stench bombing, slashing of upholstered seats and other outrages, it is alleged.

## *Gets News, Studio, Players in $5,000,000 Buy; du Pont Interests Not Included*

Pathe goes to RKO under the terms of a deal, set for signatures early Thursday morning, but delayed because of differences in opinion over one schedule of figures and now slated to be signed momentarily.

Approximately $5,000,000 is involved in the sale, which embraces all of the Pathe assets except its 49 per cent interest in Pathe-du Pont.

RKO is assuming the leases on the Pathe exchanges throughout the country, Pathe News, the laboratory at Jersey City, the building at 35 West 45th St., the studio in Culver City and all product, feature and short subjects, beginning with "Sin Takes a Holiday." Pathe retains its equities in all pictures made or acquired for distribution on its own prior to release of the Bennett picture. RKO acquires the right to use the Pathe trademark and is expected to release the company's newsreel as RKO-Pathe News.

Radio also acquires the services of Constance Bennett, Ann Harding and Helen Twelvetrees as the three biggest Pathe drawing cards, and contracts with Bill Boyd and Eddie Quillan. Directors involved are Tay Garnett, Paul Stein, E. H. Griffith, Russell Mack, Joseph Santley and Howard Higgin. Pathe's complete short subject line-up, including eight series of comedies, the Van Beuren product and other series, likewise figure in the sale.

Pathe Exchange, Inc., as a corporate entity, remains in business. Strengthening the values of its $7,000,000 bond issue, of which about $2,000,000 has been retired since Joseph P. Kennedy assumed management of the company two years ago, is one of the jobs on hand. The company also regards its large interest in Pathe-duPont as extremely valuable. Ted O'Leary, now Pathe sales manager, will handle this end of Pathe's affairs, while Pat Scollard, now New York operating head, will assist Lee Marcus in the operations of that end of the business about to be acquired by RKO.

(*Continued on page* 18)

### *Nonchalant*

**Hollywood—Pathe would lose by a merger, local executives believe, pointing out that its production plans and recently completed productions will make the company worth a great deal more next year.**

Motion Picture News

Vol. XLII NEW YORK CITY, DECEMBER 6, 1930 No. 23

# A TRIPLE BARRELED GUN, LOADED WITH WISDOM

SAMUEL GOLDWYN on one side of a desk, the writer facing him and listening:

"For ten years or more I have been arguing that production must be cut before motion pictures can expect to show improvements in quality.

"Personalities are too rare, writers are too hard to get and good stories are not sufficient in number to make wholesale production a success. Business is bad enough. It will get worse unless this industry does something to break down picture-making founded on numbers rather than merit."

### *An Argument, Open and Shut*

FACT-SEARCHING Bob Cochrane explaining his slant on merchandising across a different desk:

"Good pictures deserve every boost they can get, regardless of who makes them. That explains why we are merchandising our film as never before. The public will come to patronize worthwhile product if it knows about it. Our job is to make the exhibitor conscious of that, or he can't be expected to pass on his convictions to the public.

"The company that fails to advertise and merchandise is tacitly admitting it hasn't got the stuff to sell. We are returning to the cardinal principles of advertising and the results are demonstrating the idea to be correct."

### *The Key to Chain Operation*

HAROLD B. FRANKLIN, fired with enthusiasm over his proposed national circuit, at the breakfast table:

"Local, decentralized operation with the man who built his patronage at the helm wherever we can persuade him to stay. That's a highlight of the plan. Coupled with this will be the benefits of a national merchandising, national service and a high standard in operation which a plan like this makes possible for the first time in the history of the small, unattached exhibitor."

### *Backing Up Several Authorities*

WE'RE chortling with delight. Not because Goldwyn, eminently successful producer, agrees with all we have said about production and its ills, but rather because a weighty opinion now backs up that stand. Fewer pictures, more carefully planned and more meticulously executed, produced by individual creators—not production czars—provide the one certain way out of the morass. It may happen. It may not, but if it doesn't, kiss the profits of the business a regretful farewell.

### *Two Theories Turn Into Facts*

COCHRANE, film-wise and advertising smart, recognizes the emotional stimulus which pictures must have to make exhibitors get behind them. He admits and readily concedes that it is trade paper copy alone that can turn the trick. That's why Universal, doing exactly that, is attracting more exhibitor attention than has come its way in years.

Franklin, showman de luxe, recognizes that the future of successful theatre operation depends on humanizing the system. That means the key factor is the local operator who grew up with his house. The idea cannot miss. Watch for the proof.

KANN

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# Independents Operating in New Fields; Others Regaining Houses for Comeback

### *Muscling In*

**Hollywood—They're becoming nervous in film circles owing to published accounts that "Bugs" Moran, famous Chicago racketeer, is here for the purpose of adding to his bankroll, with picture personalities as the contributors. According to the tale, he is said to have threatened to spoil a pretty he-man's face if not presented with $25,000, and the local private police are not kicking about unemployment as a result.**

## L. A. Paramount Out of Fox Deal For Studio's Sake

Los Angeles — The Paramount theatre, show-window and upholder of morale for the Paramount studio, will not go into any operating deal with Fox West Coast Theatres, but all the other Publix houses on the Coast will.

The purpose in keeping the Paramount under the company's own wing is to keep the studio happy.

One of the deals, favored by Harold B. Franklin and frowned upon at the time by Harley L. Clarke because of the reported terms of the set-up, is close to fact. It provides for six Publix houses on the Pacific Slope to be turned over to Fox West Coast for operation for a long-term period of years, plus guarantees that Paramount product will get a break in bookings.

The houses included are the Paramount, Seattle; the Paramount, California and the St. Francis in San Francisco where the Imperial and Portola, also Publix theatres, are now closed, and the Paramount and Rialto in Portland, Ore.

### *Ad Reels Used By B & K In Chi To Boost Grosses*

Chicago—Publix-B. & K., operators of the city's "aristocratic" picture mansions, have been driven to independent shooting gallery tactics to offset the December business slump. Advertising reels are being shown in numerous Publix neighborhood houses in the city, and this week were introduced at the circuit's elegant Norshore Theatre, which draws its clientele from one of the "moneyed" neighborhoods of the city. A Paramount sponsored picture advertising Lysol was the commercial offering.

December slump has also forced Publix neighborhood houses to watch kiddies, whose parents expect them to be admitted free, more closely. Three-year-olds, formerly passed without question, are now being held up for tickets. Birth certificates are also demanded if the parents persist in arguing.

### *Territory "Trades" Held Under Way; Finkelstein in $10,000,000 Drive*

Return of independents on an extensive scale during the new year is scheduled, according to present indications. A number of them will be operators who formerly were among the most powerful factors in the industry and who sold out to the affiliated chains.

Some of these, barred by terms of their sale from running theatres in their former field of activities, are moving to other territories in what is beginning to assume the indications of a trade of territories.

Notable among these are M. L. Finkelstein and his sons, Harold, Danny and Leonard, who have begun an extensive expansion program in Iowa. M. L., former senior member of the firm of Finkelstein & Ruben, started a few weeks ago to get houses and already has about a dozen under his wing.

#### Ten Million for Theatres

Barred from operating in Minnesota, North and South Dakota and western Wisconsin by virtue of terms of his sale to Publix, Finkelstein plans to operate in Iowa and Nebraska and is said to be prepared to invest $10,000,000 in theatres. Harold was formerly general manager of the F. & R. circuit. Danny is with Warner Theatres at Atlantic City.

Iowa also is witnessing the growth of A. H. Blank's small town circuit, which has a number of houses throughout the state.

#### Others Active

In Pennsylvania, John J. McGuirk, Al Boyd and Abe Sablotsky, formerly Stanley leaders, are active in expanding, while Harry Schwalbe is associated with the Durkee interests in Virginia. Jensen & Von Herberg are active in the Seattle territory, where they have suburban houses and have just reentered the first run field.

Some of the big distributor circuits, finding long distance operation of small houses unprofitable, plan to turn them back to independents during the year.

### *Finkelstein Has Stroke; Crisis Passed in Illness*

Minneapolis—M. L. Finkelstein, former partner with Ike Ruben in Finkelstein & Ruben, is seriously ill. He suffered a stroke a few days ago and, over the week-end, successfully passed the crisis.

The New York film fraternity is much concerned over M. L. Finkelstein's illness. "M. L.," one of the original First National franchise owners, is one of the best known exhibitors in the United States.

### *A Plum for El*

**Hollywood—Fox has picked a peach of a title for El Brendel's next. It is "Mr. Lemon of Orange."**

### *The Inside*

**Reviewed in this issue—many of them caught in Hollywood as they left the studio:**

**Charley's Aunt**
**Devil to Pay**
**Free Love**
**Hook, Line and Sinker**
**Madonna of Streets**
**Midnight Special**
**Part-Time Wife**
**Right to Love**
**Rogue of Rio Grande**

## Schnitzer in L. A. Indefinitely; Eye On Radio Costs

Hollywood — Joe Schnitzer makes no bones about his slant on the present situation. He describes the coming year as a most critical one and adds that the strictest attention must be paid to production.

He leaves for New York the first of the week for a fourteen-day visit and then a return to the Radio studio which will be permanent. Insiders here openly are speculating what the situation will be with both Schnitzer and Le Baron on the ground, although the relations between both executives are generally understood to be most cordial.

While here Schnitzer has been trimming costs and watching expenditures. He also signed new contracts with Max Ree, art director; Pan Berman, assistant to Le Baron, Max Steiner, musical director; Jane Murfin and Ralph Spence of the writing staff.

### *West Is Focal Point Of New Franklin Chain*

Concentration in the West, the territory he has been active in for several years, is the first step in Harold B. Franklin's plans for formation of a national theatre circuit, decentralized in operation and independent of any producer or distributor tie-up in management.

While the trade at large has been speculating at random and often wildly at the plans of the former president of Fox West Coast Theatres, it took Motion Picture News in an exclusive story last week to tell the industry exactly what it was Franklin proposed to do.

He is now en route to Hollywood, following a short visit to New York, but expects to return East in about two weeks in connection with finances for the chain.

### *Sheehan on Coast*

Hollywood—Winfield Sheehan is back from New York and his production conference with Harley L. Clarke.

# INSIDERS'

IT looks like a victory for Hollywood. The hue and cry on overhead, passed on by the bankers to the gang in New York, who, in turn, passed it on to the boys on the Coast, has been passed right back to New York. By the same successive stages through which it reached the studios, it now returns itself to the bankers. And those who know Hollywood and its operating methods find it all very funny.

The story should really be told as it happened, although some of the detail may sound like old stuff.

Nobody worries much about negative costs when the business gets a year like 1929. Boom times, plenty of profit, big grosses—everything is swell. But, as the years have a habit of doing, 1930 followed 1929, the picture changed, and what you had was something like this: poor pictures, poor box-office grosses and mounting costs.

That which came in wasn't doing so well by comparison with that which went out. So in came the bankers. They insisted upon this and that; said expenditures must be trimmed—slashed is more like it—in keeping with the times. They also made it quite clear that room for quality was very considerable. Then the downtowners sat back to await results.

## *Bad Boys Turn Good*

There ensued much agitation within the fold, all of which you may have read about in this very column. Promises were made and, in fact, in some directions the slashings so dear to the hearts of the bankers became fact. Most of the verbal barrages cooked up in New York were, of course, let loose on Hollywood. It was a sad blow and travail was rampant up and down studio land.

So it is today that the Coast slogan is "Death to Waste," or the same idea in other words. Wherever duplication of effort exists, someone is going to catch plenty. The personnel of various departments is being checked again and again to see if any loophole has been overlooked; every $25 saved is for the cause. Or, at least, that's a rough slant on the idea.

But it also appears that production plans for next year involve the same number of millions as this despite the talk about conservation and that the money saved through the elimination of waste will go into the making of better pictures.

The old Hollywood wheeze, but never too old for New York to swallow. That's why *The Insiders* ask you to cast your optics again at the opening line of this tale. It should be easier to understand if you've gotten this far.

## *A Surprise Package*

Sweeping decision of the United States Supreme Court in the arbitration and credit cases was about as big a surprise to exhibitors generally as it was to distributors. The independents who aided the government in its actions against the credit and arbitration systems had little idea that a double-barreled victory was in progress.

When the cases were called for trial in the Federal District Court, the government sought to have them tried together. The contention was that the cases were so closely interlocking and allied that they were in reality one suit. However, the court decreed otherwise, ordering the actions to be heard separately; the credit case being called first on the calendar.

The credit case was presented, so far as the government was concerned, entirely on documentary evidence. Immediately after it opened, government counsel introduced a voluminous collection of exhibits, consisting chiefly of records and correspondence obtained from files of Film Boards of Trade, and rested its case without calling a witness and without argument. Considerable time was spent by the defense introducing evidence and testimony of witnesses to disprove the government's contention that the credit system was an illegal restraint of trade.

In the arbitration action, around which the government had built its stronger case, several days were consumed introducing witnesses. This was the more bitterly contested of the two, and opinion of some observers who followed the trial was then that the government would lose the arbitration suit, although it was hinted that distributors might expect an adverse decision in the credit case.

The Thacher decisions occasioned considerable surprise when handed down, with arbitration declared illegal and the credit system okayed. However, this two-way decision insured speedy appeal to the Supreme Court, which might not have been the case had the decisions been the same in both actions.

## *A Battle Looming*

All is not quiet along the Warner-Paramount front, for the former is setting itself for an assault on Paramount Publix-Comerford at Scranton. This Pennsylvania sector, where Paramount is so strongly entrenched that few competitive efforts have been made against the stronghold, has been yielding very little in the way of revenue for Warners, who are determined to do something about it.

That something is a battle in Scranton, home city of the Comerford circuit. A long term lease is being signed Friday on the Gaiety, only burlesque house in the city. The house will drop its policy December 13 and renovations will be made at a reputed cost of $150,000. Then Warners will move in.

The erstwhile burlesque theatre will serve merely to introduce Warner product to Scrantonians. The plan is to invade the city in force, options on three other buildings in the center of the city having been obtained.

## *Out of School*

Quotes Rob Reel of Harry Richman in the Chicago *American*:

"Studio politics is to blame for most of the poor pictures these days. In my own case, I struck a snag at the United Artists. I didn't get along with John Considine, who was at that time the supervisor of production. I tried giving presents to every one on the staff, from the directors

## The Insiders *Hear It Said*—

**THAT, unless the management scheme in one of the big companies rights its uneven keel very soon, the bankers will step in and tell the men in charge how it can be done—without them.**

**That a certain big shot's demotion is attributed to his part in a pussyfooting attempt to discredit an exhibitor.**

**That a projected theatre alliance—important, too—went on the rocks because one of the principals talked out of turn.**

**That a w.k. executive is about to slide the skids because a man higher up is blaming his own mistakes on the skidder who, after all, merely followed orders.**

**That the Major—John Zanft—will figure in that chain of newsreel theatres which Courtland Smith may start some day.**

**That a chap you all know is laughing plenty up his sleeve because the very men who advised him against a certain move are now on the spot themselves.**

# OUTLOOK

down to the prop boys. But even that didn't do any good. The overhead on my picture only grew bigger."

The report still emerges now and then that Richman may do another for United Artists. That is—perhaps. Joe Schenck may have not read the original blurb, but there are those who are speculating on what will happen after Schenck lamps Richman's cracks about studio politics and mounting overhead. The last topic is dynamite in several U. A. quarters where *This Insider* knows what's going on.

### *In Ohio*

Here's something to ponder over:

It isn't numbers of theatres that count in this day of celluloid concentration, but types, seating capacity and buying power. For instance:

From a source that knows its onions comes some interesting figures anent the theatre situation in Ohio. This statistician computes the total number of houses in that populous state at 675. Six hundred are independent of producer or distributor alliance. Seventy-five make up the affiliate division.

The independents do a $22,000,000 gross yearly. The affiliates, $28,000,000, or, reduced to simple mathematics, an edge of $6,000,000 over the lone handers. Another slant, if you like:

The chains do 56 per cent of Ohio's total theatre gross with 75 theatres as against 44 per cent for the independents with 600 houses.

These figures are believed to be accurate, but no guarantee trails along with them.

### *Well, Well!*

Wouldn't the bankers be interested in learning the name of the company president who has openly admitted that he isn't fit to head his own enterprise?

Not only that. The same executive advanced the identical remark about the heads of other organizations, although what they may think of him for making the crack in the presence of a half-dozen persons—not all of them in his employ or under his domination—is something else again.

### *A Dilemma*

Publix is facing something of a dilemma in Detroit, where its theatres are reporting having a hard time of it trying to climb out of the red, estimates placing the weekly loss at between $21,000 and $30,000. The situation is reported so acute that there is possibility that the Kunsky houses will be turned back to John Kunsky, and the Munz houses to the Munz Enterprises.

The opposition provided by Fox, RKO and the Cohen theatres is proving plenty strong in the automobile city. It seems further that Publix elicited anything but cheers when it hiked the prices at the Paramount there from 75 cents to $1 for the run of "The Vagabond King."

Also in the offing—reported, but not confirmed—are difficulties with Warners who are declared to be peeved over the comparatively poor showing made by "The Doorway to Hell," which re-opened the State there under its new policy. The picture did $13,000 on its week, which isn't so hot in view of big grosses in other key cities. As a result, it is said, the Warners have indicated they might be willing to sell their product to Publix's Detroit opposition.

Some of the gang in Detroit can't understand why Publix dips so heavily in the red when, for instance, Amos 'n' Andy rolled up better than $90,000 in three weeks at the RKO Downtown, to be followed by "Africa Speaks" and a gross of $27,000.

Other competitive factors include the Fanchon and Marco dancing school, which is proving a real drawing card at the Fox. Also a talent contest staged by the same outfit which proposes to select two local girls to study at the F. and M. dancing school in Hollywood. Detroit apparently likes that sort of stuff.

As closely as the truth may be approached, it seems to be a case of showmanship, plus adoption of one policy and no changes with shifting of the wind.

THERE most probably will be an inquiry into the Sherman anti-trust laws to determine feasibility of revising them, but there is little likelihood of any change so far as the film industry and general business are concerned. The President in his annual message recommended such investigation, specifically referring to "enterprises closely related to the use of the natural resources of the country," particularly coal and possibly petroleum.

However, that is not interpreted at the capital as indicative of any change of attitude toward monopoly on the part of the administration. The President specifically stated he does not favor repeal of the anti-trust laws declaring that "the prevention of monopolies is of most vital public importance."

The President's recommendation is for conservation of natural resources. He pointed out that wasteful and destructive use and destructive competition are impoverishing both employer and worker, and conditions can't be remedied because of the prohibitive interpretation of the anti-trust laws.

### *Star vs. Studio*

Just what will be the outcome of the jamboree between Ann Harding and the Pathe studio is a matter of conjecture on the Coast. Pathe gave Miss Harding a rousing send-off with "Holiday" and now the star insists that other stories selected for her be on a par with that successful opus, which raised E. B. Derr's position considerably as a producer. In fact, that picture is said to have been one of the major factors which advanced Pathe's trading position in the RKO deal.

Pathe, however, has realized that in Miss Harding it has a good box-office bet and is averse to losing her services. An option is to be exercised in January. Miss Harding's peeve probably originated in the firm's action in loaning her to other companies, in which she did not fare so well as compared with "Holiday."

THE INSIDERS

### *Once Upon a Time—*

**THERE was a fellow—big fellow, too—who was as regular as he was competent. The internal workings of his organization turned over one day and, when the machinery halted, this executive had considerably more of power than ever he had enjoyed before and that's saying plenty.**

**In the earlier days in this same outfit production policies, selection of stories, casts and directors' assignments were discussed by a cabinet in which experts in their respective fields had always proved invaluable. But today, the one-time regular has lost some of his balance, fails to consult as he formerly did, travels the way pretty much alone, and the cabinet is largely a matter of history.**

**The result is that all is not so well in production and that means, of course, not so well in sales. It further means that the personal relationship which once prevailed in the executive roost is no longer so cordial. That forebodes much that isn't so good.**

# RKO Price War Forces B. & K. to Cut on Weekends

Chicago—Price war between RKO and Publix Loop theatres has shoved matinee scales up to early evening at the RKO Palace and State-Lake and has cut B. & K. houses' week-end matinee scale 35 cents.

RKO Loop houses have always maintained a slightly lower scale than the B. & K. houses. Where the latter's matinee price of 35 cents has been in effect to 1 o'clock on week days, RKO has maintained the same price an additional hour. Top evening price in RKO houses, week days, has been 75 cents; whereas the B. & K. schedule for the same time went to 85 cents. Saturday and Sunday scales in the B. & K. houses were 50 cents to 1 P. M. and 85 cents thereafter. RKO collected 35, 50 and 85 cents Saturdays and Sundays.

B. & K.'s recent reduction was on the Saturday and Sunday schedule only, but it brought a similar reduction from RKO not only for those days, but for week days as well. B. & K.'s Saturday and Sunday scale is now 50 cents to 2 P. M., a 35-cent reduction for the last hour. RKO met this reduction by extending the 50-cent scale at the Palace from 2 to 5 P. M., the 35-cent scale at the State-Lake to 1 P. M., and the 50-cent scale to 5 P. M.

Week-day scale at the State-Lake now extends the 35-cent admission to 3 P. M., and the 50-cent admission to 6:30 at both RKO Loop theatres. B. & K. week-day schedules remain the same—35 cents to 1 P. M. and 85 cents thereafter.

# Paramount Cuts Talker Output In French Studio

While Paramount is not abandoning production of foreign language talkers at its studio in Joinville in the suburbs of Paris, it is understood that production is to be materially curtailed.

The cuts are expected to involve markets where the returns, by virtue of the limited number of wired theatres in those territories, make it difficult for the company to come out with a profit. This is construed to involve territories like Hungary where only a comparative handful of houses is wired for sound.

### *"Have a Good Time"*

**There's a starlet in Hollywood, according to George Gerhard, who recently became too hard to handle owing to an increase in the circumference of her head. So studio officials looked over her contract and learned that it called for a 12-week vacation each year without pay. She started on her vacation right away.**

### *Now It's Vilma*

**St. Louis—Vilma Banky, former motion picture actress who was in St. Louis the past week playing in "Cherries Are Ripe" at the American with her husband, Rod La Rocque, declared in a newspaper interview that actors and actresses are tiring of the mass production methods of Hollywood by which intelligence and quality are sacrificed. She declared the actors are taking the road, even for one-night stands at half salaries, because they are dissatisfied with the quality of the product Hollywood directors are now turning out.**

# Londoners Bolt From SMPE After A Series of Fights

Climaxing months of hot battling which gave to the parent body many stiff headaches, members of the Society of M. P. Engineers in London this week voted to bolt from the association and form a new unit entirely independent of the U. S. group. Initial tip-off of the split appeared exclusively in Motion Picture News on Nov. 1.

The parent association loses 120 members with the divorce, although many of the former's executives are understood to have been plenty dissatisfied with the "petty" bickerings of the Londoners and were in favor of giving them a wide berth.

Simon Rowson, head of the London section, cabled a lengthy list of unreasonable demands to board members at the recent New York convention, among them being a bill for $400 contracted by the Londoners when they gave Sir Oliver Lodge a big blowout, and which they claimed should be paid by the parent association. Changes in policy were also asked for, with the U. S. board ignoring all demands.

Rowson is understood to have "boiled over" when the convention closed without taking action on his requests and proceeded to form a resolution in London disbanding that section. The matter was deferred until this week and reorganization started immediately.

"Ever since the formation of the London section in 1927, the section has advocated an independent organization," President J. I. Crabtree, of the S.M.P.E. told Motion Picture News yesterday in commenting on the split.

"Decision of a majority of the present officers in London to pull away from the parent body is apparently a result of recent demands for reenstatement of half entrance fees, the right to appoint active members and for a non-budgeted expense account which the U. S. board of governors could not conceive," Crabtree stated.

"The present action appears to be hasty. Remaining members of the London section will undoubtedly carry on if any British technical society is formed. The S.M.P.E. will collaborate fully."

### *Ufa Official Arrives*

Felix Malitz, vice-president of Ufa, has arrived in New York from Germany.

# Mae Gives Mary Lowdown on the Princess Stuff

Chicago—One M'Divani and a prospective one met here to talk over the family between trains. Mae Murray, bride of Prince David M'Divani, was the Hollywood-bound transient. She was excitedly greeted by Mary McCormic, Chicago opera singer, and conducted to the latter's apartment in the Lake Shore Drive hotel here, to talk over family matters until train time.

Miss McCormic is to become the bride of Prince Serge M'Divani soon after the latter's divorce from Pola Negri becomes final on January 1. The union will make Mary a sister-in-law of Mae's.

# $10,000 Sought For Film Daily 1930 Relief Fund

Ten thousand dollars by Christmas is the objective of the *Film Daily* Relief Fund, which started its annual drive this week.

The fund will start its fourth year of activity when the quota for 1930 has been reached. During its history, the fund has taken care of a large number of worthwhile cases and has done considerable work in relieving the suffering of unfortunates engaged in the film industry.

The committee this year is composed of Jack Alicoate, chairman; Dr. A. H. Giannini, treasurer; Billy Brandt, Al Lichtman, Bruce Gallup, Mike Simmons and "Red" Kann.

The required quota has about a month to go and that, according to the committee, means the contributions will have to roll in without diminution between now and Christmas. Checks are to be made out to the *Film Daily* Relief Fund and may be sent direct or to any member of the committee.

### *Warners to Buck Fox in K. C. Theatre Campaign*

Kansas City—This territory, a Fox stronghold, is to feel the weight of a counter theatre attack by the Warners, it is indicated by appointment of Bill Warner, former First National manager, as head of Warner theatres in this section. The chain has no houses in this part of Missouri, its activities in the state being limited to five.

### *Hot Advice*

**Providence—Do audiences here react to the talkies? During a tense scene in "Sin Takes a Holiday" the blonde and seductive Constance Bennett is making an open play for Kenneth MacKenna, but the boy is bashful or something.**

**From an ardent feminine fan in the rear came the sound advice: "Grab her, big boy, grab her!"**

**It is not unusual for auditors now to sing out when they get excited.**

# Allied Not Backing Horwitz, but Will Enter Fight If State Unit Is Attacked

### *In New York for Pow Wow*



Aaron Saperstein



H. M. Richey



W. A. Steffes

## Independents in Texas Form New Body; Rap Horwitz

Dallas—The Motion Picture Theatres Protective Association was formed here by a group of independents, representing a few deserters from the ranks of Allied States and other exhibitors revolting against the censorship propaganda of Will Horwitz and denouncing Col. H. A. Cole, Allied general manager, as an exhibitor leader.

Judge Roy Walker, of Lampasas, was elected president; Arthur Keyes, of Quanah, Sam Hefley, of Cameron, and O. A. Englebrecht, of Georgetown, were elected vice-presidents, and I. S. Melcher, of Dallas, secretary-treasurer.

Directors elected were: Walker, Keyes, Hefley, Englebrecht, Melcher, W. G. Underwood and Paul P. Scott, of Dallas; M. H. Gwynn, of Terrell; O. B. Bridges, of Houston; Henry Reeve, of Menard; W. J. Wooten, of Canyon; C. DeWolfe, of San Saba; Henry Hall, of Beeville, with five more to be elected later.

The morning session was taken up in a repudiation of both Horwitz and Cole. Plans were made for a plan to combat censorship, Sunday closing and taxation before the Texas legislature in January, necessity for which was all attributed to the Horwitz propaganda out of Houston.

### To Work with Distributors

The new organization will work in harmony with the distributors, chains and producers, it was emphatically declared. The primary objective of the new body is the protection of Texas theatres, with a membership of Texas owned theatres only, and no part will be taken at this time in national exhibitor affairs.

About forty exhibitors signed as members during the first day and a committee of five was delegated to remain in Dallas to perfect

(Continued on page 18)

## Allied in Texas Raps Censorship and Hays Laxity

Dallas—Censorship politically administered, local, state and national was deplored in principle by directors of Allied Theatre Owners of Texas, who met here following the "indigination" mass meeting which attacked President Will Horwitz

However, the directors asserted, the Hays office has failed to enforce standards of decency, and asked producers to permit some organization created by exhibitors to pass upon pictures.

Unless some such plan is set up, the directors stated, they do not feel they can oppose Horwitz's censorship stand at this time.

### *Confers with Aids*



Abram F. Myers

### *State Right Policy Barring National Body from Interference in Row*

Allied States Association as a national body is not behind Will Horwitz's campaign for censorship in Texas, nor can it, under its constitution, interfere with the Texas unit in what is purely a state matter, but any attack on the Texas association as a result of Horwitz's activities as an individual will force Allied into the fight.

That in brief sums up the organization's stand in the controversy now raging in Texas as a result of Horwitz's campaign to secure enactment of a censorship law in Texas. Horwitz is president of the Allied unit in Texas.

Under terms of its constitution, Allied operates under a "state right" policy, each unit being autonomous and not subject to interference from the national body within the confines of its own territory. However, its units are allied for defense, so an attack upon one as an organization calls for support by other units. Nationally, Allied feels that the Horwitz matter is a personal affair, and the one way to give it any great significance is to make Allied a target as a result of Horwitz's stand.

Abram F. Myers, president, W. A. Steffes, Minneapolis; H. M. Richey, Detroit, and Aaron Saperstein, Chicago, held meetings in New York during the week, but were silent on the matters discussed, and the meetings were termed "routine." It is understood they gathered to investigate the merits of a new reproducing equipment said to embody new principles of sound projection.

### Richey at Pow Wow in Spite of Auto Mishap

Injuries received in an automobile accident did not prevent H. M. Richey, general manager of the Michigan exhibitor unit, from attending the pow-wow of Allied chieftains now under way in New York. "Rich" and his wife were hurt in an automobile collision while motoring from Detroit to Toledo.

## Double Feature Curse Laid to Block Booking

Block booking and poor pictures are responsible for the double feature evil, Aaron Saperstein, president of the Illinois independent exhibitor association, told Motion Picture News upon his arrival in New York from Chicago for the pow-wow of Allied States Association leaders.

"Give us the same right of selection as accorded the first runs, and 75 per cent of Chicago exhibitors employing the double

(Continued on page 18)

# Must Live Up to Trade Practice Pact, Hays Members Told as Exhibitors Kick

### *Dorothy Lee, Star*

**Hollywood—Radio will star Dorothy Lee, "Cutie," who has been adding feminine appeal to the Wheeler and Woolsey comedies. Following her present talker, she steps into the marquee division.**

## Keep Government Out of Business, Convention Told

Memphis—More business in government and less government in business is what the country needs for ailing business, C. C. Pettijohn declared in a speech which highlighted the annual convention here of the M. P. T. O. of Arkansas, Tennessee and Mississippi. The convention closed with a banquet and ball.

"It strikes me that everybody has two businesses," Pettijohn observed—"their own and the motion picture business.

"Business alone can solve its problems and will, if left alone. Let the government cut out its own useless overhead and wastage and business will put its house in order and the so-called depression, which is in a great measure a psychological state of mind, will soon vanish."

Confidence in an industry which has made such rapid strides, was expressed by Judge Camile Kelly, who lauded films for their educational value.

H. D. Wharton, Warren, Ark., succeeded J. F. Norman of England, Ark., as president. Other new officers are: Ed. E. Kuykendahl, Columbus, Miss.; W. F. Ruffin, Covington, Tenn., and Norman, vice-presidents; M. S. McCord, Memphis, secretary-treasurer; Annie May Day, assistant secretary, and the following directors: R. J. Goodman, Starkville, Miss.; Paul Zerilla, L. K. Hellborn, M. L. Mirisch and M. A. Lightman, Memphis; R. X. Williams, Oxford; S. B. Johnson, Cleveland, and W. E. Elkins, Aberdeen, in Mississippi; Sidney M. Nutt, Hot Springs; W. L. Landers, Batesville; E. H. Butler, Russelville; Charles Marshall, Rogers, in Arkansas; E. L. Drake, Jackson, Tenn; L. H. Keane, Atlanta.

### *Freuler Back from Coast After Launching Lineup*

John R. Freuler has returned from Hollywood, where he launched production on new westerns and comedies to be released this season by Big 4 Film.

Pictures now in work include "Sheer Luck," for which four songs were written by Ray Canfield and Jesse Kirkpatrick; "Radio Raspberry," Craig Hutchinson comedy; and "Hell's Valley."

### *Cannot Force Sales by Using Other Product as Lever; Saperstein Complains*

Members of the Hays organization must live up to the terms of the trade practice agreement, which specifies that the sale of features must not be contingent upon sales of shorts, and vice versa, it was emphasized at a recent meeting, at which a number of exhibitor complaints are understood to have been considered, one of them from Aaron Saperstein, president of the Illinois independent association.

Saperstein, in New York this week for the meeting of several Allied directors, admitted writing, at the request of an exchangeman, a letter to the effect that he was forced by price discrimination to buy shorts in order to get feature product. Presentation of the letter brought a blanket denial that the companies were knowingly violating the trade practice agreement.

## General Seeking Tec-Art Studios; Not to Produce

General Talking Pictures is negotiating for the Tec-Art Studios on the Coast, which it will make available to independent producer licensees. The company does not intend to enter production, it is stated in denial of report that the firm, confident of victory in its patent suits against Western Electric, was planning large scale production, negotiating for purchase of one or more existing firms, with a maze of box car figures mentioned.

### *When Brains Work*

**Warren Nolan is entitled to a world of credit for the smashing campaign he put over on "What a Widow," in which he delivered daily for 30 days 5,000,000 circulation of 26 key city newspapers directly tied in with first-runs of the picture. Each of the newspapers, extending from Coast to Coast and from Boston to Dallas, offered one of its woman readers a free round trip to Paris, with a week spent in the French capital, as guest of Gloria Swanson.**

**A $5,000 insurance policy for each girl also went with the offer. The campaign resulted in more than 900,000 words about the stunt, many of the papers finding that local interest made it front-page copy. No attempt at space-grabbing was tried, the newspapers themselves handling preparation of material, from information Nolan supplies. The pay-off was smash business everywhere.**

**KANN**

### *Lucky Fridays*

**Union City, N. J.—The Pastime Theatre of this city is more than generous. On the cover of its program it has this announcement:**

**GIFT NIGHTS**

**Friday, Monday, Tuesday, Wednesday, Thursday and Friday.**

## Chi Exchanges Deny Saperstein Bludgeon Charge

Chicago—It is frequently difficult, but never impossible, for any exhibitor to buy shorts either electively or selectively, a canvass of exchanges here shows. Statement of Aaron Saperstein that he must buy short product in order to get features appears to be based more on exchanges' sales problems than trade practice violation, the canvass indicates.

No exchange, it is stated, forces shorts on an exhibitor, but sales inducements are offered such as price cuts on features when shorts are taken and boosts made when shorts are bought alone. In competitive situations, independents are encouraged to take the entire feature and short product at a price when his competitor is unwilling or unable to make the same deal.

Origin of the complaint may be that Saperstein overbought on shorts to get the best feature prices, it is intimated. A great number of independent houses playing double features are not using shorts, further aggravating the local situation.

Independents here have scores of unplayed Vitaphone shorts, bought 18 months ago in hundred lots, when a shortage was feared. Unplayed acts now are disturbing the local situation.

Paramount rejects contracts on a limited number of shorts if the product is slim, whereupon more shorts must be taken if the contract is approved. Warner feature prices are boosted when bought alone and appreciably reduced when shorts are taken. M-G-M has the same policy, but the price difference is less. RKO's policy is about the same. Universal, Tiffany and Pathe sell features and shorts separately. Columbia sells but few shorts, Fox and United Artists none.

President Felix Mendelsohn of the Film Board says no complaints on the subject ever have reached the Film Board. As exchange manager of M-G-M, he makes complete denial of the Saperstein allegation. Several independent exhibitors interviewed were unable to say that they could not buy features without taking shorts, provided they paid the price. Records of exchanges show that both products are bought separately or together.

# Low Costs, Relief of Unemployed and Plain Rivalry Renew Building Drive

### *Replacements Costly*

**Loss on unsatisfactory equipment, replaced by Western Electric reproducers, has cost British exhibitors more than $1,000,000, according to advices from T. P. Drew, sales manager at London. Replacement of 19 different makes comprise nearly 13 per cent of Western Electric's business in Great Britain.**

## Public Hearing In Chain Probe Is Tame Affair

Toronto—Nothing of an exciting or sensational nature developed at the public hearing here in the investigation into affairs of Famous Players Canadian Corp., conducted by Peter White, K. C., commissioner appointed by the department of labor.

The session was taken up mostly by White in offering an explanation of the scope and intent of the investigation and in declaring that it would not be proper to hold public sessions when private affairs were being revealed because of the business damage that might be experienced—particularly if the firm were entirely free of guilt under the Combines Act.

Independent exhibitors had been asked to appear with counsel, but they were not called upon to offer evidence of any alleged restraint or unreasonable booking difficulties. Miss Ray Lewis, editor of "The Moving Picture Digest," Toronto, asked if it would be possible for her counsel to attend the private hearings because of the fact that she had once instituted civil suit against Famous Players and had gathered considerable evidence for that case which would now be available for the inquiry. She was advised that the lawyers representing F. A. McGregor of Ottawa, registrar under the Combines Act, would be at her disposal if her evidence was deemed relevant.

Commissioner White declared it might be possible that sittings would have to be held in Winnipeg, Montreal and the Maritime Provinces, but this had not been decided.

### *Changes at M-G-M*

Dave Lewis succeeds Louis Goldstein as M-G-M manager in Central America. Goldstein is handling the same territory now for Columbia.

Herman Cohen, formerly with M-G-M in the Washington exchange, has been given Guatemala under the new arrangement.

### *Ingram With Paramount*

Paris—Rex Ingram, former M-G-M producer, has joined the Paramount studio at Joinville, where he is expected to produce for the multilingual market.

### *Circuits, Independents See Conditions Ripe for New Houses*

Finding the present low market prices ot materials and reduced labor costs especially advantageous, big companies and individual and small circuit operators are planning to resume theatre building on an extensive scale, with advent of the new year. In addition to the low cost, the operators see in a building program an opportunity to relieve unemployment and so hasten return of general prosperity.

The building programs are headed by Warners and United Artists, which are planning intensive drives for theatres. In the recent consolidation of the Warner and First National sales forces, Warners transferred a corps of men to the home office, whence they are being despatched as theatre scouts. A number of territories where Warners are not now active, notably in the South, are to get new Warner houses under the plan.

In the Far West, Warners have plans for theatres all along the Pacific seaboard, where the biggest tussle for theatres is to be waged. With the company planning houses in practically every important Coast city, United Artists soon is to begin its building program. The schedule calls for 25 theatres in California, after which Washington and Oregon will be invaded. Following this, Joseph M. Schenck will push his building program eastward, his goal being a national circuit, embracing all towns where U. A. is shut out.

Meanwhile, Fox West Coast Theatres is digging in for the impending battle. Eighteen new theatres in its field of operations are planned.

#### Middle West Active

Another factor in the situation, which is to have its immediate start in the West, is Harold B. Franklin's projected national circuit, which is to have its beginnings in the West. Franklin now is engaged in financing his proposed operations.

In the Middle West, M. L. Finkelstein and his sons are engaged in an expansion program throughout Iowa. Individual operators in Middle West states are more active than they have been in months in the matter of proposed theatres, and a number of new chains are in process of formation.

Publix is rounding out its building program and has about 30 houses just completed, in construction or planned. Fox, in addition to the Coast expansion, is planning houses in the South, notably in Texas.

### $1,000,000 RKO House Starts Soon at Denver

Denver—Radio-Keith-Orpheum Jan. 1 will start construction of its house here on the site of the old Orpheum. Plans call for a seating capacity of 3,000 and completion by fall.

### *Radio-Hughes Deal*

**Hollywood—Deal of Radio Pictures is practically set for the printing of its black and white prints at the new Multicolor plant being built by Howard Hughes. This means that Radio's plans for a new lab have been abandoned, temporarily, at least. Yarbutt Apt is to he in charge of the new plant.**

## U. A. Planning to Enter All Spots Where Shut Out

A theatre wherever the company is not getting proper representation is the exhibition plan of United Artists, Samuel Goldwyn told Motion Picture News this week.

"In a couple of months we will be set with 25 on the Coast, but we won't end there unless we get the break we feel we deserve," he added.

Goldwyn, in further outlining the Schenck plan, said the houses will not be 5,000 seaters, but limited to capacities ranging between 800 and 1,000 each on the theory that the public "comes to see the picture, not the theatre." He added that U. A. will build next door to the 5,000 seaters if it becomes necessary. The Coast move is, of course, aimed at Fox West Coast Theatres.

#### Goldwyn to Europe

Goldwyn sails on the Bremen Friday night for London and a vacation at St. Moritz, returning to this country about February 1. His own production plans for next season will be limited to four pictures: two with Ronald Colman and one each with Evelyn Laye and Eddie Cantor. His activities on behalf of Art Cinema will be limited to six pictures, among them two with Swanson, one with Norma Talmadge and "Street Scene," Broadway stage play for which he has just purchased the screen rights.

Mary Pickford, Douglas Fairbanks and Charlie Chaplin will continue to make their own pictures while Howard Hughes will probably contribute two or three to the U. A. program for 1930-1931.

### *U. A. Building Starts in Jan.; Zukor at Pow Wow*

United Artists' building program is to start soon after the first of the year, it is indicated, following a conference at Santa Barbara attended by Joseph M. Schenck, Adolph Zukor, Sid Grauman, Al Jolson, Leo Diegel, Mr. and Mrs. Arthur W. Stebbins, Bebe Daniels and Ben Lyon.

### *Mike's Minions*

**The Simmonsonian dynasty has been filmly entrenched in the AMPA and King Mike I, in a proclamation issued verbally at Thursday's luncheon (so to speak), announced that hereafter he will groom his favorites to follow in his footsteps when the inevitable revolution occurs. However, his ukase is beneficent; not tyranical.**

**Leon Bamberger, who has become famous as an exploiter, is the first object of Mike's largesse and he was given the royal permission at the meet to introduce the chief speaker. Others may be given try-outs, and the winner of the eliminations will be given the syllabic support of His Majesty as his successor. Leon, however, measured up so efficiently to the regal requirements that he's got an edge now on the rest of the princelings.**

## *Pathe Finally Goes Under Radio Wing*

(*Continued from page* 9)

Marcus, now a vice-president of Radio Pictures, stated Thursday it was all news to him, but the switch is understood to be set unless a last-minute and unexpected change is determined upon.

President E. B. Derr, now in charge of Pathe production on the Coast, may or may not remain with the company. On the basis of his record, it is learned Radio wants him to stay in charge of the studio, which will be maintained separately.

### Separate Exchange Systems

The present plan calls for operation of Pathe as is. Exchanges will not be consolidated for a year at least, the future after that depending upon general conditions in the industry as well as in the two companies involved. It is further expected the Pathe personnel in New York and throughout the country will remain unchanged.

RKO will immediately assume obligations of Pathe. Four pictures about to be launched by Pathe on the Coast will be financed entirely by Radio.

The entire deal has yet to be approved by Pathe stockholders, but it is not anticipated there will be difficulty on that score. The entire negotiations are expected to be approved and cleared away by the first week in January.

Hiram S. Brown, president of RKO, said Thursday that he had signed no contract, would admit of no negotiations and said he would have nothing to say until there is a deal. Lewis Innerarity at Pathe could not be reached.

## *Barnstyn Sailing to Sell 26 Terry Toons*

Jack C. Barnstyn, who dropped out of film export to market ten-cent book editions of films adapted from published works, is returning to the field. He sails shortly for a three months' sales trip to Europe, where he will visit 17 countries on behalf of a series of 26 Terry-Toons, handled in this country by Educational.

### *Sachs Sails*

Arthur Sachs of Goldman, Sachs & Co., Warner bankers, sails for Europe on the Bremen tonight.

# Arbitration Case Ruling Upholds N. J. Zoning Stand

Decision of the U. S. Supreme Court in the arbitration case contains a ruling which upholds the stand of the New Jersey exhibitor association in refusing to be a party to proposed zoning of the state, declares President Sidney E. Samuelson. This reads:

"The Sherman Act seeks to protect the public against evils commonly incident to the unreasonable destruction of competition and no length of discussion or experimentation among parties to a combination which produces the inhibited result can give validity to their action. . . . The interest of the public in the preservation of competition is the primary consideration."

The proposed zoning, Samuelson asserts, is "unreasonable, stifling and illegal," and "designed to earn profit for chain theatres at the expense of the independent exhibitor and the public which in the ultimate pays the entire bill."

"Blind buying, block booking of features and shorts, protection, guarantee and percentage selling, salacious advertising and unfortunate legislative representation of the industry are combining to create a storm for which everyone in the business—both innocent and guilty—will have to pay," he asserts.

## *Paramount Buys In Times Square*

Paramount is assembling property on the 45th St. side of Loew's New York theatre and on 44th St., adjoining the Criterion, and at an undetermined date will build a 72-story office building and theatre on the combined Broadway and side street frontages Loew's holds a ten-year lease of the New York which has about two years to go. The Criterion belongs to Paramount.

Realtors familiar with Times Square values believe it will be some time before construction is started, pointing out that office space in that part of New York is no longer easy to sell. Observers of the film business hold the opinion that the Broadway first-run situation won't be ripe for 5,000 or 6,000 additional seats for five years.

### *Roxy Returns*

S. L. (Roxy) Rothafel, returned this week from his European trip. He was greeted at the pier by 150 employees of the Roxy, armed with blue and white pennants. He declared that there is a big future for European films in this country and that Fox has just contracted for 10 British films.

### *Morgan Sails*

Guy P. Morgan, United Artists' general sales manager for the Argentine, sails for Buenos Aires today on the Southern Prince, after a stay of six weeks in the States. Wednesday he was a bon voyage luncheon guest at the Motion Picture Club of United Artists' executives, those present including Arthur W. Kelly, Harry D. Buckley, Paul Burger, Paul Lazarus, Thomas Patrick Mulrooney, Sumner Taylor, H. E. W. Wake and Bruce Gallup.

### *Another New Star*

**Evelyn Laye. Remember the name. A beautiful blonde, tall and statuesque, charming and poised, endowed with pleasant voice, this English musical comedy actress makes her debut in "One Heavenly Night" and her entrance into stardom at the same time.**

**When she gets a director who apparently doesn't insist that she overact, Miss Laye will do better work, but even her first talker will make a sizeable dent with picture audiences throughout the land. The future for her is assured if she gets vehicles that fit her talents. Certainly she has all the makings.**

**Incidentally, it takes "One Heavenly Night" to establish once again what a gorgeous comedian Leon Errol is. The picture is pretty much his—all the way.**

**KANN**

## *Double Feature Curse Laid to Block Booking*

(*Continued from page* 15)

feature policy will drop it tomorrow," he said. Chicago exhibitors, he declared, don't want to double-feature, but are forced into the policy by the lack of pictures with sufficient draw to be shown profitably, he said, pointing out that pictures like "Common Clay" and "The Office Wife" are not double featured.

Exhibitors can't afford to pay for and shelve the mediocre pictures, he says, adding also that the holding up of playdates in the present release method forces exhibitors to overbuy, because when a picture is not available for a given date, the exhibitor is forced to seek another, and the block system forces him to take the company's entire group. To dispose of this surplus, the exhibitor must double feature the pictures. Chicago independents, he said, were threatened with a double feature situation as "bad as that in New England" if they didn't agree to the proposed zoning schedules, which sought to outlaw double featuring, but stood their ground, "realizing that block booking and poor pictures makes double featuring necessary to their existence."

## *Texas Independents Form a New Unit*

(*Continued from page* 15)

the organization and to institute a state wide membership campaign.

Many exhibitors who heretofore had been inactive in organization work have come into the new group. Suburban exhibitors of Houston, Dallas and Fort Worth were well represented in the charter membership.

W. G. Underwood, one of the owners and representing the Robb & Rowley circuit, Tuesday turned into the treasury checks totaling approximately $1,000 as memberships for that group of theatres, numbering 92 houses in Texas.

Judge Walker, former staunch member of Allied, and president of the new association, is an attorney of Lampasas, and reputed to be the leader in his community. He is the owner of several theatres.

# Inspired Plot to Disrupt Iowa Allied Unit Charged in Attack on L. P. Martin

### *Salesmanship*

**Baltimore—J. Lawrence Schanberger, manager of Keith's here, wanted to have a particularly good picture for Thanksgiving week and had "Fast and Loose" booked. Thinking that the cast of "Morocco" would appeal more to his clientele, he and his father, Fred C. Schanberger, asked Paramount to allow them to have it for Keith's, but the company demurred on the ground that it was not to be released until December. However, Lawrence and his father persuaded Paramount to let them have the picture.**

**Loew theatres in Baltimore have other Paramount pictures booked, but it is understood that "Morocco" was bought by Lawrence Schanberger several months ago when he selected his 17 pictures for the season from that program.**

## No New $1,600 Equipment, Is Denial of Erpi

Denial that Electrical Research Products soon will place on the market a new type of equipment for small theatres priced at $1,600 is made by C. W. Bunn, general sales manager, as "absolutely without foundation."

"Furthermore, no such equipment is being contemplated, nor do we believe that any can be produced at such a price and still deliver the high quality that the motion picture industry and the theatre-going public have come to expect from Western Electric apparatus. Our standard for quality has been set and set at a high point. We do not intend at any time to lower that standard, regardless of what sacrifice such a stand may entail.

"We also believe that with our present line of equipments we are in a position to offer the small theatre exhibitor a Western Electric Sound System installation that will not only put his house on a par, as far as quality is concerned, with the de luxe house, but will also be a business builder for him. In other words, the equipment suitable for his house is so priced that he can pay for it and still remain in business on a profitable basis."

## *"Birth" to Buck Xmas Bugbear at N. Y. Cohan*

"The Birth of a Nation," synchronized, will be banked upon to combat the pre-holiday slump at the Cohan, New York, operated by British International Pictures. The film, which is being state-righted by A. Griffith Grey, goes in Dec. 18, guaranteed two weeks and longer if receipts warrant.

## *President's "Bolshevik" Charge Stirs Members; Directors Backing Secretary*

Des Moines—Members of the Iowa Allied unit are "het up" over statement attributed to Tom Arthur that he submitted his resignation recently because Secretary Lester P. Martin had "gone bolshevik." It is hinted that opposition factors, seeking to discredit Martin, because of his fight against zoning, may have inspired the statement.

Martin is credited with developing the organization to its present state and has the board of directors with him. He has been working without compensation.

### Arthur Remaining

Arthur has made up his differences and will continue in office until Jan. 1, the date for election of new officers.

Martin feels he has been the victim of a political move made against him personally. There seems no reason to believe this.

Arthur states that he does not wish to be quoted aside from the fact that he has no desire to disrupt the organization and that he will remain peacefully at its head until the January election.

Questioned as to a report of a disagreement between Arthur and Harry Hiersteiner Des Moines member of the board of directors, he said, "Harry? Why, I haven't seen him." Hiersteiner wished to make no statement except that the board of directors is behind Martin.

## *Tiffany Signs Sullivan To Write Racketeer Script*

Edward Dean Sullivan, author of "Rattling the Cup on Chicago Crime," "Chicago Surrenders," "I'll Tell My Big Brother" and "Sold Out," has been signed by Tiffany to adapt and write the treatment and dialogue for "X Marks the Spot," which is to be the second production for Tiffany by James Whale.

## *Marlene Dietrich Sails*

Outward bound on the Bremen is Marlene Dietrich, new Paramount stellar light, who is returning to Berlin for the Christmas holidays.

## *Colman on B'way*

"Devil to Pay," Ronnie Colman's latest talker, will be ushered into New York with a two-a-day engagement at the Gaiety beginning Dec. 18.

### *Reiterate Pledge*

**Hollywood—Pledge to supply only authentic facts and news which have been "verified at their source" has been reiterated by the studio publicity committee of the Association of Motion Picture Producers.**

### *Puffer Denounces Charge*

**Resentment over the statement of Tom Arthur that he was resigning the presidency of the Allied unit in Iowa because its secretary had gone "bolshevik" is expressed by F. R. Puffer, Webster City, in a letter to *Motion Picture News*. He says the statement is so ridiculous as to "be almost laughable" and that a canvass of the membership would show, perhaps, that only one member had "gone bolshevik."**

**Arthur used Puffer's name and of other directors in his statement, as board members opposed to the secretary's methods, and this drew fire of Puffer, who says he believes it was solely to do the organization an injury. He says the association has made phenomenal progress and has the moral and financial support of practically every independent in the state.**

## Benefit Show Is Halted by Philly Cops in Uproar

Philadelphia—Amid scenes of disorder, 7,000 were ejected from the Kent, picture house in Northeast Philadelphia, Sunday night when an attempt was made to present a film and vaudeville show for the benefit of the unemployed. A special detail of 150 police from all over the city was rushed to the theatre under orders from Director of Public Safety Schofield to clear out the theatre, which had been secured for the benefit by Allyn-Capron Post No. 22, Veterans of Foreign Wars.

A permit for the showing had been obtained two weeks previously by the veterans from Superintendent of Police Mills, but at the last minute Schofield revoked the license. It was then too late to notify the ticket-holders and a detachment of police was sent to disperse the crowd. Disregarding orders, the indignant crowd filed into the theatre and the show began, only to be halted by the arrival of several detachments of police. A riot of serious proportions was averted when George Winkleman, member of the veterans' committee, went to the stage and pleaded with the crowd to obey the police order.

At the same time benefit shows were given in other theatres in the city, but the reason for forbidding the Kent affair was not learned. Officials of the post declared that they would stage the show next Sunday and obtain a court order if necessary.

## *Tiffany Signs Hamilton*

Hollywood—Tiffany has signed Hale Hamilton for a role in "Drums of Jeopardy."

# "Morocco" Smash Hit at L. A. with $38,500 1st Week

Los Angeles—Sensational business was done by "Morocco" in its first week at Grauman's Chinese, turning in a gross of $38,500. SRO was the rule at the house. The mystery surrounding Marlene Dietrich, and the Gary Cooper draw, were called responsible.

This was all the more remarkable in view of the fact that the draw at most houses was the heaviest in weeks. "The Doorway to Hell" at the two Warner houses did abnormal business, and "Sin Takes a Holiday" gave the RKO its best week in six months. The Orpheum was up somewhat and "Tom Sawyer" sent the Paramount up to $26,000.

Estimated takings:

### *Los Angeles*

**"MIN AND BILL" (M-G-M)**
FOX CARTHAY CIRCLE—(1,650), 75c-$1.50, twice daily, 7 days, second week. **Other attractions:** "Fisherman's Paradise" (M-G-M), Abe Lyman and band, news. **Gross:** $21,000.

**"JENNY LIND" (M-G-M)**
FOX CRITERION—(1,652), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $11,000.

**"SCOTLAND YARD" (Fox)**
LOEW'S STATE—(2,418), 35c-65c, 7 days. **Other attractons:** F. & M. "Dance" Idea, Gene Morgan, comedy, news. **Gross:** $32,000.

**"TOM SAWYER" (Paramount)**
PARAMOUNT—(3,596), 35c-65c, 7 days. **Other attractions:** Stage revue, comedy, news. **Gross:** $26,000.

**"DOORWAY TO HELL" (Warners)**
WARNERS' DOWNTOWN—(2,700), 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $27,500.

**"FEET FIRST" (Lloyd-Paramount)**
UNITED ARTISTS—(2,100), 35c-65c, 7 days, third week. **Other attractions:** Comedy, news, organ concert. **Gross:** $11,000.

**"SEE AMERICA THIRST" (Universal)**
RKO—(2,700), 35c-65c, 7 days. **Other attractions:** News, RKO vaudeville. **Gross:** $16,500.

**"SIN TAKES A HOLIDAY" (Pathe)**
ORPHEUM—(2,750), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $16,000.

**"ONE MAD KISS" (Fox) (Spanish)**
CALIFORNIA-INTERNATIONAL—(2,000), 25c-50c, 7 days. **Other attractions:** Spanish comedy, news. **Gross:** $6,500.

### *Hollywood*

**"MOROCCO" (Paramount)**
GRAUMAN'S CHINESE—(2,030), 75c-$1.50, 8 days, twice daily. **Other attractions:** Stage revue, $5 top premiere, news. **Gross:** $38,500.

**"BIG MONEY" (Pathe)**
GRAUMAN'S EGYPTIAN—(1,800), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $5,500.

**"DOORWAY TO HELL" (Warners)**
WARNERS' HOLLYWOOD—(3,000), 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $26,500.

**"THE VIRTUOUS SIN" (Paramount)**
PANTAGES HOLLYWOOD (3,000), 35c-65c, 7 days. **Other attractions:** F. & M. "Society Circus" Idea, news. **Gross:** $13,500.

# Carolina Exhibs Meeting Monday

Charlotte — Outline of the proposed standard licensing agreement, discussion of protection and the unemployment situation are expected to highlight the meeting here Monday of the North and South Carolina exhibitor association. A board of directors' meeting is to precede Monday's session, which will be opened with an address of welcome by Mayor George Hendrickson. S. R. Kent, M. A. Lightman, M.P.T.O.A., president; and Edward Kuykendahl, vice-president, are among speakers scheduled to attend.

***Benedict***



***Following his marriage at Washington, Will H. Hays and his bride, the former Mrs. Jessie Herron Stuteman, widow of the former minister to Bolivia, spent a brief honeymoon at Hot Springs, Va. The bride is the sister of Colonel Frederick L. Herron, head of the foreign department of the Hays organization.***

# Baltimore Theatres To Put on Big Benefit Shows

Baltimore—The police department is cooperating with the M.P.T.O. of Maryland, Inc., to put over a monster benefit picture performance on Sunday, Dec. 14, in all theatres here, including the first run and neighborhood houses, and Charles D. Gaither, police commissioner, has sanctioned the Sunday shows and will act as treasurer of the funds realized.

J. Louis Rome has been appointed chairman of the committee of arrangements and has Samuel Soltz, of the New Howard, Frank A. Hornig, of the Horn, and Charles E. Nolte, president of the Maryland exhibitor organization, helping.

The time of the performances will be from 2 to 11 P. M., so that church-going will not be interfered with. Representatives of ministerial groups called on Commissioner Gaither to learn his attitude on the matter and were told that it would be futile for them to try to oppose the Sunday performances as an emergency exists and he will co-operate with the exhibitors and will permit them to hold another if it is necessary.

Tickets will be sold from the box-offices the same as on any week day. Rome estimates that about $75,000 will be realized from the benefit.

Musicians' Union Local No. 40 has given permission to its members to play in all theatres for this special occasion, free of charge. All tickets will be furnished free of charge by N. C. Haefele, of the National Theatre Supply Co. The Independent Operators' and Managers' Union has agreed to allow its members to work free of charge and other employes of theatres will do the same.

# "Lottery Bride" Dies with Other B'way Houses Up

While other New York houses were emerging from the holiday slump, the Rialto nose-dived with a dull thud during the week with "The Lottery Bride." The picture is coming out Thursday after but one week at this long run stand, with Emil Jannings' Ufa talker, "Blue Angel," going in. At the other stands, "Lightnin'" led the procession, doing so well that it is being held over for a second week.

This follows the showing of "Just Imagine," which proved somewhat disappointing, as it had been figured for a run.

The Mayfair is clicking this week with "Sin Takes a Holiday," after closing out "Tol'able David" with a take slightly over $17,000.

Estimated takings:

**"WAR NURSE" (M-G-M)**
ASTOR—(1,120), 50c-75c-$1.50-$2, 6th week, 7 days. **Other attractions:** "Flip the Frog" (M-G-M), "Dogway Melodies" (M-G-M). **Gross:** $9,700.

**"MIN AND BILL" (M-G-M)**
CAPITOL — (4,700), 35c-50c-75c-$1.50, 7 days, 1st week. **Other attractions:** "Java," FitzPatrick Travel-talk, "Blood and Thunder" (Hal Roach), news. **Gross:** $78,786.

**"TODAY" (Majestic)**
CENTRAL—(1,490), $1-$2, 7 days, 2nd week. **Other attractions:** Krazy Kat cartoon, "The Apache Kid," "Racket Cheers" (Mack Sennett), Traveltalk (Sunshine). **Gross:** $4,900.

**"TWO WORLDS" (British International)**
GEO. M. COHAN — (1,500), 35c-50c-75c, 7 days. **Other attractions:** "It Happened at Hollywood" (U.), "Spanish Rhythm" (Col.), "Guiseppe Verdi" (Col.). **Gross:** $4,800.

**"HELL'S ANGELS" (U. A.)**
(Playing simultaneously at the Criterion and Gaiety)
CRITERION—(850), $1-$2-$2.50, 7 days, 16th week. **Other attractions:** None. **Gross:** $10,750.

**EMBASSY—ALL NEWSREEL**
EMBASSY—(598), 25c, 7 days. Straight newsreel. **Gross:** $9,994.50.

**"HELL'S ANGELS" (U. A.)**
(Playing simultaneously at the Criterion and Gaiety)
GAIETY—(808), $1-$1.50-$2-$2.50, 16th week. **Other attractions:** None. **Gross:** $9,000.

**"BIG MONEY" (Pathe)**
GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** "Then Came the Pawn" (Col.), "Lambs Will Gamble" (Krazy Kat cartoon), news, "Pickin' Cotton" (Tiff.). **Gross:** $22,100.

**"KISMET" (Warners)**
HOLLYWOOD—(1,600), 50c-75c-$1-$1.50, 7 days, 3rd week. **Other attractions:** "Romeo and Juliet," news. **Gross:** $14,931.

**"SIN TAKES A HOLIDAY" (Pathe)**
MAYFAIR—(2,300), 40c-65c-85c-$1, 7 days. **Other attractions:** "Big Cheese" (Pathe), "Hollywood Theme Song" (Educational), news. **Gross:** $17,100.

**"THE DERELICT" (Para.)**
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Stage show, "Story Book Parade" (Para.). **Gross:** $69,400.

**"FEET FIRST" (Harold Lloyd-Para.)**
RIALTO—(1,904), 65c-85c, 7 days, 3rd week. **Other attractions:** "Way Out West" (Bruce Scenic), "Sky Scraping" (Para.), "Pulling a Bone," "Marieutch" (Fleischer). **Gross:** $19,500.

**"MOROCCO" (Para.)**
RIVOLI—(2,103), 35c-65c-85c, 7 days, 2nd week. **Other attractions:** "In Again, Out Again" (Para.), "Up to Mars" (Para.) **Gross:** $45,200.

**"JUST IMAGINE" (Fox)**
ROXY—(6,200), 50c-75c-$1, 7 days. **Other attractions:** Stage show, news. **Gross:** $92,700.

**"OLD ENGLISH" (Warners)**
STRAND—(3,000), 35c-50c-65c-85c, 7 days. **Other attractions:** "Stuttering Romance" (Vitaphone), "Voice of Hollywood" (Tiff.), news. **Gross:** $25,063.

**"VIENNESE NIGHTS" (Warners)**
WARNERS—(1,490), $1-$1.50, 3 days. **Other attractions:** "The Headache Man" (Vitaphone), "Madam of the Jury" (Vitaphone). **Gross:** $7,738.

**"THE LIFE OF THE PARTY" (Warners)**
WINTER GARDEN—(1,493), 40c-50c-$1, 7 days, 3rd week. **Other attractions:** "Shaw and Lee," "Hall Johnson," "Willie Howard" (all Vitaphone). **Gross:** $24,318.

### *Mayo Leaves*

Archie Mayo, Warner director, who has been vacationing in Europe, is en route to Hollywood.

# 'Sin Takes Holiday' Detroit Holdover On $20,000 Take

Detroit—Freezing weather failed to cause any great decrease in general attendance, due to personal appearance of Ted Lewis and his band at the Michigan, the picture version of Mark Twain's "Tom Sawyer" at the Fisher and one of the best of stage and screen shows at the Fox.

The RKO Downtown, playing "Sin Takes a Holiday," was forced to change its recently announced policy of one-week stands for all pictures, due to the business which crowded the box-office all week. Marilyn Miller's "Sunny" at the Paramount was attracting its share of patronage, as was "Min and Bill," which was moved in to the State after one week at the Michigan.

Estimated takings:

**"SIN TAKES A HOLIDAY" (Pathe)**

DOWNTOWN—(2,750), 10c-25c-50c, 7 days, first week. **Other attractions:** News, comedy. **Gross:** $20,000. Business good enough to hold picture for second week.

**"LIGHTNIN'" (Fox)**

FOX—(5,500), 15c-25c-50c, 7 days. **Other attractions:** F. & M. "Wild and Wooley" Idea, news, comedy. **Gross:** $32,000. Excellent business all week.

**"HELL'S ANGELS" (U. A.)**

UNITED ARTISTS—(2,070), 35c-50c-75c, 7 days, third week.third week. **Other attractions:** News, comedy. **Gross:** $12,000. Business falling off.

**"LAUGHTER" (Paramount)**

RIVIERA—(2,800), 15c-25c-50c, 7 days, second run. **Other attractions:** News, comedy. **Gross:** $9,000.

**"FAST AND LOOSE" (Paramount)**

MICHIGAN—(4,100), 35c-50c-75c, 7 days. **Other attractions:** Ted Lewis and band, news, comedy. **Gross:** $28,000. Good opening and fairly good business during week.

**"TOM SAWYER" (Paramount)**

FISHER—(2,800), 35c-40c-75c, 8 days. **Other attractions:** Publix unit, "Oh, Uncle+", news, comedy. **Gross:** $15,000. Show opened Thanksgiving Day to catch kid patronage, and did good business.

**"MIN AND BILL" (M-G-M)**

STATE—(3,000), 15c-25c-50c, 7 days. **Other attractions:** News, comedy. **Gross:** $12,000. Moved from Michigan for second week in accordance with new policy.

**"SUNNY" (F. N.)**

PARAMOUNT—(3,448), 35-50c-75c, 7 days, first week. **Other attractions:** News, novelty, comedy. **Gross:** $17,000. Pulling at the box office.

**"LIFE OF THE PARTY" (Warners)**

HOLLYWOOD—(3,436), 10c-25c-50c, 4 days, second run. **Other attractions:** Stage show, news, comedy. **Gross:** $8,500. Two cash prize nights pulling heavily on Tuesday and Wednesday.

**"THE GORILLA" (First National)**

HOLLYWOOD—(3,436), 10c-25c-50c, 3 days, second run. **Other attractions:** Stage show, news, comedy. **Gross:** $8,000. Awarding two Ford cars, Friday and Saturday nights drawing huge crowds.

*Report for preceding week follows:*

Detroit—Between creeping cats and imaging things, the RKO Downtown and Fox theatres have had things just about their own way this week, both houses grossing more than any of their competitors. Weather conditions tending to colder weather, with snow on Tuesday. Business generally off about 20 per cent, with Harold Lloyd's "Feet First" hitting the skids, though "Hell's Angels" appears to be hanging on at the United Artists, grossing a fair amount of coin.

Estimated takings:

**"THE CAT CREEPS" (Universal)**

RKO DOWNTOWN—(2,750), 25c-50c, 7 days. **Other attractions:** News, comedy. **Gross:** $21,000.

**"JUST IMAGINE" (Fox)**

FOX—(5,500), 15c-25c-50c, 7 days. **Other attractions:** F. & M. "Gems and Jams," sound news, comedy. **Gross:** $31,000.

**"HER WEDDING NIGHT" (Paramount)**

HOLLYWOOD—(3,436), 10c-25c-50c, 4 days, second run. **Other attractions:** Stage show, news and comedy. **Gross:** $8,000.

**"MIN AND BILL" (M-G-M)**

MICHIGAN—(4,100), 35c-50c-75c, 7 days. **Other attractions:** "Black & Silver" Publix unit, news and comedy. **Gross:** $24,000.

**"THE VIRTUOUS SIN" (Paramount)**

FISHER—(2,800), 35c-40c-75c, 7 days. **Other attractions:** "Piping Hot" Publix unit, news and comedy. **Gross:** $16,000.

**"HELL'S ANGELS" (Howard Hughes)**

UNITED ARTISTS—(2,070), 35c-50c-75c, 7 days, second week. **Other attractions:** Sound news, comedy and novelty. **Gross:** $13,000.

**"HER WEDDING NIGHT" (Paramount)**

RIVIERE—(2,800), 15c-25c-50c, 7 days, second run. **Other attractions:** News and comedy. **Gross:** $10,000.

**"THE LIFE OF THE PARTY" (Warners)**

HOLLYWOOD—(3,436), 10c-25c-50c, 3 days, second run. **Other attractions:** Stage show, news and comedy. **Gross:** $7,500.

**"BROTHERS" (Columbia)**

STATE—(3,000), 15c-25c-50c, 7 days. **Other attractions:** Novelty, news and comedy. **Gross:** $13,000.

**"FEET FIRST" (Paramount)**

PARAMOUNT—(3,448), 35c-50c-75c, 7 days, third week. **Other attractions:** News and comedy. **Gross:** $14,000.

## *Hollywood Again*

**Providence—Another play dealing with Hollywood's morals and manners got under way here when "Jack's Up," acted and written by Reginald Owen, of the stage and films, made its bow. The story centers around a cinema sheik almost ruined by the talkers and the rise to fame of his double. Owen plays both parts and gives a cracker-jack performance. Critics here like it.**

# New Liberty in Oklahoma City Gets Top Dough

Oklahoma City—Opening of the new Warners Liberty with a vaudeville policy and the usual Thanksgiving showgoers gave the theatres a fair week.

The Liberty grossed around $8,500 on "Truth About Youth" and a good program of RKO vaudeville. The Publix Criterion grossed near $8,200 on "Life of the Party." The Capitol did a slightly above normal business of $7,500 on "Sea Legs" and "Sunny" was good for $8,000 at Warners' Mid-west.

Estimated takings:

**"LIFE OF THE PARTY" (Warners)**

CRITERION—(1,900), 10c-50c, 7 days. **Other attractions:** "College Hounds" (M-G-M), news. **Gross:** $8,200.

**"SEA LEGS" (Paramount)**

CAPITOL—(1,200), 10c-50c, 7 days. **Other attractions:** "Pirates" (M-G-M), news. **Gross:** $7,500.

**"SUNNY" (F. N.)**

MIDWEST—(1,500), 10c-25c-50c, 7 days. **Other attractions:** "Thanksgiving" (National Screen), "Putting It On" (Vitaphone), "Excuse the Pardon" (Vitaphone), news. **Gross:** $8,000.

**"TRUTH ABOUT YOUTH" (F. N.)**

LIBERTY—(1,600), 10c-50c, 7 days. **Other attractions:** RKO vaudeville, news. **Gross:** $8,500.

**"COLLEGE LOVERS" (F. N.)**

ORPHEUM—(1,500), 10c-50c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $4,500.

**"THE SEA WOLF" (Fox)**

EMPRESS—(1,200), 10c-35c, 7 days. **Other attractions:** "Big Money" (Vitaphone), "Indians Are Coming" (Universal serial), news. **Gross:** $4,000.

(*Note: Reports for previous week published on page* 23.)

## *Simon Completes Second*

"A Shocking Affair" has been chosen by Mack Stark as the title of the second two-reel comedy in the series of 18 subjects starring Louis Simon, being produced by Simple Simon Comedies, Inc. This comedy, written by William A. Grew and Rube Welch, was originally titled "Radio Madness."

# "Laughter" and "Saps" Get $13,500 In Seattle Runs

Seattle—Like the stockmarket, local theatre grosses hit "new lows" during the week just concluded, or, rather, six days, for most of the first run houses changed programs one day early this week because of the Thanksgiving holiday. "Laughter" at the Paramount probably took the palm for the week with a gross of $13,500. About the same gross was registered at the Fox Fifth Avenue, where "Only Saps Work" and a Fanchon-Marco stage unit were equally featured.

Estimated takings:

**"A SOLDIER'S PLAYTHING" (Warners)**

BLUE MOUSE—(950), 25c-35c-50c-75c, 6 days. **Other attractions:** Vitaphone Varieties, news, Billy Ulman and band. **Gross:** $6,500.

**"WAR NURSE" (M-G-M)**

FOX—(2,430), 25c-50c-60c-75c, 6 days. **Other attractions:** "Temples of Silence" (Pathe), "College Hounds" (M-G-M), news, band. **Gross:** $8,500.

**"ONLY SAPS WORK" (Para.)**

FOX FIFTH AVENUE — (2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** "Glories of Spain" (Pathe), news, Fanchon & Marco's "New Yorker" idea. **Gross:** $13,500.

**"DOORWAY TO HELL" (Warners)**

MUSIC BOX—(950), 25c-35c-50c-75c, 6 days (2nd week). **Other attractions:** "Leather Pushers" (Univ.), news, band. **Gross:** $6,000.

**"LAUGHTER" (Para.)**

PARAMOUNT—(3,150), 25c-35c-50c, 7 days. **Other attractions:** "La Schnapps, Inc." (Para.), "Office Blues" (Para.), "Accordian Joe" (Para.), news. **Gross:** $13,500.

## *Aleograph Infringement Suit vs. Erpi Dismissed*

San Antonio—Suit filed by the Aleograph Co. of America, a local concern, against Electrical Research Products, charging infringement of disc patents, was dismissed by Judge Duval West in Federal Court, who ruled that Aleograph had failed to prove any infringement. In the suit the Texas company had asked for an accounting of profits, the amount of which was undetermined but which estimates placed as high as $50,000,000.

Judge West denied a motion by attorneys for Erpi that the Aleograph patent be declared void. Counsel for Aleograph are undecided as to whether an appeal will be taken.

## *R-K-O Circuit Goes In for Give-Aways*

Chicago—RKO tie-up with the Chicago *Evening American* to plug business for "Sin Takes a Holiday," current at the State-Lake, is reported to have been successful. Paper solicited 50-word letters on the subject, "Can Marriage for Money Bring Happiness," and awarded $100 in cash prizes and free tickets to the State-Lake for the best letters. RKO, naturally, put up the prizes. Contestants were expected to view the picture to obtain ideas.

Just another instance of the circuits doing what they tried to prevent independents from doing in the rejected protection plan for the city.

## *Glucksmann Due*

Jack Glucksmann, distributor and theatre owner in the Argentine, is due in New York from Buenos Aires on Tuesday. He headquarters here.

# "Derelict" with $42,500 Leader Of Boston Pack

Boston—Business slowed up as the week advanced and, coupled with a severe storm the latter part, showed a considerable decline over former weeks in spite of the usual holiday crowds. But for the holiday, the week would have been a real disappointment at all the theatres.

Metropolitan with "Derelict" did only a fair business with a gross of $42,500. Both RKO houses did a fair business, with "Sin Takes a Holiday" at the Keith Memorial holding up sufficiently well to cause it to be held over for next week and grossing $20,500, while "Pay Off" at the Keith-Boston under the new four-show policy dropped to $18,500.

"Min and Bill" at Loew's State was a bright spot in the horizon and did a gross of $21,000. "Remote Control" at Loew's Orpheum was good for $22,000, which was a little less than average.

Paramount's houses did little better than average. The Scollay Square with "Doorway to Hell" grossed $13,500 while "Feet First" playing day and date at the Olympia and Uptown after a week at the Metropolitan were tabulated at a total of $24,000.

Estimated takings:

**"DERELICT" (Para.)**
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Revue, comedy, cartoon, news. **Gross:** $42,500.

**"SIN TAKES A HOLIDAY" (Pathe)**
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Sportlight, news. **Gross:** $20,500.

**"PAY OFF" (RKO)**
KEITH-BOSTON—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, comedy, Sportlight, news. **Gross:** $18,500.

**"MIN AND BILL" (M-G-M)**
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, news. **Gross:** $21,000.

**"REMOTE CONTROL" (M-G-M)**
LOEW'S ORPHEUM — (3,100), 25c-50c, 7 days. **Other attractions:** Dancing contest, comedy, news. **Gross:** $22,000.

**"DOORWAY TO HELL" (Warner)**
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, news. ("The Office Wife" shown Sunday only). **Gross:** $13,500.

**"FEET FIRST" (Para.)**
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, news. **Gross:** $12,500.

**"FEET FIRST" (Para.)**
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, cartoon, news. **Gross:** $12,000.

## *Photophone Makes Changes*

John H. Tingle, formerly manager of a linen importing firm, has been appointed treasurer of RCA Photophone, succeeding C. C. Chapelle, who is transferred to Chicago. C. G. Terwilliger, formerly assistant treasurer and assistant credit manager of RCA Victor, has been appointed assistant treasurer, succeeding A. Nicol, resigned. W. A. Graham, formerly with RCA Victor, has been appointed assistant to A. E. Reoch, vice-president of RCA Photophone.

## *Hicks Opens Course*

Baltimore—An indoor miniature golf course has been opened by Charles E. Hicks and his son, William, owners of the Hampden, residential house in that suburb of Baltimore, just across the street from the playhouse.

## *New Contract for Corrigan*

Hollywood—Lloyd Corrigan has signed a new contract with Paramount. He formerly was a scenario writer.

## *Silent on Chain*

**Baltimore—Headquarters of the Frank H. Durkee Enterprises here do not appear to know anything about the reported plan to form a national theatre chain of former First National franchise holders. Harry Schwalbe is closely allied with the Durkee interests here, but the office says they have not heard anything of the move.**

# "Big Trail" Not Hot at $10,000 In Des Moines

Des Moines—With "The Big Trail" as the biggest current attraction, playing at the Des Moines for a week, "The Cat Creeps" at the Orpheum proved an exceptionally good draw. On the first half of the week this picture did business 20 per cent above average. "Tol'able David" did tol'able well.

At the Strand "Up the River" and "The Widow from Chicago" split the week with the latter getting slightly the better box-office, considering that it ran the three days. Weather was cold.

Estimated takings:

**"MOBY DICK" (Warners)**
PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** News, band, three acts vaudeville. **Gross:** $6,000.

**"REMOTE CONTROL"**
PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** News, stage band in presentation. **Gross:** $6,000.

**"THE BIG TRAIL" (Fox)**
Des Moines—(1,600), 25c-35c-60c, 7 days. **Other attractions:** News, "Office Blues" (Paramount). **Gross:** $10,000.

**"THE CAT CREEPS" (Universal)**
ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** "One Nutty Night" (Pathe), news, vaudeville. **Gross:** $6,000.

**"TOL'ABLE DAVID" (Columbia)**
ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** News, vaudeville. **Gross:** $5,000.

**"UP THE RIVER" (Fox)**
STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** News, "The Indians Are Coming" (Universal). **Gross:** $1,550.

**"THE WIDOW FROM CHICAGO" (F. N.)**
STRAND—(1,110), 20c-30c, 3 days. **Other attractions:** News, "Thanksgiving Day" (Paramount). **Gross:** $1,600.

## *Handles German Film*

Chicago—Max Goosmann, former foreign representative for United Artists, and formerly associated with that company's local office, has territorial rights here for "Zwei Herzen Im ¾ Takt" (Two Hearts in Waltz Time), the German dialogue production of Associated Cinemas of America. Max is planning to do some important business with the picture locally, and in nearby heavily populated German cities, such as Milwaukee and St. Louis. He has established headquarters at the M. & M. exchange, 831 South Wabash.

## *Fieldman Back in Iowa*

Des Moines—Joseph Fieldman, new salesman for Universal at the Des Moines office, was the first man to organize an association of exhibitors in Iowa when he was here 15 years ago.

## *Tinling Signs for Series*

Hollywood—James S. Tinling, who recently completed "For the Love o' Lil," for Columbia, has been signed by the company to direct a series. The first will be "The Flood."

# "Scotland Yard" Grabs $22,000 For Mpls. First

Minneapolis — The Pantages eased back into the Minneapolis scene during the week after a postponed opening, shooting a straight picture program without vaudeville. The use of "Once a Gentleman" for the event caused scarcely a ripple although a $4,000 gross is about the average take of the house.

The opening hit into a tough week from the competition standpoint, going against better than average business at the Minnesota, where "Scotland Yard" did $22,000, at the RKO Orpheum, which took $18,500 with "Tol'able David," and the State, which did an easy $8,000 with "The Big Trail."

"Feet First" at the Century put close to $8,500 into its 1640 seats with ease, but did not hold over as had patently been expected. "Hell's Angels" will go into this house during the coming week with "Tom Sawyer" receiving the newspaper editorial play as an attraction at the big Minnesota. The State will use "The Life of the Party" and the RKO Orpheum, "Sin Takes a Holiday." Pantages will counter with "The Third Alarm."

Estimated takings:

**"SCOTLAND YARD" (Fox)**
MINNESOTA—(4,025), 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Stage show, news. **Gross:** $22,000.

**"TOL'ABLE DAVID" (Columbia)**
RKO ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Revue, heading three act vaude, comedy, news. **Gross:** $18,500.

**"FEET FIRST" (Para.)**
CENTURY—(1,640), 25c-35c-60c, 7 days, 6 shows daily, (second week). **Other attractions:** News. **Gross:** $8,500.

**"THE BIG TRAIL" (Fox)**
STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Comedy, screen novelties, news. **Gross:** $8,000.

**"RENEGADES" (Fox)**
LYRIC—(1,238), 7 days, 7 shows daily, 15c-25c-40c. **Other attractions:** Comedy, news. **Gross:** $1,500.

**"LILIOM" (Fox)**
ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,200.

**"DANGER LIGHTS" (Radio)**
RKO SEVENTH STREET—(1,300), 25c-35c-50c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $1,200.

**"ONCE A GENTLEMAN" (Sono Art-W. W.)**
PANTAGES—(1,600), 25c-35c, 7 days, 5 shows daily. **Other attractions:** News. **Gross:** $4,000.

## *Rochester House Reopens*

Rochester—Enlarged after its years as a legitimate and burlesque house, the new Victoria, rechristened the Apollo, reopened here Thanksgiving Day as a sound theatre. Although in the heart of the theatre district and with a good claim to business, the house will specialize in second runs, with top of 20 cents. Maurice Kuhn, of Hollywood, remodeled the house after purchasing it at a foreclosure sale. Bert Kelly, of Rochester, is manager.

## *Jack Crawford at Boston*

Boston—Jack Crawford has become master of ceremonies "permanently" at the Metropolitan, according to announcement this week. He comes from the Oriental in Chicago.

## *Skelton Reopens American*

Leetonia, O.—The American, closed for several months, reopened December 5 under the management of W. B. Skelton, who has leased the house for one year.

### *That's Out!*

"Exit" has been banned from motion picture theatres of Hyde, England, city authorities having ruled that all doors must bear an illuminated sign reading "Way Out."—Newspaper filler.

And a jolly good reform it is, too. Very few movie fans can understand Latin.—*Tampa Tribune.*

# "Scarlet Pages" Get $28,225 to Win Cincy Lead

Cincinnati—"Scarlet Pages" at the RKO Albee, plus Moran and Mack heading the stage sector of the bill, got top money for the week, showing a gross of $28,225 in the final check-up.

The RKO Lyric didn't make box-office history with "Abraham Lincoln," despite a clever tie-up which was generously publicized by stories and art in the dailies, plus the fact that the feminine lead was portrayed by a local girl. The house broke practically even with the previous week.

"Derelict," at RKO Palace, showed a considerable improvement over the week before. Showing of a locally-made film depicting activities of a popular local kiddies' club was an additional draw.

"Her Man" suffered somewhat of a sinking spell at RKO Capitol, and the picture, for some unaccountable reason, went below normal. Evidently the flaps didn't have this one on their "must see" list as they should.

The RKO Strand told 'em "The Truth About Youth," staging a tap dance contest as an added attraction, in which several local youths participated. The house had a healthy plus sign in its average, but a small minus symbol in comparison with previous week's gate.

"The Eyes of the World" saw a good first half at RKO Family, while "One Night at Susie's" proved a comparatively profitable event for the remaining three days.

Keith's had a good week with "Maybe It's Love."

Business which would normally accrue from the Thanksgiving holiday was undoubtedly affected to a more or less extent by the near-zero weather.

Estimated takings:

**"SCARLET PAGES" (First National)**
RKO ALBEE—(3,300), 35c-50c-65c-75c, 7 days. **Other attractions:** Vaudeville, "Glory of Spain" (Pathe), news. **Gross:** $28,225.

**"ABRAHAM LINCOLN" (United Artists)**
RKO LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** Comedy, news. **Gross:** $10,190.

**"DERELICT" (Paramount)**
RKO PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** "Home Run Hawkins" (Local), "Who Killed Rover" (M-G-M), news. **Gross:** $14,875.

**"HER MAN" (Pathe)**
RKO CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** "Neighborly Neighbors" (Paramount), "Fashion News" (Local), news. **Gross:** $11,950.

**"THE TRUTH ABOUT YOUTH" (First National)**
RKO STRAND—(1,350), 25c-40c, 7 days. **Other attractions:** "Mexico" (Universal), "A Fall to Arms" (Radio), news. **Gross:** $4,750.

**"EYES OF THE WORLD" (U. A.)**
RKO FAMILY—(1,140), 20c-25c-35c, 4 days. **Other attractions:** "Go to Blazes" (Universal), news. **Gross:** $2,548.

**"ONE NIGHT AT SUSIE'S (First National)**
RKO FAMILY—(1,140), 20c-25c-35c, 3 days. **Other attractions:** Comedy, news. **Gross:** $1,372.

**"MAYBE IT'S LOVE" (Warners)**
KEITH'S—(1,600), 30c-50c, 7 days. **Other attractions:** "Kid, the Kidder" (Pathe), news. **Gross:** $5,600.

# $15,500 Good for 'Tol'able David' in Omaha Slump

Omaha—Pre-holiday shopping rush and football took its toll, leaving the major houses with weakened grosses. A sudden drop in temperature also kept a lot of folks home, though November has been one of the balmiest in years.

"Tol'able David," backed by lots of flash in Count Berni Vici's girl act, brought the Orpheum $15,500. This is a tumble after several weeks in the neighborhood of eighteen and nineteen grand, but still a money-making seven days.

"Renegades," last half at the State, hit par for $2,500. The flop of the week was "Sunny" at the Paramount, which grossed only $6,800. Town is sick of musical pictures, and the bookers are more wary than ever.

"Playboy of Paris" got $10,450 with a strong stage bill. This is okay considering the six day run, due to a shift of opening day from Friday to Thursday. "Sea Legs," first three days at the State, was lucky to bring $2,025. Oakie's been overplayed here.

Estimated takings:

**"SUNNY" (Para.)**
PARAMOUNT—(2,900), 25c-35c-50c, 7 days. **Other attractions:** "Camera Trails" (Para.), "Red, Green and Yellow" (Para.), "Wee, Wee, Marie" (Univ.), news. **Gross:** $6,800.

**"PLAYBOY OF PARIS" (Para.)**
WORLD—(2,500), 25c-35c-60c, 6 days. **Other attractions:** Vaudeville, house ballet, band, news. **Gross:** $10,450.

**"TOL'ABLE DAVID" (Col.)**
ORPHEUM—(3,000), 25c-35c-60c, 7 days. **Other attractions:** RKO vaude., Sportlight (Pathe), RKO comedy, news. **Gross:** $15,500.

**"SEA LEGS" (Para.)**
STATE—(1,200), 25c-40c, 3 days. **Other attractions:** "Glories of Nikko" (M-G-M), "Marry or Else" (Para.), news. **Gross:** $2,025.

**"RENEGADES" (Fox)**
STATE—(1,200), 25c-40c, 4 days. **Other attractions:** "The Bluffer" (Educational), news. **Gross:** $2,500.

# Norma's $9,000 Sets B. O. Pace in Oklahoma City

Oklahoma City—Paced by Norma Talmadge's "DuBarry, Woman of Passion" at the Publix Criterion, theatres did average business. The Talmadge film accounted for $9,000 at the box-office for a slightly above the average week. "The Silver Horde" took in $8,000 at the Publix Capitol, which was slightly above normal. "Renegades" accounted for $8,500 in the coffers of the Mid-West Warner house.

Estimated takings:

**"DU BARRY" (U. A.)**
CRITERION—(2,000), 50c-10c, 7 days. **Other attractions:** "Fried Chicken" (Educational), news. **Gross:** $9,000. Satisfactory.

**"SILVER HORDE" (Radio)**
CAPITOL—(1,200), 50c-10c, 7 days. **Other attractions:** "Dollar Dizzy" (M-G-M), news. **Gross:** $8,000. Normal.

**"RENEGADES" (Fox)**
MIDWEST—(1,500), 50c-10c, 7 days. **Other attractions:** "The Indians Are Comping" (Univ.), "The Bluffer" (Educational), news. **Gross:** $8,500. Average.

**"HOLIDAY" (Pathe)**
EMPRESS—(1,200), 35c-40c, 7 days. **Other attractions:** "Indians Are Company" (Univ.), "At Home" (Vitaphone), news. **Gross:** $6,000. Okay.

*(Oklahoma City box-office reports for the current week appear on page 21.)*

### *Improving Shows*

Toronto—Following substitution of Publix units for Jack Arthur stage shows at the Imperial, Arthur started in on the improvement of programs at upwards of 20 Famous Players' theatres in Ontario. Various musical features are to be added.

# "Sunny" Big at Philly, Leading On $49,500 Take

Philadelphia — With the aid of the Thanksgiving holiday, grosses in Philadelphia jumped ahead of average, in some cases striking a high mark for the season.

With "Sunny" as the feature, the Mastbaum clicked to $49,500, its highest figure in at least five months. "Hell's Angels" grabbed $19,000 for the week at the Aldine, aided by an extra Thanksgiving matinee, while "Feet First" took $20,000 at Keith's. "Renegades" clicked through with a better-than average week with a strong $29,000.

"Mother's Cry," originally due for two weeks at the Boyd, crashed at the end of the first, but managed to get $18,000, good average, but a poor first week for this house.

The Stanley's second week for "Half-Shot at Sunrise" grossed $19,000, while "Africa Speaks," moved into the Stanton on a grind policy and beat its road show showing at the Aldine with a $12,000 on the week.

Estimated takings:

**"SUNNY" (F. N.)**
MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Stage show, orchestra, news. **Gross:** $49,500.

**"RENEGADES" (Fox)**
FOX—(3,000), 35c-50c-75c, 6 days. **Other attractions:** Fanchon-Marco stage show, "Rose Garden," Universal cartoon, news. **Gross:** $29,000.

**"FEET FIRST" (Para.)**
KEITH'S—(1,800), 35c-50c-75c, 6 days. **Other attractions:** Paramount comedies, news. **Gross:** $20,000.

**"MOTHER'S CRY" (F. N.)**
BOYD—(2,000), 35c-50c-75c, 6 days. **Other attractions:** Charles Chase comedy, cartoon, news. **Gross:** $18,000.

**"HELL'S ANGELS" (Caddo)**
ALDINE (1,500), 50c-$1.50, 6 days. **Other attractions:** News. **Gross:** $19,000.

**"LAST OF THE LONE WOLF" (Col.)**
EARLE—(2,000), 25c-75c, 6 days. **Other attractions:** Stage show, news. **Gross:** $22,000.

**"HALF-SHOT AT SUNRISE" (Radio)**
STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** "Songwriters' Revue" (M-G-M), Sportlight (Pathe), Columbia cartoon, news. **Gross:** $19,000.

**"AFRICA SPEAKS" (Col.)**
STANTON—(1,700), 25c-65c, 6 days. **Other attractions:** Vitaphone variety, cartoon, news. **Gross:** $10,000.

**"LEATHERNECKING" (Radio)**
KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** Vitaphone variety, news. **Gross:** $6,000.

**"ANYBODY'S WOMAN" (Para.)**
ARCADIA—(600), 50c, 6 days. **Other attractions:** Pathe comedy, news. **Gross:** $5,000.

### *"Bud" Lennon Ill*

Toronto—F. R. (Bud) Lennon, pioneer in Toronto film exchange circles, is seriously ill in the local hospital, his condition being regarded as critical. For several years he has been the purchasing agent of the Exhibitors' Co-operative Society, which operates on a mutual booking basis.

Clair Hague, veteran general manager of Canadian Universal, is also under the weather.

### *"Help!"*

It's a strange thing that the Red Cross, always eager to help sufferers everywhere, has not shown the slightest concern about the plight of the starving songwriters in Hollywood.—*N. Y. Journal.*

# 'Maybe It's Love' Skids to $9,000 For Denver Low

Denver—The Denver, with stage shows and higher prices, usually tops the list and this week was no exception, but the stage show was the drawing card, and with Ted Mack as master of ceremonies, went over big. Third anniversary week for the house and cake and coffee were served, and a car, fur coat and radio were given to lucky number holders.

"Tom Sawyer" drew the youngsters all week to the Paramount and, of course, brought a large number of grown-ups with them. More than 4,000 children saw this picture on Saturday alone. Katherine Kaderly and Eloise Rowan, as the Jackie and Jean twins on the Paramount organs, are building up a large following here and their presentation, "Thanksgiving Menu," was one of the best they have given.

"Maybe It's Love" at the Tabor sent that house to a new low for the four weeks Huffman has had it, but still the figure was good.

Estimated takings:

**"RENEGADES" (Fox)**

HUFFMAN'S ALADDIN (1,500), 35c-50c, 7 days. **Other attractions:** "Where There's a Will" (Vitaphone), Knute Rockne (Pathe), Tom Terris in "Glories of Spain (Pathe), news. **Gross:** $6,000.

**"THE DERELICT" (Para.)**

DENVER—(2,300), 25c-65c, 7 days. **Other attractions:** Talkartoon, fashion news; Ted Mack and Publix stage show, news; Denver Grande orchestra. **Gross:** $15,000.

**"TOM SAWYER" (Para.)**

PARAMOUNT—(2,000), 25c-50c, 7 days. **Other attractions:** Knute Rockne (Pathe), Jackie & Jean, Paramount Twins in organ medley "Thanksgiving Menu," "Office Blues," "Sky Scrapers," news. **Gross:** $12,100.

**"THE SANTA FE TRAIL" (Para.)**

RIALTO (1,040), 25c-50c, 7 days. **Other attractions:** "Marry or Else," Thanksgiving novelty (Par.); "Singu Dancers." **Gross:** $3,750.

**"MAYBE IT'S LOVE" (Warners)**

HUFFMAN'S TABOR — (1,900), 25c-75c, 7 days. **Other attractions:** "Nightingale Club" and "One on the Aisle" (Vitaphone), "Grandma's Girl" (Educational), news. **Gross:** $9,000.

## *Brown Erects Summer Home in Maryland*

Chestertown, Md.—Work has been begun on the palatial summer home of Col. Hiram S. Brown, president of Radio-Keith-Orpheum, near Quaker Neck. Brown recently purchased a $40,000 estate in this county, which is one of the finest sections for gunning on the Delaware peninsula. He is president of the board of governors of Washington College of this town, where he was educated, and is one of the college's principal benefactors.

## *Would Repeal "Blue" Law*

Metropolis, Ill.—Effort is being made to repeal the local "blue" ordinance, following arrest of W. A. Collins, manager of the Illinois, for an alleged violation.

# Baltimore Runs In SRO Business; 'Min and Bill' High

Baltimore—It was clear and cold here and, with a couple of exceptions, first-runs were only slightly off during the first three days, but during the latter half of the week, beginning with Thanksgiving Day, the S. R. O. sign had to go up.

Backed by a large slice of the national newspaper advertising appropriation, "Min and Bill" went over the top and brought a gross of $29,000 into the till of Loew's Stanley. Extra exploitation was arranged on this and with Beery and Dressler well liked here, anyhow, business was phenomenal.

Next was Loew's Century, with William Haines, another Baltimore favorite, doing his stuff in "Remote Control," and the stage unit, "Off Shore," the revenue being estimated at $26,000, which was way over the top for this house.

"Sin Takes a Holiday," with Constance Bennett, another prime favorite here, Basil Rathbone, who was in person at Ford's in a play, and Kenneth MacKenna, formerly in stock here, proved a winner at the Rivoli with the gross being estimated at $9,200, which was a good deal over the high mark.

"The White Hell of Pitz Palu," offered at the Little, with its 267 seats, minus the lecture by Graham McNamee, started off badly, but gradually built to a whale of a business, this house registering $1,350 at the B. O.

At Keith's, "Morocco" proved a good attraction, doing a business estimated at $7,200. This picture was somewhat too high-class for the masses, they seemingly not understanding the nuances and subtleties of the performance. Splendidly done, however, and Marlene Dietrich receiving encomiums of praise.

During its second week at the New, "Just Imagine" was a little weak at the start, but rose into the heavy sugar class before the end of the six days. The gross was figured at $10,000. This is a picture with strong audience appeal for high and low class. Should go big in any type of house.

Estimated takings:

**"REMOTE CONTROL" (M-G-M)**

LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** News, "Neighborly Neighbors" (Paramount), "High Steppers" (Pathe), Loew-Capitol stage unit. **Gross:** $26,000

**"MIN AND BILL" (M-G-M)**

LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** News, "Chopin" (FitzPatrick), "Skyscraping" (Paramount), "Kongkong" (FitzPatrick), "Nagging Wives" (Educational). **Gross:** $29,000.

**"ONLY SAPS WORK" (Paramount)**

LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Other attractions:** News, "Winter" (Columbia), "Cleaning Up" (Paramount). **Gross:** $1,800

**"FEET FIRST" (Paramount)**

**(Shown uptown after one week at Loew's Stanley downtown)**

LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** News, "The Village Barber" (M-G-M), "Johannes Brahms" (FitzPatrick). **Gross:** $3,800.

**"MAYBE IT'S LOVE" (W. B.)**

WARNERS' METROPOLITAN—(1,300), 15c-50c, 6 days, starting Saturday. **Other attractions:** News, "The Legacy" and "Excuse the Pardon" (Vitaphone Varieties). **Gross:** $5,000.

**"MOROCCO" (Paramount)**

KEITH'S—(2,500), 25c-50c, 6½ days, starting Thursday at 6 P. M. **Other attractions:** News, comedy. **Gross:** $7,200.

**"JUST IMAGINE" (Fox)**

NEW—(1,600), 25c-50c, 6 days. **Other attractions:** News, "Humanettes" (RKO). **Gross:** $10,000.

**"WHITE HELL OF PITZ PALU" (Universal)**

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "The Earth's Four Corners" (Visuagraphic), "The Imperial City" (FitzPatrick), "Hired and Fired" (RKO). **Gross:** $1,350.

**"SIN TAKES A HOLIDAY" (Pathe)**

RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** News, "Dance With Me," "Screen Snapshots." **Gross:** $9,200.

**"WORLDLY GOODS" (Continental)**

HIPPODROME—(2,250), 20c-60c, 6 days. **Other attractions:** News, "The Indians Are Coming" (Universal), Harvey Players in "It Pays to Advertise," orchestra, chorus, acts. **Gross:** $7,500.

**"HELL'S ANGELS" (U. A.)**

AUDITORIUM—(1,600), 50c-$1.50, 6 days, with three performances a day. **Other attractions:** News. **Gross:** $5,600.

### *Cavemen*

It is Dr. John Jaffin's flip quip—"Out west in Hollywood where men are men and they don't take No! for an answer."—*N. Y. Mirror.*

# 'Angels' Breaks K. C. Record; 'Tom Sawyer' Held Over

Kansas City—First runs as a whole enjoyed the best week in many months, with the Midland, showing "Hell's Angels," hitting the bull's-eye for a house record. The air picture grossed $29,000, which is almost double the average intake.

Second honors went to the Royal, where "Tom Sawyer" played to excellent business all week, rolling up a gross of $6,000, which is several notches above normal business. Picture was held for a second week.

"Oh Sailor Behave" gave the Uptown a good week, getting $6,900, which is better than average. "Tol'able David" boosted the Mainstreet business slightly above average, taking in $15,750. The Newman grossed $12,500 on "Derelict," which is an average figure, while the Pantages had a normal week with "Africa Speaks," which registered $10,000 at the box-office.

The Globe had a good week with "Man Trouble," the picture and the musical stock company bringing in $7,700.

Estimated takings:

**"HELL'S ANGELS" (United Artists)**

LOEW'S MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** "Looser Than Loose" (M-G-M), news. **Gross:** $29,000.

**"TOL'ABLE DAVID" (Columbia)**

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** News, four acts RKO vaudeville. **Gross:** $15,750.

**"DERELICT" (Paramount)**

NEWMAN—(2,000), 35c-60c, 7 days. **Other attractions:** "Oh, Teddy" (Paramount), "Plastered" (Paramount), news. **Gross:** $12,500.

**"TOM SAWYER" (Paramount)**

ROYAL—(900), 25c-60c, 7 days. **Other attractions:** News. **Gross:** $6,000.

**"AFRICA SPEAKS" (Columbia)**

PANTAGES—(2,190), 25c-50c, 7 days. **Other attractions:** News, five acts vaudeville. **Gross:** $10,000.

**"OH SAILOR, BEHAVE" (Warners)**

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** "Happy Feet" (Midwest), "Thanksgiving Day" (FitzPatrick), Oswald cartoon (Universal), news. **Gross:** $6,900.

**"MAN TROUBLE" (Fox)**

GLOBE—(1,500), 25c-40c, 7 days. **Other attractions:** News, Stock company. **Gross:** $7,700.

## *Warners Open Remodeled Oklahoma City Liberty*

Oklahoma City—Warners added another to their string in Oklahoma City by opening the New Liberty. It is housed in the old Liberty building, which has been remodeled at a cost of $55,000. Only first runs and R-K-O vaudeville will be booked, according to Leto J. Hill, district manager for Warners. The Warner Orpheum, now showing second runs, will be remodeled to handle vaudeville and units, it was announced.

# "Hell's Angels" Chi Sensation; Grabs $34,100

Chicago—One of the poorest business weeks of the year was recorded in the Loop with only one house in the money, several in the red and the balance just barely able to make the pay-off. The sensation was the United Artists with "Hell's Angels," which had them waiting to get in all week, and boosted its total with an extra midnight show Thanksgiving Eve and splendid business over the holiday. Gross was a magnificent $34,100. The competition afforded by this picture was felt all over the Loop, but was particularly tough on the Oriental and Woods, neighboring houses. Both theatres were obliged to change programs at the end of six days in an effort to get people inside.

Oriental's six days collected only $23,400, a disastrous figure. "The Bad Man" (F. N.) was the feature. Woods found the going almost as tough, collecting only $8,500 in its six days with "Only Saps Work" (Paramount). The picture started fairly well, but after two days of this "Angels" opened across the street, and the Paramount picture didn't have a chance thereafter. Also caught in the sliding grosses was the State-Lake, with the Spoor-Berggren wide-film version of "Danger Lights" (Radio), which had provided the Loop's competition during the preceding week. Once past the week-end, the big picture fell off abruptly and had to be replaced Thanksgiving Day after a 12-day total. Final five days were worth only $15,600. Orpheum was also forced to replace "Widow from Chicago" (F. N.) after two days of a second week netted a miserable $1,180. The rest of the Loop was little better off with snow and zero temperature finishing what the competition had started.

Estimated takings:

**"TIGER OF BERLIN" (Ufa)**

CASTLE—(300), 60c, 8 days. **Other attractions:** News. Consistently nice play; largely from German patronage. **Gross:** $5,800. "Third Alarm" (Tiffany) replaced.

**"WAR NURSE" (M-G-M)**

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, news, comedy, musical short. Excellent week-end, tapering off to a poor close. **Gross:** $39,800.

**"FEET FIRST" (Paramount)**

McVICKERS—(2,284), 35c-85c, 10 days. **Other attractions:** News, "It's All Over," song short. Fairly average pace. **Gross:** $39,200.

**"SCOTLAND YARD" (Fox)**

MONROE—(962), 25c-40c, 7 days, second time in Loop. **Other attractions:** "College Hounds," "Cleaning Up" (M-G-M) comedies), news. A tough week. **Gross:** $2,750.

**"THE BAD MAN" (F. N.)**

ORIENTAL—(3,900), 35c-85c, 6 days. **Other attractions:** Stage show, organ, news, comedy, song short. Poor start and steady decline. Couldn't finish week. **Gross:** $23,400.

**"OH SAILOR BEHAVE" (Warners)**

ORPHEUM—(762), 35c-50c, 6 days. **Other attractions:** News, Vitaphone acts. **Gross:** $4,300. Just fair. Final two days of "Widow from Chicago" (F. N.) got a poor $1,180. Picture had nine days in all.

**"THE SILVER HORDE" (Radio)**

PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** Four acts RKO vaudeville, headed by Gene Austin, orchestra, news, comedy, novelty short. Slimmest week in months here, with neither picture nor stage name drawing much. **Gross:** $16,900.

**"THE COCKEYED WORLD" (Fox)**

PUNCH & JUDY—(354), 50c-75c, 4 days, second run on city. **Other attractions:** News, comedy, novelty short. House having difficulty getting product. Played two features, second run, on the entire city this week. "Aona Christie" (M-G-M), the first, got a poor $1,190 for four days. "Cockeyed World" replaced and finished the next four days with $1,075. "King of Kings" revival now current.

**"LIFE OF THE PARTY" (Warners)**

ROOSEVELT—(1,591), 35c-85c, 10 days. **Other attractions:** News, "You're in the Army Now," "Walrus Hunting." Just fair. **Gross:** $28,500.

**"SIN TAKES A HOLIDAY" (Pathe)**

STATE-LAKE—(2,776), 35c-75c, first 4 days. **Other attractions:** News, comedy, song short. Opened well. **Cross:** About $16,000. Picture replaced Spoor-Berggren wide-film version of "Danger Lights" (Radio), which had an excellent first week, but went out after five days of the second. **Gross:** (5 days): $15,600.

**"HELL'S ANGELS" (Caddo-U. A.)**

UNITED ARTISTS—(1,700), 35c-85c, first week. **Other attractions:** News, fable, song short. A new house record at this price scale. Tremendous pace all week with Thanksgiving holiday business and an extra midnight show swelling the total. Only prosperity house in the Loop during the week. Its competition hurt everything. **Gross:** $34,500.

**"ONLY SAPS WORK" (Paramount)**

WOODS—(1,166), 35c-75c, 6 days. **Other attractions:** News, cartoon, musical short. Picture couldn't finish the week. "Angels" competition felt tremendously here. **Gross:** $8,500. "Today" (Majestic) replaced and opened at a fair $2,000-a-day average for the first four days.

### *Let's Get Organized*

Excerpt from a review of "The Doorway to Hell" in *Film Mercury:*

"A girl is married to a man she loves, but loves another chap, she thinks and carries on an affair with him."

A case of cockeyed love.

# "Big Money" and Marx Bros. Get Cleve Big Money

Cleveland—The worst Thanksgiving blizzard in 50 years put a bad crimp in box-office averages for the week. Unusually heavy snowfall and a sudden drop in temperature to the zero mark kept most of the population at home. Street car traffic was severely crippled. In addition, the automobile club warned car owners to leave their autos in garages except in cases of necessity, as streets were blocked with snow and there was danger of freezing. The Four Marx Brothers, appearing in person at the RKO Palace with "Big Money," succeeded in drawing what, under the circumstances, may be called big business, but there was under-average business at the other downtown houses, which is no reflection on the pictures exhibited, but just an expression of self-preservation on the part of the public.

Estimated takings:

**"WAR NURSE" (M-G-M)**

STILLMAN—(1,900), 40c-75c, 7 days, second week. **Other attractions:** "Love Business" (M-G-M), "The Clock Shop" (M-G-M), news. **Gross:** $12,000.

**"REMOTE CONTROL" (M-G-M)**

ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Up a Tree" (Educational), "High Steppers" (Pathe), "Baby Follies" (Columbia), news. **Gross:** $15,000.

**"WAY FOR A SAILOR" (M-G-M)**

STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "The Big Cheese" (Pathe), "Beauties the World Over" (Standard Film), "Bird Life in Peru" (Fischer), "Pastel Unit" (stage show with Paul Ash as m. c.). **Gross:** $17,500.

**"BIG MONEY" (Pathe)**

RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** News, Four Marx Brothers in persoo. **Gross:** $23,000.

**"TOL'ABLE DAVID" (Columbia)**

RKO HIPPODROME—(4,500), 30c-60c, 6 days. **Other attractions:** "Two Minutes to Go" (Pathe), "Love a la Mode" (Educational), news. **Gross:** $11,500.

**"VIRTUOUS SIN" (Paramount)**

CAMEO—(1,200), 25c-50c, 7 days. **Other attractions:** "Racket Cheers" (Educational), "Cobb Goes Fishing" (Pathe), news. **Gross:** $4,000.

**"THE SILVER HORDE" (RKO)**

KEITH'S EAST 105TH STREET—(2,200), 25c-50c, 7 days. **Other attractions:** "The Touchdown" (Pathe), "Voice of Hollywood" (Tiffany), news, vaudeville. **Gross:** $11,500.

# Give Thanks in Providence for Great Business

Providence—Turkey and the fixin's failed to keep Providence theatregoers at home over Thanksgiving, all downtown showmen reporting great business. An unusual array of attractions likewise helped, the four big houses exploiting corking bills.

Loew's State came through handsomely with "War Nurse," grabbing off $21,500. The surprise of the week came with the RKO Albee's holding over "Sin Takes a Holiday," which caught on handsomely with critics and public. The gross was $14,000. Winnie Lightner in "Life of the Party" at the Majestic, did well and "Extravagance," RKO Victory, was above normal.

Jackie Coogan and his little pals in "Tom Sawyer," Paramount, did well with a gross of close to $13,000.

Estimated takings:

**"WAR NURSE" (M-G-M)**

LOEW'S STATE—(3,800), 10c-50c, 7 days. **Other attractions:** Charley Chase in "Looser Than Loose," "Cuckoo Murder Case," "Old Man River," news. **Cross:** $21,500.

**"LIFE OF THE PARTY" (W. B.)**

MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "River's End," supporting attraction, news. **Gross:** $12,500.

**"TOM SAWYER" (Paramount)**

PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** "Twentieth Amendment," news. **Gross:** $13,000.

**"EXTRAVAGANCE"**

RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** Pinchot's adventures in the "South Seas," "Moonlight and Monkey Business," oews. **Gross:** $7,500.

**"SIN TAKES A HOLIDAY"**

RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** "Breakfast in Bed," cartoon, news. **Gross:** $14,000.

# 'Just Imagine' Portland High; Grosses $16,400

Portland—Thanksgiving week, coupled with ideal fall weather, brought out record crowds for all the first-run houses. "Just Imagine," coupled with Fanchon & Marco's "Doll Follies" at the Fox Broadway, grossed $16,400. "Sin Takes a Holiday" at the Orpheum took second position. Gross was $14,900.

Estimated takings:

**"JUST IMAGINE" (Fox)**

FOX BROADWAY—(1,912), 25c-35c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Doll Follies" Idea, news, band. **Gross:** $16,400.

**"SIN TAKES A HOLIDAY"**

RKO ORPHEUM—(1,700), 25c-35c-50c, 7 days. **Other attractons:** Four acts vaudeville, news. **Gross:** $14,900.

**"TOM SAWYER" (Paramount)**

PORTLAND PARAMOUNT—(3,068), 25c-35c-50c, 7 days. **Other attractions:** "Excuses," news, "Plastered" (Paramount), Phil Lampkin aod band. **Gross:** $14,000.

**"THE BIG TRAIL" (Fox)**

FOX UNITED ARTISTS—(945), 25c-35c-50c, 7 days, second week. **Other attractions:** News, Universal comedy. **Gross:** $12,000.

**"FAST AND LOOSE" (Paramount)**

RIALTO—(1,498), 25c-35c-50c, 7 days. **Other attractions:** "Just a Pal" (Paramount), "Temples of Silence," "Don't Give Up" (Paramount), news. **Gross:** $10,000.

**"THIRD ALARM" (Tiffany)**

HAMRICK'S MUSIC BOX—(1,835), (cut) 15c-35c, 8 days. **Other attractions:** News, Vitaphone comedies. Gross: $8,900.

# "Virtuous Sin" Is Only Bright Spot in Ottawa

Ottawa—There were no raves among the attractions at Ottawa theatres during the week. "Up the River" at Keith's should have been "Down the River" when the box-office is considered, while "Feet First" with Harold Lloyd took a slide at the Regent after an encouraging start. "Abraham Lincoln" at the Centre was admittedly a mighty fine picture and all who saw it were unanimous on that point, but receipts of $2,600 were less than half netted during the first week of "Whoopee" at the Centre. A great many passed up Walter Huston in "Lincoln" to see Walter Huston in "The Virtuous Sin" during the last half at Keith's, where the returns of $3,900 for the three days were good. Incidentally, the power service failed at most theatres on Friday night and that did not help. The first cold snap of the winter swept the town at mid-week and plenty stuck to the fireside.

Estimated takings:

**"FEET FIRST" (Paramount)**

REGENT — (1,225), 25c-35c-45c-50c-60c-75c, 6 days. **Other attractions:** News, orchestra, "Ham Berger and His Horse Radish" (Columbia), "Camera Trails" (Paramount). **Gross:** $3,800. Only fair.

**"UP THE RIVER" (Fox)**

B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "Song Service" (Paramount), "My Gal Sal" (Paramount). **Gross:** $3,100. Down perceptibly.

**"ABRAHAM LINCOLN" (United Artists)**

CENTRE—(1,200), 15c-25c-35c-50c-60c, 6 days. **Other attractions:** "Monkey Melodies" (Columbia, Sportlight (Pathe). **Gross:** $2,600. Below normal.

**"THE VIRTUOUS SIN" (Paramount)**

B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, Horace Heidt and Californians, "Marry or Else" (International comedy). **Gross:** $3,900. Good.

**"OUR BLUSHING BRIDES" (M-G-M)**

AVALON—(990), 25c-35c, 3 days. **Other attractions:** News, "Big Hearted" (Pathe). **Gross:** $1,200. Normal.

**"THE SEA WOLF" (Fox)**

IMPERIAL—(1,200), 15c-25c-35c-50c-60c, 6 days. **Other attractions:** News, Our Gang in "Helping Grandma" (M-G-M), "Barnyard Concert" (Columbia). **Gross:** $2,300. Below average.

**"JOURNEY'S END" (Tiffany)**

AVALON—(990), 15c-25c-35c, 3 days. **Other attractions:** News, "Fast Work" (M-G-M). **Gross:** $1,350. Above normal.

## *Kiddies Getting More Attention at Ottawa*

Ottawa—More attention is being paid to juvenile patronage by exhibitors in Ottawa. For a Saturday matinee P. J. Nolan of the Avalon offered an added treat in a special feature, "Black Waters," featuring Rin-Tin-Tin, which followed the regular attraction, "King of Jazz." The program included an Our Gang comedy, "When the Wind Blows." For some weeks, Nolan has featured the "Avalon Kiddie Club" for the Saturday matinees, the young patrons using a membership card which entitles them to a free admission after they pay to see ten shows.

## *Kid Restriction Omitted On "Scarlet Pages"*

Ottawa—When "Scarlet Pages" had its first run at the Centre a month ago, admission was restricted to those over 18 years of age. For its second run at the Avalon there was no age limit and the high school flappers, noting the omission of the powers-that-be, grabbed the chance.

### *British Films Increase*

**London—Two hundred and eighty-one American and 29 British films were trade shown in England during 1929. So far this year, 352 American and 77 British films were given trade showings. The combined total by the end of the year is expected to approximate 500.**

# Poor B. O. Week In Toronto, but Stage Unit Helps

Toronto—"Jewels," the first of the Paramount-Publix road units, helped to brighten things considerably at the Imperial and receipts hit $17,000, but not up to the box-office total of the previous week, when Helen Kane was present in person. Heading the film bill was "Laughter." The Uptown regained some of its old-time glory with the new policy of first-runs instead of second-run split weeks. "Feet First" started the new regime, but failed to be a sensation at $11,500 at 65c top. "The Big Trail" lasted only a week at the Tivoli with $12,000, while the Hippodrome ran into the red with "Danger Lights" at the same figure, which was considerably below normal. Loew's maintained its popularity with "Good News," although this was down to $15,000 at that. Wintry blasts and professional hockey hurt patronage generally.

Estimated receipts:

**"LAUGHTER" (Paramount)**

IMPERIAL—(3,600), 25c-35c-50c-65c-75c, 6 days. **Other attractions:** News, Paramount Publix unit, "Jewels," band, orchestra. **Gross:** $17,000. Normal.

**"THE BIG TRAIL" (Fox)**

TIVOLI—(1,600), 25c-35c-50c-65c-75c, 6 days. **Other attractions:** News, Tivoli Talking Reporter, cartoon. **Gross:** $12,000. Just fair.

**"FEET FIRST" (Paramount)**

UPTOWN — (3,000), 15c-25c-35c-55c-65c, 6 days. **Other attractions:** News, "My Gal Sal" (Paramount), "Camera Trails" (Paramount), Heidt and his Californians. **Gross:** $11,500. Fair.

**"GOOD NEWS" (M-G-M)**

LOEW'S—(2,200), 25c-30c-40c-60c-75c, 6 days. **Other attractions:** News, "Dogway Melody" (M-G-M). **Gross:** $15,000. Good, but below recent weeks.

**"DANGER LIGHTS" (RKO)**

SHEA'S HIPPODROME—(2,600), 30c-50c-60c-75c, 6 days. **Other attractions:** News, five vaudeville acts, cartoon comedy. **Gross:** $12,000. Below normal.

## *Uptown, Toronto, Drops Starvation Second Runs*

Toronto—After less than three months of a starvation second-run policy, the Uptown, seating 3,000 and formerly the home theatre of the Famous Players chain, Monday went back to a first-run status, with "Feet First." Thomas S. Daley, recently in Halifax, has taken over management of the Uptown, Robert Knevils returning to Hamilton, Ont., to become manager of the Tivoli.

It is now a first-run policy throughout at the Uptown, but there are no stage presentations or orchestra as anticipated. Programs will run for a week or more, as contrasted with the previous split-week plan.

## *Adopts Film Policy*

Hamilton, Ont.—"The Big House" was the first film attraction at the Palace, following the dropping of vaudeville by Manager Stroud. Programs are changed every Saturday.

# "Raffles" Tops Montreal with $14,500; Is Held

Montreal—The Capitol and the Princess had a corner on excitement in Montreal during the week. At the Capitol, Helen Kane on the stage and the first real Paramount Publix stage unit boosted patronage to the box-office total of $18,000, which was excellent. The screen feature, "Little Accident," was a side issue. At the Princess, Ronald Colman in "Raffles" was popular to the extent of $14,500—good enough for a hold-over. The Palace struck a snag with "Check and Double Check," reaping only $13,500. Apparently Montreal people do not know who Amos 'n' Andy are. Loew's continued in the dumps with "Last of the Lone Wolf," but the latter was little worse than half a dozen recent attractions. Winter and Santa Claus arrived simultaneously and the combination of cold blasts, Christmas shopping and professional hockey made a difficult nut for the main stem exhibitors to crack.

Estimated takings:

**"LITTLE ACCIDENT" (Universal)**

CAPITOL—(2,670), 25c-35c-40c-50c-65c-85c, 7 days. **Other attractions:** News, Helen Kane in person, "Birds of a Feather," Paramount Publix stage unit. **Gross:** $18,000. On the up.

**"RAFFLES" (United Artists)**

PRINCESS—(2,272), 25c-35c-40c-50c-60c-65c, 7 days (held over). **Other attractions:** News, cartoon comedy, Universal Topics. **Gross:** $14,500. Excellent.

**"LAST OF THE LONE WOLF" (Columbia)**

LOEW'S—(2,982), 25c-40c-50c-65c-75c, 7 days. **Other attractions:** Five vaudeville acts, news, "Little Big House" (Tiffany), orchestra. **Gross:** $12,000. Below normal.

**"CHECK AND DOUBLE CHECK" (RKO)**

PALACE—(2,600), 25c-40c-60c-75c-99c, 7 days. **Other attractions:** News, M-G-M comedy, Columbia cartoon. **Gross:** $13,500. Way down.

**"THE FLAME OF LOVE" (British)**

ROXY—(550), 25c-50c-75c, 7 days, second week. **Other attractions:** "Kids and Pets" (Castle), "Down Hawaii Way" (Castle). **Gross:** $2,500. Fair.

**"SWEETHEARTS ON PARADE" (Columbia)**

STRAND—(750), 15c-25c-40c-50c, 7 days. **Other attractions:** News, added Columbia feature, "Shadow Ranch." **Gross:** $3,900. Normal.

## *2 Minutes to Empty Theatre in Fire Drill*

Ottawa—A real fire drill was staged at the Francais when, in the presence of government and newspaper representatives, an audience of 1,100 children was instructed to leave the theatre as quickly and orderly as possible. The house was emptied in less than two minutes by official watches, without incident.

## *Keeps Home Trade*

Cobourg, Ont. — When merchants here complained that local people were going to the nearby town of Port Hope to attend the new Capitol there, A. E. Cauley, manager of the local Capitol, decided upon a complete remodelling. A new Western Electric system has been installed, as well as a new heating unit, and now all is well in Cobourg once more.

## *Playing Split Week*

Hamilton, Ont.—Manager Robert Knevels, recently appointed to the Tivoli, has adopted the policy of split weeks, starting Saturdays and Wednesdays, double features comprising the film bill, top price being 50 cents.

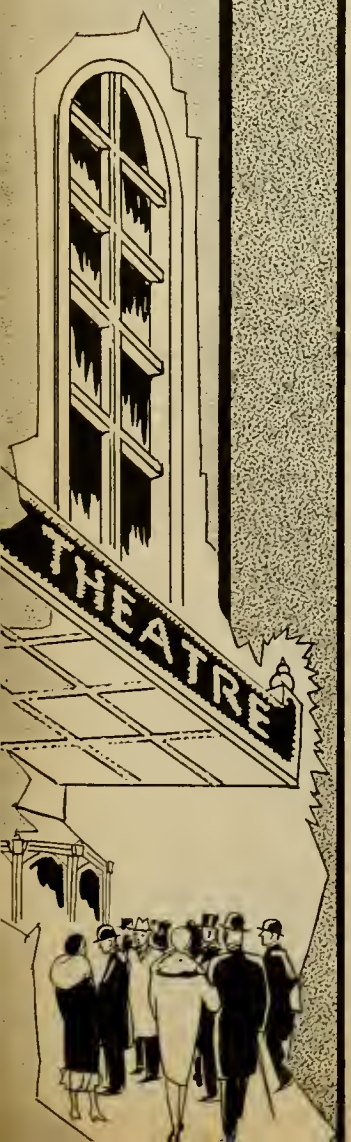
# THE BUYERS GUIDE

NUMBER OF

THE SHOWMAN AND MODERN THEATRE EQUIPMENT

SECTION OF

# MOTION PICTURE NEWS




## PRESENTING

### "FACE LIFTING" OLD THEATRES

Remodeled theatres without modern equipment is a job only half completed. An article by J. Harry Toler and Elmer F. Behrns.

### ASSURING LONG LIFE TO EQUIPMENT

"Chick" Lewis tells exhibitors of an easy method to prolong the life of carpets, seats, uniforms, motors and other equipment factors.

### BUYING GUIDE

What to buy and where to buy it. Authentic list of dealers and manufacturers of theatre equipment in the United States, arranged alphabetically.

### STANDARDIZATION REACHES THEATRE FIELD

John Eberson writes of his new plan to construct new theatres and remodel old ones at a minimized cost. Architecture follows modern American lines.

### REVIEW OF THE 1930 EQUIPMENT MART

Detailed summary of new and improved equipment marketed during 1930 by leading manufacturers and theatre supply dealers.

## ALSO

C. C. Dash discusses the problems of projection arcs and generators. . . . "Nuts and Bolts," a new department; containing personality briefs and news highlights in the equipment field. . . . S. K. Wolf continues his interesting discussion on acoustics and their relation to the theatre box-office. . . . The first detailed description of Carrier's new air conditioning equipment for small theatres. . . . Robert P. Witt, theatre manager in Oklahoma City, passes along to other exhibitors his method of solving the problem of poor sound results. . . . Right from the firing line comes a first-hand discussion of equipment in all its phases, written by exhibitor members of the "Managers' Round Table Club."

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THE SHOWMAN & MODERN THEATRE EQUIPMENT section, a special department devoted to the equipment, building and operation of the theatre plant, is published once a month as a regular feature of MOTION PICTURE NEWS. MOTION PICTURE NEWS Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. James P. Cunningham, Technical Editor. Thomas C. Kennedy, Manager of Equipment Advertising. Chicago Office: Harry E. Holquist, Central West Representative, 910 So. Michigan Avenue—Phone, Harrison 2431. Los Angeles Office: Hotel Roosevelt, Hollywood.

# Terra Cotta for Color In 'Lifting Faces' Of Old Theatres

## REMODELED THEATRE WITHOUT MODERN EQUIPMENT IS A JOB ONLY HALF COMPLETED

By J. HARRY TOLER
In Collaboration with Elmer F. Behrns




Facade of DeKalb at DeKalb, Ill., Designed by Elmer Behrns. Outstanding Example of Practical Modernity in a medium Sized Town. Floodlights from Canopy Top Are Used for Night "Punch"

FOLLOWING the original plan of sequence in our expressions of opinion and relation of facts on theatre remodeling for the medium and small sized theatre, we will now discuss the theatre front, or facade—that part of the house that must face the public and make its strongest appeal for patronage. First impressions are always—or at least quite generally—the most important ones under any consideration and particularly is this true in the case of the theatre. Therefore, in contemplating a course of beauty treatment for the theatre whose attractiveness has succumbed to the ravages of time, "face lifting" becomes quite an important part of the prescribed treatment. Aside from this "first impression" appeal there is a more practical side of the question to be taken into consideration, but even so, this does not to any extent diminish the importance of an impressive theatre front. even of small houses.

The practical theatre front is one that allows easy access to the interior, unimpeded passageway to the ticket windows and the efficient, considerate handling of the crowds. Utility should always combine with attractiveness. In cases where a particular design or treatment can be had only by sacrificing utility and public convenience, there should be no hesitancy about altering the design for the sake of practicability. Usually, however, there is no good reason for conflict between beauty and utility, if good common sense is allowed to govern the formulation of plans.

Then comes consideration of economy in the treatment of the theatre to be remodeled. True economy consists of getting the utmost of this combination of beauty, utility and genuine value for the money to be spent for services and materials. This can usually be accomplished by selecting a capable, experienced architect-engineer, a conscientious contractor, a reliable equipment dealer and cooperating with each and every one of them fully in carrying out the plans as outlined by all factors for the most efficient and economical manner of completing the remodeling assignment.

Obviously it would be most difficult to advocate a particular design or motif for a theatre facade that would suit all tastes or harmonize with all local conditions. We shall not attempt that. The facade design of the average theatre in the large, small or medium sized town should adapt itself readily to its surroundings. The adjacent buildings, the location of the site, and the shape of the tract on which the structure is located all have an influence on the selection of design to be carried out. The new front must "stand out" without actually clashing with its neighborhood surroundings. But irrespective of its style or type it must be strictly theatrical in character. Period designs are popular, and of these period patterns, there remain distinctively for theatre use, such styles as Egyptian, Chinese, Italian Renaissance and several others. Grecian, Ionic, Gothic, et. al., are of such common adoption in the more conservative commercial and institutional fields, that their selection for the theatre is to be avoided. Certain sections of the country, particularly neighborhood centers seem to have individual preference for distinct architectural types. Old English for example, predominates in certain localities, while Spain and Italy have their following in others. These trends must not be overlooked in deciding on a style for the new theatre front, in which romance, imagination and always a certain degree of illusiveness must play their parts to secure a theatrical aspect.

Upon determination of architectural style, the next factor is lighting.

Lighting and highlighting with colors now play a most prominent part in theatre out-door advertising. A marquee with changeable illuminated letter program boards tells the man on the street what is going on within or coming later. A large theatre name sign with flashing ornamenta-

(Continued on page 58)

### Practicability

THIS is another installment in the series of discussions on theatre remodeling written by J. Harry Toler, president of Toler-Dunbar Agency, Chicago. Pertinent facts upon which these articles are based were supplied by Elmer F. Behrns, theatre architect, Chicago.

Behrns insists that mere architectural beauty without support of practical utility is not, never was and never will be good practice.

Concentrating on "beauty culture in theatre re-construction," this article gives the lowdown on the most efficient and economic manner of "lifting the face" of the superannuated theatre.

# IS YOUR SEAT UPHOLSTERY A "SOUND" INVESTMENT?



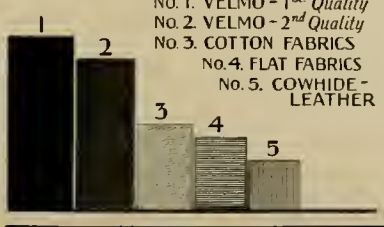
PUBLIX GATEWAY THEATRE CHICAGO

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Chart opposite shows ratio of sound absorption of four commonly used upholstery fabrics. The two qualities of VELMO MOHAIR used in the Massachusetts Institute of Technology test, have the best acoustical properties as compared with other materials. Write for booklet, "Increased Business by Improved Acoustics."

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# Keep Eagle-Eye on Equipment, from Boilers To Projectors, for Complete B. O. Success

## SIMPLE PLAN TO AID EXHIBITORS IN OBTAINING LONG LIFE FROM CARPETS, UNIFORMS, FRAMES, CHANGE MACHINES, MOTORS AND OTHER EQUIPMENT

By "CHICK" LEWIS

Chairman, "Managers' Round Table Club" of *Motion Picture News*

SO MUCH has been written on the subject of showmanship as it applies to exploitation and advertising, and generally merchandising the picture, that this phase of exhibition seems to have been covered from practically every angle. On the other hand, the employment of showmanship inside the theatre, a factor equally as important in the final analysis of box office success, has passed almost unnoticed.

By the term, showmanship inside the theatre, we want to convey the thought that it is just as important to practice showmanship within the four walls of the auditorium as it is to ballyhoo pictures on the exterior. Of what possible use would a smash feature be if your equipment to project it were on the bum? Or the facilities for making your patrons comfortable during the show were lacking? *Why go out and plug like hell for business if your theatre and it's equipment are not in perfect condition at all times?*

### System the Secret of Success

Keeping the theatre's equipment in tip-top shape all of the time is merely a matter of organization and system. By this we mean laying out the various parts of the theatre and placing them under the supervision of a responsible employee. Then checking up periodically to make sure that those responsible are looking after their assignments properly.

Some years ago, the writer inaugurated a system of equipment maintenance which worked so effectively that it eliminated, completely, all semblance of haphazard operation from the equipment viewpoint. Of course, you must keep in mind that a thorough understanding of every part of the theatre and its equipment facilities is essential before you can transfer any part of the responsibility onto the shoulders of another.

One of the initial duties of a manager after taking over a house is to acquaint himself with his theatre. Just sitting down at the manager's desk and directing the house from a swivel chair will soon cause plenty of grief. To understand all about the theatre means to spend several mornings a week investigating every detail of it, especially the various portions which are exposed to wear and tear.

### The Double-Check Process

Let us assume that your's is an average theatre, a house seating anywhere from one to three thousand. (Smaller theatres can work out this plan by revamping it to fit their requirements.) Under the *projectionist's* care you should place the following items (unless your house carries a union maintenance man back stage): Flasher motors, all switchboards, ventilating motors and all other electric motors regardless of where they are located; all parts of the booth, sound and projection equipment.

*The Janitor-Engineer*: Boiler room, toilets, cellars, seats, roofs, hanging ceiling, marquee roof, carpets. *The Assistant Manager*: Carpets, seats, ushers' dressing rooms, stock rooms, closet, lobby frames, front frames, marquee and upright signs, manager's office. *Cashier*: Box office, ticket machines, change machines. *Head Usher*: Usher's rooms, uniforms, gloves, etc., carpets, seats, lamps in all signs and inside fixtures. *Doorman*: Ticket box, lobby floors, sidewalks in front of house, frames in lobby. All glass in lobby and front.

You will note that a few items are included on the list of more than one person. The reason is obvious. It means a double or triple check on important items which might escape the attention of one alone. For example, the carpets and seats. The janitor-engineer should watch for wear and tear of these items while the house is being cleaned; he can then report what needs attention or, in the case of tightening here and there, take care of it immediately. The head usher should make his check-up before the house opens to the pub-

(*Continued on page 56*)

**ASSISTANT MANAGERS' CHART FOR CHECKING EQUIPMENT**
**(Check-up Every Tuesday)**

| Inspected | Date | Condition | Date | Condition | Date | Condition | Date | Condition |
|---|---|---|---|---|---|---|---|---|
| Carpets | | | | | | | | |
| Seats | | | | | | | | |
| Cellar | | | | | | | | |
| Boiler Room | | | | | | | | |
| Signs | | | | | | | | |
| Manager's Office | | | | | | | | |
| Closets | | | | | | | | |
| Stock Room | | | | | | | | |
| Frames | | | | | | | | |
| Projectionists | | | | | | | | |
| Janitor-Engineer | | | | | | | | |
| Head Usher | | | | | | | | |
| Miscellaneous | | | | | | | | |

DISTRIBUTORS OF THE WORLD'S FULCO SERVICE BEST THEATRE EQUIPMENT

# CLOSE UPS

From month to month we aim to put across through the medium of this special Fulton Company section, messages of interest and importance to exhibitors and projectionists.

But we would like to supplement these printed long shots by personal close ups with those who may be in need of what we have to offer both in goods and service.

In many cases it will pay you well to call upon us, so that you may look over Fulton's Model Theatre and witness demonstration of appliances and apparatus and examine furnishings and decorations and seats.

Besides this, the Fulco projector is here for your intimate inspection and comparison. You will never realize what a remarkable machine this is until you examine it intimately. You will never specify any other, after you have given it a Close Up.

E. H. Fulton.

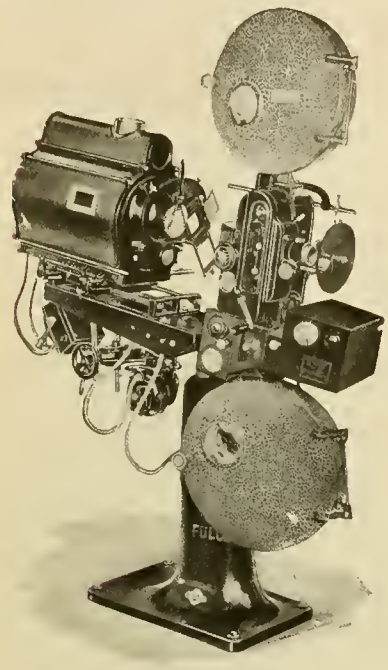
President.


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FULCO PROJECTOR
*(Ernemann Design)*

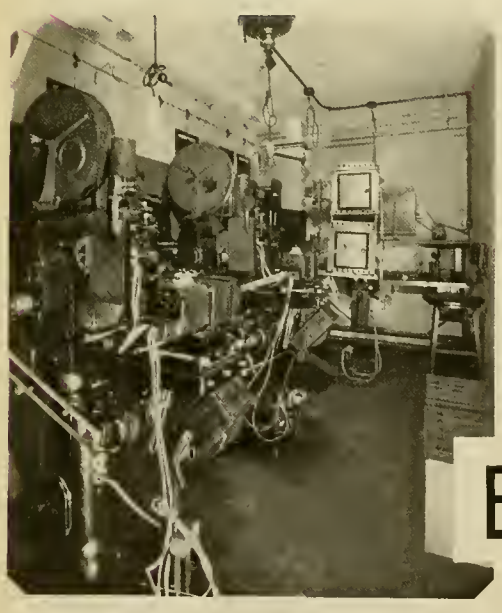
# IF WE CAN INDUCE YOU

to really examine the Fulco Projector fairly and impartially, it is certain that you will have none other. And the more experienced you are and the more qualified and exacting you are, the more certain it is that you will prefer no other.

Engineers and projection experts are not moved by sales talk, but they are influenced and decided, by points of superior merit which they are quick to perceive and appraise.

The greater a man's qualifications for judgment as between the Fulco Projector and all competitors, the more certain are we of selling him a Fulco.

We can show you abundant evidence of this. If you want further proof and confirmation, Ask the Man Who Owns or Operates One.



On demonstration at all Fulton branch offices located in the following cities:

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| PHILADELPHIA | 1337 Vine St. | INDIANAPOLIS | 340 No. Illinois St. |
| ATLANTA | 146 Walton St. | SAN FRANCISCO | 255 Golden Gate Ave. |

# E. E. FULTON CO.

C. H. FULTON
President

A. G. JARMIN
Treasurer

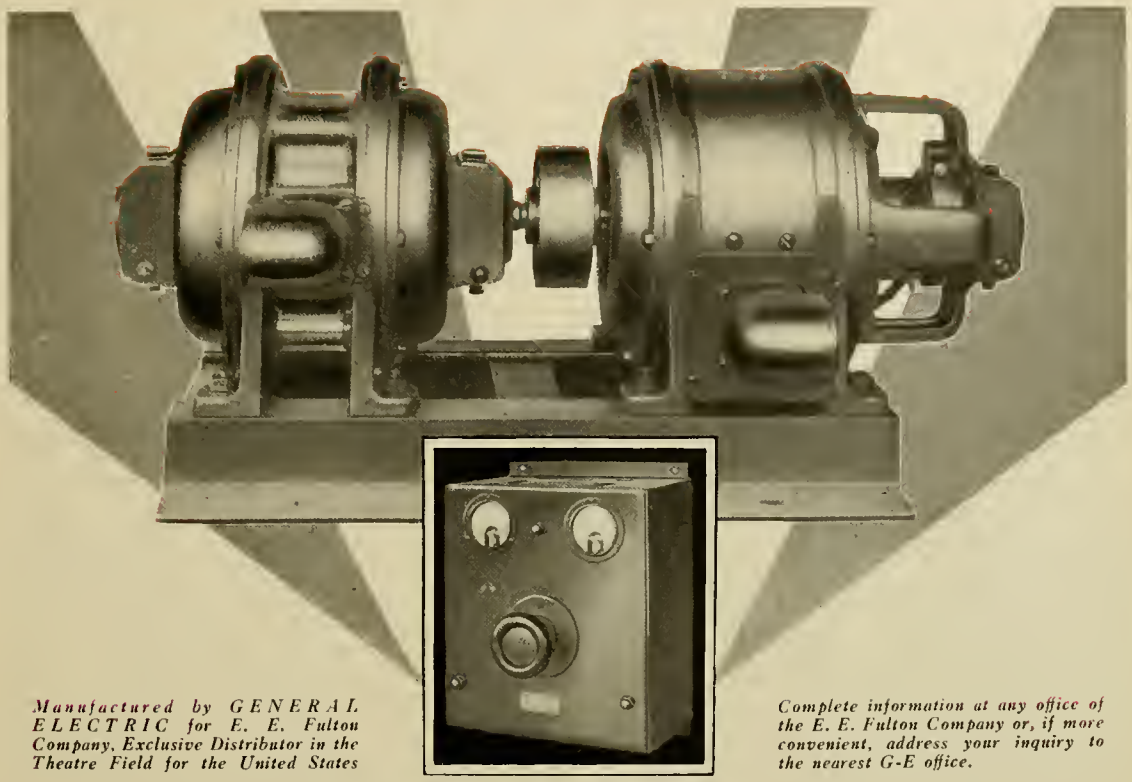
Executive Offices: 1018 So. Wabash Ave., Chicago

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FULCO

E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT



*Manufactured by GENERAL ELECTRIC for E. E. Fulton Company, Exclusive Distributor in the Theatre Field for the United States*

*Complete information at any office of the E. E. Fulton Company or, if more convenient, address your inquiry to the nearest G-E office.*

# SOUND AND SILENCE

GOOD sound reproduction is impossible if disturbing noises are generated by the projector and allied apparatus, because these noises find their way to the delicate sound-reproducing devices and introduce harsh, discordant effects.

The new General Electric motor-generator set is correct in design and construction, quiet in operation, and never a source of trouble to the "sound engineer." The set always functions with high efficiency, whether on normal load or overload.

150-13

GENERAL ELECTRIC

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WORLDS BEST THEATRE EQUIPMENT

## Announcing a further amplification of Fulco Service

AND NOW another veteran of the theatre field is definitely aligned with Fulton Co.—to extend and reinforce Fulco Service in the important department of complete Stage Scenery Curtains and Drapes.

Widely and favorably known long before and since the birth of motion picture theatres, the firm of Sosman and Landis enjoys a standing second to none in their field.

Any Fulton Co. branch is now prepared to offer you complete stage scenery, curtain and drapes information as a result of this newly established Fulton Co. - Sosman and Landis service.

## Scenery .... Curtains .... Drapes

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# SERVING AN INDUSTRY SINCE 1914

THRU the days of tent shows and nickelodeons —"When talkies consisted of the bellowing audiences reading subtitles out loud to their little brothers and sisters" — to this marvelous era of synchronized talkies—

MINUSA HAS SERVED FAITHFULLY . . . Keeping the Industry's Confidence, AND NOW OFFERS THE NEW

MINUSA Sound Screen

Distributed through all Branches of the E. E. FULTON CO.

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PUNCH AND JUDY THEATRE, CHICAGO

Eugene Fuhrer, *Architect* · Nicholas Remisoff, *Artist Consultant*

Acoustically correct seats by
American Seating Company

*Comfortable to the body and all the senses*

American Seating Company

*Makers of Fine Seating for Churches, Schools and Theatres*

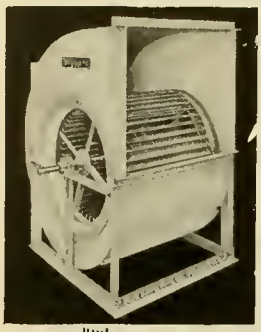
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BRANCHES IN ALL PRINCIPAL CITIES

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E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

# WORLDS BEST THEATRE EQUIPMENT



## WHEN

Your heating system lacks force

and

The people in some parts of the theatre are getting too much heat,

and

The people in other parts of the house are freezing and suggesting that you turn on the heat,

and

You check up on the furnace and find it is burning more coal than it should and giving less satisfaction,

## THEN

Install the Blizzard Fan—The Fan that takes care of you when it's cold and when it's hot.

**BLIZZARD SALES CO.**

16TH AND DAVENPORT STREETS
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Export Office:
LINCOLN EXPORT CO.
32 A Water Street, New York, N. Y.

# AUDITEC

## The Modern

## Decorative Acoustical Corrective Material

Auditec fulfills so completely every need for acoustical correction making your auditorium clear toned and at the same time being capable of such decoration as to leave your house equally or more beautiful than before. Acoustical correction has a direct result on box office profits aod you owe it to your own desire for a greater business to have your house analyzed for acoustics. Auditec is low in cost, higb in results.

*Made in Six Beautiful Colors and Special Designs*

Get in touch with your own **E. E. Fulton Company** office and bave them supply you witb a questionnaire. No obligation is involved as this engineering service has been arranged for you through the **E. E. Fulton Company** firm. You will be surprised at this oew and better manner of acoustical correction.

**NATIONAL RUG MILLS, Inc.**

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THE ABILITY TO HANDLE THE INSTALLATION OF YOUR—

## CARPETS

AND

## FLOOR COVERINGS

WITH PROMPTNESS AND SUPERIOR WORKMANSHIP, HAS WON FOR US, MANY NOTABLE THEATRE CONTRACTS THRUOUT THE COUNTRY.

WM. SLATER, JR.

CHICAGO

FLOOR COVERING SPECIALISTS TO ENTERTAINMENT SPECIALISTS
WE HAVE NEVER FAILED TO DELIVER FOR AN OPENING

## Modernize With ELECTRICAL DISPLAYS Of New Design

A new front will stimulate ticket sales, and add to the attractions of your theatre as a neighborhood institution.

For economical short cuts to a new dressing to the exterior of your theatre nothing offers such effectiveness as electrical signs styled along modern lines of design and showmanship.

Electrical signs attract transient as well as community patrons and make your program known to the largest number of potential ticket buyers.

**Consult a Fulton Representative**

FULCO

# E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

# WORLDS BEST THEATRE EQUIPMENT


*There's No Substitute for Crisp, White Light*

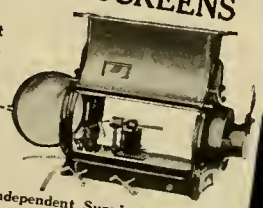
STRONG

HIGH INTENSITY
AUTOMATIC
REFLECTOR
ARC LAMPS

provide an abundance of light for proper projection on

ENLARGED SCREENS

Buy only that equipment which incorporates all up-to-the-minute improvements.



For Sale by Independent Supply Dealers.

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2501 Lagrange St., Toledo, Ohio



INSIST UPON ILEX AND BE PATRON INSURED

ILEX

AN EXCLUSIVE FEATURE

The Ilex F:2.5 Standard Adjustable Projection Lens permits the exact adjustment of the focal length to the individual screen size of the theatre in which it is installed, when within the equivalent focus range. This arrangement overcomes unsightly slopover or incomplete covering of the screen. Short focal lengths in the Standard Adjustable series are specially recommended for enlarged features of the magnascope type.

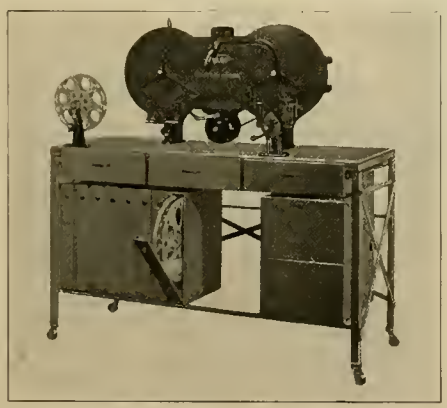


ILEX OPTICAL COMPANY
ROCHESTER NEW YORK
ESTABLISHED 1910



FULCO
AUTOMATIC ENCLOSED REWIND

Comprises a well designed cast aluminum frame into which are built all the accurately built elements that make



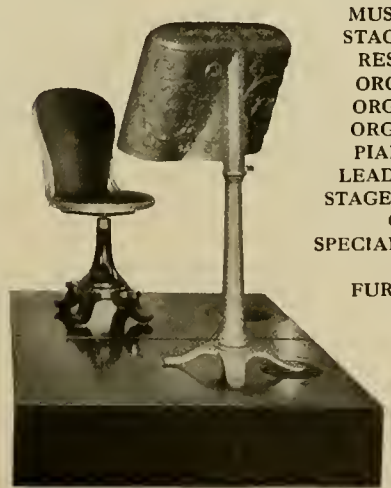
this the easiest and quietest running rewind on the market. Complies with the strictest regulations.

If you show talking pictures, you of course want your projection room free from noise making apparatus. THE FULCO IS A NOISELESS REWIND.



GALLAGHER
Orchestra Equipment Company
616 W. Elm St., Chicago

Orchestra Equipment



MUSIC STANDS
STAGE AND PIT
RESONATORS
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ORGAN SEATS
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AND
FURNISHINGS

ALL
DESIGNS
AND
FINISHES



FULCO

E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

# CREATORS AND DESIGNERS OF DISTINCTIVE INTERIORS

A good show is always better when seen amid charming surroundings, produced by harmonious color combinations, designs and effects.

Any theatre can achieve a pleasing, inviting atmosphere through an original decorative scheme of modern design and color.

We are prepared to offer and to execute, inexpensive decorative schemes of pronounced individuality.

Fulton Company branches at Chicago, New York, Boston, Philadelphia, Atlanta, St. Louis, Indianapolis, Milwaukee, San Francisco, and Los Angeles, will gladly give you complete information on the subject of theatre decoration.

J. A. Torstenson & Co.
Chicago Illinois

FULCO

E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

# Rough Cast Concrete with Glazed Tile and Rustless Metal for Standard Theatres

## MODERN AMERICAN DECORATIONS ARE SUGGESTED FOR NEW STRUCTURES AND REMODELING JOBS IN MINIMIZED COST PLAN ADVANCED BY EBERSON

By JOHN EBERSON

Theatre Architect

WE ARE passing through an economic evolution, and since the peoples of the world have been drawn so close to each other with the development of transportation and communication, world wide observations and experiences quickly come to us in most illustrating and educating fashion. This holds true in the theatre, with the showman, the artist, the projectionist and sound expert; and, last but not least, the theatre architect. They all play a greater part and occupy a more conspicuous position in the eye of the public at large than ever before.

Very plainly can we see the trend of private life and business affecting complete readjustment, brought about by natural causes and world wide actions, and reaching every human being, every household, every line of business endeavor. Personally, I welcome this tendency towards the reduced standard of living, which eventually will lead to a more sane and sound order of business.



JOHN EBERSON

In the service of the motion picture industry, a theatre architect, like all others, must take this change of affairs into deep consideration, and I for one am willing to throw away the garish toga of gold, glitter and extravagancy, and take the mallet and steel chisel and carve available rock into sturdy form of simple beauty and eternal dependability.

Riding on the crest of intense action, and flushed with the excitement of keen competition, great men push forward, breathless and heedless, carrying the banner of progress and success, without time to reflect and calculate. Here and there and everywhere, in an orgy of extravagancy and fired by personal ambition, costly and elaborate giant theatre structures have arisen, all prompted by the courage of the men who caused them to be built, in turn aided by the thought of the artful architect and by the skill of the artisan and builder.

Large and larger theatres spring up everywhere—all monumental structures, palatial interiors, lavishly bedecked in elaborate gold and crystals. Comparatively, 20 years of progress and development has been cramped into three years, and the resultant effect forces one to believe that a saturation point has been reached in practically all of America's key cities. It has been the most rapid development in any industry. But, at last, we have reached a point of hesitancy and a turn towards the level and sanity becomes the order of the day.

With the same burst of speed and intensity, scientists, artists and shooters have developed product of unheard of value and interest. They have cared for, and well, our larger cities. Now we shall stop to gather strength to build up, in this era of progressiveness, the multitude of other cities and smaller communities which must be served with comparatively equal facilities for the presentation of motion pictures.

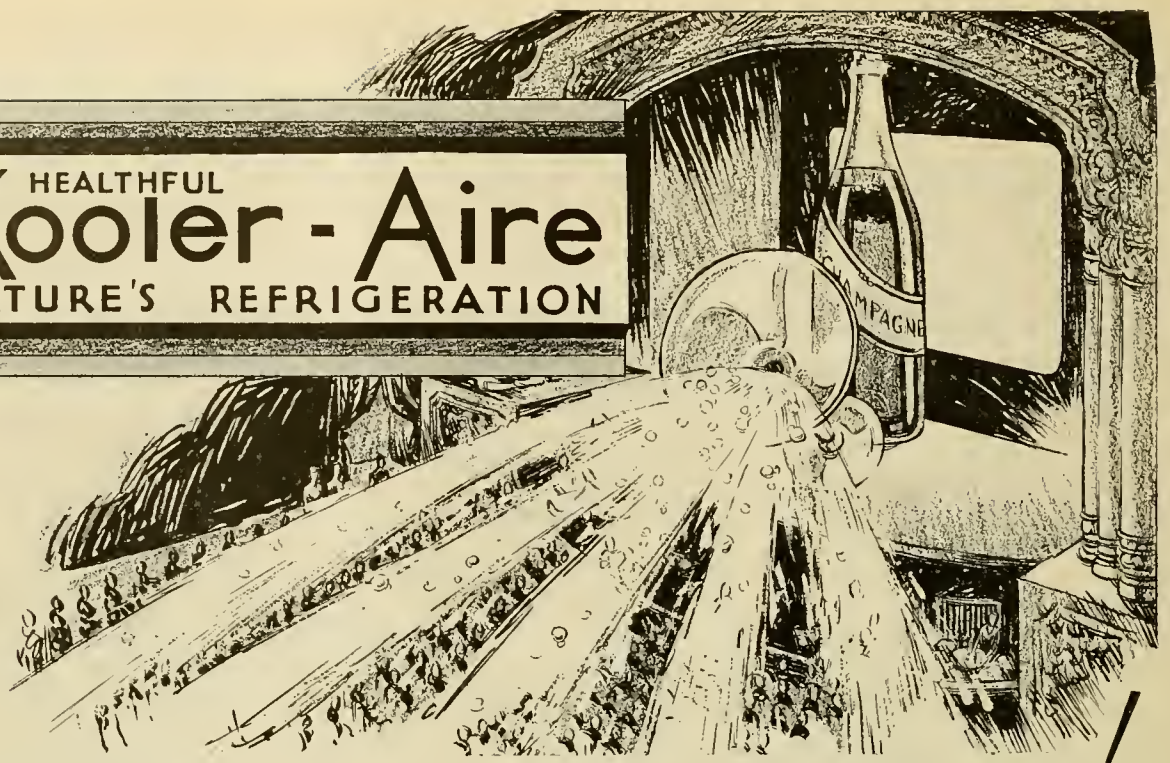
This small town nation-wide building expansion comes to the producer in a different garb, and must be treated in a skillful manner in order to properly serve this patronage and bring equitable returns to the box-office. It takes a good deal more skill than art to build small theatres which serve small communities successfully. Less skill is needed to build super de luxe theatres in the larger towns where one finds himself backed with practically limitless capital and building facilities. It is with this new small town development, therefore, that the practical theatre architect will find unusual opportunities to render real service.

Setting all dreams, fantasy (genuine or affected), knowledge and feeling of art aside, the theatre architect must be fully conscious of the relativity between the lavish architectural offering and the actual results and influence on business obtained by his architectural efforts.

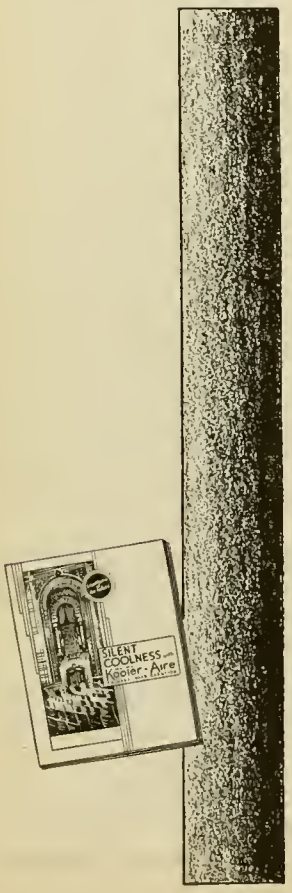
We have, more or less, spoiled our public in this mad rush of competition; we have over-amused, over-serviced and overfed the patron until he has become blase, critical, spoiled and very hard to please.

Natural action, color and sound have replaced the silent film completely, as we all realize. And with this replacement comes a new era in theatre construction, gradually deviating from the beaten track of "supers." The success- (*Continued on page* 43)

HEALTHFUL
# Kooler-Aire
NATURE'S REFRIGERATION




# *A Tonic to the Audience!*




Like a fine, old wine, Kooler-Aire exhilarates and refreshes! It keeps audiences alert, keen and responsive! Gone is that sleepy feeling, dull headache and drowsy indifference due to poor ventilation in winter and excessive heat and humidity in summer. Your best feature attractions are handicapped under such conditions.

Put in Kooler-Aire, the big capacity, low-cost cooling and complete air conditioning system. Put in the system that is powerful, silent, cheap to operate—the system that is used by Paramount-Publix, Warner Brothers, R-K-O, Fox and independents from coast to coast.

Kooler-Aire delivers fresh, washed air, circulated gently or briskly, as desired, throughout the house. No dust, no soot, no noise, no chilly draft—the system that gives "the customers" complete comfort and contentment the year round. Write for details, prices and terms.

## Kooler-Aire Engineering Corporation

1912 Paramount Building New York, N. Y.

B. F. Shearer Company, Coast Representative

Seattle Portland Los Angeles







# The modern theatre cleaning method . . . . .

A dirtless, dustless, scrupulously clean house each day, from lobby to balconies: One or two operators using the modern Spencer Central Cleaning System clean the entire theatre in a few hours.

—thoroughly cleaning all types of floors, under the seats, the stage and even upholstery and hangings.

—leaving no dust to settle back on seats and furnishings.

Carpets last longer — stay NEW longer—because dust and grit do not become embedded to mat and cut the fibres.

## SPENCER CENTRAL CLEANING SYSTEM

THE SPENCER TURBINE COMPANY, HARTFORD, CONNECTICUT

May we send you bulletins giving complete information on both the Orgoblo and the Central Cleaning System?

And for dependable organ power
The
Spencer Orgoblo
is standard equipment in the modern theatre

5128

# CARRIER OFFERS

# A NEW *world-wide service*

# *in Air Conditioning*

## WHAT IT MEANS TO YOUR THEATER

OUR recently announced Theater Division offers a new world-wide service in equipment, installation and maintenance. It combines the years of pioneering, research, development and service of both the Carrier and the Brunswick organizations. We now offer the theater owner a full line of air conditioning and refrigeration equipment . . . whether for a theater of 500 or 5,000 seats. The equipment most economically suited to each individual house will be specified, on an unbiased basis.

This is of particular interest to the small house, which now may have complete air conditioning *as a profitable investment* . . . paying profits in increased patronage and good will, and meeting competition by offering atmospheric conditions as healthful and comfortable as those in the de luxe houses.

Within the Theater Division itself there will be new economies in research work, in installation, in offering a 24-hour-a-day maintenance service in principal cities. Abroad, too, our associated companies are offering the same installation and service facilities.

It will pay you to find out what *complete* air conditioning is doing today in hundreds of successful houses . . . what it can do for *your* theater or circuit. We suggest that you get in touch with any of our Theater Division offices listed below, or with any of our other branch offices.

**Carrier Engineering Corporation**

NEWARK, NEW JERSEY

THEATER DIVISION: 39 Cortlandt St., New York—2013 Paramount Bldg., New York
4221 Diversey Ave., Chicago—748 E. Washington St., Los Angeles

OFFICES: New York, Philadelphia, Boston, Chicago, Cleveland, Detroit, Washington, Dallas, Los Angeles

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CARRIER ENGINEERING COMPANY, LTD.
LONDON, PARIS, BOMBAY, CALCUTTA, JOHANNESBURG

CARRIER LUFTTECHNISCHE GESELLSCHAFT
STUTTGART, BERLIN

Manufactured Weather makes "Every day a *good* day"

ful showman in the silent era knew how badly the silent flicker and shadow drama needed the splendor of the auditorium and the refinement of service in order to properly introduce the silent film to the masses, and how well he knew how necessary it was to erect giant and elaborate structures to create, concentrate and hold the interest of the public for motion pictures. Eye comfort was all that was needed, plus the creation of palatial theatres in awing style for impressiveness.

Today, we have sound and action. We must provide eye and ear comfort. We are presenting problems and plays on the sound screen requiring utmost restfulness in the auditorium, so as to invite relaxation and concentration for the patron. "The play is the thing!"

For this new era, my thoughts run towards the creation of "warm" and "friendly" interiors, properly lighted, comfortably furnished — an auditorium with well balanced acoustics and efficient seating arrangements. Their brilliancy in lobby and foyer must reach a much higher scale of efficiency than at present.

Cost, naturally, is of prime importance. The provinces and small towns must be served with theatres which can be produced at minimum cost and still give to the exhibitor and the public an elegant and practical vehicle with which to conduct business and enjoy sound motion pictures.

More than 90 per cent of all construction work is labor. The farmer who permitted the lumberjack to cut down the magnificent oak on the farm received probably a few cents for the lumber in the tree that now is transformed into the magnificently carved oak hall chair, and, yet, the chair costs $250. No other item of value was added to the raw lumber, the difference in cost and value being practically all represented in labor. And this same factor holds true of other work in construction and furnishing. The cost of the raw material plays but a small part in the ultimate expense of the finished product, unless you build out of gaudy gold and silver.

It, therefore, behooves the sane thinking architect and constructor to devise ways and means to save labor in his building operations. This can be accomplished in the first place by proper economical use of standardized building materials, and the duplication of certain work, that is, permitting duplicates to be cast, formed, shaped or produced from one mold, or all on a multiple jig.

Standardization is *the* solution! You can produce ten theatres, all scaled for a lot approximately 80 x 150 feet in ten varied distant locations, on a standardized basis for a great deal less money and with more speed than if you were to design individually.

The specifications and requirements of the exhibitor and the standard practice of the projectionist and sound expert have been definitely established and have become known so as to enable the architect and builder to design several types of these standardized theatres for corresponding communities without having to feel that one has neglected the particular characteristics of a community.

The standardization of product and mass production has placed the general American industry in the foremost rank and has resulted in economies which allow the average person to come into the use and enjoyment of devices, apparatus and merchandise at very reasonable cost, thus bringing to a more even balance the possibilities for the rich and poor to enjoy similar comforts, pleasures and amusements.

The standardization of small theatre buildings will accomplish the same thing. It will give to producer and exhibitor a greater field in which to sell their wares, and on a more sound and profit-making basis than at present. It will place small communities in the position to see and hear fine entertainment in a comfortable theatre.

While it holds true that a convenient and advantageous location necessitates acquisition of real estate parcels in various sizes and shapes, it does not necessary follow that the builder

(*Continued on page* 64)

## Building Data and Construction Costs of Standardized Theatres

### COST OF EQUIPMENT

| | Scheme A | Scheme B | Scheme C | Scheme D |
|---|---|---|---|---|
| Seating Capacity | 1,100 | 1,480 | 1,800 | 2,050 |
| Opera chairs @ $8.00 each | $ 8,800 | $11,840 | $14,400 | $16,400 |
| Booth Equip. inc. sound | 14,000 | 15,000 | 15,000 | 16,000 |
| Box Office Equipment | 500 | 500 | 500 | 750 |
| Scenery | 700 | 700 | 1,200 | 1,500 |
| Magnascope Screen | | | 1,800 | 1,800 |
| Rigging | 400 | 400 | 600 | 600 |
| Carpets | 3,500 | 4,500 | 4,800 | 5,500 |
| Acoustical Banners | 2,500 | 3,000 | 3,500 | 4,000 |
| Draperies | 800 | 1,000 | 2,000 | 2,500 |
| Decorative Furniture | 3,500 | 4,000 | 4,500 | 5,500 |
| Stunts | 500 | 500 | 1,000 | 1,000 |
| Electric Light Fixtures | 3,000 | 3,800 | 4,800 | 6,000 |
| Border Footlights, Misc. | 800 | 1,000 | 1,500 | 2,000 |
| Sign | 3,000 | 3,800 | 4,500 | 6,000 |
| Lamps | 700 | 1,000 | 1,400 | 1,600 |
| Display Frames | 200 | 300 | 500 | 600 |
| **TOTAL COST OF EQUIPMENT** | $42,900 | $51,340 | $62,000 | $71,750 |

### COMBINED BUILDING AND EQUIPMENT COST

| | | | | |
|---|---|---|---|---|
| Total Equipment Cost | $ 42,900 | $ 51,340 | $ 62,000 | $ 71,750 |
| Total Building Cost | 100,000 | 150,000 | 200,000 | 250,000 |
| **Total** | $142,900 | $201,340 | $262,000 | $321,750 |
| Architect's Fee | 8,500 | 12,000 | 15,500 | 19,000 |
| **GRAND TOTAL** | $151,400 | $213,340 | $277,500 | $340,750 |

### FLOOR AND SEAT SPACE

| | | | | |
|---|---|---|---|---|
| Total Cubic Feet | 492,000 | 574,900 | 616,850 | 650,000 |
| Cubic Feet per Seat | 447 | 388 | 342 | 317 |

### BUILDING AND EQUIPMENT COSTS PER CUBIC FOOT

| | | | | |
|---|---|---|---|---|
| Bldg. per Cubic Foot | 20.3c | 26.2c | 32.4c | 38.4c |
| Equipt. per Cubic Foot | 8.7c | 8.9c | 10.0c | 11.0c |
| **TOTAL (No Archt.)** | 29.0c | 35.1c | 42.4c | 49.4c |

### BUILDING AND EQUIPMENT COSTS PER SEAT

| | | | | |
|---|---|---|---|---|
| Building per Seat | $ 91.00 | $101.20 | $111.00 | $122.00 |
| Equipment per Seat | 39.00 | 34.70 | 34.40 | 35.00 |
| **TOTAL (No Archt.)** | $130.00 | $135.90 | $145.40 | $157.00 |

***NOTE: Schemes "A," "B" and "C" include no refrigeration; Scheme "D" includes refrigeration.***

# 3 in a row

## Publix installs more than 1/4 of a million H.W chairs



H-W PUBLIX DE LUXE THEATRE CHAIR

THE PUBLIX THEATRE CORPORATION has awarded its 3rd successive contract for theatre seats to the Heywood-Wakefield Company! In the past 3 years, this world-famous organization of showmen has installed more than one-quarter of a million H-W chairs in their houses throughout the United States. It is a distinct pleasure to receive the third straight contract from Publix not alone because of the large amount of business involved but because of the definite stamp of approval given to Heywood-Wakefield chairs by Publix officials and by the Publix Engineering and Maintenance Staffs.

During the recent years in which we have been working with Publix, many changes have occurred in theatre seating designs. Sound pictures, for instance, created a demand for new acoustical properties in theatre chairs. Guided by and cooperating with Publix engineers and technicians, Heywood-Wakefield has developed theatre chairs which accurately and perfectly meet sound requirements—chairs which are so modern, so luxuriously comfortable that Publix patrons everywhere have gone out of their way to praise the excellence of the seating accommodations provided for them.

# Heywood-Wakefield

BALTIMORE, MD. BOSTON, MASS. BUFFALO, N. Y. PITTSBURGH, PA. OKLAHOMA CITY, OKLA. LOS ANGELES, CALIF.

# From Publix




## award H.W 3rd successive seating contract



H-W PUBLIX SUPER DE LUXE CHAIR

In Hundreds of Publix Theatres located from Coast to Coast, you'll find Heywood-Wakefield chairs wearing well, pleasing patrons, doing their share to pay box office dividends. For such qualities as these, Publix has again specified H-W chairs and for these very same reasons, you owe it to yourself to investigate this world's largest selling line of theatre seats.

Before seating a new house or reseating an old one, ask your nearest Heywood-Wakefield sales office for definite, helpful information on theatre seating and its influence on box office receipts.

# Theatre Seating

NEW YORK, N. Y. PHILADELPHIA, PA. CHICAGO, ILL. PORTLAND, OREGON SAN FRANCISCO, CALIF. SEATTLE, WASH.

# OPERATION OF PROJECTION

## New Problems in the Booth Prevent Satisfactory Usage of Existing Generating Equipment

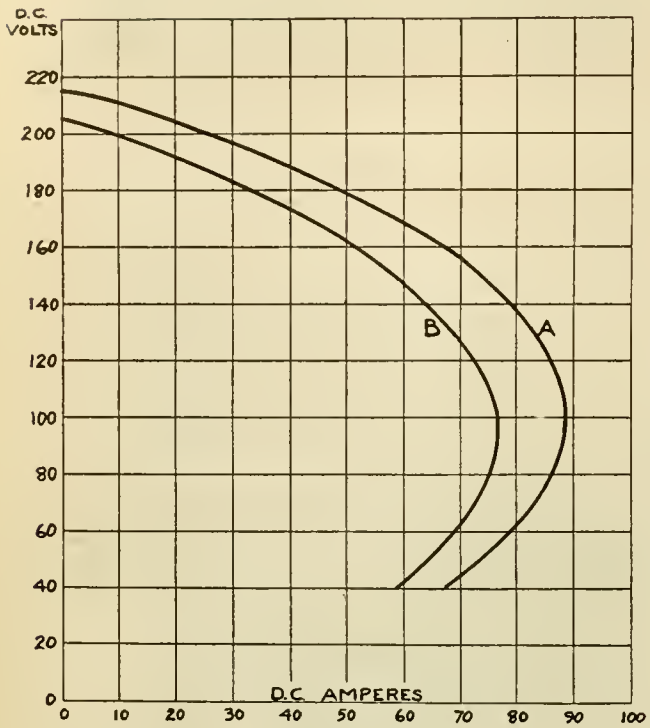



Fig. 1: Typical Performance Curve of 75-Ampere Series Arc Generator

By C. C. DASH*
Hertner Electric Co., Cleveland

WHEN series arc generators were introduced and used successfully in theatres, the projection requirements were relatively simple. The projection room equipment usually consisted of two projectors with vertical carbon lamps with the addition in some instances of a spot lamp requiring the same amount of current as the projectors. Arc controls first introduced and used were mostly of the intermittent type using a voltage relay, the coil of which is connected across the arc, in connection with an operating motor. The operation of these lamps was successful with the series arc generators, and as no ballast resistance was used in the projection arc circuit a maximum converting efficiency from alternating current supply to direct current for the lamps was obtained.

With the changes that have occurred in the projection requirements, theatres have been attempting to use existing generating equipment with results that are not satisfactory.

If a theatre has a 75 or a 70 ampere series type generator set, it might be assumed that the generator will satisfactorily furnish 70 amperes to a reflector high intensity lamp. Experience has shown that this assumption is not correct.

Figure 1 shows a typical volt-ampere performance curve of a 75 ampere series arc generator. Curve *A* is the performance with full field and curve *B* with the field regulator set for 70 ampere output at 60 volts. When you follow curve *B* up to 120 volts you will find that 73 amperes are obtained. The variation of current between these two points is not a straight line, but has considerable curvature.

The positive carbon of the high intensity lamp rotates and a continuous arc feed is customary. This condition combined with the volt-ampere characteristic in the region of the 60 volt point makes the arc unstable, resulting in poor light performance unless the projectionist is constantly regulating the arc control.

### Causes of Poor Light and Adjustment

If the projectionist strikes his arc and sets the arc length so that he obtains 60 volts across the arc and the arc control is set so that the carbon feed exactly equals the rate of carbon consumption the operation will be perfectly satisfactory; but if the arc feed is a trifle fast, the arc length is decreased which lowers the current and thus decreases the carbon consumption, making the shortening of the arc cumulative, resulting in a very poor light and light adjustment in a relatively short time. Conversely, if the carbon feed is slower than the rate of carbon consumption, the arc lengthens and consequently the voltage across the arc increases. This results in an increased current which increases the carbon consumption so that this effect is also cumulative, and a long arc will result.

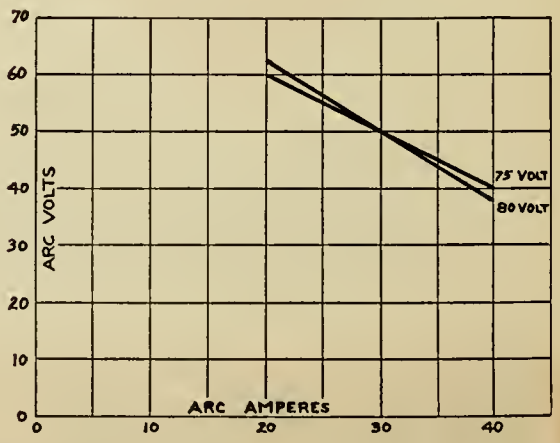



Figure 2: Current, Voltage Variation with 70 and 80 Volt Generators Feeding Low Current Reflector Arc Set for 50-Volt Arc at 50 Amperes

*Publication rights granted by Society of M. P. Engineers.

# ARCS FROM GENERATOR SETS

## How Inefficiency Makes an Operator A Switchboard Operator as Well As a Projectionist

If the positive carbon starts to burn off eccentrically, a serious pulsation of current will result with each revolution of the carbon. This effect is also cumulative as the current is increased at the time when the arc is longest. It can be seen, therefore, that a series arc generator cannot be expected to give satisfactory results on high intensity lamps with a continuous arc feed even though an attempt is made to use ballast resistance in series with the lamp. There have been attempts made to operate the low current reflector lamps with continuous arc feeds, and the same conditions obtain as with the high intensity lamp except that the difficulties caused by the rotating carbon are not encountered.

### Voltage Drop for Ballast Resistance

An electric arc is unstable when connected to a source of constant voltage without a ballast resistance in series with it. The generator voltage or supply voltage for stable arc operation will be in excess of the arc voltage by the amount of voltage drop in the ballast resistor. For satisfactory operation this ballast resistance voltage drop should not be less than 50 per cent. of the arc voltage and for economical reasons should not be much over this value.

The combination of the ballast rheostat and an electric arc in series connected to a constant voltage direct current source is a simple electrical engineering problem, but as the conditions vary it becomes rather obscure to one not familiar with the problem.

An electric arc supplied with direct current cannot be figured as a rheostat on account of the fact that the resistance of the arc is a variable quantity. Carbon has a negative temperature coefficient of resistance, and the arc stream has apparently the same characteristic. This characteristic of the arc is shown in the low current reflector arc which, when adjusted for a constant arc length, has an arc voltage which is practically constant although the current may vary within the limits for which the carbon is designed.

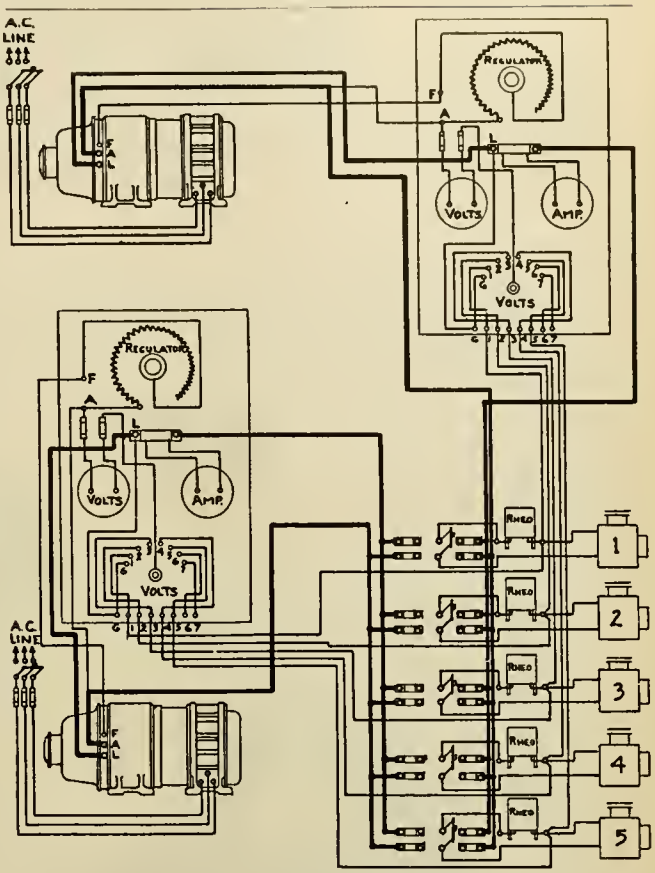



Figure 5: Installation Diagram of Two Multiple Arc Units Using Panel "D"

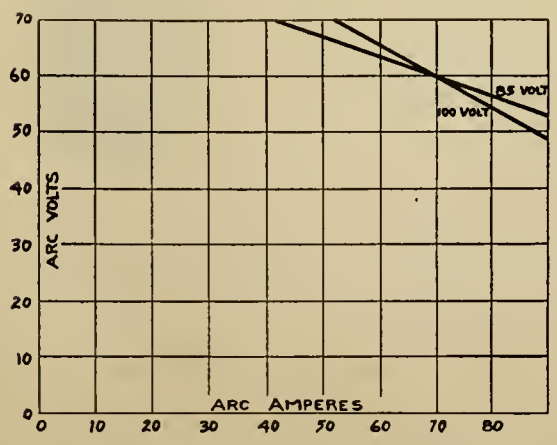



Figure 3: Current, Voltage Variation with 85 and 100-Volt Generators Feeding a High Intensity Arc Set for a 60-Volt Arc at 70 Amperes

### Resistance at Definite Arc Lengths

If we assume a certain size carbon which is rated to operate from 25 to 30 amperes with a definite arc length corresponding to an arc voltage of 50 volts, at 25 amperes the apparent resistance is 2 ohms, and at 30 amperes, 1.67 ohms. If we take a piece of ordinary resistance material and change the current from 25 to 30 amperes, the voltage will vary directly as the current changes.

On account of this constant voltage condition we find that the variation of current in an arc with change of arc voltage caused by a change in arc length is much greater with a small difference between arc voltage and supply voltage than with a

(*Continued on page 65*)

# RACON

## SOUND SUPREMACY

## . . . . . "Speaks for itself"

**That is why RACON PRODUCTS ARE LEADERS in Theatres, Amusement Parks, Convention Halls, Air Ports and Schools . . . A horn for every purpose.**

### RACON'S LATEST TYPE PORTABLE HORN

New type portable horn number 3320A. Air column length slightly less than 7 feet. Oval bell 27" x 35". Depth 28"

Can be separated in two halves for portability. Excellent for speech as well as music.



Portable Horn Model 3320A

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**No. 5325**

Air Column slightly less than 10 feet Depth 30 inches. Bell 30 x 10 inches. Weight 70 pounds.

### NEW RACON HORN 5325

**Especially Appealing Where There Is Very Little Space Between the Screen and Wall**

Amplifies as perfectly as the parent horn, No. 4320, on both speech and music

Patented non - vibratory, non-porous material and construction, plus light weight, which makes for perfect results and maximum convenience

These outstanding features of RACON products have made imitation and competition impossible.

*Improve your Sound Equipment with RACON Speakers and Watch Results!*

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### BABY ELECTRO DYNAMIC HORN UNIT



weight 6¼ lbs. Over all height 3". Diameter 4¾". Output 10 watts. Field consumption 1 amp. at 6 volts.

### GIANT ELECTRO DYNAMIC HORN UNIT



Weight 20 lbs. Field consumption approximately 1 amp. at 6 volts. Rating 30 watts, continuous operating load 10 watts.

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THEATRE ARCHITECTS and builders are sharpening pencil points in readiness for the big remodeling drive which is due to hit the exhibition field shortly after New Year's. . . . Many in the architectural profession have in recent months been made to feel the pinch of the retrenchment policy forced upon industry leaders by big-money interests of Wall Street's golden canyon. . . . And, if something doesn't break in the theatre construction field shortly, we know of a dozen architects' offices where the familiar "To Sub-lease" sign will be hung to the breeze.

* * *

**Lester Cowan, technical manager of the Academy of Arts & Sciences, still is secretly at work on a plan of standardization for wide film. . . . He expects to finish the job within two months when the toes of plenty with pet ideas on how wide film should stack up will be stepped on, and how! . . . S. K. Wolf, Erpi's consulting acoustical engineer, is en route to the Coast, to be away from New York until early January. . . . Walter Eberhardt, Western Electric p.a. postcards from Rome.**

* * *

*The millenium will have arrived when the old-line equipment manufacturers and dealers shelve their deeply imbedded inferiority complex. . . . And that time is not far distant, with the old guard taking the cue from the new group of progressives. . . . One of the least pretentious buildings occupied by RCA Victor in Camden is the old church on Fifth between Market and Cooper. . . . Few, if any, of the company's N. Y. staff are aware that Universal sound news reels are recorded in this former church. . . . Gene G. Gendel, of the old newspaper school, is now plugging for Typhoon Fan.*

* * *

From Shanghai comes word that William H. Jansen, picture and equipment man in that Oriental spot, is packing his grip for a trip to the States to enlist the aid of equipment manufacturers in an educational plan. . . . The height of something or other in an ultra moderne motif is reached in the decorative scheme and furnishings of the lavish suite where Joe Hornstein and Harold Rodner do things for Warners' Continental Theatre Accessories at the New York home office. . . . Ted Eltonhead, whom old-timers well remember, is doing public relations work for the operators' union in New York.

* * *

**Who will get that nine million bucks which the industry will spend in the first three months of 1931 for new equipment and replacements? . . . Exhibs are beginning to realize that modernized theatres with new furnishings and equipment are as vital for complete b.o. success as quality pictures. . . . And they don't mean maybe! . . . Westinghouse Electric's catalogue of new equipment for 1931-32 season stacks up as a keen competitor, for size, with New York's telephone directory, having 1,352 pages—count 'em. . . . Speaking of catalogues, Hub Electric has a pip. . . . Its arrangement, in thumb-index style, and makeup beats most of the others to a frazzle.**

IF THE extensive research work being carried on by building material manufacturers in quest of substitutes is successful, the entire construction industry, including theatrical, will see the application to building methods of many "new-fangled" ideas. . . . Most of the work is being done with a view to cutting construction costs. . . . And less labor is one of the influencing factors for the new ideas. . . . His former pals along Film Row are celebrating Bert Sanford's victory in copping top spot on Erpi's Eastern sales roster. . . . Bert formerly carried a portfolio for Pathe.

* * *

*Too bad for Wolter Green when National Theatre Supply transplanted its home office from the Windy City to New York. . . . Walter was a regular N. Y. to "Chi" commuter when headquarters were out West, and rail-riding made him an accomplished reader of Western novels. . . . To the growing list of accomplished flyers add the name of Walter B. Armstrong, head of Armstrong Studios, Inc., Los Angeles, who completed a "flying" visit to New York when he arrived back on the Coast Sunday night by plane. . . . A. C. Buensod, of Carrier's theatre division, is touring the country to establish service stations for theatre air conditioning, at Carrier's key city offices.*

* * *

**H. F. duPont, of duPont de Nemours has installed an RCA Photophone in his swanky residence, Badmington Court, at Winterthur, Del. . . . The Weiting Opera House, on the main stem at Syracuse, was recently cleaned. . . . Ordinarily, an outside face-washing doesn't mean much, but the cleansing operation at the Weiting astounded the townsfolk. . . . Under the weather-and-dirt colored surface was found a beautiful light colored brick.**

* * *

*R. Fown Mitchell, of Bell & Howell, now is at work on a paper on color to be read Jan. 8 before the S.M.P.E. at "Chi." . . . Boston chapter of the American Institute of Architects is lobbying in the Boy State's legislative halls for passage of a law governing licensing of architects. . . . The Texas chapters of the Institute will again introduce a registration law in the State legislature when it convenes early in January. . . . The Kentucky governor signed the registration law recently passed in that state, where a license now is required to practice. . . . Next move is for uniformity of all state laws.*

* * *

**Hats off to Sam Kaplan, big chief in projectionists' union circles in New York, who has launched a drive to pile up heavy dough for old and disabled operators. . . . Sam has 1,200 members in his outfit. . . . Charles J. Ross, exec. vice-prexy of RCA Photophone, tips off the appointments of. . . . E. J. Schneider as comptroller. . . . J. M. Knaut as general auditor. . . . And H. D. Colvil as assistant to Schneider. . . . The latter hails from the parent company, while Knaut and Colvil are old Photophoners. . . . From Pretoria, South Africa, T. J. Connolly sends a photo showing how he has taught natives to use the Filmo. . . . What pretty eyes those natives have!**

THEATRE EQUIPMENT dealers and manufacturers are missing a big bet when they fail to date catalogues. . . . Architects, in writing specifications, naturally avail themselves of the latest equipment info and the uncertainty of dope in undated catalogues usually influences them to treat them lightly. . . . The Chicago section of the S.M.P.E. now holds regular monthly confabs, on the first Thursday.

* * *

**President (Eastman Kodak) Crabtree of the Society of M. P. Engineers, this week named the following committee chairmen to serve under him for 1931: . . . Color, W. V. D. Kelley, of DuChrome Film Systems, Hollywood. . . . Publicity, Will Whitmore, Erpi, N. Y. . . . Convention, "Bill" Kunzman, National Carbon, Cleveland. . . . Membership, H. T. Cowling, Eastman Kodak, Rochester. . . . Papers, O. M. Glunt, Bell Lab, N. Y. . . . Progress, G. E. Matthews, Eastman Kodak, Rochester. . . . Historical, Carl L. Gregory, N. Y. . . . Sound, H. B. Santee, Erpi, N. Y. . . . Standards, A. C. Hardy, Mass. Ins. of Technology, Cambridge. . . . Studio Lighting, M. W. Palmer, Paramount Studio, Long Island City.**

* * *

*After all these years (and yeahs), the big guns are beginning to turn toward the little guys for business prospects. . . . And, if you don't think these little fellows are going to play a mighty important part in the scheme of things just ask John Eberson, architect and author of a plan for modernized small theatres to be erected economically. . . . And Carrier Engineer, which this week announces a refrigerating system for the little fellows. . . . And Sidney Kent, Paramount's sales chief, who never cases to extol the merits of small houses. . . . And countless others, too numerous to mention. . . . Present trend in cooling equipment, incidentally, is for higher speed apparatus and smaller, more compact devices.*

* * *

Echoes of Norman Bel Geddes' conception of future theatres, reproduced two months ago in *The Showman*, can still be heard in theatre architectural circles. . . . Lester Soman, after months of secretive operations with a new group, has completed his new Visionola device. . . . Much speculation exists in West Coast theatre building camps over the new string which Joe Schenck of United Artists promises to use in a defensive battle with Harley Clark's Fox West Coast chain. . . . The insiders are wondering where the money-bag is to be filled. . . . Schenck said he will spend $150,000 on each, to be built along ultra modern lines, each with straight film policy and no stage for flesh-and-blood. . . . The lowdown on why the London branch of the S. M. P. E. pulled away from the parent body involves an attempt by the Londoners, headed by Simon Rowson, to collect from the U. S. organization a deficit of some $400 or $500 which resulted from the big dinner given by the British unit to Sir Oliver Lodge many months ago. . . . Directors over here refused to pay the bill and the British got plenty sore. . . . It capped the climax of a long siege of tilts between both organizations.

# PROTECT

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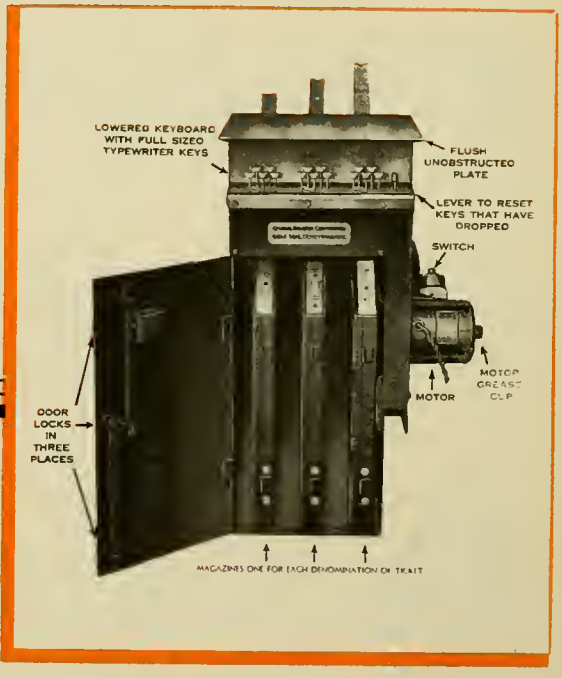
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These REGISTERS afford you a system which will not only give you the maximum amount of *protection* but will give you SPEED, ACCURACY and EFFICIENCY in dispensing tickets, which is vitally necessary to a successfully managed theatre.

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J. C. ENSLEN
GENERAL SALES MANAGER

# Average Noise Must Be Cut If Audience Is To Benefit By Improved Equipment

## MORE SENSITIVE TALKING DEVICES OF THE FUTURE WILL NOT STAND FOR PRESENT LEVEL OF "OUTSIDE" INTERFERENCES WITHOUT DISTORTED SOUND

By S. K. WOLF
Acoustical Engineer, Electrical Research Products

THE spontaneous success of talkers was due, in no small part, to the indefatigable curiosity of the public mind. To maintain such popularity it was necessary to perfect this new entertainment medium to a highly acceptable degree. Year in and year out we see new forms of entertainment spring to success overnight only to die a sudden death when public curiosity has been abated. "Talkies" have not only weathered the storm but they continue to win new patrons daily. A permanent public demand has been created. This demand has stimulated scientific progress and enhanced technique.

Of primary importance in maintaining public patronage was the practical perfection of recording and reproducing equipment. This achieved, other defects immediately became apparent. It was soon discovered that one of the most important contributing factors to acceptable recording and reproducing was the acoustic condition of the studio and theatre. No matter how perfect the voice or music recording, the sound was of poor quality where extraneous noises were allowed to enter the microphone. Wonderful as this mechanical ear, the microphone, is, it will not show partiality in selecting sound waves. Just as the "eye" of the camera will catch much that the human eye does not see, so will this "sound ear" catch much that the human ear, because of its apparent adaptability, will not be consciously aware of. The necessity of acoustic reconditioning to eliminate sounds born within the studio, and the further necessity of proper insulation to exclude alien noises arising from outside sources, led to an exhaustive study which today has become an exact science. It is obvious that such care in the studio is only half of the problem. To assure highly acceptable reproduction the same care should naturally be taken within the theatre, otherwise unnatural and unsatisfactory sound will be the direct result.

So great has been the progress in the field of auditorium acoustics that the skilled engineer of the day may not only recommend the most economical solution to a problem but he may also predetermine exact results. However, proper acoustic control of sound arising within the theatre does not completely assure perfect reproduction. There is an all important variable, which at times causes great annoyance. We refer to noises arising either within or without the theatre. We are not always aware of the magnitude of such noises as they unfortunately have a masking effect on each other. We are only cognizant of the fact that our fader must be turned up unnecessarily high to assure intelligible reproduction. That such noises can have a very real and detrimental effect, has been actually proven in a number of houses where the "quiet noise level" was measured. Scientific instruments have been developed which will not only measure the volume of such noise levels but will also measure the magnitude of the individual contributary sources.

Theatres located in quiet sections need only study extraneous noises arising in the building. Public cooperation has done much to eliminate unnecessary shuffling of feet, coughing, whispering, etc., but there are other sources over which the management alone has control. Noisy ventilating and refrigerating systems, humming generators, noises arising from the projection booth and back stage clamor can and should be isolated.

The theatre located in the metropolitan area must contend with a further contributing source, i.e., outside noise. Our conversational tone on the busy street would become a shout were all other sound to immediately cease. In other words, the sound source energy must be increased to overcome a generally noisy condition that our ear is scarcely aware of, however great it may be. It is not uncommon for the noise level in certain sections of a city to be as great as sixty decibels, above the threshold of hearing. This is equivalent to one million times the smallest amount of sound energy that the ear can detect! A recent survey of city noise showed the noise level to be far greater under certain conditions, and further elicited the astounding fact that the average noise level in non-residential districts was fifty-one decibels. Noises due to audience, ventilating equipment, and external sources ranging from ten to forty decibels above threshold may be present, requiring the increase in loud-

(*Continued on page* 60)

### Noise Elimination

NOISES within the four walls of every theatre present an intricate problem for study, and until a manner of elimination is unearthed, it will not be possible to assure highly acceptable reproduction, in the opinion of S. K. Wolf, of Western Electric, who, in this article, the second of a series of three written exclusively for this publication, discusses the problems which influence performance of sound.

The necessity of acoustic reconditioning to eliminate sounds born within the studio, and further necessity of proper insulation to exclude alien noises arising from outside sources, led to an exhaustive and successful study. It is only natural, therefore, that the same situation must be cleared up in the theatre, it is stated.

# STEEL FURNITURE'S MODERN THEATRE SEATING



The AUDUBON, New York City, a recently completed FOX Theatre in which 2,405 of our No. 6880 chairs were installed.

## IS More and More the Choice of the Most Successful Theatre Owners

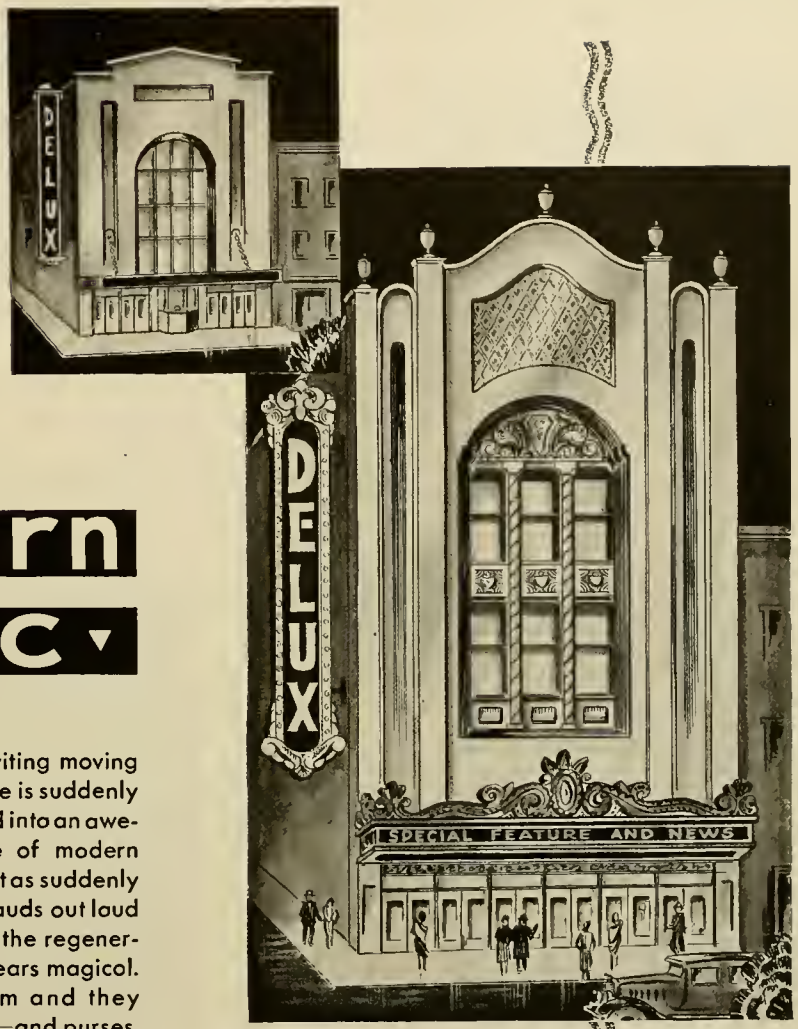
SUPREME comfort, mechanical superiority, exceptional beauty and sound construction that endures—these are qualities that in themselves establish STEEL Furniture's Modern Theatre Seating as the most advantageous equipment for the present-day theatre. In addition, however, there is much that recommends this line for your consideration—a wide range of models, an almost endless variety of beautiful coverings and an expert planning and consulting service that enables the purchaser to achieve most striking and individual effects.

*The Planning and Consulting Services of both ourselves and our distributors, the National Theatre Supply Company, are at your command. Do not hesitate to use them.*




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# Modern magic

A dull, tawdry, altogether uninviting moving picture theatre of the arcade type is suddenly—almost overnight—transformed into an awe-inspiring, patron-inviting place of modern entertainment. And the public just as suddenly awakes, "ums" and "ahs", applauds out loud and begins to fight its way up to the regenerated box office. To them it appears magical. It inspires them, pleases them and they show approval with open minds—and purses.

But to you theatre owners who "know your public" there's nothing uncanny about this Modern Magic. It's simply a common sense treatment of chronic box office ills with medicine that pleases the public palate.

National Service—hand in hand with modern science—has always taken the lead in this movement for better theatres. It supplies the correct mechanical needs completely on a one-contract plan and in each of the 30 National branches there are men capably fitted to advise, supervise and help carry through any remodeling treatment prescribed. Consult them freely, without obligation.




Did you get your copy of "De Luxe Your Theatre and Make It Pay"? If not, you may have it for asking. You'll find it full of interesting suggestions.



**NATIONAL THEATRE SUPPLY COMPANY**

*Branches in all Principal Cities*

# Manufactured Weather Catches Up With The Industry's Small Theatre Operator

## UNIT AIR CONDITIONING AT LAST BRINGS "COMFORT" MACHINERY WITHIN THE ECONOMIC RANGE OF THE FIVE-HUNDRED SEAT THEATRE

An Interview With
**A. C. BUENSOD**
**Theatre Division, Carrier Engineering Corp.**

PERFECTION of unit air conditioning brings within the cost range of the 500-seat theatre a complete system capable of producing results equal and in some respects surpassing the best that has been achieved for the large de luxe house.

The development, announced to the industry in this exclusive article to MOTION PICTURE NEWS, is regarded as the most significant contribution of air conditioning engineers to the so-called comfort field, and represents the successful culmination of efforts of the entire air conditioning industry to arise to the demand created in the public mind by motion picture theatres themselves for indoor comfort the year round in places of public assembly.

Naturally, in the beginning of theatre conditioning only the big de luxe houses were equipped, for the simple reason that the total invested capital of a de luxe house is so large that the addition of an air conditioning system, regardless of its cost, is necessary in order that attendance could be maintained at the highest level possible in summer as well as winter seasons. With the smaller type theatre, however, resultant costs of refrigeration made it prohibitive for this class of house to install air conditioning, or where installation costs were available, maintenance overhead provided too much of a burden for owners of this type of theatre.



Carrier Unit for Small Houses. Includes Fan, Spray and Cooling Chambers, Automatic Dampers, Heaters and Sound Silencers, Used in Conjunction With the Centrifugal, Fully Enclosed Refrigerator Which Runs Automatically



Carrier Centrifugal, Fully Enclosed Refrigeration Unit, Which Runs Automatically and Does Not Require Services of House Engineer. Three Sizes of Machines Are Now Ready for Next Summer's Operation

The elements necessary for air conditioning in the small house are exactly the same as they are for the de luxe house: to maintain definite relations of temperature, relative humidity and air motion.

Consequently, a system of refrigeration similar to that employed in the de luxe house installation, but of smaller capacity is necessary. However, the refrigerating machine is the most costly item of the investment required for complete theatre air conditioning system. Until new developments permitted, a small house could not sustain the maintenance and operating charges necessary with a refrigerating machine such as is used in a de luxe house. It was necessary that this be a foolproof machine to function without any maintenance or operating attention. The cost of the complete installation must, of neces-

sity, meet the requirements which provide for a suitable return on the investment of each and every theatre owner.

Air conditioning systems for the small house have been ready for a great many years, but unfortunately we have been handicapped through lack of a refrigerating machine that met all of the foregoing requirements.

Thus, the availability of air conditioning to the small theatre awaited the development of a refrigeration unit completely automatic in its operation and considerably lower in cost and maintenance.

The small unit developed for this work is similar in operation to the centrifugal refrigeration machine now used in a large number of the de luxe theatres. But it introduces radical features of design, including complete automatic operation. It is fully enclosed, requires no operating engineer to run it, and the economy of maintenance is indicated by the fact that it can be serviced hy the company installing it for a flat sum of $200 per year, without any charges whatsoever to be paid for services of a theatre engineer.

The largest of these machines developed for small theatres is 12 feet long, 9 feet wide, and requires a head room of 9 feet. Thus, it is adaptable to installation in buildings where space for installation is limited.

The refrigerator is used in conjunction with a complete air conditioning unit which includes the fan, spray and cooling chamber, automatic dampers, heaters and sound silencers, in a compact machine especially developed for small theatre use.

There are three sizes of the machine now ready for next summer's operation. The capacity of houses the machines are designed for range from 500 to 900 seats.

The table of operating costs shown elsewhere on this page gives the cost per seat per day. These costs are based on the complete operation of the air conditioning system including refrigeration, giving the operating costs for summer and winter.

Costs are based on the assumption that the electric current rate will be of 2 cents per kw. hour, and that the cost of condensing water is at the rate of 60 cents per thousand cubic feet.

The cost of heating has not been included because the cost of fuel will be similar with or without air conditioning.

Due to the emphasis which has been placed on cooling, it is essential to bear in mind that refrigeration is only necessary when a reduction in temperature or a reduction in moisture is necessary. And that the refrigeration equipment necessary for these purposes is only incidental to the complete system for conditioning.

## Air Distribution Important Factor

The important part played by an air conditioning system is the proper distribution of the air within the theatre so that the reduction in moisture and temperature brings the atmosphere to the ideal condition for human comfort. A refrigerating machine to cool the air is of no use if the air is not distributed properly. Some of the main difficulties encountered by air conditioning engineers have resulted for the too zealous use of refrigeration to cool without regard to the comfort of the people. It is impossible to sit in a theatre that is over-cooled and be comfortable.

The exhibitors who have had experience in operating air conditioning systems over a period of years are agreed that more harm is done by over-cooling than no cooling at all, and air conditioning engineers have used every ingenious method at their command to make foolproof such systems so that over-cooling shall not be done.

Cooling is important to comfort during hot weather but equally important is the reduction of moisture content of the air, especially in summer.

You can maintain a temperature of 80 to 85 degrees when the outside weather is 95 and 100, provided you reduce the moisture content of the air within your theatre so that the people will feel comfortable. And that is all an air conditioning system in a theatre should do—make people comfortable throughout the length of the show.

For this reason, air conditioning engineers are glad to note the discarding of the old icicles and the polar bears as a means of selling the "20 degrees below the outside temperature" idea.

One of the most prominent exhibitors in this country and a pioneer in the introduction of cooling systems in theatres, recently stated that he has refused in the last few years to advertise that his theatres are cool. "Why advertise when the people know that the theatre under our direction are comfortable," he asks.

IT IS a tribute to the courage and progressiveness of the theatre owners who in the early days of this science had the idea that cold storage methods used for the preservation of food could be utilized to create comfortable conditions within their theatres during the hot weather months when theatres suffered in competition with beach resorts and other outdoor attractions. These early efforts on the part of theatre men undoubtedly are responsible for the air comfort consciousness of the general public and the advances made in the science of air conditioning as applied to the comfort field.

With an investment in excess of $10,000,000 in air conditioning equipment, and the exercise of its power to popularize a science as well as personalities and the arts, the theatre industry both here and abroad has educated the general public to the benefits of air conditioning to human comfort and health. And, on the theory that the public will more readily outlay admissions where mechanical contrivances guarantee comfort, manufactured weather can be accepted as an influencing factor in building box office success at the theatre, along with other contingent factors such as quality pictures, sensible showmanship and the like.

## Average Operating Costs of Unit Automatic System of Air Conditioning for the Small Theatre

| Seats | 500 | | 700 | | 900 | |
|---|---|---|---|---|---|---|
| | Summer | Winter | Summer | Winter | Summer | Winter |
| Power ..... | $2.77 | $.94 | $3.88 | $1.32 | $4.81 | $1.74 |
| Water ..... | .96 | — | 1.34 | — | 1.73 | — |
| Fixed Maintenance Service ..... | .55 | .55 | .55 | .55 | .55 | .55 |
| Total Oper. Costs per Day of 10 Hrs. | $4.28 | $1.49 | $5.77 | $1.87 | $7.09 | $2.29 |
| Cost Seat per Day | $.0086 | .003 | .0083 | .0027 | .0079 | .0025 |
| Additional Admissions per Day to Cover Operating Cost at 25 Cents Each | 17 | 6 | 23 | 8 | 29 | 10 |
| | — | — | — | — | — | — |

*All costs based on electric current at 2 cents per KWH and water at 60 cents per thousand cubic feet. These costs can be easily adjusted by any decrease or increase in power or water rates. Also if you operate a shorter period than 10 hours a day you can proportionately decrease the power and water costs.*

# Keep Eagle-Eye on Equipment for Success

(Continued from page 30)

lic each day. The ushers should always inform the head usher when they find a seat in bad condition or a tear in the carpets.

The assistant manager's job, in addition to the items covered by his own list, must understand that he must keep his eye on the work covered by the others as well. Occasional trips through the booth, boiler room, cellars, usher's dressing rooms, and every other part of the house is his job. This he must do, not merely when he gets the chance, but on designated days. His report to the manager will be the basis for such orders for repairs, etc., as the manager shall deem necessary after personal investigation.

## Alibis Are Taboo

Just what the best way would be to make certain that every detail gets the attention it requires can best be decided by the manager in working out this system to suit his own requirements, but as recommended, the better way is to create charts on the inside of regular letter folders, such as is used in files, these should be ruled and arranged as appears elsewhere in this article.

No excuse must be offered by those responsible for the various parts of the house. The inspection must be made as a regular and important part of their job. The complete report is then placed in the manager's office, preferably hooked in a row where the house manager can look them over from time to time. When these check-ups reveal something in need of repair or attention it must be called to the manager's attention immediately. If the repair is minor and can be made by an employee in the house, the manager should first give his O.K. Possibly he may not agree with the one making the report and prefer to have the work done by some outside source.

Another thing to keep in mind is the various items on the several charts. For instance, the assistant or head usher could also be made partly responsible for the toilets. If the house employs a matron, she should not only see that the ladies' rooms are in perfect condition, but can also be personally responsible for the cleanliness of those rooms.

## Giving the Job to the Right One

Each chart should be so worked out that the supervision of the different parts of the theatre and the equipment should be placed under the eye of those whose regular duties or experiences fit them to know how to check up on the various items. It would not be feasible to place the responsibility for the motors in the fan room on the shoulders of the janitor. The best man for such things is the projectionist. He should see that the commutators are clean, the brushes making proper contact, and above all, that all the motors are suitably lubricated. This last item being of major importance. We can well recall the trouble and expense of repacing bearings on motors.

Avoid expense and trouble by watching these things closely. That's why we emphasize the importance of someone supervising those items needing careful attention. The assistant manager need not be an expert electrician to be able to see that the oil wells or grease cups are filled at all times, but he might stumble on such a condition in time to prevent breakdowns if he is properly trained for such work. And properly training him for these things means schooling him on one of the most important features of theatre management.

## The Monthly Recapitulation

The same applies to your head usher or doorman, they, too, may be anxious to advance in theatre work and need this training if they are to be a credit to you as their superior.

The manager's personal responsibility under this system is worked out so that once a week or twice a month he must make a check-up of all the charts, by going over them with those who made the inspections, and then starting at the top of the house and going right on down throughout the entire theatre in company with all department heads.

A theatre kept in perfect condition means a manager with plenty of time to work out his advertising and exploitation campaigns. He need not be worried or bothered with constant trouble from some remote part of the house. He is always certain that everything is being watched and checked up carefully. If things are beginning to show wear or require attention he is told about it in sufficient time to have it fixed or replaced.

Another good feature of these check-ups is the manner in which you can determine how much service you are getting from different portions of your theatre's equipment and how often repairs are necessary. This could even be used as a basis for a report to your home office maintenance department, if you're house is one of a chain.

## Added Dollars from Good Equipment

Just as all business enterprises require proper system and supervision, so does a modern theatre. It's as much of a business as anything else these days and only the man possessed of real executive ability and the knack of organizing his staff to function as a smooth machine, can really boast of a well-run business.

The smoother your theatre runs the more satisfied your patrons will be. They will be sure to notice these things because they are accustomed to seeing the bigger deluxe houses in the large cities. If you run your house like a dump, that's exactly what your patrons will think of it. And if you lose business because your theatre suffers by comparison the fault is your's as the manager, as the man who was placed in charge of the house and the many thousands of dollars tied up in such an investment.

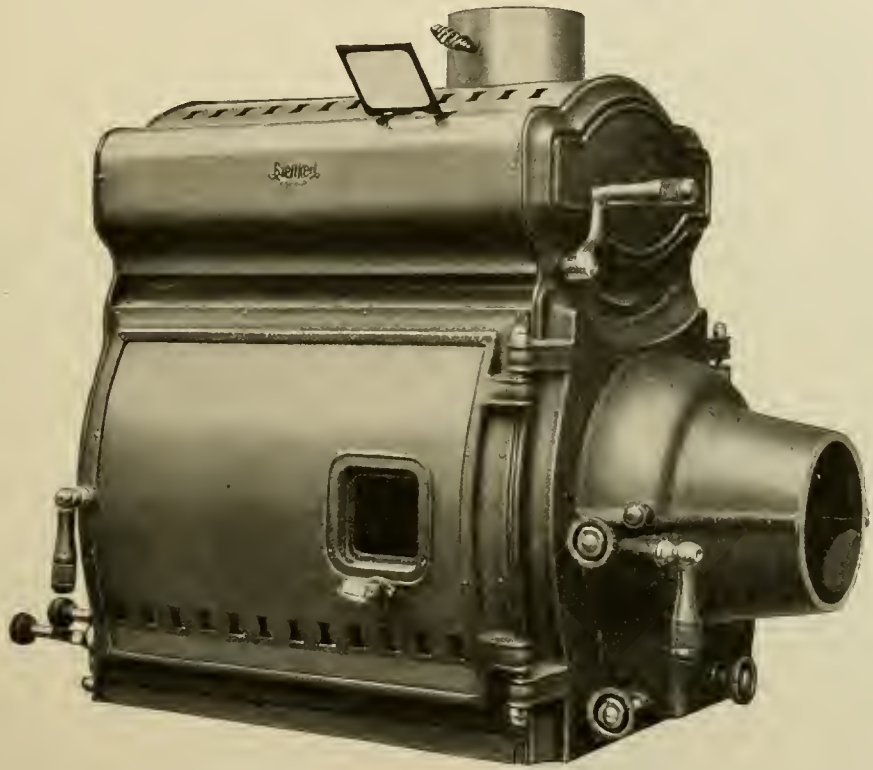
Either you are equal to the responsibility or you are the wrong man for the job. One of the best ways to determine that point is not alone in the business the house is doing, but also in the way the house is run and the way its equipment is kept.

Exhibitors discuss equipment in "Managers' Round Table" Edited by "Chick" Lewis. Turn to page 99

ANNOUNCING - - - *the new*

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# Terra Cotta for Color In Revamping Old Theatres

(Continued from page 28)

tions identifies the house and its attractions. There should also be plenty of illumination underneath the canopy. Where a particularly striking design of ornamentation is employed in the upper portion of the theatre front, an arrangement of flood lights may be placed on top of the canopy, and by the use of these reflectors with changeable color screens, most striking effects can be obtained and changed frequently to break the monotony. The entire appearance of the theatre front may in this manner be changed weekly, if desired. This treatment can be worked out effectively, either with or without the name sign.

## Location of Box Office and Arrangement of Entrance

Conservative provision for attraction signs or program poster frames are also advocated although the modern trend is toward elimination of too much "advertising paper" both inside and outside the theatre. Circus exploitation and ballyhoo are becoming passe in modern theatre operation.

A typical old style theatre is one with a curved or oblong recessed entrance with the ticket office in the center of the lobby space, at the side, or in the rear. Frequently no front entrance doors are provided and the entire "waiting room" is left open and exposed. In remodeling a house of this type an attractive box office should be located right up front, easily accessible, with adequate and properly decorated entrance and exit doors on each side. The space at the rear, thus saved, can then be used as an inside foyer or waiting room, properly decorated, lighted and furnished for the comfort of patrons. Portable aisle posts and velour ropes can be arranged at will to efficiently guide the crowds in and out of the main auditorium. Quite often an increase in seating capacity can be had through this method.

## Basic Materials, Adequate Equipment

Another example: Assume an old theatre has a 25-foot frontage with a lobby 30 feet deep and rentable area is desired in remodeling. It is recommended that the entrance doors be set back from the street line four or five feet with a separate door into a stairway leading to the second floor and independent of access to the theatre. The box office could then be set between this set of doors and the street line.

The following basic building materials may be used in remodeling the theatre front: Face brick, cut stone, terra cotta, granites and marble. The most economical of these is face brick and quite satisfactory if well formed, hard burned, smooth-faced brick is selected. It is easily cleaned and always attractive. A solid stone front is not expensive, but it is too conservative and sedate for theatre work and should only be used in conjunction with face brick.

Terra cotta construction is quite popular but is a little more expensive than brick or stone. A wider variety of color effects are possible with terra cotta, which also has a washable surface. Terra cotta must be carefully handled in both delivery and erection inasmuch as it has a tendency to craze or check under certain climatic conditions. Granites and marbles are seldom used except in the base course of theatre construction.

## Faience Tile for Lobby

For the lobby floor broken faience tile laid at random is most economical and makes a highly attractive and durable floor surface. It may be used in a wide variety of colors and once laid is not subject to unusual deterioration. Many other flooring materials are also used in remodeling. In another article the subject of interior decoration throughout the entire theatre will be discussed.

## Modern Equipment a Necessity

In equipping the remodeled theatre entrance, box office and lobby, the owner should provide adequately the right sort of equipment for the efficient handling of business. A remodeled theatre without modern equipment is a job half done. A reliable equipment dealer can recommend and supply the type of apparatus or furnishings best suited to all conditions. It is advisable in all cases to avoid the selection of materials that require frequent polishing and cleaning as this adds greatly to maintenance cost and unless kept in condition at all times the reaction is decidedly against the appearance of the theatre. Particularly, surfaces that require frequent cleaning or polishing should not be used against woodwork as the polishing soon mars and soils the woodwork. Hammered bronze or other similar materials should have preference.

## Th Assurance of Success

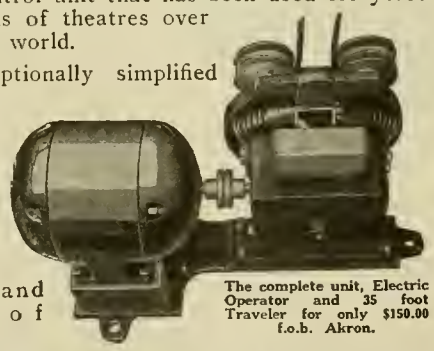
In remodeling as in new construction, it's the little details that count most. The prominent consideration should always be this: To have a finished theatre in which all the elements that attract and hold patronage are present and easily recognized by the public. That done, success is practically assured.


The World's Lowest Priced, Practical Curtain Control Unit

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TRADE MARK

# WHAT GOES ON *BEHIND* THE SCENES . . .



C-H "Simplicity" Dimmer Plates are supplied by leading dimmerboard manufacturers with the board they install. Fig. 1 shows the front of a typical board. Fig. 2 the rear view showing C-H plates and Fig. 3 the complete plate. Dimmer plates are the heart of any lighting control board. Make sure the C-H trade-mark is on your plates for long life, smooth lighting control and low maintenance.

THE audience sees only what goes on "out front". Few know what is going on *behind* the scenes. They see nothing of the elaborate organization which puts a show across—though the faultless operation of this organization is vital to the success of every show.

The same thing applies to the dimmerboard which controls the lighting effects of your theater. The board is merely "out front", *behind* are the dimmer plates, the real heart of your lighting control. The dimmer plates determine whether your lighting effects will be "spotty" or smooth.

Most experienced showmen use only Cutler-Hammer "Simplicity" Dimmers for their dimmerboard. C-H Dimmers insure smooth, continuous dimming —from full brilliance to black out. Each plate has contacting surfaces on both sides, permitting more circuits to be handled in a given space. Direct rack and pinion operation prevents any play or backlash.

These are a few features of Cutler-Hammer Dimmer construction which insure their famous "velvet-smooth" control of lighting effects. Thirty years of experience in theatrical lighting, in solving the problems which confront the showman have earned C-H Dimmers a permanent place on the dimmerboards of hundreds of leading theaters.

Ask your electrician or architect about C-H Dimmers. You can have them on any dimmerboard you install and they can be adapted to meet your requirements as you grow.

CUTLER-HAMMER, Inc.
*Pioneer Manufacturers of Electric Control Apparatus*
1319 St. Paul Avenue Milwaukee, Wis.



*Looking from the orchestra pit across a portion of the auditorium in the Tampa Theater, Tampa, Florida. Here skillful lighting is employed to achieve "atmospheric" effects of unusual beauty. The hot glare of a desert sun can be smoothed to the soft light of a summer moon without a flicker through the use of C-H Simplicity Dimmers.*




*Ask for the Cutler-Hammer booklet "Illumination Control for the Modern Theater".*

# CUTLER HAMMER

*Perfect Illumination Control for the Modern Theater*

(A-308)

# New Metal for Arc Problems

By M. H. GOLDBERG
Golde Mfg. Co., Chicago

With the passage of silents and the solid reflecting surface of the opaque screen discarded, the perforated sound screen has come with a period of brighter light source to counteract the loss of light both at the source (photography) and at the screen (reproduction).

High intensity and high intensity reflector arcs of many makes provide this brighter light source with a few attendant practical problems which have been solved in the laboratory in theory. In actual practice, however, we find these problems continuously cropping up and not as smooth-working as preliminary lab tests would have you believe.

Here we are, rotating a carbon, feeding it forward, horizontally during rotation, delivering current to that carbon (all while the carbon is being heated so that it might perform its work) to produce light. Excessively high heat intensity is required—a temperature which will melt every metal known—at the crater of the arc. Luckily we have carbon clamping, rotation and feeding an inch or so back of its hottest point and this small difference in temperature allows the use of several metals. However, the metal to be used must resist the intense heat, the seevral gases formed by oxidation of the carbon, must be a good current conductor and must be mechanically sound for holding alignment. Very few metals will serve the purpose of all of these requirements. While one may withstand the attack of the gases formed, and be a good current conductor under ideal conditions, the intense heat will eventually break it down.

Metals now in use are suitable for the job under ideal conditions but not wholly under usual rigid operating conditions. Although we find that brass, nickel and allied alloys may be good current conductors and withstand the attacks of gases, they do neither unless the surface within the contacting area of the carbon is entirely free of other matter and bright with only the metal of which it is formed. To keep the carbon jaw in this condition requires constant polishing and cleaning of the contact surface. Unles sthe jaw is cleaned once in at least ten hours running time, harmful effects become apparent. Poor contact between carbon and jaw soon beegts "arcing" between these two points. This arcing is of high enough temperature to melt and break down the surface of the metal. The whole jaw soon overheats, the carbon is "frozen" in the jaw, it cannot rotate or feed forward and the jaw is ruined unless miled down to clean contact surface.

Even with constant daily polishing, the impossibility of maintaining a perfect contact at all points of the contact surface is evident. If a point instead of surface contact is obtained, overheating and melting soon occur. Some metals will not break down under intense heat, but an oxide formed on the surface soon increases the resistance to passage of the current. The constant cleaning will in too short a time reduce the jaw below its proper size, so that center distances are changed with an attending change of relation with the negative carbon.

It is clearly evident then that the most of replacement very quickly mounts into quite a sum, aside from the trouble caused—poor light, breakdown of light, fluttering due to non-rotation, mottled field of light, etc.

In order to cut the cost of replacements, inserts of other rare metals able to withstand all these conditions are tried. Here, however, another situation develops: Oxidation between metal surfaces soon cause the same condition as oxidation between carbon and metal. The breakdown which follows ruins both the jaw and insert. This has been proven in actual practice.

However, a solution to these carbon problems appears in a metal composition never before used for carbon jaws. It will not burn out or corrode, does not necessitate constant cleaning and will not hold back the rotation of the carbon and proper feeding, delivering the full current transferred to it from the source of supply. Although the process of manufacturing this metal is held highly secretive by two American and one German company, its use as contact surface in carbon jaws has been awarded Golde in return for the latter's reesarch for its development.

### New Sexton Volume

SECOND in the series of "American Theatres of Today" was this week issued by Architectural Book Publishing Co. Edited by R. W. Sexton, it contains nine sections, including:

Tendencies in the Design of the Present-day Theatre, by Sexton; Design of the Modern Theatre, by Armand D. Carroll; Standard Method of Planning a Theatre, by Albert Douglas Hill; Decoration of a Theatre, by Harold W. Rambusch; Electrical Installation in the Modern Theatre, by Edward B. Silverman; Theatre of Tomorrow, by Ben Schlanger; Theatre Acoustics, by Edwin E. Newcomb; Heating and Ventilating a Theatre, by Edwin A. Kingsley; Theatre Owner and the Architect, by Leon Fleischmann.

# Theatre Noise Must Be Reduced

(*Continued from page* 51)

ness of speech for good articulation. Before the advent of our present type of improved sound recording on film, audience and other noises in the theatre as high as thirty-five decibels were not objectionable as the surface noise of the film was of the same order of magnitude. In the future it will be necessary to reduce the average noise of the theatre if the exhibitor and the audience are to derive the benefit of improved recording.

Although under normal conditions we are seldom aware of a noise level of forty decibels above threshold, as soon as intelligible speech sounds are introduced, its magnitude becomes more apparent. We must increase our sound source energy to a sufficient degree to overcome this conglomeration of noise. This in turn leads to distortion and unnaturalness, for it is a fact that the required intensity of sound reproduction should be commensurate with the energy level at which they were originally recorded. Should this not be the case the result is most annoying and displeasing. A recorded whisper may be uniformly amplified within the limits of the equipment, but the result is not a shout, which would normally be expected under noisy conditions, but is an unnaturally loud whisper. This incongruity tends to destroy necessary illusion.

There is one more detrimental effect that outside noise may have although the sound being reproduced in the theatre be of sufficient volume and articulation to be naturally understood. We refer to the distracting effect of sudden noises, such as the blowing of automobile horns. Should this sound penetrate the theatre it will prove subconsciously annoying. This creates a dissatisfaction which the patron, more often than not, will lay to the program rather than to its real cause. Fortunately this will be overcome when proper precautions are taken to exclude noises.

There is no reason why detrimental noise levels should be tolerated in the theatre as it is a relatively easy matter to measure the magnitude of such noises and to make proper recommendations for their isolation or reduction.



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*With the Western Electric Hard-of-Hearing Set he hears every word!*

15,000,000 people in the United States—one out of every seven—have defective hearing.

Until Western Electric Hard-of-Hearing Sets came along, this seventh person could not hear talking pictures clearly.

This equipment—connected directly with the Western Electric Sound System—affords the 15,000,000 men, women and children with defective hearing the sought-for opportunity of fully enjoying talking picture entertainment. It attracts their patronage! It builds good will.

Leading theatres are equipping with this apparatus. Here is another evidence of the advantage gained by installing a Western Electric Sound System—the complete system that offers exhibitors every possible new development to help stimulate box office receipts.

The cost is small. Installations can be made promptly. Complete information on request.

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# Wall Treatment Alone Not Sufficient to Stop Sound Distortion in Theatres?

## SPECIAL INEXPENSIVE WIRING INSTALLATION WITH BUZZER FOR GUIDE IS RECOMMENDED BY A THEATRE OWNER FOR BETTER SOUND RESULTS

By ROBERT P. WITT
Manager, Capitol Theatre, Publix, Oklahoma City

TREATMENT OF WALLS and other stationary parts of the auditorium is generally accepted as being the initial remedy in correcting imperfect acoustical conditions in sound theatres. With this accomplished, a large percentage of theatre owners sit back and rest, without giving further thought to one of the greatest problems in theatre operation: one hundred per cent elimination of sound distortion.

Mechanical variances in sound prints and on discs have taken the place of silent-day distortion or out-of-focus prints as the all-important problem in proper projection. In the silent days we were able to reduce to a minimum, with but little effort, signs of imperfection in the screened image. Today's great sound problem, however, is not so easily overcome.

### Double-Checking Sound Quality

Despite the fact that perfect sound prints may emanate from either studio or laboratory, a thousand-and-one acoustical problems in as many theatres turn the spotlight on an entirely different aspect, each in need of a particular style of "doctoring."

A close study of variations in the sound print or disc, following acoustical treatment of walls and other places, revealed an all too imperfect condition. These imperfections, while not nearly as bad as before treatment, loomed over the box-office as a possible influence in lowering receipts. A plan was then adapted to bring into use at our house a weekly-check-up system which has proven successful even beyond expectations.

Before any film is shown at its regular run it is previewed by staff executives and the various qualities of sound are studied. We have rigged-up a buzzer system throughout the auditorium, with buttons placed at stragetically located points of the house. These buzzers find a terminal in the booth. During this check-up, the buzzer system is used to formulate a guide sheet, and through the latter we either muffle or tone up the sound as needed during the regular performances.

### An Aid to Operators

The observers, from the points where buttons are located, note needed corrections each of which is transmitted to the booth during the rehearsal. One buzz denotes lower sound control; two are used to indicate a raise. These notations are made on a cue sheet placed directly opposite the control. This sheet is then used in all future runs of the attraction at our house. Here the operator has an opportunity to keep an accurate check on the tone and to keep it at all times to the point where it will procure the best audience reaction.

As a variation, the test is made at the first public showing, using audience reaction as further help in devising the proper guide record. We find that variances on the setting seldom reach higher than two points on the normal setting. But even these two points can have a decided unfavorable reaction on theatregoers.

### All Sections Must Be Checked

We know from actual experience in observing reaction of audiences before and after the system was installed that it pays. Our house has, and certainly not through promotion advertising, a reputation of having as perfect and pleasing sound quality as can be procured. On innumerable occasions patrons have told us that their reasons for visiting our house was because of the fact that our rendition of sound was better than at other houses.

It is not sufficient to confine the checkup to only one sector of the auditorium. Checks should be made from the back end of the house as well as at the front. The man in the most out-of-the-way seat must have as complete satisfaction as the man in the choice localities of our theatre.

Not only features, but newsreels and shorts are checked. It can be easily understood that no matter how perfect the acoustics of sound features, a poorly transmitted voice from any other part of the program would be a detriment to the entire program.

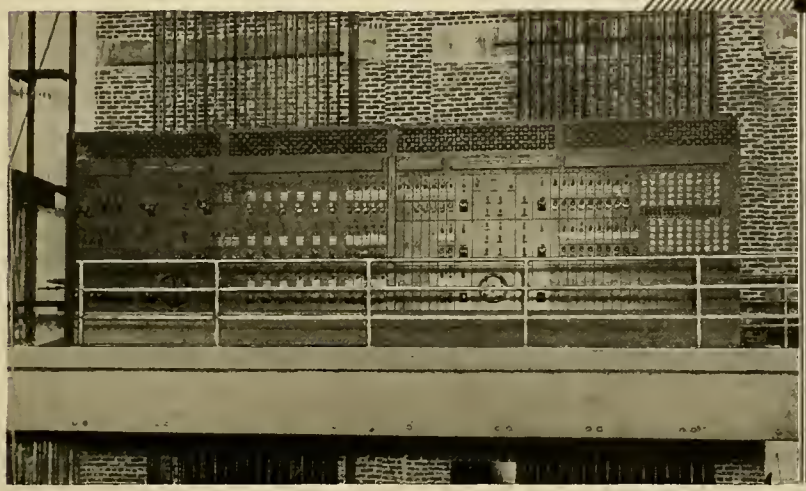
### Getting the Most Out of Sound

These simple little corrections which adapt sound to each house will immediately iron out any of the irregularities that may exist because of the variance of a particular theatre, acoustically, from the projection or production rooms of the studios. This factor of pleasing the customers' ears as well as their eyes is something that is sometimes overlooked, but, nevertheless, is equally as important. After all, emphasis has been placed on sound in recent months, and that is the merchandising item controlling the major attention of the theatre patron rather than the printed image on the screen itself.

An understanding that the sound they hear is the first thing they consider and the first thing that prompts fan reactions in passing judgment on a picture's quality, entertainment or otherwise, was one of the greatest incentives used by our theatre in developing this new system.

# A HUNDRED SHADES OF COLOR . . . *to match a hundred moods*





*Ten-scene and five-scene Multi-Pre-Set Switchboards installed at the Atlantic City Auditorium.*

IN perfect accord with each changing mood of play or act, soft hues of amber, green, blue and red sweep across the stage. A hundred shades of color to match a hundred shades of feeling—controlled by a single throw of the switch.

With Westinghouse Multi-Pre-Set Switchboards, the lighting effects for the entire performance may be set up in advance, enabling the operator to devote his entire attention to the manipulation of the circuit dimmers during the performance.

Westinghouse theater switchboards control lighting in the Atlantic City Auditorium, the Fox Theater in San Francisco, and at the Barcelona Exposition in far-off Spain, as well as in many other famous theaters and buildings. Six types of boards have been developed to meet the requirements of any theater, large or small.

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TUNE IN THE WESTINGHOUSE SALUTE OVER THE N. B. C. NATION-WIDE NETWORK EVERY TUESDAY EVENING.

# Eberson's Plan For Standards

(*Continued from page* 43)

must cover the entire lot with a theatre building. Take your standardized plan and place it to the very best advantage on this lot and only build on as much ground as required by the standard unit.

From the standpoint of chains, we believe that full benefit of the standardization of theatres can only come when units of this kind are built in multiples of five or more, and the duties of buying and producing these units is unified and centered on one contractor and one architect, and not widely spread among several as at present.

The detailed cost analysis of standardized theatres, which appears elsewhere in this article, provides for theatres, all sound houses of course, seating from 1,100 to 2,050. They include the typical lobby flanking stores. Small-town building conditions were taken into full consideration in preparation of the schedules. It is important to point out that these results are obtained by the use of proven economic construction principles in which reinforced concrete and junior steel beams play an important part.

The decorative scheme, executed in modern American style, tends to reduce the expense of furring plain and ornamental plastering to a minimum. The conception of this new and unusual fashion in decorating should remain entirely in charge of the designing architect.

Retiring rooms, plumbing and mechanical eqnipment are all placed in locations which are most economical. Costly approaches, stairs and passageways are eliminated completely. Acoustical problems are properly handled without the usage of over-designed and over-technical sound treatment.

Rongh cast concrete embellished with glazed tile and rustless metal stripping is used for elevations, and the vertical sign is designed and built as part of the structure.

Lighting units are placed and conceived as part of the architectural treatment, avoiding excessive costs of lighting fixtures. The general "punch" illumination of the auditorium is accomplished by use of well concealed floodlight units.

### Ventilation Problems

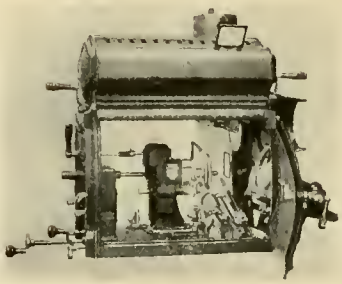
All of the smaller units include proper ventilation, and where air conditioning and refrigeration is desired, we recommend the use of a self-contained automatic installation on the horizontal diffuser type plan, eliminating the necessity of employing a skilled engineer and avoiding the expense of complicated dnct work. Of course, the latter factors are necessary for the larger theatres in the standardization plan, but smaller houses will do well to avoid these extra, heavy financial burdens.

I am firmly of the opinion that good, wholesome, artistic and interesting pictures will be always successful, and that hundreds of communities can be most advantageously served through a standardized sound house under a plan which offers the public a restful, tasty auditorium, void of all ginger-bread and spectacular ornamentation, featuring a proper seating plan; comfortable and properly constructive opera chairs, good acoustics and proper sight lines.

I visualize hundreds of old, antiquated, musty theatres replaced with modern standardized sound theatres—but, why call them theatres? Rather, an elegant conveniently located place of assemblage. I want to forget the word "theatre" and the tiring general aspect of a theatrical auditorium, and put in its place, as previously mentioned, something "warm" and "friendly," devoted to an amusement loving people and practically arranged to affect the perfect presentation of pictures.

The "movie" in an intimate community, visited once or twice a week by townsfolk, has become a strongly established and firmly entrenched institution. It does not necessarily have to be dolled up in gandy theatrical fashion. The public demands good pictures and wholesome amusement. I do not believe that in the small town much attention is paid to the architectural detail or elaborateness of the sidewalls, the ceiling or the intricacies of design of the flasher sign. What they want, in addition to good pictnres, is an auditorium in good taste, comfortable and generally attractive.

### Brenkert's New Lamp



STANDARDIZATION is claimed by Brenkert for its new high intensity projection lamp, rendering all parts of the machine interchangeable. Although adaptable to screen sizes varying from 21 ft. wide to 40 ft. wide, it is unnecessary to increase current beyond 120 amperes in order to obtain proper screen intensity, it is said.

# New Brenkert Projection Lamp

Another equipment manufacturer to fall in line with wide-film development is Brenkert Light Projection, which is marketing a new high intensity projection lamp for standard or wide film. Claiming more light per ampere, a whiter light and even illumination from edge to edge, Brenkert has built into the device illumination for wide screens, with 120 amperes current. Higher amperage for proper screen intensity is declared nnnecessary.

The lamp has a continuous feed and rotation of positive carbon, intermittent feed of negative carbon and independent micrometric adjustment of negative feed. A new type condensing lens, differing radically from its previous style was developed for the device, and is separately removable from outside of lamphouse. The adjustment of condensing lenses for focussing has been re-designed.

### Adjustments Unnecessary, Claim

Accommodating 20 in. positive carbon with continuous feed its entire length, and 9 in. negative carbon, provision has been made for the release of the former from outside of lamphonse at rear. Contact jaws may be removed without detaching electrical connection wires.

The company states that adjustments are unnecessary for taking off positive head, negative, condenser, or control units and entire lamphouse. A new type automatic arc striker automatically establishes the arc and is operated at full current load without injury to the positive carbon, also permitting carbons to be trimmed in separate position.

Removal and replacement of four small parts permits using the 16 mm. carbon combination for use of this size carbon in projecting wide film.

## Novel Installation Completed by Macy

Macy Manufacturing Corporation has completed installation of a three-way interbroadcasting system, originally developed for theatre use, at Rosemont Ballroom in Brooklyn. Sound reproducers suspend from the center of the ballroom and distribute announcements to all parts of the main room and lobbies. A speaker is mounted at the entrance of the ballroom and carries the music of the orchestra to passersby.

The management plans to make microphone contests a feature event. The system is equipped to pick up any radio event.

# Arc Operation and Generators

(*Continued from page 47*)

larger difference between arc voltage and supply voltage.

Figure 2 shows this variation with a low current reflector type arc used with a 75 volt generator and an 80 volt generator, the basic adjustment in this case being for a 30 ampere arc with a 50 volt arc length. While the difference between the slopes of these two curves is not very marked, there is a big difference in the ease of operation and the resulting changes in current through the lamp with slight changes of arc length.

Figure 3 shows the variation of arc current with change of arc voltage with a high intensity reflector lamp which is set for a 60 volt arc at 70 amperes. The change in current with the 100 volt source is much less than with the 85 volt source.

Figure 4 shows the variation in current with variation in arc volts for a high intensity lamp adjusted for 125 amperes at 70 volts using an 85 volt generator and a 100 volt generator. Experience has shown that 85 volt generators are not desirable for high intensity lamps with an arc voltage of 70 volts because the change in current is greater with slight changes in arc voltage.

The rheostats used in connection with the projection arcs must be designed to give the proper voltage drop at the current required. With the variation of current which comes with a small change in arc voltage it is very easy to overload these rheostats. Assume a low current reflector arc nominally operated at 55 volts at the arc normal current 30 amperes from an 80 volt generator. The voltage drop across the rheostat will be 25 volts. With a variation of arc voltage the following rheostat leads would be obtained: With an arc voltage of 55, and an arc current of 30 amperes, the rheostat will be operating at 100 per cent. load. If this arc voltage is reduced to 45 volts with the same generator voltage and same amount of resistance in the rheostat, the arc current will increase to 42 amperes and the load on the rheostat will be 196 per cent. of normal.

There is a great deal of variation in the practice of projectionists throughout the country with respect to arc voltage, and the proper operating conditions with motor generator sets or any source of direct current power can be obtained only when all of the equipment, rheostats, arc controls, carbons, and direct current supply are properly matched.

One other item which should be considered is the proper connections when

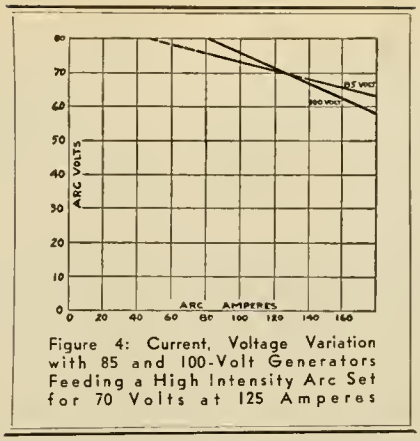



Figure 4: Current, Voltage Variation with 85 and 100-Volt Generators Feeding a High Intensity Arc Set for 70 Volts at 125 Amperes

two constant voltage generators are installed in a theatre. The natural way for an electrical engineer to connect these generators would be for parallel operation. When two generators of similar characteristics are connected in parallel they will operate satisfactorily and divide their lead properly only when the induced voltage in the two machines is the same and the resistance of the armature circuit together with the interpole and series fields is inversely proportional to their capacity. Under conditions of operation where two machines would be started about the same time, there would probably not be much difficulty in obtaining a balanced load on the two sets, but with conditions as they exist in the theatre where one lamp is operating for a period of from 25 to 30 minutes, making the load on the generating equipment rather light, it is not economical to be running the two machines. Under conditions as they obtain we find that when the heavy load comes on, the projectionist will start the second machine with cold windings and parallel it with the first which has been running probably long enough to have come to a stable temperature. He will adjust the generated voltage of the two machines so that a proper division of the load is obtained. In a short time the shunt field winding of the two machines will have warmed up enough to reduce the generated voltage in the second machine to the point where the loads are no longer equally divided. As a matter of fact, unless the generator has very close voltage regulation and very little change of voltage with change in temperature it may drop its load almost entirely, imposing the load on the machine which has been running the longer time. The necessity of frequent adjustment during the period of heavy load when the projectionist has the most equipment to look after, results in attempting to make him a switchboard operator as well as projectionist.

It has been found that by far the most suitable way to connect generators when there are two installed in a theatre is to connect each generator to a separate bus and provide each projection lamp with a separate double pole switch so that any lamp can be connected to either generator as required. This connection gives all of the advantages of the parallel connection inasmuch as in the event of an emergency the equipment can be connected to either set, and when both generators are required to take care of the peak load each generator will supply its lamps without the continued attention of the projectionist.

# Underwriters Rewrite Code

Regulations of the National Board of Fire Underwriters for the protection of openings in walls and partitions against fire have been approved in the revised form suggested by the National Fire Protection Association.

The new code is a complete revision of the 1927 edition. No fundamental changes were made in the character of the protection specified, the principal changes being as follows:

(a) New sections to cover new devices developed since the last edition of the regulations.

(b) Elimination of structural specifications on doors and hardware now labeled by Underwriters' Laboratories.

(c) General condensing of detailed installation rules in the interest of brevity.

(d) Substitution of performance requirements for detailed construction rules wherever feasible.

(e) General editing of entire text, with insertion of introductory matter designed to clarify the application of the regulations and make them more useful to the average user.

*Theatre architects and builders may secure full text of the new wall-partition regulations from the National Board of Fire Underwriters, New York City.*

## Moderne Architecture for United Artists' Theatres

(*Continued from page 29*)

Elaborately colored murals will be done on the upper side walls, and another will adorn the outside wall directly over the marquee. Serving as borders for the murals in the interior will appear the names of United Artists' stars and executives.

# QUALITY ASSURED!

## By NATIONAL THEATRE SUPPLY CO.

Manufacturers whose advertisements appear on these pages use National Service as their method of distribution. Their products bear the National Stamp of Approval, which indicates a certain definite standard of quality, value and service—a safeguard and assurance of customer satisfaction. The products are available at each of the 30 National Branch Stores—there's one near you—a close-at-hand supply source.

### NATHCO ACOUSTICAL FELT

Manufactured expressly for National Theatre Supply Company of highest quality materials. Acoustically correct, high grade hair felt.

DENSTEN FELT & HAIR CO.

New York, N. Y. Philadelphia, Pa. Peabody, Mass.

### FUSIBLE LINKS

The Type "B" 160-degree Fusible Link is recommended for theatres. A superior link that never fails in an emergency. Accept no substitutes.

J. W. YATES

49½ Eighth Avenue New York, N. Y.

### ASSEMBLY CHAIRS

Portable seating for every need. Your dealer will gladly send circulars and quote attractive prices on exactly what you need.

STANDARD MFG. CO.

Cambridge City, Indiana

### BOSTON RUBBER MATS

A necessity in every modern theatre lobby. Mats and runners made to measure in very attractive combinations of colors and designs. Name of theatre worked in if wanted. Write for samples and prices.

BOSTON RUBBER MAT COMPANY

332 A Street Boston, Mass.

### STRONG CHANGE-OVER DEVICES

Always in the lead in developing efficiency equipment for the projectionist. Ask the equipment salesman to tell you about the new Strong Super Change-Over Device, or write us for information and prices.

ESSANNAY ELECTRIC MFG. CO.

2809 W. Van Buren Street Chicago, Illinois

### BEST PROJECTION DEVICES

Kinebooth port-hole shutters that conform to fire regulations; heat shields, carbon adapters, Mazda adapters, baby spots and Besteropticons. Magazine lights.

BEST DEVICES CO.

200 Film Bldg. Cleveland, Ohio

### Wyandotte Abrasive Detersent

for perfect and harmless cleaning of painted surfaces, marble, tile, terrazzo, and mosaic.

THE J. B. FORD COMPANY

Sole Manufacturers Wyandotte, Mich.

### GOLDE PROJECTION PRODUCTS

GoldE leads in the development of better projection equipment. The line includes the new GoldE Manumatic Changeover Shutter, GoldE Unilens, GoldE Framing Light Shield and GoldE De Luxe Rewind.

GOLDE MANUFACTURING CO.

2013 N. LeMoyne Street Chicago, Illinois

### HORTON VARIABLE SPEED DRIVES

Approved for sound-equipped theatre ventilating fans, furnished with close-up or remote, electric, hydraulic or mechanical control. Send for descriptive circulars.

HORTON MFG. CO.

3016 University Avenue S.E. Minneapolis, Minnesota

### FOREST RECTIFIERS

Assure superlative projection, silent (no moving parts), economical, strongly built, easily installed, the proper equipment for sound theatres, large and small.

FOREST ELECTRIC CO.

272 New Street Newark, N. J.

### EXPANSION SHIELDS AND BOLTS

Specify Chicago Expansion Shields and Bolts for your chair installations. They stay put under all conditions.

CHICAGO EXPANSION BOLT CO.

126 South Clinton Street Chicago, Illinois

### VENEER SEATS AND BACKS

Ask your nearest National Branch for prices on seat and back replacements. Highest quality and prompt service is assured.

FROST'S VENEER SEATING CO., LTD.

Sheboygan, Wisc.

### FILM PROCESS

For Film Exchanges and Theatres—Eliminates Waxing Process. For first run and used film—talking and silent.

YANKEE LUBRIC CO.

728 E. Market Street Louisville, Ky.

### UNIFORMS - CAPS

For Doormen, Ushers, Orchestras. Period Uniforms of All Nations. Colors to Match Architectural Surroundings. Special Drawings made for Specialty Uniforms. State Color, Description of Style Wanted.

CHICAGO UNIFORM & CAP CO.

208 W. Monroe Street Chicago, Ill.

A SURVEY OF NEW AND IMPROVED THEATRE EQUIPMENT MARKETED DURING 1930

# Review of Equipment

THEATRE OWNERS BENEFIT AS A RESULT OF IMPROVEMENTS MADE DURING PAST YEAR

**ACME ENGINEERING CORP., Houston, Tex.**

Changeover—Employs one celonoid with double acting coil. Unit is mounted in port opening entirely removed from the projector. Current stops flowing when switch is thrown, thereby reducing possibility of burning coil. May be operated from a 50 volt lamp circuit.

* * *

**ADAM, FRANK, ELECTRIC CO., St. Louis.**

Dimmer—FA-Major remote controlled. Designed to control switching and dimming of lights in various colors from a point remote from the location of the switchboard; particularly made for remote control from the booth of a switchboard located on the stage.

Panelboard—Marketed as the FA Leader Type LXTP and made of one piece unit type molded sections of natural brown bakelite with stippled finish face mounted on one piece galvanized steel mounting backs.

* * *

**ADVANCE LABORATORIES, Rochester, N. Y.**

Cleaner, Automatic Sound Track—Cleanograph machine for cleaning sound track.

* * *

**ALLIS, LOUIS CO., Milwaukee.**

Converter, Frequency—To change alternating current to the proper frequency for operating reproducers where correct frequency is not available.

Converter, Inverted Rotary—To change direct current to alternating current for use in luminous tube electric signs and reproducers.

Motor—Standard squirrel cage. For operating ventilating fans and blowers.

* * *

**AMERICAN BLOWER CORP., Detroit.**

Blower—Marketed as the "Sirocco." Claimed to provide maximum ventilating capacity at low speed with absence of hums or mechanical noises.

* * *

**AMPLION CORP. OF AMERICA, New York.**

Horn—JW-9 (9 feet), designed for small and medium theatres.

* * *

**ANDERSON ELECTRIC SOUND RESEARCH, New York.**

Sound on Film Reproducer—Manufacturer states system uses no gears or shafts and can be operated at low cost. Unit consists of two sound-on-film heads, photolytic cells, pre-amplification and exciting lamps.

* * *

**ARMSTRONG STUDIOS, San Francisco.**

Sound Screen—Consists of an all-steel frame with maskings, permitting projectionist to switch from standard to wide film. Controlled from the booth. Maskings secured by black velour drapes over the screen.

* * *

**AUTOMATIC DEVICES CO.**

Curtain Control Machine—Autodrape for booth control of curtains up to 35 feet wide.

Curtain Control Machine—"Silver Service" control. For high speed operation of all types of curtains controlled from booth.

Curtain Track—For manual or automatically-controlled curtains.

Generator, Motor—"Stabilarc." Designed especially for maximum screen brilliancy and large screen projection.

**BESSLER, CHARLES & CO., New York.**

Rheostat—New model for which sponsors claim several new features among which are co-efficient operating against hot or cold; also said to be impervious to rust. Marketed as Besco.

* * *

**BEST MANUFACTURING CO., Irvington, N. J.**

Pickup, Theatre—P1 and P2 De Luxe. For use in disc reproduction.

Speaker, Dynamic—Model D6A for theatre use.

* * *

**BESTONE, INC., Omaha.**

Peproducer. Sound-on-Film—Sound reproduction for film recording.

* * *

**BRENKERT LIGHT PROJECTION CO., Detroit.**

Lamp, Arc, Low Intensity Reflector—For projecting standard-size film using low amperage current.

Lamp, Projection, High Intensity—Model A. For projection of either standard-size or wide film with high screen intensity.

Projector, Effect—Master Brenograph F7. for projection scenic and color effects from booth.

* * *

**BRILLIANTONE STEEL NEEDLE CO. OF AMERICA, New York.**

Needles, Phonographic—"Dynamatone." Designed especially for electrical reproduction.

* * *

**CHANNON CORP., J. H., Chicago.**

Frame, Steel Curtain—Channon Magnascope. Frame on which to lace picture sheet with special draw curtain track and rigging to change size of screen surface; manual or power operation.

* * *

**CLARK, INC., PETER, New York.**

Screen Adjustor, Automatic—Apparatus which permits increasing size of screen to accommodate wide film.

* * *

**CLAROSTAT MANUFACTURING CO., Brooklyn, N. Y.**

Resistor for Motor Control—Manufacturer says device covers wide range of resistance, all controlled in several turns of knob. Purpose to insure proper starting of motor, thus minimizing strain on projector and attendant sound equipment.

* * *

**CUTLER-HAMMER CO., Milwaukee.**

Dimmers, Interlocking Type—For large and small theatres; can be interlocked to control a number of circuits from one lever or circuits can be controlled individually; new dimmer plate design to give uniform spacing of plates.

Dimmers, Rectangular Type—For large spotlights or for small auditorium installations, lever operated; for mounting at right angle to wall or floor; non-interlocking.

* * *

**DA-LITE SCREEN CO., Chicago.**

Screen, Da-Tone Beaded—Perforated and made of fireproof fabric, this screen, its manufacturer states, reduces use of amperage, improves the image and eliminates glare and distortion.

**DIEHL MANUFACTURING CO., Elizabethport, N. J.**

Motors, Projection Head—Designed for low starting current to provide general acceleration of the film to prevent breakage; designed to fit universal mounting base of Power's, Simplex and Motiograph but may be adapted to other types; for either side or floor type horizontal mounting.

Motors, Turntable—Furnished for either 78 or 33 RPM service; for all voltage and frequencies; automatic stop control optional.

Supply Unit, Current—Direct current motor driving inductor type alternator; motor armature and inductor mounted on common shaft; obtainable for 32,115 or 230 volts direct current; capacity 100 to 150 watts; supplies alternating current 110 volt, 50-60 cycle, single phase.

Turntables—Diehl Molded Composition. Covered with heavyweight brown felt cemented in place; molded in one piece.

* * *

**DOWSER MANUFACTURING CO., Brooklyn, N. Y.**

Shutter Control, Automatic—Changeover and switch used in combination in automatic shutter control and three wire circuit for switch.

Shutter Control, Automatic, Model D—Changeover and switch for all types Simplex, Super-Simplex and Sure-Fit; can be used with or without rear shutter mounts.

* * *

**DUPLEXZ MOTION PICTURE INDUSTRIES, Long Lsland City, N. Y.**

Printer, Combination Picture and Sound—To print picture and sound simultaneously on the same machine from separate sound and picture negatives or from single negative carrying sound and picture.

Printer, Continuous Contact—To print either sound or picture on the same machine; quick change aperture a feature.

* * *

**ELECTRICAL RESEARCH PRODUCTS, INC., New York.**

Acoustic Consulting Service—Special department organized and equipped to handle general acoustic consulting engineering. This includes acoustic consulting service for the furnishing and engineering advice regarding theatre auditorium problems.

Hard of Hearing Sets—Enable theatre patrons who are hard of hearing to hear sound pictures. They consist of headsets available for use at specially wired seats, generally at the rear of the auditorium.

16-A Horn—A horn designed for theatres having limited backstage space.

KS-5259 Motor Generator Set—Will furnish properly regulated direct current to all parts of the reproducing system except where dry batteries are required such as for the photo-electric cell amplifiers.

3-A Type Reproducer System—Smallest standard Western Electric system and is intended for use only in small theatres having under 1,200 seats. It is available at present for use only with Simplex, Sure-fit, Superior (Type "U" only) or Powers 6-B Projectors.

Superimposing Units (D-90534 and D-90722)—Units permit the super-imposing of the output of one 4-A reproducer of a non-synchronous system on the output of another 4-A reproducer while both are in operation. Volume control is provided.

**ELEC-TRO-FONE CORP., St. Paul.**
**Reproducer, Sound-on-Film** — Elec-Tro-Film Junior and Senior models. Featuring self-contained pre-amplifier and fader; automobile headlight bulb exciter lamps; optical system does not use mechanical slit; rack and panel amplifiers.
**Reproducer**—Disc-ball bearing with mechanical spring filters, oil dampened pickups, rack and panel amplifiers, either single or dual.
**Drive**—Motor Gear, Synchronous. For all makes of reproducers, disc and sound-on-film; positive gear drives; starting clutch introduced between speed reducer and motor; base mounted on cork; speed reducer equipped with Timken roller bearings, phosphor bronze worm wheel and hardened tool steel worm; motor is General Electric full ¼ H.P.

* * *

**ESSANAY ELECTRIC MANUFACTURING CO., Chicago.**
**Changeover**—"Super Device." Designed for use as noiseless changeover for new Simplex projector; has automatic cutoff to prevent burning out of coils.

* * *

**FELDEF, M. J., SALES CO., New York.**
**Carbons, Searchlight**—For use in arc lamps for projection.

* * *

**FILM INSPECTION MACHINE CO., New York.**
**Inspection, Cleaning and Splicing Machine**—Type B model, handles one reel of film; cleans and inspects simultaneously at any speed from ten feet to 250 feet per minute; rewinds and has semi-automatic splicing attachment.

* * *

**FISH SCHURMAN CORP., New York.**
**Condenser System**—For projection of wide screen films; made of optical glass; Model A has 5½ inch diameter and is cylindrical, spherical and bi-convex; Model B has six inch diameter and is parabolic and convex-concave.

**FOREST ELECTRIC CO., Newark, N. J.**
**Rectifier, Exciter**—For replacing storage battery used for supplying exciter lamp and head amplifier of reproducing equipment.

* * *

**FRIEDLEY-VOSHARDT CO., Chicago.**
**Signs, Letter**—F. & V. cast aluminum letters for marquee signs, in two sizes 9 inch and 12 inch.

* * *

**FULTON, E. E. CO., Chicago.**
**Aperture Gate Assembly, Duplex**—Designed for Simplex projector and carrying vertically shifting plate with regular standard opening, also aperture for sound-on-film pictures. Latter either proportional or masking sound track as preferred; available with two sound-on-film proportional apertures.
**Aperture Gate Assembly, Duplex**—Designed for Fulco projector, similar in working arrangement to the Simplex and available with aperture variations as described; assembly includes hinged gate.
**Aperture Assembly, Kayen Proportional**—Designed for Simplex and fitted with Kayen proportional aperture plate, which may be shifted laterally; for sound film, button is pushed; for silent or disc synchronized film, button is pulled; no changes of lenses or aperture, sound or silent; used in combination with centering lens mount for Simplex.
**Aperture, Sound Track**—Designed for Power's projector; regular standard aperture is used with disc synchronization and silent and lever controlled, with vertically movable back plate carrying special aperture for sound track film, which may be moved in or out of position instantly; proportional or one side only at buyer's option; screwdriver installation.
**Baffle, Replacement**—For Peerless high amperage projector lamp; unit consists of two nickeled cast iron parts, one of which is circular piece through which carbon is inserted.
**Carbon Jaw, Replacement**—For Peerless high amperage reflector lamp; holds carbon parallel with positive crater constant at focal point.
**Lens Mount, Centering**—Designed for Simplex; permits instantaneous lateral adjustment of lens, to center picture on screen when sound track film is projected; no cutting, drilling or machining projector mechanism needed in installation. Available also for Motiograph, Power's and Fulco projectors.

* * *

**GATES RADIO & SUPPLY CO., Quincy, Ill.**
**Reproducer, Disc**—Junior Type for small theatres, double stage horn amplifiers, chain motor drives. For Power's and Motiograph projectors.
**Reproducer, Sound-on-Film**—Junior type MT, 70 JF for use with Power's or Simplex projectors; equipped with new type photo-electric cell; for theatres up to 1,000 seats; uses double horn stage equipment incorporating dynamic cone principle; supplied complete.
**Reproducer, Sound-on-Film**—Senior type, MT71 F sound system. Uses rack type amplifiers and double horn stage equipment using dynamic cone principle; separate mounted head amplifiers and new type photo-electric cell. For theatres up to 2,500 seats.

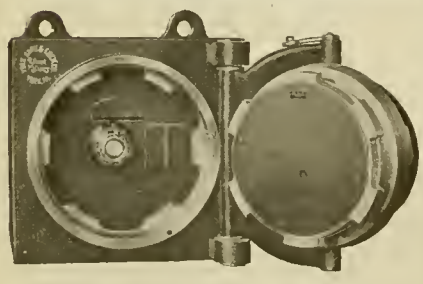
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**GENERAL SEATING CO., Chicago.**
**Rejuvenation, Theatre Chair**—Gesco method of re-upholstering backs, and adjusting paint castings, brackets, redecorating end casting, refinishing arm rests, etc.

**GENERAL TALKING PICTURES, New York.**
**Sound Reproducer for Small Theatres**—In three models. The "Special" is designed for houses up to 750 seats; the "Challenger," for theatres up to from 750 to 1,200 and the "Monarch," heavy duty machine for theatres seating above 1,200.


# PROTECTION
## FROM HOLD-UPS AS WELL AS BURGLARS

THE York Round Door Chest is not only thoroughly burglar proof. When desired, it may also be provided with an ingenious additional protection against the activities of bandits and hold-up men—the "Hold-up Partition". As a surplus of money is accumulated over the average amount for making change, it is slipped into the interior through the slot shown in the illustration. The operation of the inner door, however, is in the hands of an executive or trusted employe who collects the money at suitable intervals. The "Hold-up Partition" thus offers a disconcerting obstruction to bandits who attempt raids during business hours.



The York Chest, when installed, is anchored in a solid concrete block, giving complete protection against fire. It cannot be removed from the building or attacked at any point except the heavy, thief-proof door. The saving in burglary insurance alone will pay for the York Chest in a reasonable length of time.

YORK SAFES

Illustrated folder describing the York Round Door Chest in detail will be sent gladly on request. Write for it today.

**YORK SAFE & LOCK CO.**
York, Pennsylvania

GENERAL TRANSPARENCIES; Inc., Chicago.
Flasher, Window—For advance billings.
Signs, Lobby—For advance billings.
Slide, Effect—Used in moving slide carrier, size 4 by 15.

* * *

G-M LABORATORIES, INC., Chicago.
Cells, Photo-electric-Visitron—Type A for sound from film reproduction.

* * *

GOLD E MANUFACTURING CO., Chicago.
Gold E Long Life Carbon Jaw—Carbon jaw for reflector arc lamps; method of incorporating special metal claimed to prolong life of device, removing need of Hi-Lo lamps.
Gold E Manumatic Shutter—Changeover, designed for quiet, positive and speedy operation; claimed cannot cause pick-up in Movietone amplifier as it is manual in operation, and has no wiring or coils; operates between coiling plate and fire shutter; transite and cast waffle cooling plate claimed new combination feature; synchronized by direct connection between projectors.
Lens Mount—Projection device. Function to permit interchangeable projection of silent or disc recorded film and sound-track recorded film with the same screen proportions maintained. Marketed as Gold E Uni-Lens Mount.

* * *

GOODALL ELECTRIC MANUFACTURING CO., Ogallala, Neb.
Reproducer—Sound-on-Film. Model 26.

* * *

GUERCIO & BARTHEL, Chicago.
Projector Movement, Intermittent—Double bearing, for use in single bearing Simplex projector.
Signs, Admission—Bronze sign with plate glass and illuminated interchangeable letters.

* * *

HUB ELECTRIC CO., Chicago.
Spot Light, High Intensity—Has hinged drop on bottom to facilitate changing of lamps without waiting for cooling. Built to accommodate lamps of 2,000 watts and carries automatic adjustable socket which assures correct lamp center in all positions.

* * *

INTERNATIONAL PROJECTOR CORP., New York.
Aligning Device, Lens—For Simplex projector; for use in centering projected picture through proportional aperture in changeover from sound-on-film to sound-on-disc projection.
Projector—Marketed as the Super Simplex. Features include double sliding aperture; supplying proper aperture openings for either sound or silent film by means of lever control; transverse adjustment of the apertures to permit centering of the projected image on the screen when change is made from one aperture to the other; fixed focus clamps on lenses which permit rapid changes of lenses of different focal lengths without readjustments of focus after the change is made; increased rigidity of base and frame.

* * *

INTERNATIONAL REGISTER CO., Chicago.
Bevel Cutter—Attachment for K6 or K7 Cutawl, for cutting bevel at any angle between 45 and 70 degrees.
Cutter, K5a Cutawl—A more simple and less powerful cutter than the K6 and K7 Cutawl.

* * *

INTERSTATE ELECTRIC CO., St. Louis.
Chargers, Battery—Handy charger for charging and amplifying batteries, six, eight and 12 ampere chargers for 1 to 20 batteries.


# They Come to See and Hear



INTERFERING NOISE FROM POORLY CONSTRUCTED • STAGE EQUIPMENT BREEDS DISSATISFACTION •

GET right down to the real facts. Pictures can be presented to their finest possibilities only when the stage mechanical equipment is designed and operated in proper relation to other equipment.

All eyes are focused on the stage. A mishap dare not happen — the curtains must work quickly, smoothly and accurately — the curtain track must be absolutely noiseless—the curtain controls and screen modifier must respond instantly to the operator's demands.

That's the kind of equipment Vallen builds — equipment that presents pictures absolutely perfect, without noise or distraction and creates an atmosphere of glamour and distinction that satisfies to the fullest extent the desires of criticol theatre-goers.

Vallen theatrical equipment has been used for fifteen years, without one complaint, in the world's leading theatres which is abundant proof that Vallen equipment can improve any presentation and is unoffected by the industry's chonges.




This book will give you many new ideas about bettering the presentation of pictures . . . Contains full description of the Vallen Automotic Screen Modifier ond why this Modifier is an essential unit in every leading theatre . . . Absolutely free — write for your copy now.

•

VALLEN ELECTRICAL CO., INC.
*Manufacturers of*
Vallea Automatic Screea Modifier; Vallea Noiseless All-Steel Safety Track; Vallen Noiseless Curved Track; Vallea High Speed Curtaia Coatrol; Vallea Junior Coatrol; Vallea Flyiag Control; Vallea Syncoatrol for Talkies.
231 BLUFF STREET AKRON, OHIO

VALLEN
Dares to Guarantee

**JENSEN RADIO MANUFACTURING CO., Chicago.**
**Loudspeakers**—Jensen Auditorium and Jensen Auditorium, Jr., models. To handle output of amplifiers delivering 20 watts; uses 280 rectifier tube; with input transformers for inputs of 30 watts or less; available for both DC and AC., large model has 12 inch cone and small model ten inch cone.

* * *

**JEWELL ELECTRICAL INSTRUMENT CO., Chicago.**
**Analyzer, Sound Equipment**—Pattern 566 consisting of four instruments mounted in case; has direct current instrument having ranges of 0-12-30-60-600-1200 volts, 0-6-60 amperes and 0-12-30-60-120 milliamperes; alternating current meter with ranges of 0-4-8-16-125-250 volts; a thermo couple galvanometer for checking amplifier output, and a microammeter, reading 0-15-150 microamperes for grid and photocell currents.

* * *

**JOHNS MANVILLE CORP., Chicago.**
**Wall Tile for Acoustics**—In asbestos and a wide range of color combinations and for special application in theatre lounges. Declared to be waterproof and fireproof.

* * *

**KAUTZ PERFECTONE, INC., Norwood, Ohio.**
**Reproducer, Kautz, Perfectone**—For sound-on-film or disc reproduction and for public address systems.

* * *

**KIRK COLOR CONTROL, New York.**
**Sign, Electric**—Color control sign basis of which is cells, or "pigeon holes" and basic colors of which are red, green and blue. By adjustments, manufacturer states wide range of color effects may be secured.

* * *

**KLIEGL BROTHERS, UNIVERSAL ELECTRIC STAGE LIGHTING, New York.**
**Borderlights, No. 615**—Focusing type with automatically-controlled color frames; consists of series of spotlights in single housing, each light source equipped with four electro-mechanically operated color frames for gelatin mediums; each light source can be used for all colors.
**Footlights, Cyclorama**—Light restricted to drop, can be set in flush with or on stage floor within three feet of drop; slide grooves provided in front of each reflector, for metal frames for gelatin or glass color mediums with provision also made for nine-inch naturally-colored glass roundels; wired for independent control of four colors.
**Footlights, Disappearing**—Constructed so when not in use can be closed down flush with stage floor, hardwood panel fastened to back serves as part of stage floor, when footlight is closed; released by flush-ring pull attached to spring latch at center of each section; each section equipped with switches automatically connect the lamp circuits when the footlight is opened and disconnect them when it is closed.
**Spotlights, Miniature**—Small incandescent spot, equipped with adjustable framing shutters, to regulate size and shape of projected light beam, covering a maximum circular area 30 inches in diameter at a distance of three feet or a 16 inch square area at the same distance with corresponding larger or smaller coverage as the distance is varied or the light opening changed.
**Stands, Music**—Solid wood, with light guards on all four sides, at set angle, height adjustable and light fixture, with pull-chain twin-lamp socket; cast iron tripod base, fluted wooden pedestal with telescopic music rest support.

* * *

**LAKESIDE CO., Hermansville, Mich.**
**Ventilation**—Furblos system for warm air heating and ventilation of theatres.

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**LINCHROPHONE Co., Utica, N. Y.**
**Reproducer**—Sound-on-Film. No slit in optical system; claimed to eliminate critical adjustment of exciter lamp.

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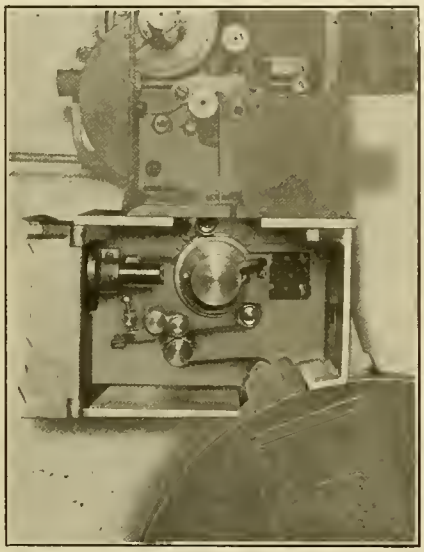
**LINCOLN ELECTRIC AND MANUFACTURING CO., Boonville, Ind.**
**Reels**—Day, aluminum with rounded, polished edges, five inch drum of nickel with bronze hub and key way adapted and drilled for automatic changeover starting the incoming motor through a resistance, automatically switching the motor to run and change the light and sound without aid from the operator; same device works in the automatic rewind, the rewind starting when the lid is closed and operating until the last turn is off the unwinding reel, when the current is disconnected.

* * *

**LUPTON'S SONS, INC., DAVID, Philadelphia.**
**Steel Cabinets**—Designed for storage of film. Line also includes record cabinet, slide, photo and insert racks, inspection table, wardrobe and trailer film cabinet.

* * *

**MACY MANUFACTURING CO., Brooklyn, N. Y.**
**Horns, Suspension**—Six foot exponential with chain suspension; for theatres up to 500 seats; depth 26¾ inches, bell, 29 by 29 inches, weight, 25 pounds.
**Microphones**—M-1 and M-2, for voice group and voice and music transmission; solid back type and special design carbon buttons.

# SYNCROFILM

Built to cost no more—nor less—than Box Office Quality demands. . . Continuous service in theatres here and abroad proves Syncrofilm Reproduction gives talkie presentations the quality that wins patron approval and loyalty for houses in which it is installed. . . Simplicity of design makes for low cost, troubleproof operation and economical maintenance.

## WEBER MACHINE CORPORATION

**Pioneers in the Sound Field**

**59 RUTTER ST., ROCHESTER, N. Y.**

Export Dept.
15 LAIGHT ST., N. Y. C.

Cable Address
"ARLAB" NEW YORK

**MAJOR EQUIPMENT CO., Chicago.**
**Lamp, Flood Area**—Described as Wide Angle Area Flood for various theatre uses, including stage olivettes, oak drop and cyclorama lighting and flooding the stage from overhead.
**Socket, Medium Base**—No. 54B built on a Termoplax body and said to be non-absorptive and virtually non-breakable. Current is carried in the center contact by aphosphor bronze strap.

* * *

**MELLAPHONE CORP., Rochester, N. Y.**
**Reproducer, Sound-on-Film**—Uses all aluminum filmheads and no chains. Samson head amplifier. Synchronous ¼ H.P. motor.
**Turntables, Portable**—For use with Holmes, Acme and DeVry projectors, theatre, school or home use. Furnished wtih or without special constant speed drive. All parts cast aluminum, except turntable plate; ball bearing and equipped with spring suspended filter.

* * *

**MENGER, RING AND WEINSTEIN, Chicago.**
**Frames, Lobby**—New series in various sizes and styles.

* * *

**METAL PRODUCTS, INC., Milwaukee.**
**Signs, Interchangeable Letters for Canopies**—Made in aluminum and marketed as "Lu-Mi-Nus," shadowless and lie flat on glass.
**Signs, Tube Letters**—Made in raised glass and marketed as "Metpro," tubing protected from breakage by hail or sleet or while being cleaned.
**Placques, Ink, Posting and Painting**—A panel of heavily embossed sheet metal, constructed in units to make any standard size sign; designed for luminous tube lighting. Also marketed as "Metpro."
**Gas, Luminous**—"Daylight Luminant" similar to Neon.

* * *

**METALLITE SIGN CO., Newark.**
**Signs, Metallite**—Aluminum light reflecting, with velvet-like cloth background for lobby and marquee; pictorial and has lettering of varied colors; can be rolled up or folded without injury.

* * *

**NAN AUTOMATIC LIGHT CONTROL, Johnstown, Pa.**
**Safety Control, Film**—Automatic light control and changeover unit.

* * *

**NATIONAL FILM RENOVATING AND PROCESS CO., New York.**
**Processing, Preservative for Prints**—Known as Preservatone and designed to add to life of prints. Also claimed to keep sound tracks in order and to increase number of runs.

* * *

**NATIONAL CARBON CO.**
**Carbon Arc**—To provide greater illumination; designed for wide screen pictures.

* * *

**NATIONAL LAMP WORKS OF GENERAL ELECTRIC CO., Cleveland.**
**Lamp, Mazda Exciter**—8.5 volts, 4 amperes. Replaces 8 volt, 4 ampere lamp, and is designed for reproducers using 8 volt, 4 ampere lamps; coils more closely wound than lamp it replaces, although physical dimensions same.
**Lamp, Mazda Exciter**—10 volts, 5 amperes. For use with the photocell RCA Photophone equipment.

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**NATIONAL MOTION AD CO., Chicago.**
**Reproducer**—Sound-on-film, Fettifone.

* * *

**NATIONAL RUG MILLS, INC., Milwaukee.**
**Acoustical Fabric**—Auditec. Made of a vegetable fibre product.

**NATIONAL SOUND SYSTEMS, New York, N. Y.**
**Reproducer**—Sound-on-Film. Optical system uses Carl Zeiss objective lens and eliminates condensers and slits or apertures. Head amplifier two stage resistance-coupled unit using two type 226 tubes integral assembly with head, and licensed by Vreeland Corp.

* * *

**CLAUDE NEON LIGHTS, INC., New York.**
**Lighting, Theatre**—System for interior lighting with luminous tubes, claimed to reduce glare and heat.

* * *

**NETSCHERT, FRANK, INC., New York.**
**Material, Atmospheric**—Natural preserved cypress trees for atmospheric theatres, miniature golf courses, etc., foliage and blossom trees made of fireproof muslin, vines and flowers of same material for atmospheric houses, lobbies, stages, etc.

**NORTON DOOR CLOSER CO., Chicago.**
**Door Closer, Norton**—Model 1930; with new style packing nut designed to prevent leakage around shaft; includes all steel interior working parts at top speed control.

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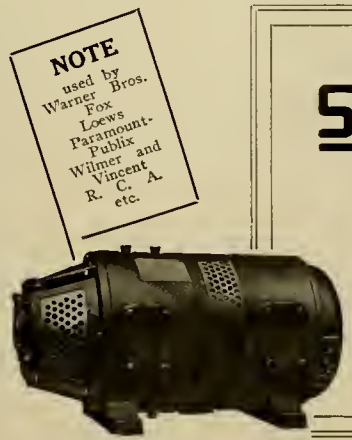
**OPERADIO MANUFACTURING CO., St. Charles, Ill.**
**Amplifier, No. 259 Double Channel**—Has output of approximately 15 watts; designed for instantaneous change from one channel to other in case of defective tube or breakdown.
**Amplifier, Junior**—No. 272 P.A. Single channel amplifier designed for small theatres; available in desk type form with convenient placing of controls.
**Faders, Models 341 and 341 D**—Designed for sound-on-film or disc reproduction; can be used singly or in pairs and are designed for high impedance type pickup.

(*Continued on next page*)


# MORE THAN EVER BEFORE + + +

WIDE PICTURES DEMAND OF MOTOR GENERATORS THE HIGHEST DEGREE OF - - -

**CONSTANT VOLTAGE**
**NOISELESS OPERATION**
**UNIFORM SCREEN BRILLIANCE**
**SPARKLESS COMMUTATION**




SAMUELS
**STABILARC**
MOTOR-GENERATOR

**Is specially designed and extensively used to insure perfect projection—in any size up to 1500 amperes.**

For the EXHIBITION of
MAGNASCOPE . VITASCOPE . GRANDEUR
REALIFE . WIDESCOPE AND OTHER ENLARGED PICTURES

## AUTOMATIC DEVICES COMPANY
739 HAMILTON ST., ALLENTOWN, PA.

## SOUND IS NO LONGER A NOVELTY

**Remember — the Public still uses its *Eyes* at a Picture Show.**

**Screen flicker - - - light variation,**

**needlessly as well as silently, drive Patrons to other types of amusement.**

**Why not look into the TRANSVERTER and its kindred equipment?**

**Thousands of theatres know how well it has improved their projection.**

**Smooth—constant—economical—quiet in operation—its presence in your projection room is instantly recognized wherever installed.**

*If you show pictures, you need the TRANSVERTER. Ask your Supply Dealer or us for further details WHY.*

Approved by National Theatre Supply Company

Canadian Distributors, Perkins Electric, Ltd.

**THE HERTNER ELECTRIC COMPANY**

Transverter

*Exclusive Manufacturers of the Transverter*

12694 ELMWOOD AVENUE CLEVELAND, OHIO, U. S. A.



# WILL BUY

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AUTOMATIC "GOLD SEAL" OR **SIMPLEX**

# TICKET REGISTERS

**Forward information giving size of machine, serial number, motor current and condition.**

## Midwest Ticket & Supply Company, Inc.

D. H. FINKE, President

**910 South Michigan Ave., Standard Oil Bldg.**

**—CHICAGO—**


**Speaker, Uni-Directional**—Employs air column principle of reproduction and claimed by its manufacturer to have a frequency range of 50 to 6,000 cycles per second. Made in bowl type.

* * *

**POTO-VOICE CO., Norfolk, Va.**

**Consoles, Turntable**—Type Sa-1 and Sa-2. Single and double turntable units with built in AC amplifier and dynamic speaker; for lobby use.

**Reproducer, Dic. Foto-Voice**—Type 1-A. Equipped with ½ H.P. motor drive to both projector and turntable; Audak pickups, Webster amplification and Jensen speakers are supplied as associate equipment.

* * *

**PACENT REPRODUCER CORP., New York.**

**Control, Tone Color**—For regulating tone and volume of sound reproducers; designed to enable operator to attentuate reproduction at any given frequency.

* * *

**PAINE CO., Chicago.**

**Anchors, Lead**—Paine-Anchorage for attaching chairs, fixtures, etc., to concrete, tile, marble and stone bases, where shallow holes are necessary, for specializing in mosaic, tile and marble work.

* * *

**PHOTOPHONE EQUIPMENT CORP. OF AMERICA, North Vernon, Ind.**

**Reproducer, Disc**—Portable. Projector and speaker amplification, packed in two cases; weight under 300 pounds.

**Reproducer**—Sound-on-Film Talkafilm No. 3 sound-on-film heads, lens assembly and photoelectric cell; equipped with new drive and new head.

* * *

**PRESTO MACHINE PRODUCTS CO., Brooklyn, N. Y.**

**Pick-Up**—Electro-Magnetic.

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**PROMETHEUS ELECTRIC CORP., Milwaukee.**

**Heater, Organ Loft**—For heating organ loft; a number of revised models.

**Heater, Ticket Booth**—No. 311, enclosed safety-type heater.

* * *

**PYRENE MANUFACTURING CO., Newark.**

**Extinguisher and Electric Cutoff, Automatic Projector**—For permanent attachment to sound and silent projector; in case of fire functions automatically in upper and lower magazines preventing film from feeding into head; can be recharged after use in fire within few minutes.

* * *

**QRS DeVRY CORP., Chicago.**

**Cameras, New De Luxe 35mm Newsreel**—Daylight loading with two lens sliding turret and four speed mechanism, half speed (eight pictures per second), 16 pictures per second, 24 per second, and quadruple.

**Reproducer, Sound-on-Film, Portable**—Packed in two cases weighing 150 pounds; one contains projector and reproducing apparatus, the other the amplifier, battery eliminator controls, etc.; loudspeaker is in detachable lid to be used with flexible cord at screen.

**Reproducer, Disc, Portable**—Packed in two cases, one containing projection equipment, turntable mechanism and flexible shaft; the other containing amplifier, Battery eliminator, controls, etc.; loudspeaker is in detachable lid to be used with flexible cord at screen.

* * *

**RACON ELECTRIC CO., New York.**

**Horn, No. 3,320 A**—Designed for portable reproduction; occupies small space and can be separated into halves.

**Horn, No. 6320**—For wide angle distribution in theatre use.

**RADIO RECEPTOR CO., New York.**
**Amplifier, Fadar**—F. 2, designed for low price sound reproducing equipment.
**Amplifier, Head**—Designed for use with sound-from-film reproduction.

* * *

**RCA PHOTOPHONE, INC., New York.**
**Reproducer, Model C-1**—Battery operated with soundhead attachment and synchronous disc attachment for Model "S" Simplex projector.
**Model C-3**—Motor generator operated; soundhead attachment and synchronous disc attachment for Power's 6 B projector.
**Gate, Impedance**—Sound gate, impedance roller and flywheel designed to insure constant velocity.
**Loudspeaker**—Equipped with directional baffle; frequency range above 700 cycles and improvements in radiation distribution.

* * *

**REISINGER, HUGO, INC., New York.**
**Carbons**—Noris "HS" SCH Special Carbons (for higher amperage), designed for use where more intense light at higher amperage is required without using larger diameter carbons.

* * *

**REYNOLDS ELECTRIC CO., Chicago.**
**Flashers**—Equipped with mercury switches. Designed for spectacular effects for AC 110 or 220 volts, 25-30-40-50 and 60 cycles.

* * *

**ROTH BROTHERS & CO., Chicago. (Division of Century Electric Co., St. Louis.)**
**Motors, Multi-Speed**—In open or enclosed fan-cooled designs; especially built for stokers, blowers and other ventilation equipment; or furnished in two, three or four-speed combinations.

* * *

**SENTRY SAFETY CONTROL CORP., Philadelphia.**
**Changeover**—Designed to make changeover at aperture plate from either foot or wall switch; also embodies Senco cooling plate attached to changeover.
**Cooling Plate, Senco**—Three chamber plate composed of heat-resisting alloy.

* * *

**SILVER-MARSHALL, INC., Chicago.**
**Speakers**—No. 860 series; for either AC or DC current.

* * *

**SIMPLIMUS, INC., Boston.**
**Mixer, Sound**—Marketed as Saf 3. Attachable to all makes of sound reproducers, film and disc, and designed to give operator frequency control.

* * *

**SIMPLIMUS, INC., Boston.**
**Reproducer, Sound-on-Film, Safray**—Reproduces sound from film via the "talking light ray"; designed to eliminate mechanical vibrations and electrical disturbances to the photo-electric cell and head amplifier; head amplifier and photo-electric cell insulated mechanically and electrically from projector.

* * *

**STERLING M. P. APPARATUS CORP., New York.**
**Recorder, Disc**—18-inch turntable recording at either 33 1-3 or 78 R.P.M.

* * *

**STONE, L. E. AND E. C., Philadelphia.**
**Chairs, Steel**—Twelve gauge chair with six ball bearings to each hinge.

* * *

**TECO MANUFACTURING CO. (Division of Teleradio Engineering Corp.), New York.**
**Connections, Pin Plug**—For use with portable machines, lighting units; in two parts; removable clamp gives access to terminals for making connections.
**Connectors, Single Pole**—Used with various units where quick interchangeable pole connections desired.
**Connectors, Two Pole**—For two wire circuits; made in three styles: (1) for connecting duplex cable wherein both male and female sections are provided with an entrance for duplex cable. (2) listed as AC for connecting asbestos covered leads or other single conductor wires to duplex cables, wherein the male section is provided with two openings for the wires; and the female section provided with an entrance for duplex cable; (3) listed as AA for connecting asbestos covered leads or other single conductor wires to both sections, wherein two openings are provided for the wires in both the male and female sections of the connector.
**Connectors, Three Pole**—For three wire circuits; single entrance provided on both male and female sections for three wires cable.
**Connectors, Multiple Circuit**—Designed to take of three separate two wire circuits from one feeder cable. Furnished for five and 15 amperes per circuit and interchangeable with male ends of other Teco two hole connectors of same capacity.
**Plugs, Stage**—For use with portable plugging boxes, battery charging pockets, panel pockets, surface and flush wall type pockets; made in two wire circuits for 50 ampere capacity at 250 volts.

* * *

**THEATRE ENGINEERING SERVICE CO., Hollywood.**
**Cue Meter**—Instrument shows amount of film left in upper magazine; for changeovers, fader and curtain cues, stage warnings, etc.; adapted to all projectors.
**Measuring Machine**—Device with sprocket numerals on the side 1-16 to take care of frame lines; light under machine shows through film; no gears; weight 4½ pounds.

* * *

**TIFFIN SCENIC STUDIOS, Tiffin, O.**
**Curtain Control**—Equipped with magnetic switch under push button control for opening, closing or stopping curtain at any travel point.

* * *

**TYPHOON FAN CO., New York.**
**Blower, Utility Typhoon, Type D**—For projection room, toilet, phone booth and other small room ventilation.
**Deflector, Air**—Typhoon 4-Way-Streamlined deflector designed for quiet and high velocity effectiveness.


HUB

Is Your Theatre Lighting Out of Date?

Your present lighting system may be only two or three years old——but still out of date. Theatre lighting systems have developed rapidly in the last few years—and we have been leaders in this rapid development.

Competition is so keen in the motion picture theatre business that you owners and managers cannot be too careful in making certain that your patrons are well pleased with your theatre and its arrangements. Antiquated lighting often drives away your more particular patrons.

It is our business to advise with owners of theatres regarding their lighting systems. We will gladly place the complete facilities of our organization at your disposal in determining what is needed to bring your system right up to the minute. And there is no obligation on your part when you take advantage of this advisory service.

Would you like to see a copy of our most comprehensive theatre lighting catalogue recently published? A copy is yours for the asking.

HUB ELECTRIC COMPANY

Sound Reproduction Equipment
Stage Switchboards
Footlights
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Emergency and Exit Lighting Units

Complete Theatre Lighting Equipment
*Factory and General Offices*
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Cove Lighting
Exit Signs
Spotlights
Service Boards
Panelboards
Usher Signals
Directional Signs
Flood Lights
Mobile Flood Lighting Equipment

**TRANS-LUX DAYLIGHT SCREEN CORP., New York.**
Projector, Rear System—For projection from rear of screen; reduction of eye strain, fire hazard, use of less current and daylight projection claimed features.

* * *

**UNITED STATES GYPSUM CO., Chicago.**
Correction, Acoustical—Acoustone, U. S. G. acoustical tile, Sabinite acoustical plaster, U. S. G. system of sound insulation; used singly or collectively.

* * *

**UNIVERSAL MOTOR CO., Oshkosh, Wis.**
Electric Systems, Emergency, Automatic—For use as stand-by unit starting automatically to generate electricity in case of failure of theatre current.

* * *

**VALLEN ELECTRICAL CO., Akron O.**
Screen Modifier, Automatic—Metal screen frame inside of which screen is laced and to which is attached equipment for handling black velour curtains which increase surface area of screen when and if desired.

* * *

**VITADISC CO., Rochester, N. Y.**
Reproducer Turntable Unit—For small theatres and disc reproduction. Equipment includes pick-up and fader.

* * *

**WEBSTER CO., Chicago.**
Amplifier, Rack and Panel—Two channel for theatre amplification.
Amplifier, Photo-electrical cell—For use in sound-on-film reproduction.
Fader—Style B-101. For changeover from film to disc or vice versa in sound projection.

* * *

**WEBER MACHINE CORP., Rochester, N. Y.**
Reproducer, Sound-On-Film (Synchrodisc)—Attaches to all standard projectors for sound-on-film reproduction; uses drum to control film thus claimed eliminating friction gate; all rollers ball bearing; furnished imput current from photo-electric cell to main amplifier and has two stages of amplification.

* * *

**WEBSTER ELECTRIC CO., Racine, Wis.**
Pick-up Electrical No. 4D and No. 4D1—High and low impedance type, respectively (200 ohms), designed for 16-inch records at 33 1/3 rpm; includes the Webster "knife edge" styles bearing, eliminating rubber on the bearing and need for frequent readjustment; arms counter-balanced to give correct weight on record; base is of ball-bearing type and furnished with rubber cushion mounting.

* * *

**W. W. WILCOX MANUFACTURING CO., Chicago.**
Racks, Check Room—Wilcox-DeSaussure, all-steel electrically-welded; stationery and portable.

* * *

**WRIGHT-DE COSTES, INC., St. Paul.**
Horns.—No. 9 for use where sound is to be directed at the audience and kept away from wall and ceiling as much as possible; also for outdoor installations where a large area within a short distance is to be covered.
Loudspeakers—Model 207 for all types of indoor and outdoor sound installations; furnished with regular cone or "talkie" cone; the latter being used with the regular cones on large installations where increase of voice volume without increase of music volume is desired.
Loudspeakers—No. 217 Junior. For lobbies, homes, etc. Similar to 207, but with less volume.
Trumpets, Hyflux—For public address systems; small wattage enables covering large area by use of number of trumpets without necessity of large power amplifier.

LET YOUR MARQUEE MAKE
A Big Feature Out Of Every Performance!



Patented

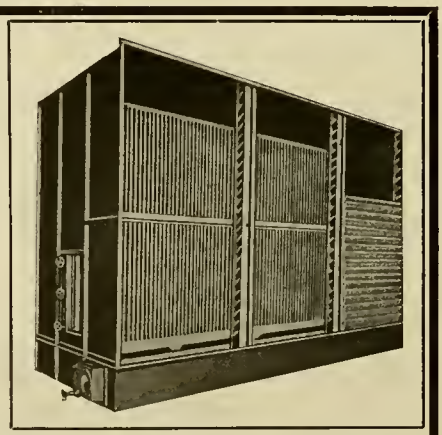
Maybe you're not superstitious, but if you're a successful showman you believe in signs. So do your patrons. . . . You can depend on F. & V. Cast Aluminum Sign Letters for far-reaching clarity after dark . . . and they never hide away in the daylight. Sharply outlined F. & V. Letters when highlighted in gold are boldly attractive. These letters will help you make every performance a big profit-special feature.

FRIEDLEY-VOSHARDT COMPANY
763 MATHER STREET CHICAGO, ILLINOIS

You can't break 'em!
Non-breakable. . . . Impervious to temperature changes. . . . Original cost no higher but good for a lifetime. . . . Two sizes: 9" and 12". . . . If you want to save money on your sign upkeep, order F. & V. Cast Aluminum Sign Letters from your dealer without delay.

What Do You Know About This?

THIS IS A TYPHOON HYDRO - COOLER - VENTILATOR, THE LATEST UNIT OF ITS KIND.



A COMFORT TO YOUR PATRONS AND BOX-OFFICE

Our Engineers Are At Your Service
TYPHOON FAN CO.
345 W. 39TH STREET NEW YORK CITY
*Write for Booklet K.*

# New Sound Head From National

Using Carl Zeiss objective lens for a new lens system, National Sound Systems has developed a new sound head for projectors. The lens system is said to be based on a new principle which eliminates condensers and slits or apertures. A simple converter in conjunction with the objective lens takes light from any source and of any shape filament, states National.

Should recording be improved sufficiently to warrant, the beam may be narrowed to .0005 by exchange of converter, which consists of an optical-glass ground lens mounted in a holder.

The sound head, just developed, has a two-stage resistance coupled unit head amplifier with two 226 tubes and integral assembly, completely mounted sponge rubber. National states the amplifier is licensed by Vreeland Corp.

# Kaplan Code to Protect Booth

An unusual code of protection for exhibitors has been developed by Sam Kaplan, president of M. P. Operators' Union, Local 306, of Greater New York, who has assigned a corps of sound projectionists and engineers to regularly visit every union house in the territory to check up on various mechanical phases of projection and sound reproduction.

The service, a voluntary offering on the part of the local union is without charge to exhibitors. Members of the check-up crew, in addition to their other duties, are available day and night to serve in an emergency. With the intricacies of sound developed many minor factors which may influence the delivery of a perfect performance, and these men were first tested for their capability of quickly correcting any fault that may develop. Any operator caught smoking in the booth is instantly dismissed, not by the theatre but by the union itself. Likewise, a man leaving the side of his machine while it is operating is summoned before the executive board and severely penalized. Should an emergency arise and the operator be forced to leave his booth, he must first call a relief operator and turn over supervision of the booth to him.

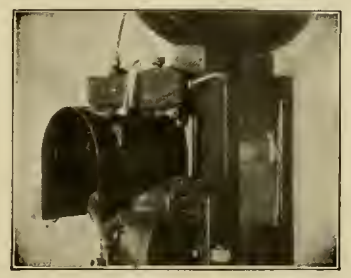
Other regulations, violation of which call for dismissal or severe union penalties, include:

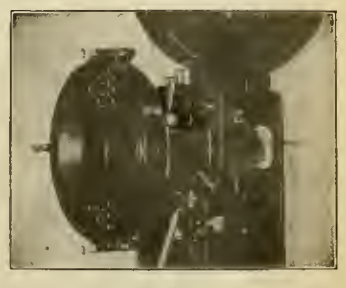
1. All fire department regulations must be rigidly adhered to.
2. The booth must be in a clean and sanitary condition at all times. No oil or waste on the floor. No pieces of film on the floor, no dirt of any kind permitted.
3. All ventilating shafts must be free and clear of all dirt and dust.
4. No doubling of film permitted.
5. Absolutely no visitors permitted in booth.
6. No eating in the booth allowed.
7. All film must be carefully inspected before running. Any imperfections in print must be noted and reported to theatre manager.
8. Any and all fires must be reported immediately.
9. Before starting show, operator must see that machines are in perfect condition, check up on all sound apparatus and have on hand all necessary supplies such as extra carbons, amplifier tubes, exciter lamps and photo electric cells.
10. All films not actually in use must be kept in cabinets.
11. All fire and sand pails must be in place and pyrene extinguishers must be inspected and full.
12. Working schedule must be posted in a prominent place.
13. No changing of shifts or of days off is permitted without permission of the executive board.
14. Any or all questions of doubt in regard to any procedure must be submitted to the inspectors who are the official emissaries of the union. Appeals from their decisions may be made to the executive board.

In creating this inspection service, it is said, Kaplan had in mind the perfection of a broad economic principle as applied to the organized labor movement. Under his leadership Local 306 has taken a position whereby the union makes it a part of its function to see that its members are kept up to date in every branch and detail of the intricate scientific knowledge made necessary by the advent of talking pictures and with a selected corps of inspectors working in intimate cooperation with the individual operators in the booths the often technically complicated discoveries of the sound engineers are interpreted and worked out for the operator in a simple, comprehensive and practical manner with especial reference to its direct application to his individual local problem.


# Believe It or Not!

*—what may seem like a backward step can be a leap forward*





Above — Rear shutter Simplex equipped with GoldE Manumatic; a simple installation.

Left—Front shutter type Simplex with Manumatic shutter, showing application of the GoldE Framing Light Shield.

## The GoldE Manumatic Changeover Shutter (Manual Automatic)

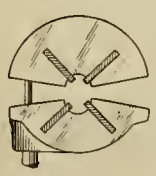
With this non-electric, automatic, manually operated device, the problems of speedy, noiseless changeover is solved. Noiseless in operation and without electrical connection there is no noise to be picked up by the Movietone amplifier and transferred to the screen and kicked back at the audience with a bang and a boom. Simple to install—any projectionist can put on a pair in twenty minutes, without drilling, cutting or filing the mechanism. It fits any model Simplex, rear or front shutter type.

Nothing to get out of order—small first cost and no upkeep. Comes equipped with novel new tension pad release and special arrangement for quick and accurate framing. Pair complete for two Simplex Projectors ..... $45.00

ORDER A PAIR TODAY —or if you desire further details ask your supply dealer or write us.

## The GoldE LONG-LIFE Carbon Jaw

Guaranteed for 6 Months!



GoldE research has discovered a rare new metal and method of construction that conquers the problem of frequent carbon jaw replacement which has been an expensive problem for users of the Hi-Lo Lamps. Trouble and expense with Hi-Lo Lamp carbon jaws that burn up quickly is no longer necessary. Here's one guaranteed for six months and that will last 2 years with ordinary care and usage. ORDER FROM YOUR DEALER OR DIRECT FROM US. Price each.. $15.00

FREE—Until further notice, with each order for a pair of GoldE Long-Life Jaws, we will include free, a GoldE Carbon Jaw Lap for polishing.

GOLDE MANUFACTURING COMPANY
2015 LEMOYNE STREET CHICAGO, ILL.

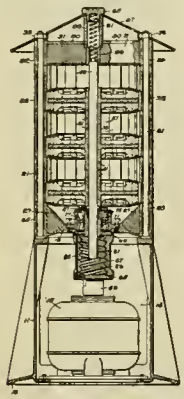
# Equipment in the Laboratory Stage

IMPROVEMENTS in sound reproducers predominate in the group of new equipment patented at the U. S. Government Patents Office at Washington, from which reports on new motion picture devices, trade-marks and designs are received regularly for this department. Copies of any of the patents cited below may be obtained by sending fifteen cents (15c) to the Patent Editor of this publication for each copy desired.

The current group of new devices for which patents were recently granted follows:

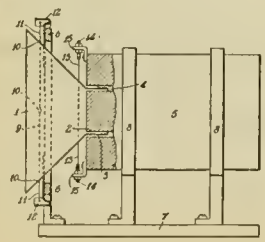
1,777,283. SOUND-PRODUCING DEVICE. Austin B. Cosgrave, Beachwood, N. J., assignor to The Gamewell Company, Newton Upper Falls, Mass., a Corporation of Massachusetts. Filed Apr. 6, 1929. Serial No. 353,213. 12 Claims. (Cl. 116—147.)

1. A siren having a stator, a rotor, driving means, means actuated by the driving means for shifting the relative position axially of the rotor and stator, the same comprising interengaging, relatively movable members, one presenting an internally threaded dash-pot cylinder having closed ends and the other an externally threaded dash-pot piston, one of said members being movable axially with relation to the other on relative rotation thereof, said cylinder having



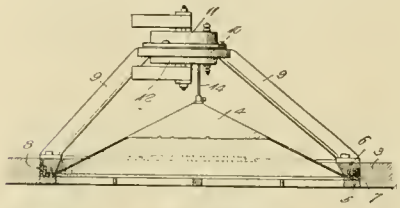
a restricted passage connecting the opposite ends of said cylinder about said piston for establishing a driving connection between the rotor and driving means through said axial movement and through the engagement of said piston with an end of said cylinder.

1,778,671. SUSPENSION MEANS FOR SOUND REPRODUCING DEVICES. Douglas Heather Johnson, Coombe Pines, Kingston Hill, England. Filed Sept. 24, 1928, Serial No. 308,047, and in Great Britain, Mar. 15, 1928. 12 Claims. (Cl. 181—31).



1. In a sound reproducing device comprising a vibrating diaphragm formed of material capable of being distorted within itself by driving impulses corresponding to sound waves, flexible means supporting said diaphragm at a plurality of points, said flexible supporting means being arranged relative to said surface of the diaphragm to permit free movement thereof in a direction parallel with the driving force and to permit the diaphragm to be freely deviated from its normal shape wyhen vibrating.

1,778,402. ELECTROMAGNETIC SOUND REPRODUCER. Percy Rootes, Windsor, England, assignor to Brandes Laboratories, Inc., Newark, N. J., a Corporation of New Jersey. Filed June 11, 1926. Serial No. 115,210. 4 Claims. (Cl. 179—146.)



1. A loud speaker reproducer comprising in combination an apertured panel structure, a frame member arranged to snugly fit within said apertured panel structure, a conical shaped sound reproducing diaphragm, an electromagnetic driver carried by said frame member, and a plurality of abutments carried by said panel structure for engagement by said frame member for supporting said frame member in said panel structure for acoustically coupling said conical shaped sound reproducing diaphragm with said panel structure.

## Reopens Florida House

Tarpo Springs, Fla.—The Royal, which has been dark this summer, has been reopened by H. Pitman, former owner of the two Clearwater houses which he sold to the Sparks circuit. Sound is being installed. Clarence Rollins, who was Pitman's assistant at Clear water, is holding down a like post at the Tarpon house.




# Theatre Equipment Buyers Guide

### ACCOUNTING SYSTEMS, Theatre

Automatic Ticket Register Corp., 723 Seventh Ave., N. Y. City.
Finch & McCullouch, 80-82-84 S. La Salle St., Aurora, Ill.
Green, P. A., 52 Rumford Ave., Waltham, Mass.
Kardex-Rand Co., Main St., N. Tonawanda, N. Y.
World Ticket & Supply Co., 1600 Broadway, N. Y. City.

### ACOUSTICAL MATERIALS

Boston Acoustical Engineering Division of Housing Co., 40 Central St., Boston, Mass.
Celotex Company, The, 919 N. Michigan Ave., Chicago, Ill.
Insulite Co., The, Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 292 Madison Ave., New York City.
King Studios, 309 So. Harwood St., Dallas, Texas.
National Rug Mills, 1001 Clybourn St., Milwaukee, Wis.
Wm. Scholes & Sons, Inc., 2nd St. & Indiana Ave., Philadelphia, Pa.
Union Fibre Co., Inc., Winona, Minn.
Western Felt Works, 4029 Ogden Ave., Chicago, Ill.
Wood Conversion Co., Cloquet, Minn.

### ADAPTERS, Carbon

Best Devices Co., Film Bldg., Cleveland, Ohio.
Blue Seal Prod. Co., Inc., 264 Wycoff St., Brooklyn, N. Y.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
GoldE Mfg. Co., 2013 N. LeMoyne St., Chicago, Ill.

### ADAPTERS, Incandescent Projection

Best Devices Co., Film Bldg., Cleveland, Ohio.
Edison Lamp Works of General Elec. Co., Nela Park, Cleveland, O.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
National Lamp Works, Nela Park, Cleveland, Ohio.

### ADAPTERS, Lens

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
GoldE Mfg. Co., 2013 N. LeMoyne St., Chicago, Ill.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
Mestrum, Henry, 514 W. 46th St., N. Y. City.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23d St., N. Y. City.
Universal Camera Co., 361 W. Ontario St., Chicago, Ill.

### ADDING, CALCULATING MACHINES

Burroughs Adding Machine Co., 1 Park Ave., N. Y. City.
Monroe Calculating Machine Co., 41 E. 42d St., N. Y. City.
Tabulating Machine Co., 50 Broad St., N. Y. City.

### ADDRESSING AND MAILING MACHINES

Elliot Addressing Machine Co., 117 Leonard St., N. Y. City.
Rapid Addressing Machine Co., 225 W. 34th St., N. Y. City.
Wallace Addressing Machine Co., Inc., 116 W. 14th St., N. Y. City.

### ADMISSION SIGNS

Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill.
Federal Electric Co., 72 W. Adams St., Chicago, Ill.
Flexlume Corp., 1100 Military Road, Buffalo, N. Y.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Liberty Mfg. Co., 67-73 W. 44th St., N. Y. City.
Price Brothers, 2644 Maplewood Ave., Chicago, Ill.
Rawson & Evans Co., 710-712 West Washington Blvd., Chicago, Ill.
Strauss & Co., Inc., 616 W. 43d St., N. Y. City.
Tablet & Ticket Co., 1015 W. Adams St., Chicago, Ill.
Viking Products Corp., 422 W. 42d St., N. Y. City.

### ADVERTISING NOVELTIES

Ay-Won Toy Novelty Co., 892 Broadway, N. Y. City.
Coulter, C. A., 1658 Broadway, N. Y. City.
Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
Fibre Toy Mfg. Co., So. Gardiner, Me.
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio.
International Souvenir Import Co., 151 W. 26th St., N. Y. City.
Irwin-Lee Co., 1018 S. Wabash Ave., Chicago, Ill.
Jackson, Henry, 141 Fulton St., N. Y. City.
Kraus Mfg. Co., 220 W. 42d St., N. Y. City.
Mills Novelty Co., 221 S. Green St., Chicago, Ill.
National Automatic Machines Co., 2196-2206 University Ave., St. Paul, Minn.
National Novelty Co., 516 S. 3d St., Minneapolis, Minn.
Old Glory Mfg. Co., 500 S. Wells St., Chicago, Ill.
Philadelphia Badge Co., 942 Market St., Philadelphia, Pa.
Pyroloid Sales Co., Athol, Mass.
Thompson-Thorne Co., 1018 S. Wabash Ave., Chicago, Ill.

### ADVERTISING PROJECTORS

Capitol Machine Co., 100 E. 42d St., N. Y. City.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
National Studios, Inc., 228 W. 56th St., N. Y. City.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Strauss & Co., Inc., 616 W. 43d St., N. Y. City.

### ADVERTISING, Theatre

Advance Trailer Service, 111 Westchester Sq., N. Y. City.
Arkay Display Service, 409 Film Exchange Bldg., Cleveland, Ohio.
Filmack Co., 838 S. Wabash Ave., Chicago, Ill.
General Outdoor Advertising Co., 550 W. 57th St., N. Y. City.
Green, P. A., 52 Rumford Ave., Waltham, Mass.
Kansas City Slide Mfg. Co., 15th and Troost Sts., Kansas City, Mo.
Morgan Lithograph Co., Cleveland, Ohio.
Motion Picture Bulletin, 4472 Broadway, Chicago, Ill.
Strauss & Co., Inc., 616 W. 43d St., N. Y. City.

### AIRBRUSHES

Paasche Airbrush Co., 1909-27 Diversey Pkway., Chicago, Ill.
Wald Air Brush Mfg. Co., 2173 N. California Ave., Chicago, Ill.

### AIR CONDITIONING EQUIPMENT

Air Condition Eng. Co., 1523 E. 9th St., Los Angeles, Calif.
American Blower Co., 6004 Russell St., Detroit, Mich.
Autovent Fan & Blower Co., 1808-1826 No. Kastner Ave., Chicago, Ill.
Bentz Engineering Corp., 661 Frelinghuysen Ave., Newark, N. J.
Brunswick-Kroeschell Co., New Brunswick, N. J.
Carrier Engineering Corp., 850 Frelinghuysen Ave., Newark, N. J.
Clarage Fan Co., 619 Porter St, Kalamazoo, Mich.
Cooling & Air Conditioning Corp., The, 11 W. 42d St., N. Y. City.
General Refrigeration Co., Beloit, Wisc.
Gillespie & Tinkham, 3011 S. San Pedro St., Los Angeles, Calif.
Sodemann Heat & Power Co., 2306 Morgan St., St. Louis, Mo.
Typhoon Fan Co., 345 W. 39th St., N. Y. City.
Wittenmeier Machinery Co., 750 N. Spaulding Ave., Chicago, Ill.
Woodling, Miner D., 810 Midland Bldg., Kansas City, Mo.
York Ice Machinery Co., York, Pa.

### AISLE LIGHTS

Amusement Supply Co., 630 Ninth Ave., New York City
Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Brookins, Co., The, Carnegie and E. 40th St., Cleveland, Ohio.
Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kausalite Mfg. Co., 8129 Rhodes Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
National Theatre Supply Co., 624 S. Michigan Ave., Chicago, Ill.

### ALARM SIGNALS

Cinema Specialty Co., Inc., Gary, Ind.
E.-J. Electric Installation Co., 155 E. 44th St., N. Y. City.
Hulett Mfg. Co., E. W. 1772 Wilson Ave., Chicago, Ill.

### AMPLIFIERS

Operadio Manufacturing Co., St. Charles, Ill.
Samson Electric Co., Canton, Mass.
Silver Marshall, Inc., 6041 W. 65th St., Chicago, Ill.
Webster Company, 850 Blackhawk St., Chicago, Ill.
Webster Electric Co., Racine, Wis.

### ANNUNCIATORS, Electric

Couch Co., Inc., S. H. Norfolk Downs, Quincy, Mass.
Hanover Electric Co., Inc., 80 Beaver St., N. Y. City.
Knickerbocker Annunciator Co., 116 West St., N. Y. City.
Patrick & Wilkins Co., 51 N. 7th St., Philadelphia, Pa.

### ARC FEEDS, Automatic

Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.

(Continued on next page)

Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Hall & Connolly, 24 Vandam St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
McAuley Mfg. Co., J. E., 552-554 W. Adams St., Chicago, Ill.
Mestrum, Henry, 514 W. 46th St., N. Y. City.
Strong Elec. Co., The, 2501 Lagrange St., Toledo, Ohio.

### *ARCS, High Intensity*

Ashcraft Automatic Arc Co., 4214 Santa Monica Blvd., Los Angeles, Cal.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Hall & Connolly, 24 Vandam St., N. Y. City.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
McAuley Mfg. Co., J. E., 552-554 W. Adams St., Chicago, Ill.

### *ARCHITECTS, Theatre*

Inwood, R. F., Heatwell Bldg., Long Beach, Calif.
Balche & Stanbery, Film, Ex. Bldg., Los Angeles, Calif.
Boller, Carl, 340 Douglas Bldg., Los Angeles, Calif.
Davis, H. S., San Diego, Calif.
Lansburgh, G. A., 140 Montgomery St., San Francisco, Calif.
Lee, Chares S., Petroleum Sec. Bldg., Los Angeles, Calif.
Durfee, M. Eugene, Builders Ex. Bldg., Santa Monica, Calif.
Cutler, Howard W., 1800 E St., N. W., Washington, D. C.
Ahlschlager, Inc., W. W., 65 E. Huron St., Chicago, Ill.
Graven, Inc., A. S., 100 N. LaSalle St., Chicago, Ill.
Hooper & Janusch, 879 N. State St., Chicago, Ill.
Pridmore, J. E. O., 38 S. Dearborn St., Chicago, Ill.
Rapp, Geo. L. & C. W., 190 N. State St., Chicago, Ill.
Callender, H. C., Central Nat'l Bank Bldg., Greencastle, Ind.
Buckley, G. H., 1st Trust Bldg., Hammond, Ind.
Graham, D., 1126 Hume Mansur Bldg., Indianapolis, Ind.
Voigt, S. S., 518 S. Lawrence, Wichita, Kans.
Weil, Inc., Emile, Whitney Central Bank Bldg., New Orleans, La.
Tuck, J. A., 162 Lincoln St., Boston, Mass.
Crane, C. H., Michigan Theatre Bldg., Detroit, Mich.
Finkel, M. H., Detroit, Mich., local address from Showman Arch. list)
Trueman & Matinie, 429 N. Wall St., Joplin, Mo.
Boller Bros., 114 W. 10th St., Kansas City, Mo.
Kennerly & Stiegmeyer, Title Guarantee Bldg., St. Louis, Mo.
Henninger, A. A., Securities Bldg., Omaha, Nebr.
Rosensohn, H., 188 Market St., Newark, N. J.
Eberson, John, 200 W. 57th St., N. Y. City.
Hall, Inc., R. E., 152 W. 54th St., N. Y. City.
Lamb, Inc., Thomas W., 644 Eighth Ave., N. Y. City.
Rigamount, Victor A., 1540 Broadway, N. Y. City.
DeAngelis, M. J., 49 East Ave., Rochester, N. Y.
Lemport & Sons, Leon, Mercantile Bldg., Rochester, N. Y.
Henthorn, H. E., 128 E. 6th St., Cincinnati, O.
Ferguson Co., W. S., 1900 Euclid Ave., Cleveland, O.
Morris & Weinberg, 3602 Euclid Ave., Cleveland, O.
Griffith, H. C., Castle Hills Bldg., Dayton, O.
Hulsken, P. M., 506 Savings Bank Bldg., Lima, O.
Cutts, Wm., Rivoli Theatre Bldg., Albany, Ore.
Hoffman-Henon Co., Finance Bldg., Philadelphia, Pa.
Hodgens & Hill, 130 S. 15th St., Philadelphia, Pa.
Magaziner, Eberhard & Harris, 1701 Walnut St., Philadelphia, Pa.
Marks & Kann, 541 Wood St., Pittsburgh, Pa.
Dunne, W. S., Melba Theatre Bldg., Dallas, Tex.
Voorhees, W. H., 1007 Lloyd Bldg., Seattle, Wash.
Faris, T. F., 1117 Chapline St., Wheeling, W. Va.
Oppenhamer & Obel, 503 Bellin Bldg., Green Bay, Wisc.
Balch & Lippert, 16 N. Carroll St., Madison, Wisc.
Logemann, Hugo, 685 Holton St., Milwaukee, Wisc.
Peacock, U. E., 445 Milwaukee St., Milwaukee, Wisc.

### *ARTIFICIAL FLOWERS*

Adler Jones Co., 651 S. Wells St., Chicago, Ill.
Bodine-Spanjer Co., 1160 Chatham St., Chicago, Ill.
Botanical Decorating Co., Inc., 319 W. Van Buren St., Chicago, Ill.
Decorative Novelty Co., 739 S. Broadway, Los Angeles, Cal.
Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
General Flower Decorating Co., Inc., 311 W. 50th St., N. Y. City.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Netschert, Inc., Frank, 61 Barclay St., N. Y. City.
Old Glory Mfg. Co., 500 S. Wells St., Chicago, Ill.
Randall Co., A. L., 729 S. Wabash Ave., Chicago, Ill.

### *ARTISTS' MATERIALS*

Bee-Ko Art & Drafting Co., 445 Lexington Ave., N. Y. City.
Glaser & Son, Julius, 806 Sixth Ave., N. Y. City.
Kolesch & Co., 138 Fulton St., N. Y. City.
Schroeder Art Flower Mfg. Co., 3341 Superior Ave., Cleveland, Ohio.




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UNION CITY IND.

Erwin M. Riebe Co., 159 East 60th St., N. Y. City.
Smith, A. & B. Co., Smithfield St., Pittsburgh, Pa.
Stencil Novelty Co., 13 E. 14th St., N. Y. City.
Weber Co., Inc., F., 1220 Buttonwood St., Philadelphia, Pa.

### *AUTOMATIC CHANGE-OVER*

Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Cinema Specialty Co., Inc., Gary, Ind.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
Essanay Electric Mfg. Co., 2809 Van Buren St., Chicago, Ill.
GoldE Mfg. Co., 2013 N. LeMoyne St., Chicago, Ill.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Hulett Mfg. Co., E. W., 1772 Wilson Ave., Chicago, Ill.
National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill.

### *BANDS, Reel*

Green, P. A., 52 Rumford Ave., Waltham, Mass.
Neumade Products Corp., 440 W. 42nd St., New York, N. Y.
Tension Envelope Co., 87 34th St., Brooklyn, N. Y.

### *BANNERS, Announcement*

Anhalt & Co., Inc., 23 E. 26th St., N. Y. City.
Dryfhout, H., 736 S. Wabash Ave., Chicago, Ill.
Grinnell Lithographic Co., Inc., 406 W. 31st St., N. Y. City.
Jackson, Henry, 141 Fulton St., N. Y. City.
Koster Co., The C. H., 21 Park Pl., N. Y. City.
Metallite Signs, 1007 Broad St., Newark, N. J.
Old Glory Mfg. Co., 500 S. Wells St., Chicago, Ill.

### *BASKETS, Decorative*

Adler Jones Co., 651 S. Wells St., Chicago, Ill.
Botanical Decorating Co., Inc., 319 W. Van Buren St., Chicago, Ill.
Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
Leistner, Oscar, 319 W. Randolph St., Chicago, Ill.
Netschert, Inc., Frank, 61 Barclay St., N. Y. City.
Randall Co., A. L., 729 S. Wabash Ave., Chicago, Ill.
Schroeder Art Flower Mfg. Co., 3341 Superior Ave., Cleveland, Ohio.
Worcester Artificial Decorative Plant Co., 194 Front St., Worcester, Mass.

### *BLOWERS AND EXHAUSTERS*

American Blower Co., 6004 Russell St., Detroit, Mich.
Arctic Nu-Air Corp., 2101 Kennedy St., N. E., Minneapolis, Minn.
Blizzard Sales Co., 1524 Davenport St., Omaha, Neb.
Clarage Fan Co., 619 Porter St., Kalamazoo, Mich.
Fidelity Electric Co., Lancaster, Pa.
Garden City Fan Co., 322 So. Michigan Ave., Chicago, Ill.
Hlg. Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Lakeside Co., Hermansville, Mich.
Reynolds & Co., B. F., 118 West Ohio St., Chicago, Ill.
Seymour, Inc., James M., 51 Lawrence St., Newark, N. J.
Skinner Bros. Mfg. Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.
Sturtevant Co., B. F., Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis, Mo.
Typhoon Fan Co., 345 W. 39th St., N. Y. City.

### *BOARDS, Program*

Braxton Frame Co., Inc., 3 E. 12th St., N. Y. City.
Davenport Taylor Mfg. Co., 412 Orleans St., Chicago, Ill.
Gorham Co., Bronze Division, Providence, R. I.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City.
Newman Mfg. Co., Cleneay Ave., and N. & W. R. R., Cincinnati, Ohio.
Tablet & Ticket Co., 1015 W. Adams St., Chicago, Ill.

### *BOOTHS, Projection*

Amusement Supply Co., Inc., 630 Ninth Ave., N. Y. City.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Johns-Manville Co., 292 Madison Ave., N. Y. City.
Keasbey & Mattison, Ambler, Pa.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.
Shearer Co., B. F., 2318 Second Ave., Seattle, Wash.

### *BOOTHS, Ticket*

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Froehlich Cabinet Works, Jacob 1041 Leggett Ave., N. Y. City.
Gorham Co., Bronze Division, Providence, R. I.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City.
Lobby Display Frame Corp., 630 9th Ave., N. Y. City.
Markendorff, S., Sons, Inc., 159 W. 23rd St., N. Y. City.
Menger, Ring & Weinstein, Inc., 306 W. 42nd St., N. Y. City.
Mid-West Ticket & Supply Co., Inc., 910 S. Michigan Ave., Chicago, Ill.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
National Ticket Case Co., 840 W. 35th St., Chicago, Ill.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.
Price Brothers, 2614 Maplewood Ave., Chicago, Ill.
Stanley Frame Co., Inc., 727 7th Ave., N. Y. City.
Strauss & Co., Inc., 616 West 43rd St., N. Y. City.


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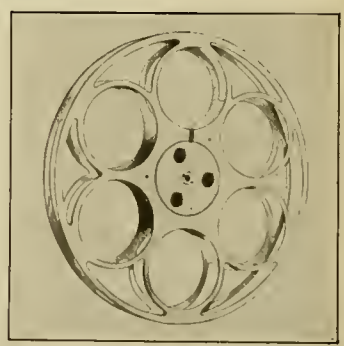
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Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
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Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric & Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Price Brothers, 2644 Maplewood Ave., Chicago, Ill.
Reynolds Electric Co., 2628 W. Congress St., Chicago, Ill.

### COVERS, Program

Derby Press, 1799 Jerome Ave.,
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio.
Hoover Sons & Co., Jos., 49th and Market Sts., Philadelphia, Pa.



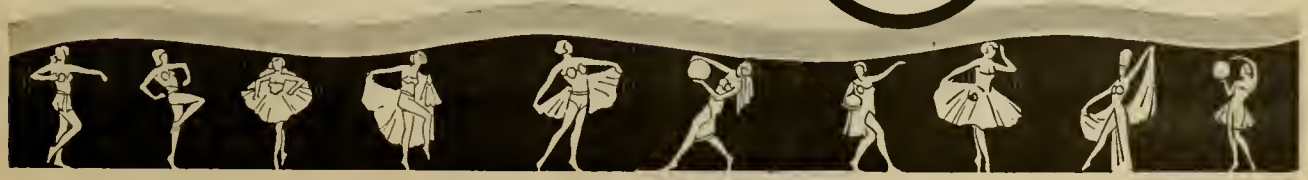

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Automatic Devices Co., 739 Hamilton St., Allentown, Pa
Chicago Stage Equipt. Co., 55 W. Wacker Drive, Chicago, Ill.
Clark, Inc., Peter, 544 W. 30th St., N. Y. City.
Econoquipment Mfg. Co., Akron, Ohio.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Richards - Wilcox Mfg., Co., Third St., Aurora, Ill.
Tiffin Scenic Studios, Tiffin, Ohio.
Vallen Electrical Co., Inc., 225 Bluff St., Akron, Ohio.

### CURTAIN TRACKS

(See also Curtain Machines Automatic)
Automatic Devices Co., 739 Hamilton St., Allentown, Pa.
Beck & Sons Co., Wm., Highland and Dorchester Aves., Cincinnati, Ohio.
Clark, Inc., Peter, 544 W. 30th St., N. Y. City.
Econoquipment Mfg. Co., Akron, Ohio.
Lee Lash Studios, 1818-38 Amsterdam Ave., N. Y. City.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Co., 2819 Nicolett Ave., Minneapolis, Minn.
Vallen Electrical Co., Inc., 225 Bluff St., Akron, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

### CURTAINS, Fireproof

Beck & Sons Co., Wm., Highland and Dorchester Aves., Cincinnati, Ohio.
Channon Corp., J. H., 223 W. Erie St., Chicago, Ill.
Chicago Stage Equip. Co., 55 W. Wacker Drive, Chicago, Ill.
Clark, Inc., Peter, 544 W. 30th St., N. Y. City.
Fabric Studios, 4030 Whiteside Ave., Los Angeles, Calif.
Great Western Stage Equip. Co., 819 Holmes St., Kansas City, Mo.
Haug, Inc., Henry, 512 W. 41st St., N. Y. City.
Johns-Manville Co., 292 Madison Ave., N. Y. City.
Kuhn Studios, Inc., Louis, 105 W. 63rd St., N. Y. City.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Novelty Scenic Studios, 340 W. 41st St., N. Y. City.
Tiffin Scenic Studios, Tiffin, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

### CURTAINS, Velour and Velvet

(See also Curtains, Fireproof)
Beck & Sons Co., Wm., Highland and Dorchester Aves., Cincinnati, Ohio.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Haug, Inc., Henry, 512 W. 41st St., N. Y. City.
Hexter & Co., S. M., 2400 E. Superior St., Cleveland, Ohio.
Landish Studios, 40 Ames St., Rutherford, N. J.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Payne & Co., 841 E. Monument Ave., Dayton, Ohio.
Reliable Decorative Co., Inc., 17 N. 10th St., Pniladelphia, Pa.
Tiffin Scenic Studios, Tiffin, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

### DAYLIGHT CAMERA LOADERS

Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.

### DECORATIONS, Stage

(See also Decorations, Theatre Interior)
Angelo Studios, Michel, 212 E. Superior St., Chicago, Ill.
Beck & Sons Co., Wm., Dorchester and Highland Aves., Cincinnati, Ohio.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Kuhn Studios, Inc., 105 W. 63rd St., N. Y. City.
Landish Studios, Inc., 40 Ames St., Rutherford, N. J.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Novelty Scenic Studios, 340 W. 41st St., N. Y. City.
Reiser & Sons, M. E., City Bank Bldg., Kansas City, Mo.
Tiffin Scenic Studios, Tiffin, Ohio.
Torstenson, J. A. & Co., 860 Fletcher St., Chicago, Ill.
Twin City Scenic Co., 2819 Nicolett Ave., Minneapolis, Minn.
Variety Scenic Studios, 254 W. 54th St., New York, N. Y.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

### DECORATIONS, Theatre Interior

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Armstrong Studios, 651 Fairview Ave., Los Angeles, Calif.
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Place, N. Y. City.
Bodine-Spanjer Co., 1160 Chatham Court, Chicago, Ill.
Doty & Scrimgeour Sales Co., 148 Duane St., N. Y. City.
General Flower Decorating Co., 311 W. 50th St., N. Y. City.
Gibelli & Co., 1321 Vine St., Philadelphia, Pa.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Heinsberger Decorating Co., 7415 Beverly Blvd., Los Angeles, Calif.
Interior Decorating Co., Archer Ave., Chicago, Ill.
Kuhn Studios, Inc., Louis, 105 W. 63rd St., N. Y. City.
Netschert, Inc., Frank, 61 Barclay St., N. Y. City.
Novelty Scenic Studios, 340 W. 41st St., N. Y. City.
Power Studios, Robert E., 32 Film Ex. Bldg., 1584 W. Washington, Los Angeles, Calif.
Reiser & Sons, M. E., City Bank Bldg., Kansas City, Mo.
Reising & Co., G., 227 W. Austin Ave., Chicago, Ill.
Sagar, George C., 3274 W. 10th St., Los Angeles, Calif.
Shearer Co., B. F., 2318 Second Ave., Seattle, Wash.
Torstenson, J. A., Co., 860 Fletcher St., Chicago, Ill.
Variety Scenic Studios, 254 W. 54th St., New York, N. Y.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

### DECORATORS, Theatre Interior

Angelo Studios, Michel, 370 Livingston Ave., N. Y. City.
Battisti Studios, Inc., 226 W. 42nd St., N. Y. City.
Continental Studios, 100 E. Ohio St., Chicago, Ill.
Heinsberger Decorating Co., 7415 Beverly Blvd., Los Angeles, Calif.
Murtagh & Pracy, 959 Lillian Way, Los Angeles, Calif.
Robert E. Power Studios, 32 Film Exchange Bldg., 1584 W. Washington, Los Angeles, Calif.
Rambusch Decorating Co., 2 W. 45th St., N. Y. City.
Rau Co., Inc., Henry S., 2018 Sansom St., Philadelphia, Pa.
Reiser & Sons, M. E., City Bank Bldg., Kansas City, Mo.
Shearer Co., B. F. 2318 2nd Ave., Seattle, Wash.
Variety Scenic Studios, 254 W. 54th St., New York, N. Y.
Waldemar Pederson, 225 Westchester Ave., Rochester, N. Y.

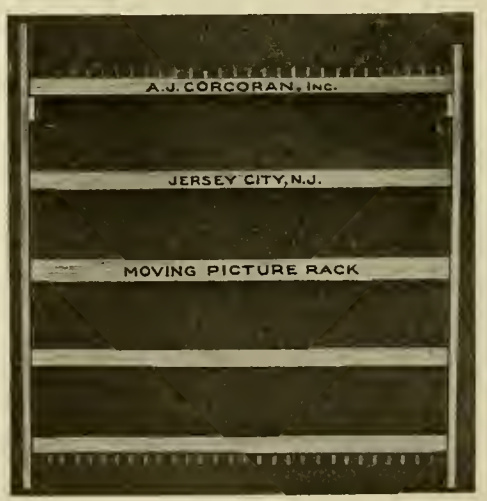
### DISINFECTANTS AND SPRAYS

Best Chemical Co., 8133-37 North 17th St., Allentown, Pa.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Hewes-Gotham Co., 520 W. 47th St., New York, N. Y.
Huntington Laboratories, Inc., 913 E. Tipton St., Huntington, Ind.
Rochester Germicide Co., Dowling Place, Rochester, N. Y.
Sanozone Chemical Co., 1127 Roy St., Philadelphia, Pa.
U. S. Sanitary Specialties Corp., 435 S. Western Ave., Chicago,

### DISPLAYS, Scenic Lobby

Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.
Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Arkay Display Service, 409 Film Exchange Bldg., Cleveland, Ohio.
Bodine-Spanjer Corp, 1160 Chatham Court, Chicago, Ill.
Doty & Scrimgeour Sales Co., 148 Duane St., N. Y. City.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Libman-Spanjer Corp, 1066 Broadway, N. Y. City.
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Philadelphia Fire Retardant Co., 110 W 34th St., N. Y. City.
Variety Fire Door Co., 2958 Carroll Ave., Chicago, Ill.

### DRAPERIES

(See also Decorations)
Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.
Armstrong Studios, 651 Fairview Ave., Los Angeles, Calif.
Beck & Sons Co., Wm., Highland and Dorchester Aves., Cincinnati, Ohio.
Bernhard Co., Morris, 18 W. 18th St., N. Y. City.
Broadway Decorating Studios, 1966 Broadway, N. Y. City.
Chicago Stage Equip. Co., 55 W. Wacker Drive, Chicago, Ill.
Dazian's, Inc., 142 W. 44th St., N. Y. City.
Great Western Stage Equipt. Co., 817 Holmes St., Kansas City, Mo.
Haug, Inc., Henry, 512-16 W. 41st., N. Y. City.
Hexter & Co., Inc., S. M., 2400 E. Superior Ave., Cleveland Ohio.
Kuhn Studios, Inc., Louis, 105 W. 63rd St., N. Y. City.
Landish Studios, Inc., 40 Ames St., Rutherford, N. J.
Lee Lash Studios 1818-38 Amsterdam Ave., N. Y. City.
Lit Bros., 8th and Market Sts., Philadelphia, Pa.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Novelty Scenic Studios, 340 W. 41st St., N. Y. City.
Payne & Co., 841 E. Monument Ave., Dayton, Ohio.
Pick & Co., Albert, 1200 W. 35th St., Chicago, Ill.
Power Studios, Robert E., Film Ex. Bldg., Los Angeles, Calif.
Schachne Studios Co., 106 Second St., W., Dayton, Ohio.
Shearer Co., B. F., 2318 2nd Ave., Seattle, Wash.
Twin City Scenic Co., 2819 Nicollett Ave., Minneapolis, Minn.
Variety Scenic Studios, 254 W. 54th St., New York, N. Y.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

### DRINKING FOUNTAINS

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Century Brass Works, Inc., Belleville, Ill.
Clow & Sons, James B., 201-297 N. Talman Ave., Chicago, Ill.
Crane Co., 836 S. Michigan Ave., Chicago, Ill.
Mott Iron Works, J. L., 369 Lexington Ave., N. Y. City.
Murdock Mfg. & Supply Co., 426 Plum St., Cincinnati, Ohio.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.
Wheeling Sanitary Mfg. Co., Main and 5th Sts., Wheeling, W. Va.

### DYES, Film

DuPont Pathe Film Mfg. Corp., 35 W. 45th St., N. Y. City.
Eastman Kodak Co., Rochester, N. Y.
Gennert, Inc., G., 24 E. 13th St., N. Y. City.

### EFFECT PROJECTORS

Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 West 50th St., N. Y. City.

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General Electric Co., Schenectady, N. Y.
Hallberg, J. H., 2. W. 57th St., N. Y. City.
Square D. Co., 6060 Rivard St., Detroit, Mich.
Westinghouse Elec. & Mfg. Co., E. Pittsburgh, Pa.
Weston Elec. Instrument Corp., Newark, N. J.

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Adsign, Inc., 845 S. Wabash Ave., Chicago, Ill.
Brilliant Sign Co., 3531 Washington Ave., St. Louis, Mo.
California Electric Sign Co., 3520 S. Main St., Los Angeles, Calif.
Claude Neon Lights, Inc., 41 E. 42nd St., N. Y. City.
Davenport Taylor Mfg. Co., 412 Orleans St., Chicago, Ill.
Flashtric Sign Works, 3910 N. Western Ave., Chicago, Ill.
Flexlume Corp., 1100 Military Road, Buffalo, N. Y.
Hub Elec. Co., 2219 W. Grand Ave., Chicago, Ill.
Ideal Sign Co., Inc., 149 Seventh St., Brooklyn, N. Y.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Liberty Mfg. Co., 67-73 W. 44th St., New York.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Lustrolite Corp., Davenport, Iowa
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Metal Products, Inc., 462 4th St., Milwaukee, Wis.
Milne Elec. Co., 614 Cherry St., Milwaukee, Wis.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.
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Willey Sign Co., 1559 Church St., Detroit, Mich.

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Atlantic Elevator Co., Liberty Trust Bldg., Philadelphia, Pa.
Hough, Geo. B., 5820 Kenmore Ave., Chicago, Ill.
Otis Elevator Co., 11th Ave and 26th St., N. Y. City.
Warsaw Elevator Co., Warsaw, N. Y.

### EMERGENCY LIGHTING PLANTS

Alexander, Inc., Harry, 20 W. 34th St., N. Y. City.
Crescent Emergency Safety Light Corp., Berwick, Pa.
Delco Light Co., Toledo, Ohio
E-J Electric Installation Co., 155 E. 44th St., N. Y. City.
Enslen Hydro & Electric Co., Inc., 1600 Broadway, N. Y. City.
Kohler Co., Kohler, Wis.
Roth Bros. & Co., 1400 West Adams St., Chicago, Ill.
Universal Motor Co., 79 Harrison St., Oshkosh, Wis.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

### ENGINEERS, Lighting

Alexander, Inc., Harry, 20 West 34th St., N. Y. City.
Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Curtis Lighting, Inc., 1123 W. Jackson Blvd., Chicago, Ill.
Edison Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

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Allis-Chalmers Mfg. Co., Milwaukee, Wis.
Buffalo Gasoline Motor Co., 347 Madison Ave., N. Y. City.
Fairbanks, Morse & Co., 900 S. Wabash Ave., Chicago, Ill.
Foos Gas Engine Co., 309 Linden Ave., Springfield, Ohio.

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American Blower Co., 6004 Russell St., Detroit, Mich.
Arctic Nu-Air Corp., 2101 Kennedy St., N. E., Minneapolis, Minn.
Autovent Fan & Blower Co., 1808-1826 North Kostner Ave., Chicago, Ill.
Buffalo Forge Co., 490 Broadway, Buffalo, N. Y.
Clarage Fan Co., 619 Porter St., Kalamazoo, Mich.
Fidelity Electric Co., Lancaster, Pa.
Garden City Fan Co., 322 S. Michigan Ave., Chicago, Ill.
Ilg Elec. Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Reynolds & Co., B. F., 118 West Ohio St., Chicago, Ill.
Seymour, Jas. M., 51 Lawrence St., Newark, N. J.
Skinner Bros. Mfg. Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.
Sturtevant Co., B. F., Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Corp, 1915 Pine St., St. Louis, Mo.
Typhoon Fan Co., 345 W. 39th St., N. Y. City.

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Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Flexlume Corp., 1100 Military Rd., Buffalo, N. Y.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Guth Co., Edwin F., Jefferson & Washington Aves., St. Louis, Mo.
Hub Electric Co., 2219 West Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Liberty Mfg. Co., 67-73 W. 44th St., N. Y. City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.
Price Brothers, 2644 Maplewood Ave., Chicago, Ill.
Rawson & Sons Co., 710-712 W. Washington St., Chicago, Ill.
Strauss & Co., Inc., 616 West 43rd St., N. Y. City.
Viking Products Corp., 422 West 42nd St., N. Y. City.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.
Westinghouse Electric & Mfg Co., E. Pittsburgh, Pa.
Willey Sign Co., 1559 Church St., Detroit, Mich.

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Operadio Manufacturing Co., St. Charles, Ill.
Ward Leonard Electric Co., 31 South St., Mount Vernon, N.Y.

### FERNERIES

Albano Co., The, 309 E. 46th St., N. Y. City.
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Place, N. Y. City.
General Flower Decorating Co., 311 W. 50th St., N. Y. City.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Metalarts Studios, 451 E. Ohio St., Chicago, Ill.
Reising & Co., G., 227 W. Austin Ave., Chicago, Ill.

### FILM CLEANING FLUID

Bennett, Geo. H., Argentine Station, Kansas City, Kas.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Hewes-Gotham Co., 520 W. 47th St., New York, N. Y.

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Massce & Co., Inc, 116 Broad St, N. Y. City.

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Cleveland Film Protector Co., 811 Prospect Ave., Cleveland, Ohio.
Rex Film Renovator Co., 73 E. Naghten St., Columbus, Ohio.
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### FILM RACKS

Atlas Metal Works, 2601 Alamo St., Dallas, Texas.
Corcoran, A. J., Inc., 753 Jersey Ave., Jersey City, N. J.
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General Fireproofing Co., The, 1733 S. Los Angeles St., Los Angeles, Calif.
Neumade Products Corp., 440 W. 42nd St., New York, N. Y.
Pacific Tank & Pipe Co., Equitable Bank Bldg., Los Angeles, Calif.

### FILM, Raw, Negative and Positive

Agfa Film, 6368 Santa Monica Blvd., Los Angeles, Calif.
Ansco Photoproducts Co., Inc., Binghamton, N. Y.
DuPont Pathe Film Mfg. Corp., 35 W. 45th St., N. Y. City.
Eastman Kodak Co., Rochester, N. Y.
Jamieson Film Lab., 2212 Live Oak St., Dallas, Texas.
Powers Film Products, Inc., Rochester, N. Y.
Wafilms, 729 7th Ave., N. Y. City.

### FILM SPLICING MACHINES

Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Duplex M. P. Laboratories, 74 Sherman Ave., Long Island City, N. Y.
General Machine Co., 820 E. 140th St., N. Y. City.
Gennert, Inc., G., 24 E. 13th St., N. Y. City.
Neumade Products Corp., 440 W. 42nd St., N. Y. City.
Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.
Willoughbys, 110 W. 32nd St., N. Y. City.

### FILM WAXING MACHINES

Eastman Kodak Co., Rochester, N. Y.
Magic Film Protector Co., P. O. Box 251, Muncie, Ind.
Neumade Products Corp., 440 W. 42nd St., N. Y. City.
Werner Film-Protector Mfg. Co., 4630 Seibert Road, St. Louis, Mo.
Willoughbys, 110 W. 32nd St., N. Y. City.

### FIRE ALARMS

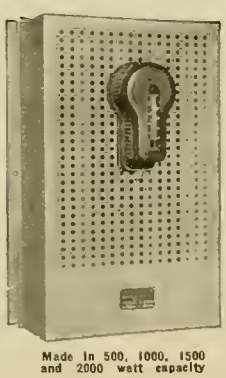
Automatic Fire Alarm Co., 416 Broadway, N. Y. City.
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Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
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(See Doors, Fireproof)

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Croker Co., 22 West 40th St., N. Y. City.
Foamite-Childs Corp., 1010 Turner St., Utica, N. Y.
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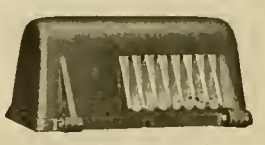
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Sentry Safety Control Corp., 13th and Cherry Sts., Philadelphia, Pa.

### *FIRE HOSE*

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Quaker City Rubber Co., Wissinoming, Pa.
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Chicago Stage Equip. Co., 55 W. Wacker Drive, Chicago, Ill.
Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis. (Windows and Doors.)
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
General Fireproofing Co., 1733 So. Los Angeles St., Los Angeles, Calif.
Hewes-Gotham Co., 520 W. 47th St., New York, N. Y.
Johns-Manville Co., 292 Madison Ave., N. Y. City.
David Lupton's Sons Co., Allegheny Ave. and Tulip St., Philadelphia, Pa.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Nagler Bros., 38th and Poplar Sts., Philadelphia, Pa.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

### *FIRST AID EQUIPMENT*

A. B. C. First Aid Kit Co., 498 Seventh Ave., N. Y. City.
American-La France Fire Engine Co., Inc., Elmira, N. Y.
Bauer & Black, 2500 S. Dearborn St., Chicago, Ill.
Davis Emergency Equipment Co., 67 Wall St., N. Y. City.
Johnson & Johnson, New Brunswick, N. J.
Rochester Germicide Co., Inc., Rochester, N. Y.
Safety First Aid Co., 137 W. 25th St., N. Y. City.
Universal Prescription Corp., 39 Broadway, N. Y. City.

### *FIXTURES, Lighting*

Bailey-Reynolds Chandeler Co., 1529 McGee St., Kansas City, Mo.
Benson Brass & Chandelier Works, 1417 Agnes Ave., Kansas City, Mo.
Black & Boyd Mfg. Co., 17 E. 47th St., N. Y. City.
Curtis Lighting Co., Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Guth Co., Edwin F., Jefferson & Washington Aves., St. Louis, Mo.
Henderson & Son, Inc., N. E., 1320 Race St., Philadelphia, Pa.
Horn & Brannen Co., 427 N. Broad St., Philadelphia, Pa.
Kliegel Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th st., N. Y. City
MacBeth - Evans Glass Co., Chamber of Commerce Bldg., Pittsburgh, Pa.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
National Theatre Supply Co. 624 So. Michigan Ave., Chicago, Ill.
Newcomb Mfg. Co., F. J., 42 W 13th St., N. Y. City.
Pearlman, Victor S., 533 S. Wabash Ave., Chicago, Ill.
Pierce Elec. Co., 215 W. Randolph St., Chicago, Ill.
Rialto Import Co., 135 W. 44th St., N. Y. City.
Schweitzer Bros., Inc., 2837 W. Pico St., Los Angeles, Calif.
Shapiro & Aronson, Inc., 20 Warren St., N. Y. City.
Shearer Co., B. F., 2318 2nd Ave., Seattle, Wash.
Sterling Bronze Co., 18 E. 40th St., N. Y. City.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

### *FIXTURES, Plumbing*

Clow & Sons, James B., 201-299 N. Talman Ave., Chicago, Ill.
Crane Co., 836 S. Michigan Ave., Chicago, Ill.
Economy Plumbing Co., 4646 Holly Blvd., Los Angeles, Cal.
Kohler Co., Kohler, Wis.
Mott Iron Works, J. L., 369 Lexington Ave., N. Y. City.
Pennsylvania Plumbing & Heating Co., 351 W. 38th St., N. Y. City.
Standard Sanitary Mfg. Co., Mfrs. Bldg., Pittsburgh, Pa.
Wheeling Sanitary Mfg. Co., W. 4th St., Wheeling, W. Va.

### *FLAG MAKERS*

(See Advertising Novelties)
Annin Co., 85 5th Ave., N. Y. City.
Jackson, Henry, 141 Fulton St., N. Y. City.

### *FLASHERS, Electric Sign*

Betts Co., James H., Inc., 1391 Sedgwick Ave., N. Y. City.
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Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
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Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.
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Hewes-Gotham Co., 520 W 47th St., New York, N. Y.
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Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
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Howden Tile & Marble Co., 216 E. 42nd St., N. Y. City.
Linomosaic Co., 15 E. 40th St., N. Y. City.
Mueller Mosaic Co., 160 E. 56th St., N. Y. City.
Ravenna Mosaics, Inc., 101 Park Ave., N. Y. City.

### FLOORING, Tile

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Associated Tile Mfrs., Beaver Falls, Pa.
Bonded Floors Co., Inc., Long Island City, N. Y.
Kennedy, Inc., David E., 16 E. 52nd St., N. Y. City.
National Floor Tile Co., Mobile, Ala.
Velvetile Floor Co., 231 S. Wells St., Chicago, Ill.

### FLOWERS, Artificial

(See Artificial Flowers)

### FOOTLIGHTS

(See Lighting, Stage Equipment)

### FOUNTAINS, Decorative

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Clow & Sons, James B., 201-299 N. Talman Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Mott Iron Works, J. L., 369 Lexington Ave., N. Y. City.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

### FOUNTAINS, Drinking

(See Drinking Fountains)

### FRAMES, Poster and Lobby Display

Adsign, Inc., 845 S. Wabash Ave., Chicago, Ill.
Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Kraus Mfg. Co., 34 W. 33rd St., N. Y. City.
Libman - Spanjer Corp., 1600 Broadway, N. Y. City.
Lobby Display Frame Corp., 630 9th Ave., N. Y. City.
Markendorff, S., Sons, Inc., 159 W. 23rd St., N. Y. City.
Menger, Ring & Weinstein, Inc., 306 W. 42nd St., N. Y. City.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.
Price Brothers, 2644 Maplewood Ave., Chicago, Ill.
Stanley Frame Co., Inc., 727 7th Ave., N. Y. City.

### FUSES, Electric

Chicago Fuse Mfg. Co., Laflin and 15th Sts., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
Westinghouse Electric & Mfg Co., E. Pittsburgh, Pa.

### GELATINES

Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Central Import Co., 1565 S. Central Park Ave., Chicago Ill.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting, Inc., 1123 West Jackson Blvd., Chicago, Ill.
Fish-Schurman Corp., 45 W. 45th St., N. Y. City.
Gelatine Products Co., Inc., 27 6th Ave., Brooklyn, N. Y.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.
Sussfield, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

### GENERATORS, Motor

Allis-Chalmers Mfg. Co., Milwaukee, Wis.
Automatic Devices Co., 739 Hamilton St., Allentown, Pa.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
Fidelity Electric Co., Lancaster, Pa.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Hallberg, J. H., 29 W. 57th St., N. Y. City.
Hertner Electric Co., 12694 Elmwood Ave., Cleveland, O.
National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill.
Northwestern Electric Co., 408 S. Hoyne Ave., Chicago, Ill.
Roth Bros. & Co., 1400 W. Adams St., Chicago, Ill.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

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(See also Brass Grilles)

Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Gorham Co., Bronze Division, Providence, R. I.
Moeschl - Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.
Price Brothers, 2644 Maplewood Ave., Chicago, Ill.
Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.
Tyler Co., W. S., 3621 Superior Ave., N. E., Cleveland, Ohio.
Williams, Inc., John, 542 W. 27th St., N. Y. City.

### GUMMED LABELS

Columbia Printing Co., 1632 N. Halsted St., Chicago, Ill.
Green, P. A., 52 Rumford Ave., Waltham, Mass.
Metal Specialties Mfg. Co., 338 N. Kedzie Ave., Chicago, Ill.
Neumade Products Corp., 440 W. 42nd St., N. Y. City.
Stafford Co., N., 96 Fulton St., N. Y. City.

### HARDWARE, Theatre

Armstrong Studios, Washington & Vermont, Los Angeles, Cal.
Wm. B. Bolles Anti-Panic Door Lock Co., 120 Clinton St., P. O. Box 600, Milwaukee, Wis.
Channon Mfg. Co., James H., 223 W. Erie St., Chicago, Ill.
Chicago Stage Equip. Co., 55 W. Wacker Drive, Chicago, Ill.
Clancy, Inc., J. R., Syracuse, N. Y.
Fabric Studios, 4030 Whiteside Ave., Los Angeles, Calif.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Henderson & Son, Inc., N. E., 1320 Race St., Philadelphia, Pa.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Solidhed Track Co., 39 Murray St., N. Y. City.
Southern California Hardware & Mfg. Co., Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.
Welsh, J. H., 503 W. 43rd St., N. Y. City.

### HEATERS, Organ

Prometheus Elec. Corp., 356 W. 13th St., N. Y. City.
Time-O-Setat Controls Co., Elkhart, Ind.
Ward Leonard Electric Co., Mt. Vernon, N. Y.

### HEATERS, Ticket Booth

Kausalite Mfg. Co., 8129 Rhodes Ave., Chicago, Ill.
Prometheus Electric Corp., 356 W. 13th St., N. Y. City.
Time-O-Stat Control Co., Elkhart, Ind.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

### HEATING AND VENTILATING EQUIPMENT

Air Condition Eng. Co., 1523 E. 9th St., Los Angeles, Calif.
American Blower Co., 6004 Russell St., Detroit, Mich.
American Radiator Co., 40 W. 40th St., N. Y. City.
Arctic Nu-Air Corp., 2101 Kennedy St., N. E., Minneapolis, Minn.
Autovent Fan & Blower Co., 1808-1826 No. Kastner Ave., Chicago, Ill.
Blizzard Sales Co., 1514 Davenport St., Omaha, Neb.
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Clow & Sons, James B., 201-299 N. Talman Ave., Chicago, Ill.
Cooling & Air Conditioning Corp., The, 11 W. 42nd St., N. Y. City.
Lakeside Company, 223 Main St., Hermanville, Mich.
Sodemann Heat & Power Co., 2306 Morgan St., St. Louis, Mo.
Sturtevant Co., B. F., Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis, Mo.
Typhoon Fan Co., 345 W. 39th St., N. Y. City.
Wittenmeier Machinery Co., 750 N. Spaulding Ave., Chicago, Ill.
Woodling, Miner D., 810 Midland Bldg., Kansas City, Mo.

### *HEATING SYSTEMS, Coal*

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### *HEATING SYSTEMS, Oil*

(See Oil Burning Equipment)

### *HERALDS, Novelty*

Filmack Co., 838 S. Wabash Ave., Chicago, Ill.
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio.
Pace Press, Inc., 207 W. 25th St., N. Y. City.

### *HOLDERS, Ticket*

(See Ticket Choppers and Holders)

### *HORN TOWERS*

Gates Radio & Supply Co., 115 No. 4th St., Quincy, Ill.
Littleford Bros., 504 E. Pearl St., Cincinnati, Ohio.

### *HORNS AND SPEAKERS*

Amplion Corp. of America, 133 W. 21st St., New York City.
Best Manufacturing Co., 1200 Grove St., Irvington, N. J.
Kersten Radio Equipment, Inc., Kalamazoo, Mich.
Macy Manufacturing Corp., 1451 39th St., Brooklyn, N. Y.
Operadio Manufacturing Co. St. Charles, Ill.
Racon Electric Co., Inc., 18 Washington Pl., New York City.
Radio Receptor Co., 106 Seventh Ave., New York City.
The Rola Company, 2570 Superior Ave., Cleveland, Ohio.
Silver Marshall, Inc., 6041 W. 65th St., Chicago, Ill.
Wright-De Coster, Inc., St. Paul, Minn.

### *INCANDESCENT LAMPS*

(See Lamps, Mazda)

### *INDUSTRIAL FILMS Producers of*

Alexander Film Co., Colorado Springs, Colo.
Bray Prod., 729 7th Ave., N. Y. City.
Capitol Projector & Film Co., 612 N. Michigan Ave., Chicago, Ill.
Carlson Studios, 3820 Broadway, Chicago, Ill.
Carpenter-Goldman, 161 Harris Ave., Long Island City, N. Y.
Carter Cinema Producing Corp., 551 5th Ave., N. Y. City.
Central Film, 729 7th Ave., N. Y. City.
Chapel Cinema Arts, 1820 Wyandotte St., Kansas City, Mo.
Cine Art Prod., 6 E. 46th St., N. Y. City.
Colorcraft Corp., 122 E. 42nd St., N. Y. City.
Electrical Research Products, Inc., 250 W. 57th St., N. Y. City.
Ellis, Carlye, 130 W. 46th St., N. Y. City.
Fox Film Corp., 850 10th Ave., N. Y. City.
Great Western Film Laboratories, Salt Lake City, Utah.
Harcol M. P. Industries, 610 Barrone St., New Orleans, La.
Holmes, Burton, 7510 N. Ashland Ave., Chicago, Ill.
Kodascope Editing & Titling Service and Kodascope Libraries, 350 Madison Ave., N. Y. City.
Long, S. C., Laboratories, 26 Golden Gate Ave., San Francisco, Calif.
Melkon M. P. Lab., 13 Stanhope St., Boston, Mass.
Merdon Films, 1650 Broadway, N. Y. City.
Missouri Film Labs., 109 W. 18th St., Kansas City, Mo.
McCurdy Films, 56th St. & Woodland Ave., Philadelphia, Pa.
Olympic Film Studios, 2419 2nd Ave., Seattle, Wash.
Paramount, Paramount Bldg., N. Y. City.
Pathe, 35 W. 45th St., N. Y. City.
Pathescope Co., 35 W. 42nd St., N. Y. City.
Picture Service Corp., 74 Sherman Ave., Long Island City, N. Y., and 217 W. Illinois St., Chicago, Ill.
Pinkney Film, 1028 Forbes St., Pittsburgh, Pa.
Ross, Herman, Enterprises, Inc., 622 9th Ave., N. Y. City.
Spoor and Ahbe Film Corp., 1345 Argyle St., Chicago, Ill.
Standard M. P. Service, 1906 S. Vermont Ave., Los Angeles, Calif.
Stanley Adv. Co., 220 W. 42nd St., N. Y. City.
Strickland Industrial Films, 163 Walton St., N. W., Atlanta, Ga.
United Projectors Film Corp., 228 Franklin St., Buffalo, N. Y.
Visuagraphic Pictures, 247 Park Ave., N. Y. City.
Worldscope M. Pictures, 111 W. 18th St., Kansas City, Mo.

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A. B. Slide Studios, Stillwell Hotel, Los Angeles, Calif.
Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Kansas City Slide Mfg. Co., 15th and Troost Sts., Kansas City, Mo.
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Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
General Fireproofing Co., The, 1733 S. Los Angeles St, Los Angeles, Calif.
Neumade Products Corp., 440 W. 42nd St., New York, N. Y.

### LAMP DIP COLORING

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Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
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Hewes-Gotham Co., 520 W. 47th St., New York, N. Y.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.
Technical Color & Chemical Works, 523 Third Ave., Brooklyn, N. Y.

### LAMPS, Arc

Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Chicago State Lighting Co., 112 N. La Salle St., Chicago, Ill.
Cinema Studios Supply Corp., 1438 Beachwood Drive, Hollywood, Cal.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Gennert, Inc., G., 24-26 E. 13th St., N. Y. City.
Hall & Connolly, 24 Vandam St., N. Y. City.
International Projector Corp., 90 Gold St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
McAuley Mfg. Co., J. E., 554 W. Adams St., Chicago, Ill.
Strong Elec. Co., 2501 Lagrange St., Toledo, Ohio.

### LAMPS, Mazda

Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Edison Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Lamp Co., 150 Broadway, N. Y. City.

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International Projector Corp., 90 Gold St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Lamp Co., 150 Broadway, N. Y. City.

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Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
Hall & Connolly, 24 Vandam St., N. Y. City.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
McAuley Mfg. Co., J. E., 554 W. Adams St., Chicago, Ill.
Perfection Arc Co., Inc., 711 Wells St., Milwaukee, Wis.
Strong Elec. Co., The, 2501 Lagrange St., Toledo, Ohio.

### LANTERN SLIDES

Bache, Semon & Co., 636 Greenwich St., N. Y. City.
Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
General Transparent Co., Chicago, Ill.
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Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Newton, C. I., 244 W. 14th St., N. Y. City.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.

### LAQUER, Film

Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.

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National Screen Service, Inc., 126 W. 46th St., N. Y. City; also Chicago, Ill., and Los Angeles, Calif.
Neumade Products Corp., 440 W. 42nd St., N. Y. City.

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Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Gennert, Inc., G., 24-26 E. 13th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Mitchell Camera Corp., 6025 Santa Monica Blvd., Los Angeles, Calf.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.
Willoughbys, 110 W. 32nd St., N. Y. City.

### LENSES, Projection

Bache Co., Semon, 636 Greenwich St., N. Y. City.
Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Grundlach Mfg. Corp., 739 Clinton Ave., South, Rochester, N. Y.
Instruments, Ltd., 240 Spark St., Ottawa, Can.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Kollmorgen Optical Corp., 767 Wythe Ave., Brooklyn, N. Y.
National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill.
Selsi Co., Inc., 153 W. 23rd St., N. Y. City.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Sussfeld, Lorch & Schimmel, 153 W. 23rd St., N. Y. City.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

### LIGHTING, Stage Equipment

Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Curtis Lighting, Inc., 1119 West Jackson Blvd., Chicago, Ill.
Cutler-Hammer, Inc., 12th St. & St. Paul Ave., Milwaukee, Wis.
Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.
Great Western Stage Equip. Co., 817 Holmes St., Kansas City, Mo.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kligel Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Listenwalter & Gough, 819 E. 1st St., Los Angeles, Calif.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Mestrum, Henry, 514 W. 46th St., N. Y. City.
Modern Copper & Metal Works, 2671 S. Vermont, Los Angeles, Calif.
Pollard Co., Wm., 2331 Kindred St., Long Island City, N. Y.
Reynolds Electric Co., 2628 W. Congress Ave., Chicago, Ill.
Ward-Leonard Electric Co., 31 South St., Mt. Vernon, N. Y.
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Allis-Chalmers Mfg. Co., Milwaukee, Wis.
Continental Electric Co., Inc., 140 Liberty St., N. Y. City.
Crane Co., The, 836 S. Michigan Ave., Chicago, Ill.
Delco Light Co., 304 N. Taylor St., Dayton, Ohio.
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(See Floor Coverings)

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(See Heaters, Organ)

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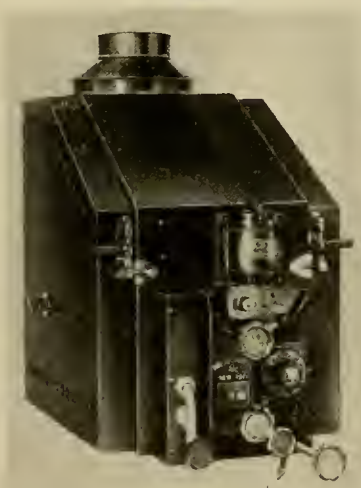
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Film Renovating Co. of America, Film Center Bldg., N. Y. City.
Hewes-Gotham Co., 520 W. 47th St., New York, N. Y.
Rex Film Renovator Mfg. Co., 73 E. Naghten St., Columbus, Ohio.

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International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
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Willoughbys, 110 W. 32nd St., N. Y. City.

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Ward Leonard Electric Co., 31 South St., Mt. Vernon, N. Y.

### *RIGGING, Stage*

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Armstrong Studios, 1717 Cardova St., Los Angeles, Calif.
Bruckner-Mitchell, 532 W. 22nd St., N. Y. City.
Channon Mfg. Co., J. H., 223 W. Erie St., Chicago, Ill.
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Lee Lash Studios, 1818-38 Amsterdam Ave., N. Y. City.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
New York Studios, 328 W. 39th St., N. Y. City.
Power Studios, Robert E., Film Ex. Bldg., Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo

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National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill.
Raven Screen Corp., 1476 Broadway, N. Y. City.
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(See Covers, Theatre Seat)

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Metal Products, Inc., 462 Fourth St., Milwaukee, Wisc.
Milne Electric Co., 614 Cherry St., Milwaukee, Wis.
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### *SLIDES, Mat*

Bass Camera Co., 179 West Madison St., Chicago, Ill.
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Chicago Stage Lighting Co., 55 W. Wacker Drive, Chicago, Ill.

Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.

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Gennert, Inc., G., 24-26 E. 13th St., N. Y. City.

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Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.

Mestrum, Henry, 514 W. 46th St., N. Y. City.

National Theatre Supply Co., 624 S. Michigan Ave., Chicago, Ill.

Pollard, Wm., 2331 Kindred St., Astoria, L. I. City, N. Y.

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Armstrong Studios, Inc., 1717 Cordova St., Los Angeles, Calif.

Belson Mfg. Co., 800 Sibley St., Chicago, Ill.

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Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.

Chicago Stage Lighting Co., 55 W. Wacker Drive, Chicago, Ill.

Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.

Fullerton Ave., Chicago, Ill.

Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calf.

Mestrum, Henry, 514 W. 46th St., N. Y. City.

Novelty Scenic Studios, 340 W. 41st St., N. Y. City.

Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis. Mo.

### STAGE SCENERY

Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.

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Fabric Studios, 4030 Whiteside Ave., Los Angeles, Calif.

Great Western Stage Equip. Co., 817 Holmes St., Kansas City, Mo.

Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.

Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.

N. Y. Studios, 328 W. 39th St., N. Y. City.

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Power Studios, Robert E., Film Ex. Bldg., Los Angeles, Calif.

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Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

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Universal Sound System, Inc., 13th & Cherry Sts., Philadelphia, Pa.

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Weber Machine Corp., 59 Rutter St., Rochester, N. Y.

### SWITCHBOARDS, Theatre

Adam Electric Co., Frank, 3649 Windsor Pl., St. Louis, Mo.

Edwards Electrical Const. Co., 70 E. 45th St., N. Y. City.

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Hart Mfg. Co., Hartford, Conn.

Hartman Electric Mfg. Co., 1051 Hall Pl., Mansfield, O.

Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.

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Sundh Electric Co., 5 Ave. C., Newark, N. J.

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Strauss & Co., 616 W. 43rd St., N. Y. City.

Ward Leonard Electric Co., 37 South St., Mt. Vernon, N. Y.

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

Wurdack Elec. Mfg. Co., Wm. 4444 Clayton Ave., St. Louis, Mo.

### TANKS, Film Developing

Acme Tank Co., 39 Cortlandt St., N. Y. City.

Corcoran, Inc., A. J., 753 Jersey Ave., Jersey Ave., N. J.

Duplex Motion Picture Industries, 74 Sherman Ave., Long Island, N. Y.

Eagle Tank Co., 2426 N. Crawford Ave., Chicago, Ill.

Gennert, Inc., G., 24 E. 13th St., N. Y. City.

### TELEPHONES, Inter-Communicating

Automatic Electric Co., 1027 W. Van Buren St., Chicago, Ill.

Couch Co., Inc., S. H., Norfolk Downs, Quincy, Mass.

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### THEATRE FRONTS

(See Terra Cotta, Architectural, and Iron Works, Architectural)

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(See Booths, Ticket)

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Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
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Globe Ticket Co., 116 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark, N. J.
Mid-West Ticket & Supply Co.,
Rees Ticket Co., 406 S. 10th St., Omaha, Nebr.
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### TRAILERS, Film

Acme Film Co., 1540 Broadway, N. Y. City.
Ad-Vance Trailer Service Corp., 111 Westchester Sq., Bronx, N. Y.
Alpha Film Laboratories, 3437 Park Heights Ave., Baltimore, Md.
Cincinnati Motion Picture Co., Runey Bldg., Cincinnati, Ohio.
Consolidated Film Industries, Inc., 203 W. 146th St., N. Y. City.
Filmack Co., 838 S. Wabash Ave., Chicago, Ill.
Holmes Lectures, Inc., Burton, 7510 N. Ashland Ave., Chicago, Ill.
Jamieson Film Lab., 2212 Live Oak St., Dallas, Texas.
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Semler Cinema Service, 1600 Broadway, N. Y. City.

### TRANSFORMERS, Alternating Current

Allis-Chalmers Mfg. Co., Milwaukee, Wis.
Automatic Devices Co., 739 Hamilton St., Allentown, Pa.
Cutler-Hammer, Inc., 1255 St. Paul Ave., Milwaukee, Wis.
General Electric Co., Schenectady, N. Y.
Hallberg, J. H., 29 West 57th St., N. Y. City.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
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Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Weston Elec. Instrument Corp., Waverly Park, N. J.

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(See also Costumes, Theatrical)
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National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill.
Lakeside Ventilating Co., Hermansville, Mich.
Sobel & Kraus, Inc., 517 E. 136th St., N. Y. City.
Supreme Heater & Ventilating Mo.
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Weston Electric Inst. Corp., Waverly Park, Newark, N. J.

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Price Brothers, 2644 Maplewood Ave., Chicago, Ill.
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The Country's Leading Theatres Equip Their Ushers, Doormen, etc., With **BROOKS UNIFORMS** WRITE FOR BOOKLET 1439 Broadway NEW YORK

# "BUILDING THEATRE PATRONAGE"

By JOHN F. BARRY and EPES W. SARGENT

Simplex
The International Projector

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Simplex
The International Projector

# BETTER PROJECTION PAYS

TODAY audiences know good projection. They may not use technical terms in discussing it, but they do discuss it. They may not walk out on poor projection, but they avoid the theatre where it is permitted.

### GOOD PROJECTION IN MANY CASES IS THE DECIDING ELEMENT WHICH DETERMINES PATRONAGE AT A THEATRE

The theatre manager may not be responsible for the theatre site, for the quality of productions booked, for the equipment and decoration of the house, or even for the extent of advertising which is limited by an exacting advertising budget. But projection is something for which he is responsible. He cannot be efficient if he cannot supervise projection. There are instances where managers spend time complaining about the quality of photoplays available, when projection at their theatres is so defective that discriminating patrons would avoid the theatre no matter what was on the program. Good projection is demanded today from everyone—from executives at the studio who know that poor projection can ruin a good photoplay, right down to the patrons at the theatre.

### DEFECTIVE PROJECTION CAN MAKE SATISFACTORY ENTERTAINMENT IMPOSSIBLE

Why is projection important? The very nature of motion-picture entertainment makes it so. During such entertainment patrons like to feel that they are part of the story, living the action—moving, fighting, fearing, thrilling, moving on and conquering with the characters on the screen. Thus they live what might be called an "illusion." They are carried away to the scene of the action, or, better still, find themselves right in the action. This illusion makes entertainment satisfactory. It cannot be satisfactory if something happens to spoil the illusion—something that reminds the patron that he or she is sitting in a theatre chair looking at a two-dimensional surface covered with light and shadow. Defective projection prevents the patron from slipping right into the story, and living through it with the characters. Defective projection can jerk the patron right out of the action of the story and spoil the illusion that is being lived through.

The quality of projection depends in some way upon the manager's supervision. He is responsible for every detail of operation, and this includes projection. This does not imply that the manager should be blundering and interfering with the projectionist. The manager who tries to interfere without knowing what it is all about, is just as much at fault as the ignorant, over-cautious manager who lets projection go on without any supervision because he is afraid to speak. The ideal condition exists when the theatre manager is familiar with the problems and can talk the language of the projectionist—and when the projectionist, taking real pride in his work, desirous of putting the best possible projection in the same at the least possible cost, is capable and conscientious and thoroughly interested in the welfare of the theatre. Then the manager and the projectionist can discuss common problems, each confident in the practical common sense and the interest of the other. Poor projection has put theatres out of business and in many cases it was often someone else and not the projectionist who was responsible.

## ECONOMIES

### CARELESS MAINTENANCE OF EQUIPMENT IS THE CAUSE OF MANY WASTED DOLLARS.

**Parts Should Be Ordered Long Enough in Advance to Prevent Emergencies and to Save the Expense Entailed by Telegrams.**

If the manager is properly informed, many economies can be practiced and projection can be properly supervised. The manager who can distinguish good projection from bad projection, watching it from different positions in the house, can help the projectionist whose opinion is based on what he sees only from the porthole of the projection room. When defects are noticed, inquiry should be made into the cause of the defect and provision made so that it will not happen again.

As far as the manager is concerned, good projection depends upon three things: technical knowledge, good business sense, and a personality that will develop the proper relationship with the projectionist. All three are essential. Intelligent supervision will be difficult unless there exists a spirit of co-operation and mutual understanding between the manager and the projectionist.

FOR BETTER PROJECTION

Simplex

THE INTERNATIONAL PROJECTOR

The International Projector Corporation, : : 90 Gold Street, New York

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

### *THEATRE MAINTENANCE*

NOT so long ago we attended a meeting of a group of managers from one of the divisions in the middle west.

As we look back upon that event we can recall most of the important things which were discussed and talked about by everybody at the meeting.

But one topic was particularly conspicuous by its absence. Namely: maintenance and care of the theatre's equipment.

It sounds rather strange that despite the tremendous cost of keeping a theatre in proper condition through repairs and replacements, this one subject should never be referred to when the men are assembled for the purpose of going over other items regarding their work.

They did dwell long and wordily on how to put over this, that or the other picture. Which, we agree, is important too, at these meetings.

For some funny reason, especially among the circuits, they believe that home office supervision of equipment is more efficient than if left in the hands of the house manager. If they took that attitude with the purchasing of equipment we could see where the idea was good, but so far as the immediate attention to wear and tear and replacements are concerned, that's the house manager's job, so why not impress it on him.

He should become well acquainted with every part of the theatre, especially those portions which are inclined to cause costly breakdowns and frequent repairs. In this way he soon starts doping out ways and means of minimizing such happenings. If he is going to be schooled to just make a report, that's all you can ever expect of him.

But looking at this phase of theatre operation from the manager's point of view ought to prompt every showman to take a greater interest in his theatre's equipment than ever before. It is an asset which he will need badly if he is ever placed in charge of a group of houses and must be responsible for, not only the business those houses do, but also for the way they are kept insofar as their operating apparatus and furnishings are concerned.

A little knowledge in all departments means a better understanding of every little detail pertaining to the operation of the house. He should know all about the sound and projection equipment. He ought to know about the way the seats are kept, how carpets can be repaired. How to look for trouble before trouble sneaks up on him and finds him unprepared. How the ventilating and heating equipment operates and what parts are apt to need attention or replacements.

All rolled into one, the house manager needs a lot of education on the subject of theatre maintenance and equipment and regardless of how he acquires that education, he should make sure that he gets it.

*"Chick"*

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# MANAGERS' ROUND TABLE CLUB

## *Watch The Lighting!*

What would your answer be if someone said to you, "How often do you make a personal inspection of your theatre front?" Remember, when we say personal inspection, we don't mean glancing up at the marquee when you walk into the house or sending the head usher out to see if the lights are turned on or off.

Inspecting this portion of your theatre should be a careful study of the entire marquee and signs. Noting how the attraction letters have been placed, whether the lamps are burning behind those attraction letters, also whether they are burning back of the banks. (Many's the dollar's been burnt up in this popular form of waste.)

We know many a big shot on the major circuits who get their first impressions of the manager by noting the condition of the front and lighting in general as they approach the theatre.

Here is a very small detail of your complicated job, so why not give it just a little more attention than you have in the past? Keep that eagle eye of your's pealed for bulbs not burning. Try re-dipping and changing the color scheme of the flashing border every six months or so. It will give the front a new appearance and liven things up in general. Clean out the theatre name channels and give them a coat of white paint once in a while. These are only small items, yet they stamp you as wide-awake in the eyes of those who pay attention to such things.

## *Shulgold Debates On Necessity Of Patching Up Small Items*

"Chick" Lewis has asked me whether I find it advisable to make minor repairs around the theatre or call in specialists to do the work. His question came via Western Union and the message was received over the phone. His last crack in the wire asked me to wire whether I would comply or not. I replied that I would. The question, at the time, seemed a simple one. But it was not till the following morning, when the message was delivered in the mail, that the task assumed gigantic proportions. When Chick's wire was read to me over the phone there was one word that either was skipped or I did not hear. It seems that Chick wants an article for publication. It's that word "article" that strikes terror into me. If Chick had just simply asked the question, I could simply have replied "yes" or "no." But "an article" implies that what I say is to be read critically by the "old heads" in the business and, even worse, may be considered as an article of guidance by others. Quite a responsibility for me. But here goes:

Much depends on the talent possessed by the employes on the theatre payroll. I have a janitor who is handy with tools and whom I can trust with general repairs of a minor nature. I have properly gauged his ability and know his limitations. I make a practice of consulting not only my janitor, but my doorman and operators, as well, concerning most minor repairs. These men consist of the entire male element in my personnel. I find that they all have ideas, good and bad, and it remains for me to select the best. The operators, of course, are limited to suggestions, but the janitor and doorman are the men who carry out the ideas. By consulting them, it seems that a spirit of co-operation is engendered and if I should decide that my janitor and doorman are capable of making the necessary repair, they lend themselves willingly and take genuine pride in the successful accomplishment of the task at hand.

To be more specific, if the carpet happens to be torn from the floor, I find my janitor wholly capable of tacking it down; if a hat wire comes loose from a seat, there is no sense in calling in an upholsterer to screw it down—my janitor can do that; minor paint jobs are also done by either janitor or doorman. If a seat should become torn, that is a job for the upholsterer. Carpentry work, of a simple nature, is satisfactorily accomplished without calling in a carpenter at the union scale.

In short, it is all a matter of judgment, and the proper utilization of your employees.

HY SHULGOLD,
Roxian Theatre, McKees Rock, Pa.

## *Johnson And Polacek Ask What You Did On 'Animal Crackers'*

"What did you do for 'Animal Crackers'?" ask Heinie Johnson and Fred Polacek, artist and assistant manager, respectively, of the Ritz Theatre in Big Spring, Texas. They then go on and declare:

"It gave you an unusual chance to appeal to children—to make an appeal to the child that is still left in adults—to make a radical change in the appearance of your front—to steal away the glory that belongs to the circus, with its clowns and animals—to take advantage of the reputation Marx Bros. created for themselves in "Cocoanuts"—in short, it gave you a rare chance to use your old bean to sell tickets. Did you do it justice?????"

After setting forth the above question, the showmen continue and say:

"Before Johnson and Polacek map out a front for the R. & R. Ritz Theatre, Big Spring, Texas, they think over all angles of the picture which they are about to exploit, thereby getting the result such as you see in the photograph of their front for 'Animal Crackers.' They did this job for their manager, Mr. J. Y. Robb. . . . COULD A MANAGER OR THE THEATRE-GOING PUBLIC BE VERY PLEASED WITH THIS COMIC FRONT? You be the judge."

It can be clearly seen by now that Johnson and Polacek were determined to secure great value from their unique front. So it is not surprising to learn that:

"They didn't stop, they went farther . . . and gave the Zebra cut-out to a local hardware dealer for a centerpiece in a toy window after its use on the theatre front, thereby creating good-will of the kind it takes to get local windows for future tie-ups. They also spread themselves on their newspaper ad copy, placing great stress on the idea that the show was better than any circus."




As if to combat a question that might possibly arise, they say: "Naturally, their exploitation on the next few pictures will contrast very greatly, and therefore will be more effective than would have been the case had they not plugged 'Animal Crackers' in the way they did. . . . Their tip is not only to think of the picture at hand when planning exploitation, but also to keep one eye on past and future jobs. Often you can work exploitation of one picture in sharp contrast, thereby creating greater variety to your work as a whole, which is 'keeping out of the rut,' and is a powerful weapon for ticket selling."

We are sure that the club will be more than interested in looking over this latest front that Johnson and Polacek have turned out at the Ritz. And we also know that they will have some more surprises for us in the near future.

# MANAGERS' ROUND TABLE CLUB

## *If Lighting System Does A Nose-Dive, Skiffington Is Set*

Every showman knows that it is "the public first."

If he has the show the public is with him.

If he has all the elements that go to make the show enjoyable, his public stays with him.

One of the best things I know is the emergency lighting system tucked away in some forgotten corner of the theatre.

Let me tell you of a little incident of recent date here.

Unexpectedly, the entire lighting circuit of this city went out of commission. The city was thrown into darkness anywhere from 20 to 35 minutes, depending on the supply. Our downtown theatrical section was without lights for 20 minutes. We lost 20 minutes of our show. What would have been any neater than an emergency lighting plant? Into service in almost less time than it takes to tell it. "Juice" coming through the circuit as usual and, best of all, your performance going on without any appreciable interruption.

It is just such times as this when a little thought for "what may happen" can easily save you the dissatisfaction that comes from "out front" and which rises to fulsome praise, when you have given attention to little details.

Personally, I'm for the theatre that generates its own electricity. If the city lights fail, you're sitting on top of the world; if your own system breaks down, simply switch over to the city lines. You're always on the safe side. In all probability both sources would never fail at the same time.

By all means the emergency lighting plant wherever possible.

J. H. SKIFFINGTON,
Fox-Nelson Theatre, Springfield, Mass.

## *'Jimmy' Macris Had A Special Parade That Plugged Show*

Following up his declaration that he was going to try to be an active member, Orestes "Jimmy" Macris, the Assistant Manager of the Temple Theatre in Wellsville, New York, has sent us in a contribution.

When the house played "Anybody's War" a short time ago, Macris hired two boys, dressed in costume and blackfaced, to carry a sign about town plugging the film. The stunt was pulled on the day before Hallowe'en, and every kid in the town was dressed up in fantastic costume in preparation for the night's activities. About fifty of the kids followed the two boys, with the result that it looked like a parade. The stunt created plenty of comment and the theatre reported additional business as a result of it. We are showing a photo of the ballyhoo and also a sample of the art work used by the theatre. Look them over.




This is Jimmy's first contribution since joining the Club. We feel that since he is displaying such activity, he is going to continue it. Incidentally, Jimmy's father manages the theatre, so you see he should be turning out some fine work. Let's hear from you again, Jimmy.

# "The Showman's Calendar"

## *AN EXCLUSIVE CLUB FEATURE*

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

### DECEMBER

| | |
|---|---|
| Dec. 10 | Peace with Spain — signed at Paris (1898) |
| Dec. 11 | Alfred Nobel's Birthday (1833) Founder of the Nobel Prize |
| Dec. 12 | First Marconi Wireless Across Atlantic (1901) |
| Dec. 13 | Heinrich Heine's Birthday (1797) |
| Dec. 16 | Boston Tea Party (1773) |
| Dec. 17 | Wright Brothers' First Successful Aeroplane Flight |
| Dec. 21 | Shortest Day of Year Pilgrims landed at Plymouth Rock (1620) |
| Dec. 25 | Christmas Washington Crossed the Delaware (1776) |
| Dec. 26 | Washington defeated British at Battle of Trenton (1776) |
| Dec. 28 | Woodrow Wilson's Birthday (1856) |
| Dec. 29 | Iowa becomes a state (1848) |
| Dec. 31 | New Year's Eve |

***Can you tie any of the above events into your theatre's activities?***

**And don't overlook the many local events that are constantly turning up right in your own town, county or state.**

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

## Uniforms!

**Here is a subject calling for more than passing attention. If you don't believe it, just keep your eyes open the next time you go theatre-visiting. Note, particularly, how neat or untidy the ushers' and doorman's uniforms are kept.**

**If they look ancient, sloppy, unpressed or dirty, you can bet your bottom dollar that that's the way the whole theatre is being run. If, on the contrary, you find them new-looking, clean, well pressed and neat, again we say, that's the way the rest of the theatre is being run.**

**Whoever said that a man can be judged by the company he keeps could well afford to add that the manager can be judged by the way his employees look. And that's no fable, either.**

**But don't overlook the fact that just because you spend a lot of dough for beautiful looking and well made uniforms, that the obligation ends there. Nix. Like an automobile, it's not the original cost, it's the upkeep. And ditto for those uniforms. If you don't keep them clean, well pressed and new-looking, they'll go to the dogs in less time than it takes to think it over.**

**Some houses furnish the staff with uniforms and then make them keep those outfits in perfect condition all the time. We can't pass judgment on that scheme because we don't know whether you are giving your boys enough to warrant their paying for pressing and cleaning, but whether they or the theatre foots the bills, those uniforms must be spic and span all the time.**

**And as a closing word to those smaller houses who maintain boys on the floor without any uniforms, may we inform you that if the house is worth keeping open it's worth buying a few uniforms. The cost can be gauged by what you can afford to spend.**

## *Borland Considers Neighborhood Appeal Paramount Factor*

In developing a clientele for a neighborhood theatre, there are three essential factors to be considered, and these three factors combined, in my opinion, constitute the appeal necessary to evercome the trend of people for downtown shows. These three factors are COMFORT and BEAUTY—SERVICE—ADVERTISING.

No manager who overlooks any one of these items can succeed in putting his house over. The one without the other two is useless; two of them alone will not suffice. In this article I will give only a brief outline of these factors and, I may say, features which I have stressed in my managering effort to make my theatres pay, and what measure of success I have had is due to strict adherence to them.

COMFORT AND BEAUTY.—The essential points of comfort are as follows: Restfulness and proper vision. Projection and volume control are very important. Much is accomplished in this connection.

Beauty in interior decorations and in furnishing the foyer is a primary requisite. A deft touch of the season's flowers, and a radio in the foyer and lobby add greatly to the desirability of the house.

SERVICE.—All employees are put through a period of training in the manner and matter of dealing with the public. The ushers and cashiers are taught the little courtesy niceties that mean so much and cost so little. Also, a meeting of these employes is called weekly for the open discussion of matters of service.

ADVERTISING—Attractive program blanks, mailing lists, lobby displays, vie with each other as to which is the most important. But I have always contended that they are each equally and collectively important. Then there are also the shop window tie-up, and special pluggers for special events.

It is well to use the front page of your program blank for personal messages to your public. If your house has first-run pictures or lowest admission prices, or both, you cannot stress these facts too often or too much.

The above is, briefly, the plan I follow when taking over a run-down theatre and endeavor to make it a paying proposition as quickly as possible.

Of course, not much can be gleaned or gained from this broad discussion, since the details are pre-eminently important. However, in my next article, under the heading "How to Get Comfort and Beauty," I will have for you, I am sure some real pointers in the right direction. This will be followed by detailed articles on advertising and service.

A number of the things I have enumerated under these various headings are both obvious and generally known, but they are important enough to bear constant repetition, and unless you make it a rigid rule to follow them religiously they are of no benefit or consequence whatsoever.

HUGH S. BORLAND,
Manager, Armitage Theatre; General Manager Quality Amusement Corporation, Chicago, Ill.

## *Novel Display in Window Was Aid to Slee's Showselling*

It has been some time since we last heard from Warren A. Slee, manager of the Colonial Theatre in Allentown, Pa., but since he has been very busy selling his shows through the summer season, we will forgive his not being as active as as usual, and express the hope that, since he is doing some good work on the new releases, we will hear from him often.

When he played "Follow Through" recently, he arranged some fine tie-ups with local sporting goods stores. As the picture has a golf theme throughout, it was an easy matter for Slee to effect the tie-up. But something that wasn't so easy was the dressing of the windows. Plenty of time was put in on this angle. Look at the photo that we are showing. It will bear out our statement. An art piece in the center, miniature cut-outs on the side and with imitation grass as greens were the parts about which the display was arranged. Shoes, golf clubs, and golf balls were plugged.




One of the best things that a showman can do is to arrange window displays that, in addition to selling the picture effectively, also carry an effect of beauty. It is not necessary to place your picture title all over the window so that the dealer's goods can't be seen. Displays can be so arranged that they will react to the mutual advantage of all persons concerned, and if they do this the way is opened for similar tie-ups in the future. What do you think?

Thanks, Warren, for letting us see this one. We hope to hear from you again in the very near future.

# MANAGERS' ROUND TABLE CLUB

## Minor Repairs Are Allotted Immediate Attention By Sams

Having an independent theatre in a small town, I have designated my assistant operator, maintenance man, in charge of the up-keep and repairing of all equipment. He has a mechanical turn of mind and is quite capable of this assignment filling it to complete satisfaction.

His duty is to make regular and frequent inspections of seats, rest rooms, ventilating equipment, floor coverings, electrical fixtures, etc., making immediate repairs wherever needed. On these trips it is also his duty to see that cleanliness prevails and that all machinery is properly lubricated.

It is both dangerous and costly to neglect minor repairs; seats will soon fall apart, motors will burn out, and carpet will become torn and ruined. Getting a specialist may then be necessary.

The theatre cannot afford specialists for minor repairs because of the cost and delay in getting them to the job. The maintenance man is on the job every morning and is taking a great pride in keeping the theatre in first-class condition.

My experience has been that whenever a capable man is on the salary list it is 100% more practical to make minor repairs, such as seats, carpets, etc., than to call in people who specialize in such work.

A. F. SAMS, JR.,
Playhouse, Statesville, N. C.

## Courtesy to Patrons Is Key With Which Tate Opens Good-Will

The proper floor service in our theatres is one of the best mediums of advertising and creating good will among our patrons.

Most theatres have a Lost and Found Department, but its proper handling is being neglected by many of our men. They are not being sufficiently attentive to the patrons who report lost articles. A regular procedure with form letters and cards should be in operation at all theatres. If it is impossible to secure form letters and cards, a note book should be properly kept with sufficient data listed. It would be advisable to delegate the cashier to list all complaints concerning lost articles; she, in turn, can turn the complaints over to the proper man. Regret letters can be used to notify people if articles do not turn up and phone calls substituted when the articles have been found.

A very important phase of advertising our pictures and bringing patrons back into the theatre is the proper sound projection. The person on the floor delegated to watch the sound should do so very carefully and thoughtfully. He should be very cautious and avoid letting the volume become too loud or too weak.

A basic source of proper floor operation is the proper selection of men. In making selections, we must not compromise when we find it difficult to get employees of the type which we require. Care must be exercised in selecting employees who want to work. They must be the type that can be developed, and who desire to become connected with our business. Their background and living conditions must insure us of these qualifications.

Of course, the cleanliness of the lobby and inside floors cannot be over-emphasized. Paper and ticket stub accumulation on the floors requires careful vigilance. The men should form the habit of detecting and picking up immediately the paper, stubs, or any sort of accumulation.

A very good way of pepping up the staff service on the floor is the Weekly Service Meeting. The time allotted for the meeting should be divided so the staff may derive the most benefit. A period devoted to a general discussion by every one present, a few minutes for constructive criticism, a few minutes given to an outsider on some topic that would be of benefit to the group and the last few minutes devoted to suggestions submitted by the staff would constitute an excellent meeting procedure.

EARLE M. TATE,
Strand Theatre, Meridian, Miss.

## The Manager's Office!

We've visited about twenty managers in the past week or two and while we hate to admit it, we can only recall ONE lone office which was kept in some semblence of order. The rest looked as though a cyclone swept through them.

We are wondering what impression visitors get when they leave the office of a theatre manager whose desk looks like an invitation to "try and find me." And the drama of the manager trying to find a paper or letter while said visitor stands by and wonders what in hell kind of a business man he can be who lets his desk and papers become such a confused mass.

And then, dear brethren (?) there is that gorgeous, beautiful (more?) and "sweet" smelling cuspidor, better known among the elite as the spittoon. And the boys' aim is not what it used to be in the good old days when spittoon target practice was an art second only to showmanship.

If you must have a cuspidor in your office, for the lovapete, see that it's clean and polished. Don't make it conspicuous by its dirty appearance. Remember, you also must meet some of those ladies' committee members in your office.

And if you have a window, no one will accuse you of being a pansy just because it happens to be draped with a curtain or hanging. And that goes for a vase with a flower or two on the desk. These little things immediately stamp a manager as being a good business man, and that's the kind of an impression you must leave with each and every one whose business takes them into your office.

Pay as much attention to your private office as you do to the general appearance of your theatre. Insist on it being kept spotless at all times and then do your own bit by disposing of papers, letters, etc., in a neat, business-like way. If some of those letters and papers require further attention before filing, create a box or folder marked "open items." Ditto for reports, check-ups and everything else coming into your office and requiring your attention. But don't cultivate that apparently popular habit of looking at it and then throwing it on the desk, repeating the process until the mess looks like the picture we've described above.

## Klein Plans to Run Toy Matinees; Are You Doing the Same?

In an effort to build up good will and to overcome local opposition of a prejudicial nature, Joe Klein, manager of the Strand Theatre, Shenandoah, Penn., has enlisted the co-operation and support of the local Kiwanis and Rotary Clubs on a special children's matinee at which the admission price will be a toy, broken or otherwise. These toys, through the aid of Boy Scouts, will be repaired and distributed Christmas day to the poor children of Shenandoah by the Kiwanis and Rotary Club.

Klein has also built up a Friday night "pep" meeting at which the local high school football team appears with cheer leaders and puts on a short stage program. Attendance on Friday nights has increased because of these school affairs.

These activities have set Klein in strong with his town, and they no doubt help him immeasureably in keeping business up to par. How about giving us some more dope on your work, Joe, and at the same time include a photo and your biography, so that we can give you an introduction?

# MANAGERS' ROUND TABLE CLUB

## Keeping Seats In Repair!

**The seats of a theatre are, perhaps, one of the items requiring constant attention due to broken parts and ripped leather. Some houses well remember, or may still have to contend with, hoodlums who from sheer delight plus a destructive nature will rip the leather on a theatre seat.**

**Aside from the annoyance to other patrons there is always the danger of law suits and damages from these causes. So it should behoove all of you to make certain—in-between regular visits of the seat repair men—that these conditions do not reach large proportions.**

**Extra chair seats should always be kept on hand and it is then only a matter of a few moments for one of your staff to change a ripped seat. Even in smaller houses we have found several dozen extra seats for just that purpose.**

**Re-covering can then be done by your janitor or porter with leather that should match the chair upholstery. Keep a supply of this stuff on hand all the time and see that your seat covering is always in tip-top shape. It will save you plenty of kicks, and besides, it is real economy when handled right.**

## *Upkeep + Repairs + Replacements Keeps Milton Korach Active*

Several months ago I incorporated the phrase in an article I wrote for the Motion Picture News as follows: "There is no one-man organization," meaning a manager, to be successful in every department of theatre operation, must have full co-operation of his employes. Therefore, I carry the same thought right on through in checking up my replacements and repairs. Wasted depreciation in the theatres throughout the country on equipment, replacements, repairs, amounts to millions of dollars.

It is impossible for any single manager alone to keep a check-up on the above without the assistance of his employees. From the cleaning department up, every department must give me a daily check of needs, repairs and replacements of said departments, not once a week or once a month or yearly, but daily I get this check-up.

Never let this very important duty of theatre upkeep get away from you until it amounts to thousands and is noticeable by the patrons and the men who own your theatre.

Let us start at the stage. The man in charge reports immediately replacement of bulbs, draperies that have become shabby, lines of rope old and worn, motors and flashers for signs, and the organ, motor and everything pertaining to the stage. On receiving this report I go to that department for investigation of their wants. If they have anything on hand that can be utilized I make them use it. A good many theatres have a stock of so-called obsolete lamps that on a good many occasions can be redipped and answer the purpose. At the same time not taking away from the beauty of lighting effects.

My cleaning department reports, loose or broken seats, torn or worn carpet that is remedied immediately. The porter reports on the sanitation such as the men's room and ladies' room regarding the plumbing, broken containers, for soap, towels, etc.

All my ushers are instructed to report immediately any and everything that requires repair or replacement. Every one is on the outlook and takes a daily pride in the up-keep of the theatre. Then, instead of two eyes watching, there are dozens or more ever on the alert.

I do not keep any employee who does not take a pride in their theatre. This is one of the first requisites I demand. Now, the most important department is the booth. This department is never slighted or cheapened for actual wants if they are justified. This department receives my personal attention each day. It must function perfectly. Therefore its needs must be met immediately with the best that the market has to offer. It is what I call—"the show must go on"—and must go on perfectly if you are to stay in business. However, you do not have to be extravagant in this department—just cautious and careful. If tubes burn out check up the number of hours on the guarantee. Replacements will be forthcoming if they haven't lived up to the guarantee. By all means carry spare parts that are absolutely essential and as improvements come into the market improve your equipment. Do not get the idea that this will do, or that will do; you must make progress. Don't be cheap and neglect your projection booth for the sake of a few dollars and torture your audience, which is being done today in hundreds of theatres throughout the country, where a few dollars spent would bring you better returns.

I would like every manager who reads this article to go into the battery room and look over same. I can safely say there are many theatres where batteries are hooked up with wire from one terminal to another instead of lead, the latter being durable for years. Another thing, each terminal should be greased at least every six months. This avoids corrosion, loss of charge and dead batteries. Consult your engineer and see if I am not right in this respect. I am sure you will prolong the life of your batteries and they will service you better. This change is real economy.

In conclusion I wish to say that in summing up upkeep, needed repairs, replacements in theatre operation I cannot make it too emphatic that the daily check-up, and immediate replacements, will keep your theatre depreciation down. Some of the things to remember of importance is that oil is cheaper than motors, and in buying replacements do not shop for the cheapest, but secure the very best available. You will find this greater economy in the long run. However, as I said in the opening of this article, you must get the co-operation of every department in utilizing everything they have on hand before buying in order to avoid waste.

MILTON W. KORACH,
Capitol Theatre, Rochester, N. Y.

## *Clayton Tunstill Was Alert and Grabbed a Flock of Publicity*

Another example of wide-awake showmanship is seen in this stunt, made possible by the alertness of Clayton Tunstill, manager of the Lyric Theatre in Brownwood, Tex., who crashed right through an opposition feature for a touch-down that helped exploit his feature picture.

The Business and Professional Women's Club staged a mock wedding at the Armory on Armistice Night (opening day of picture) with 2,000 people in attendance.

Tunstill, taking advantage of an ideal tie-up, arranged to have a boy and girl dressed in old-fashioned clothes to attend the wedding. They mingled around arm in arm among the crowd. On the back of the girl was pinned a placard reading, "Clara Bow in HER WEDDING NIGHT," and on the boy, "Showing at the Lyric Theatre Now." Prizes were given by the Women's Club for the most unusual dressed couple attending the mock wedding—and the theatre's entrant won honorable mention.

After the mock wedding was over, the remainder of the evening was given over to an old fashioned square dance. And the theatre's entrant stayed through that—doing the old square steps and still carrying the banners on their backs. The theatre's "old fashioned couple" at the affair caused lots of favorable comment and undoubtedly helped in putting the picture over to splendid receipts.

The publicity and word-of-mouth comment gathered by Tunstill as a result of this stunt more than assisted him in the successful selling of the picture. Thanks, Clayton, for passing this along to us. Give us some more, will you? We are sure that they will be both interesting and helpful to your fellow members in the Managers' Round Table Club.

In view of the fact that a great deal of interest had been aroused in the picture through the use of these angles, it went over to excellent box-office for Tunstill. The merchants, too, profited by their participation in the campaign. So with everybody pleased, what more could be asked for?

# MANAGERS' ROUND TABLE CLUB

## "Get 'Em In Quick"—Sez Briggs Stressing Importance of Speed

My 20 years in the show business has taught me many things and not least of these is the importance of modern equipment in the box-office and comfort for the little girl who sits in the glass cage and is first to greet our patrons.

On cold, wintry nights the patron is most anxious to get the necessary evil of buying a ticket over with as soon as possible and get into the theatre where it is warm and comfortable. Therefore it is of paramount importance that he be kept waiting no longer than is absolutely necessary. This is when the ticket machine and the automatic change maker pay for themselves many times over and the comfort of the cashier, who as a result is able to work faster and more efficiently and greet our patrons with a smile, means much toward adding extra dollars to the right side of the ledger.

There is very little profit in spending thousands of dollars annually on advertising and exploitation; in planning and scheming to get write-ups and publicity; creating new ideas and working the old ones overtime to get people to your box-office if you can't handle them quickly and efficiently and greet them pleasantly after you get them there.

The same applies to summer as well as winter, proper ventilation in the box-office will help make the cashier comfortable, and therefore less irritable, more pleasant and aids efficiency. An overheated and stuffy box-office in winter will cause even the most alert cashier to feel sleepy and act groggy. Therefore, ventilation and proper heating and cooling for the box-office is the one thing that should be, but very seldom is, given first consideration in the building or remodeling of a theatre.

However, it is not necessary to wait until the old theatre falls down from old age to remodel this very important part of the theatre. A little thought, a little work and a small amount of money will do wonders and no one can fail to see the difference or appreciate the advantages of a modernly equipped box-office properly heated and ventilated—especially after they have tried to get along with the usual coop.

This was brought forcibly to my attention a few years ago when I took over the management of a house that had been allowed to become run down through the lack of its owners and managers to keep up with the times in the matter of improvements and type of entertainment.

My first thought, naturally, was to stir up interest in the old place and improvement of the program was the first step and a big ballyhoo the second, with the result that we had a big turnout for the first night of the "new policy." However, the old roll tickets and hand methods of making change jeopardized our possibilities and caused loss of business and inconvenience to our patrons.

I corrected this condition just as soon as it was possible to get modern equipment installed and the difference this made in the receipts, the general appearance and prestige of the theatre was even admitted by the owners—and boys, you all know when that happens there must be something in it.

"BUZZ" BRIGGS,
State Theatre, Denver, Colo.

## Are Your Lavatories Clean?

**We know one woman who positively refuses to patronize a certain theatre on upper Broadway in New York because the women's lavatory is so foul smelling all the time.**

**And when we stopped off at that theatre about ten days ago we found the men's room in the same condition.**

**Yet that house is equipped with the latest and most modern plumbing. Therefore, the answer can only be NEGLECT. And if that's true then the theatre needs a new manager even more than it does a new porter.**

**We can think of no more important part of a house manager's job than that of looking after the toilet conditions. Not just before the house opens, but several times during the day. Any time the house is crowded with youngsters it means that several trips, at no less than hourly intervals, becomes essential. Ditto for any house doing a fair amount of business.**

**Even in the best communities you will find one or two, so-called, smart guys who take great delight in throwing rolls of toilet paper into the bowls, stuffing up the sinks, and performing various other silly ideas in amusements. If for no other purpose, you should stroll into the toilets and lounge rooms at frequent intervals, and have the assistant and porter doing the same thing. Then those smart guys will become cautious and quit their expensive fooling. They will know they are being watched. If you are even fortunate enough to catch them, go the limit, just as you would with one who annoys the women-folks in your house. One or two examples of stiff fines and a lecture from the judge will soon eliminate this nuisance.**

**If you have no matron to look after the women's rest and lounge rooms, send your cashier in every hour or so. Get someone else if the cashier can't be spared. But by all means, make sure that those lavatories are clean in appearance and not offensive to the folks who must use them.**

## W. H. WHYTE Says:

***"Let me congratulate you for your publication of the Six Months' Club Index. I think it is a marvelous thing for any manager to pick out any form of stunt or gag at an instant, such as you have listed in your index. There can be no reason for any one of us sitting around wondering what to do next with all this information before us."***

***Manager, Capitol Theatre, Riverhead, L. I.***

## Hucknall Gave The Town A Laugh Gag On "Little Accident"

A laugh gag that had them giggling out around Stockton, Calif., was pulled by John W. Hucknall, manager of the National Theatre, when "Little Accident" played the theatre.

Heralds, in the form of small cards, were made up. The cards contained a small safety pin. The copy on the cards stated: "Your Insurance Against Any Little Accident." Underneath this was placed: "Keep This Safety Pin as a Reminder to See the Laff Hit (title, playdates, stars, theatre)." The distribution of the heralds was also amusing. A man was hired to push a baby carriage about the streets. Copy on the carriage stated that the "Little Accident" was now at the National. The heralds were handed out by the man pushing the carriage.

Perhaps you would like to use a stunt of this sort. Well-known to those showmen who have been in the game for any length of time, this stunt has always been good for some laughs and effective publicity on the picture. It has been used in many ways. It is not necessary that you play "Little Accident" in order to use the stunt. It fits on any picture. The cost of making up the heralds is small. If you think it will fit in with your campaign, give it a break. Thanks, Hucknall, for letting us see this. We'd like you to know we're always interested in seeing how you can sell them.

# MANAGERS' ROUND TABLE CLUB

## Roof Leaks!

**This suggesion is a little tardy in most parts of the country, but nevertheless it is still timely for those who may have overlooked it.**

**The ordinary bad spots on your theatre's roof will actually become bad leaks during the winter months when snow starts falling. Therefore, if you have not already done so, make certain that your roof and every roof on the building is in good shape to withstand the winter months.**

**You don't have to be told here that a slight roof leak can cause thousands of dollars worth of damage to decorations, etc. And just picture an ugly discolored mark on your beautiful ceiling from a leak on the roof.**

**Avoid trouble by anticipating it. Don't wait for leaks to look after repairs. Get up there NOW with your janitor and a pot of good quality plastic cement. Wherever you think a leak might exist, fix it up. If the general condition of the roofing is bad have a roof repair man go over it. Especially watching the coping. It is there that many a bad leak starts.**

**While on the subject of roofs, don't forget those leaders and drains. They, too, must get a little attention if you don't want them to become temperamental and troublesome.**

**And need you be told that a leak on the marquee roof can short circuit or burn out a lot of your marquee wiring? Certainly not. You know that already. Therefore, why wait for something to happen?**

## Minute Knowledge Of Equipment Aids Chidley Immeasurably

Our Theatre Corporation operates three local theatres, seating about 2,500, and in order to successfully operate these theatres, we must have an organization that is almost infallible.

Our theatres are looked upon with pride by our community; film exchange men, sound engineers, insurance inspectors and others attest to the fact that our theatres are cleaner, more up to date, and operated more efficiently than any other theatres in the Denver territory. This is not an egotistical statement to boost my own stock, but to prove that it is the entire organization that counts.

I am not going to tell you the old story that I make a periodical inspection of our projection rooms once a week to see if supplies are needed, because such is not the case. On the other hand, I am in each of the projection rooms many times each week and know what is needed. I do not ask a janitor if he needs something by being thorough familiar with the manner in which his work is performed. I know what he needs, and when he needs it. We do not have equipment break down; we prevent them from happening by giving our equipment proper care, and replacing worn or defective parts, before any cause trouble. Every motor in all the theatres is inspected and oiled every Monday morning, by one of our projectionists, who is paid overtime to do a thorough job. He, alone, is held responsible for the operation of this equipment.

The Rialto Theatre has had sound equipment since August, 1928, and the America Theatre since October, 1929, and we have never, in either theatre, forced an audience to wait five minutes for any reason.

We operate our theatre successfully because we are thorough, and teach and inspire every employe, from our substitute ushers to our projection staffs, to do their work properly. People who will not do good work cannot work for us. People who are conscientious and take pride in a job being well done enjoy being a part of our organization.

Our offices are located in one of the theatre buildings. We have one large room fitted up for a supply room in which we keep in cabinets all carbons, light globes, office supplies, kotex, tickets, and other supplies. We also have long, individual shelves for the advertising accessories for eac htheatre. About one month's supply of advertising can be laid out in order of bookings for each theatre.

Each theatre has a janitor's room in which are kept all supplies pertaining to such duties. Our projection rooms are kept neat and clean, not carbon stubs, or oily rags, and are open to the public at all times. Our projectionists are provided with first-class equipment, and in return we demand first-class work. In regard to our sound equipment: Our service engineer cooperates with the projectionists and the management in every phase of his work. He is not denied replacements or spare parts, but must bring everything through the office, where we get first-hand knowledge of the sound equipment and know its condition at all times. Any irregularity in the sound equipment is repaired before the engineer leaves town.

Our sign writer has a large, well-fitted and lighted shop, in one of the theatres, and in addition to first-class equipment to work with, is furnished with a complete stock of supplies. Needless to say, we regard his work to be equal to any seen in the larger cities.

C. H. CHIDLEY,
Rialto Theatres, Casper, Wyo.

## Atmospheric Front for "Big House" Had Canton, O., Talking

Theatre fronts are one of the mediums used by showmen which find a welcome spot on the Round Table pages. The many fronts that we have shown in the past have been productive of letters from showmen all over the world, expressing their appreciation of a brother member's thoughtfulness in passing along a specially constructed art front that will, in that member's opinion, aid his colleague in the selling of the film, should he contemplate showing it. In the past, we have shown art work from almost every show spot on the globe and we are sure that the variety presented has been met with favor.

When Russell Bovim, manager of Loew's in Canton, Ohio, played "The Big House," he turned out a front that attracted so much comment from the residents of the town that we are passing it along to the Club so that you may see the object of interest and pick out the highlights. Since he has been handling the local show house, Russell has been turning out ace work and this front certainly comes up to any that has been turned out. The art work on the display was done by John Kerr, the house artist. Does he deserve a compliment? We say yes. What do you say?




The front was mainly constructed of papier mache and painted in a prison gray. Sand, blown on the wet paint, gave the "stone" a very realistic appearance. Every detail was carefully worked out. The lights were perfectly focused and sufficiently dimmed, wire guards being placed on them. Wooden bars lent an attractive and still more realistic pppeal. During the day a man in prison guard uniform patrolled up and down in front of the theatre. A man, dressed in convict costume, also performed the same office. The result of the whole gag was seen in the knockout business that the theatre enjoyed during the run of the picture. Listen, Russell! We'd like to hear from you even more often, because it seems to us that your showmansbip always contains angles that will be helpful to the rest of the Club. Oke?

# MANAGERS' ROUND TABLE CLUB

## *Joseph F. Siccardi Is The Latest Showman From Jersey To Join*

Another showman from Plainfield, New Jersey, hooks up with the Club in the person of Jos. F. Siccardi of the Liberty Theatre, an Andora Amusement Company house.

Siccardi has to do a lot of fast stepping to keep the house running along on all six cylinders. The reason for this, no doubt, is because of the other live wire showmen who are constantly displaying activity and trying to keep their houses up among the leaders. From what we know of the situation, we have a number of our members operating over on the Jersey side. Well, Joe, after all, competition is the spice of showmanship. What good would it be to have business coming in day after day? Showmen would soon be looking for new places.



In his time in the show game, Siccardi has turned out some nice work, and by reason of that fact, we hope to hear about it very soon, so that we can present it on the Club pages and pass it along to his fellow members. Give us the lowdown on your show-selling ability, Joe, and the ways and means that help you bring them up to the box-office.

## *"Theatre Storeroom Is Treasury of Show Necessities"—Gettier*

In the modern theatre of today, the store room is one of the most important departments in your maintenance, as here must be kept at all times a sufficient supply of materials and spare parts for the smooth running of your theatre so that there is no danger of being caught short if a serious breakdown or the giving away of some of the mechanical units should happen during the showing. Especially is this true of the big theatre that is a considerable distance from a base of supplies.

In the Capitol we divide our store room into four units. The first unit contains all of the necessary spare parts that might be needed for the heating and ventilating system during the winter, or for the operation of the refrigerator system during the summer months. Here will be found a complete carpenter's and plumber's layout of tools, also extra belting for the fans, gaskets, etc., for the refrigerator machine, its water pumps, pipe lines and condensers.

In the next department will be found a full supply for the artist. This is in the way of all water and oil colors, various sizes of sheet cardboard, compoboard, small lumber for frame work, colored papers, and metallic colors. Also in this department will be found spare parts for cutawls, and a small jig-saw as used on heavier work.

In the third department are the supplies for the theatre proper, a full stock of all sizes and all colors of electric light bulbs as used on the stage, in the auditorium, and for the large electric sign, attraction boards, and marquee lighting. All supplies for cleaning purposes such as liquid soaps, deodorants, cleaning compounds, and the necessary cleaning utensils are kept here. A full set of brushes for all motors and generators throughout the house with a complete set of extra arms for all flashers connected with the outdoor signs and marquee is to be found here. An extra motor is also carried for our flasher, with further items of electric fans for the dressing rooms for summer time use of acts. An extra ticket unit is also found in this store room, which in a case of a breakdown of the main unit in the box office, this auxiliary unit can be called into action. We also have an extra door here that can be placed in a very few minutes in the place of the rear door of the box office so that in case of bad, stormy weather, this can be slipped into place and patrons may obtain their tickets from the lobby of the theatre and not have to fight the elements on the sidewalk. Here also may be found an assortment of plumbers' tools such as pipe wrenches and other necessary things needed for any stoppage that might occur in any of the units in the men's or women's rest rooms.

In this department one may find a half dozen complete seats, also extra irons for the various sized seats used throughout the auditorium, complete bottoms and backs, bottom shields, and a large assortment of floor lugs for the holding of the seats to the floor. Other small accessories found here are extra curtain rings, in the case of any of the draperies becoming loose in their various positions throughout the theatre, several aisle lights, a carpet stretcher and carpet tacks, and a supply of sewing materials for the mending of drapes and carpets.

The fourth unit is possibly the most important. This is the stock room adjacent to the operator's booth, wherein is found all small parts for the projectors and also replacement parts for the sound equipment. A complete intermittent movement will also be found in this stock room. In the case of freezing, one of these units in the projector, a worn-in unit can be slipped into place within a few seconds' time with no delay in your show. Here is also found extra shafts for the sound driving motors and extra fiber gears that, while in case of a breakdown these could not be immediately replaced, they could within a very few hours' time not having to depend on obtaining such parts from a distant point. A complete stock of all tubes necessary in the operation of sound equipment will also be found in this stock. Carbon supplies are kept for 90-day periods at all times. A full supply of extra connections, asbestos covered wire, and other small parts for the proper operation of high-intensity lamps are carried. A set of new mirrors for the reflecting type lamp, a full set of new brushes for the motor generator, a complete set of tools, a motor grinder to which can be attached various other devices for the working in of any parts in intermittent movements, etc., are always kept in this well supplied stock room.

These four units of the store room constitute the source of supplies for the mechanical operation of the theatre and, of course, in the manager's office is found a full stock of all the various forms and reports necessary in the operation of the accounting systems of the modern theatre.

VOGEL GETTIER,
Publix Theatres, Grand Island, Neb.

## *Emergency Lighting!*

**Firmly convinced that the emergency lighting question was important enough to warrant our doing so, we asked several showmen in various parts of the country what their slant was on the matter. You will find their answers elsewhere in this week's issue.**

**A little investigating also brought to theatre light the different types of equipment available for use and also proved that this is not as expensive an item as you may believe it to be. As a matter of fact the refund of admissions on one good night's business because of a breakdown in the power house will more than pay for the cost of and installation of such emergency equipment.**

**Why, then, should YOUR house be left high, dry and in a hole every time the current becomes temperamental? Would it not be better to be able to continue your show whenever the regular supply goes off?**

**Apparently we selected a mighty important topic when we started in on this discussion if the letters and inquiries coming in to Club headquarters mean anything. But those who have taken the time to drop us those few lines represent but a drop in the bucket. We want many more slants and angles on the value, yes, and necessity of, emergency lighting equipment in the modern theatre of today. The only way we are going to get it and get it straight is to get those of the boys, whose theatres have such equipment, to talk about it.**

**Don't lay down on your brother showmen. If you have something to say on this matter, come on out in the open and say it. It's a case of give and take, but don't do all the taking.**

***OKE?***

# MANAGERS' ROUND TABLE CLUB

## *Theatre Inspections!*

**Elsewhere in the Showman section you will find a story dealing with the value and advantages of regular theatre inspection and how this work can be divided among the various members of your staff so that your task simply becomes one of supervising their responsibilities.**

**The many showmen approached on this angle all agreed that maintenance costs and expensive replacements could be minimized by inaugurating such a system. Those of you who have given very little or no thought to the matter can well afford to stop and think over the situation with a view of determining whether you have been doing your house an injustice by letting it run itself and only paying attention to its equipment after something wears out or breaks down.**

**We cannot too strongly recommend for your consideration this question. Give it every possible thought and at least try it out. Then if you find it does not adapt itself to your theatre, you can forget it.**

## *Boat in Motion Was Kligler Stunt That Helped Boost Biz*

His novel advance display created quite a sensation at the Daly Theatre in the Bronx, New York, for Joseph Kligler, manager of the house, when he played "The Sea Wolf," not so long ago.

The uniqueness of the display was one of the best selling mediums used in Kligler's entire campaign for the film. We are showing a couple of pictures of the stunt so that you may the more easily see how effectively the stunt shaped up. The boat, which measured 14 feet long and five feet wide, had them talking and gasping. By the use of baby spots and blinkers the illusion was obtained whereby it appeared as though the ship was in motion. Kids and grown-ups flocked to the lobby to look at the stunt, and so much did they think of it that word-of-mouth comment spread very rapidly.



At the time of the building of the float, Kligler planned the construction so that it could also do service during playdates as a street ballyhoo, the intention being to place it on a flat truck. But when he set out to find a chassis that would correspond to his requirements, Kligler found himself stumped. Nowhere in the vicinity could he procure one. As time was getting short, and as a more or less last resolve, he decided to appeal to a local automobile dealer. The dealer agreed to furnish him with a new model of the truck if Kligler would give him a trailer on the screen and a credit line on the truck. Kligler acquiesed. The truck was then dispatched about the streets. The platform upon which the boat was placed was made out of lumber which Kligler had on hand. It was 16 feet long and six feet wide. By using light green damask, sprinkled with white paint, he succeeded in achieving a water effect. The placing of paper boxes at different spots underneath the damask caused the boat to sway while the car was in motion, the result being that a similar effect to that in the lobby when the display was used as an advance plug was obtained. As we have stated before, the gag clicked to good receipts. And since that was the main thing that Kligler was aiming at he was satisfied.

## *Flashlights Helped Celoud When Lighting System Went Blotto*

Emergency lighting is an investment in good will as well as public safety, and while I do not feel equal to an article on this subject, I do know the importance of it, and will therefore give you an experience which I had a little over a year ago at one of the houses in my town.

Sedalia is the home of the Missouri State Fair, one of the largest fairs in the country, and during the fair each week the equipment of the City Light and Traction Co. is taxed to capacity in order to furnish the fair grounds with the necessary electricity, and for several years the equipment of the power company has failed to function some time during the seven days of the fair.

Being my first year in Sedalia during the fair, I was not acquainted with this bad news until practically the last minute, which was too late to go into any extensive plans for emergency lighting, but we did gather up a good supply of flashlights, battery lanterns, etc., for the emergency.

Everything went smoothly during the week, until Thursday night, the third day of "Cocoanuts," and at about eight o'clock in the evening, when the house was jammed to capacity and we were beginning to turn them away, the lights in the entire city went out and stayed out for a period of 30 minutes, due to a boiler breaking down at the power plant. We immediately brought out our flashlights and battery lanterns and through announcements and progress of the repairs we managed to get through with refunding only two admissions. However, the house was terribly upset, with grumblings from patrons, etc., but had it not been for our flashlights, etc., it is hard to tell just what might have happened in the way of ill feeling, refunds, and even people getting hurt groping around in the dark and on the stairways.

Sedalia will not afford the investment of an emergency lighting system, which would enable us to keep our show going in case of trouble, and inasmuch as last year before the fair the power company increased their equipment to take care of practically any load required, we have had no trouble whatever since that time. However, we do keep a supply of good flashlights and battery lanterns for any emergency that might turn up.

Theatres all over the country, regardless of size, should make it a point to keep on hand extra flashlights for such cases as above. Flashlights are poor lighting equipment for a theatre, but for theatres who cannot afford the regular emergency lighting equipment, they will pull the theatre and the manager out of jams such as the one I experienced.

Don't know just what you wanted in the way of an article, but if managers will take heed to the above, it may save them a great deal of grief in the future. Even though the theatre is not responsible for the breaking down of power equipment, it is hard to make the public understand that the trouble is city-wide. They take it for granted that the trouble is in the theatre, and that it is just a stall in order to repair the theatre equipment.

Have not contributed to the Club lately, due to a lot of improvement work here, etc., but I promise that I'll be sending in material in the future.

FRANK J. CELOUD,
City Manager, Fox Theatres, Sedalia, Mo.

## *Notice to Members*

**PLEASE be sure to notify the Chairman of any change of address.**

**—THANK YOU.**

# MANAGERS' ROUND TABLE CLUB

## *Robb Lawson of London, England, Passes Along Showmanship*

In Merrie Old England, or perhaps we should say, in Jolly Old Lunnon, Robb Lawson, publicity chief of the United Artists' Film House in the foggy city, continues to display showmanship in the selling of his cinema attractions to the movie palace frequenters.

Those of you who follow our pages regularly will recall being introduced to Robb when he made an appearance on our pages a short time back. And you will also recall that the article he gave us, in which he summed the amusement selling situation in England was one that contained a number of very informative slants. We have no doubt but that this story was received with favor by our many members and readers. And then there was the story of his activities, where we showed by word and by picture the stunts he pulled to bring them into the house, copious illustrations showing the crowds lining the sidewalks and endeavoring to effect an entrance into the amusement hall.




In this brief account, we are again going to show you that his publicity has pulling power. Just look at the crowds jamming the streets, all waiting to see Eddie Cantor dance all over the screen in "Whoopee.' at the Tivoli. This photo we are showing was taken on a foggy night, so it did not develop as clearly as it might. The picture was also a 1/1,500 exposure and had to be taken in less time than it takes a master-of-ceremonies to give the hook to an amateur on an amateur night in one of London's houses. We'd like to point out the special selling title "Whoopee" on the large sign. The title was spelled out in a lasso effect, in keeping with the cowboy motif of the film. Not bad, is it?

Thanks, Robb, for letting us see this one.

## *Employees Should Reflect House Ideals States Fred Johnson*

The Latonia Theatre staff is made loyal by friendly talks to employes at various times and by the example set by the management.

We caution all our employes to never say a word of detriment about a picture or anything else outside of the play house and when questioned about the merits of pictures to always have a good word for them. If the feature is only ordinary or fair, not to boost it highly, but tell the folks it is a very fair picture, etc. Boost highly when we deliver the goods, which, I am happy to say, we do on most occasions.

Politeness personified is my rule to my ushers and never fail to say "Sir," "Please," "Thank you," and to always make every effort to please a patron, no matter how badly they might want to pick a quarrel or argue with the employe.

The rule of my office is "Good morning," "Good afternoon," "Good evening," "Latonia speaking" (on the telephone). The cashier, in answering phone, must do the same as manager and so on down the line of the staff.

The manager always has a "good morning" or "good evening" for his employes, patrons, friends on the street, etc., and we find that it sure does pay. Kiddies know us all, speak to the boys and myself on the street and we are into every civic proposition that is put over. Member of Kiwanis Club and on Entertainment Committee. An Elk and take luncheons there once or twice a week. Member of Chamber of Commerce and now on "Million Dollar Holiday Week" Committee, which we celebrate Nov. 27 to Dec. 6.

Member of South Side Business Men's Association and on Entertainment Committee. Just now putting over a week of "turkey business" in which all members give away a turkey next Tuesday night and Theatre Monday coupons with each dollar purchase.

Belong to Automobile Club, Oil City Boat Club, Masonic Order, being a 32nd. Member First Presbyterian Church and vice-president of Men's Bible Class; also second V. P. Men's Brotherhood.

In a small town, all these things make a theatre manager popular and well thought of and it's the greatest asset to the show game that you can get mixed up in. We have the respect of every man, woman and child in the city and also that of every clergyman in the city.

Mrs. J. is a church worker, is well liked and never fails to attend meetings where she thinks she can be of service to the women folks. She is a great giver and many charity deeds are done by her. At present she is chairman of Committee of Church Women, who are taking care of an aged couple, and she collects the money from each member to pay the bills of this old couple who have nothing at all to live on. We take them jellies, bedding, clothes, etc., and they are nice and comfortable.

I never fail to furnish entertainment for various clubs when I have a stage attraction at the theatre, Rotary, Lions, Kiwanis, etc., Elks and Masons.

Every employe of the Latonia must be a perfect lady or gent at all times. Will not stand for my employees running up bills and not paying them, therefore our credit is good everywhere in the town.

FRED E. JOHNSON,
Latonia Theatre, Oil City, Pa.

## *The Kiddie Business!*

**There was never a better time than right now to concentrate on bringing the kids back to your theater or stimulating their present interest in your house.**

**The holiday season offers many angles, all valuable to the showman who knows his business and can capitalize on the possibilities offered to him. This refers to running some special holiday kid shows, novelty matinees, toy shows, staging games and tournaments on the stage. And a hundred other slants.**

**Use them to start off some worth-while serial. Give 'em the first episode at a free Saturday morning show. That ought to start it off with a bang and a turn-away. After that it's up to you to keep the interest keyed up by advertising other special events and novelties for the kids when they come back for the second and other episodes.**

**Be sure to surround your program with the kind of shorts that appeal to the youngsters. Plenty of laugh-provoking stuff, cartoon and song reels. They will eat them alive. And in arranging your bookings be certain that you have an action feature for those serial days. It need not necessarily be a western if that type of picture is bad for your adult trade. But by all means avoid a sexy or heavy drama that will shoot sky high over the kids' heads. Maybe an added Western for the matinee only will help.**

**As often said in the past, these are just suggestions. If they appeal to you, use them, if not forget them.**

# MANAGERS' ROUND TABLE CLUB

## Avoid Boiler Trouble!

Despite the frequent breakdowns, caused by negligence, you can find plenty of managers who still keep away from their boiler rooms as though a wild lion is waiting there to devour them.

If there is any part of your theatre requiring more careful checking up than that boiler room, especially during the winter months, then tell us about it.

What should you do in the boiler room? That's a fair question. First, make sure that the boiler has sufficient water, too much means poor boiler efficiency, too little, means flirting with a cracked boiler and numerous other headaches.

If you use an oil burner, that requires checking up once in a while to make sure that the engineers, janitors, or whatever else you want to call 'em, are keeping things in good shape. Burners sometimes shoot oil and then there are fireworks. Costly one, too.

Then the accumulation of rubbish is a menace that must always be watched. Especially in a boiler room where the heat drys everything so quickly and provides good spots for little smudge fires and other dangerous troubles.

If coal burning, the ashes must be kept in cans, removed at frequent intervals, and provisions made for additional ashes. All small items perhaps, but nevertheless they are all important.

Try getting acquainted with your boiler room. It's really an interesting education.

## Service Is First Phase Of Three That Creamer Talks About

Some of the above items accomplished by our staff here at the Fox Palace are as follows: As the patron starts to enter the lobby through doors leading from the sidewalk, he finds that the door is already pushed open from the inside, thus making his entry all the easier. A neatly dressed high school boy accomplishes this and without a doubt it puts the patron in a very good frame of mind as he walks up to the cashier's window, for if you will watch the incoming patrons many are busy opening their pocketbooks so as to have the change ready; also a woman with a child in her arms usually has a task trying to open the heavy theatre doors. My creed is that no patron shall have to open a door, for I say that is part of the work of employes.

A successful business must have pleased purchasers of the commodity you sell; therefore, why not start at the beginning, for the reason that first impressions are lasting. Of course, this applies to the present weather, as in the summer months the doors are hooked open.

Next the purchaser in my house finds a very pleasing and good looking girl smiling in the cashier's office. Fresh-cut flowers are always in view of the patron, and they give an air of refinement to the purchase of a ticket. A cordial "Thank you" accompanies the prompt sale.

Next, as the purchaser approaches the door leading into the foyer, he notices that the tall, good-natured doorman opens the door and at the same time says "Good evening," takes the ticket, tears it in half and returns the patron's stub with a "Thank you, sir."

If there are plenty of seats, when the patron enters he is not directed to any certain aisle, but if the "hot" aisle is well filled I stand in the foyer and direct the patron to the opposite side of the house with a "next aisle, please." At either aisle, as the patron approaches, stands an attractive usherette who politely inquires of the patron, "How far down, please?"; but if at the time the patron approaches there is no choice of seats, then the usherette's inquiry is "How many, please?"; also she states very quickly the exact location of the seats she has left, so that the patron can find no fault with the seating. Except on the biggest nights, we do not try to seat patrons too close to the front, telling them "Best seats are now in the balcony." Also in connection with our balcony we have no extra charge for these seats, although our opposition charges extra.

I have my usherettes trained, so that when it is necessary to seat in the extreme front seats, that they will reseat these patrons in seats farther back in the house at the first vacancy. This service is much appreciated by our patrons.

We also have a man and wife who are good customers and have rather young twin babies, and we allow them to leave the children in the carriage in one end of the foyer, and at the first sign of unrest the usherette will take care of the children such as giving the carriage a little rocking. The mother and father certainly appreciate the little courtesy extended, as they can go in and enjoy the show and not be bothered with the babies. We also have another old couple who are regular patrons and the gentleman always leaves his hat and overcoat in my office, and many a baked cake from this family testifies that they appreciate this service. Again we have some one in this town who, when they call up to ask us about show information, will frequently ask if we can tell them what is on at our opposition house—this on account of the fact that some one is always in our theatre all day long.

In seating patrons in an empty row we always ask the patrons to sit in as far as possible toward the center of the row to avoid being disturbed by incoming patrons later.

We always try to seat every patron coming in, but, of course, there are exceptions to this, for some people you simply can not seat. In the case of several single seats being available, but no doubles, we often, by asking some child to move, can make a double that is very much appreciated by a pair of standees.

At the end of different short subjects on the program when several people are always leaving we promptly open back the doors leading from the foyer to the lobby, thus again making easy egress for departing patrons. At these breaks and at the end of the show the young doorboy is in the foyer to help patrons on with their heavy wraps and coats.

## And Cleanliness Is The Second Subject Discussed By John

After 18 years in the theatre, I have come to the conclusion that constant vigilance is the price of cleanliness, and I well remember the advice of a stage star that "cleanliness was not next to godliness, but that it was next to impossible."

Speaking of the lobby, my doormen have instructions to keep the floor perfectly clear at all times of such as cigarettes, cigar stubs, matches, paper, etc. These are picked up quickly as possible and tossed out upon the street. Once every evening just before the first show is out, the lobby is swept, whether or not it needs it. Years ago a showman taught me this trick, adding that it created the idea in the watching patron that we must be doing a very good business in as much as we were trying to keep the floor clean. Also the front sidewalk is swept very often. By doing so you will find that a lot less dirt is carried into the lobby and on to the carpets. In the summer we always wash the sidewalks once a day with hose and water. I am very particular in keeping the gutter in front of the house free from paper, etc. When I came here a year ago, the janitor told me that he could see no need in cleaning the gutter, saying that "no one else up or down the street did." I promptly asked the man: "Because Bill doesn't wash his face is that any reason why you shouldn't wash yours?" A different janitor was pronto on the job, and our house now stands out from the rest of the street.

In the foyer and auditorium all employes are strictly required to keep the carpet free of droppings, such as ticket stubs, gum wrappers, etc. In walking up or down the aisle the usherette promptly kicks to one side any such article as a paper sack. Other articles are picked up. A small toy broom and dust pan takes care of any dirt that should happen to collect in the foyer or mezzanine.

About the worst thing that can happen to the carpet in a house is for gum to get on it. We use the following method to get rid of the gum: We lay a clean cloth over the gum spot

(Continued on next page)

# MANAGERS' ROUND TABLE CLUB

and then place an electric iron over the spot, at the same time rubbing lightly. The heat melts the gum and it is transferred to the clean cloth.

An inspection every 15 minutes of the rest rooms by members of the staff often prevents an unpleasant situation. They promptly pick up paper, etc., from the floor, and one of the handiest articles to keep in a rest room (out of patrons' sight) is a short-handled mop to use in getting occasional water off the floor. One of the best disinfectants that I have ever found, and one of the cheapest, too, is fresh air. By all means a rest room should have plenty of fresh air entering it at all times. Once we were bothered with waste paper towels being thrown in the toilet. To eliminate this we simply placed the towel cabinet higher up on the wall (out of the reach of kids).

A clean theatre means a lot to the patrons, especially the women, as most of them are good housekeepers and they are very critical in their inspection of a theatre.

No matter what instructions you give your employes, I consider it part of the manager's duty to see that the employee does as he or she is told to do. Constant attention to my theatre is my hobby.

## *While An Inspection Chart Forms Final Topic Of Interest*

In connection with this, I think that the Weekly Inspection Report cannot be improved upon. This report covers a complete inspection of every part of the theatre from front to back and from basement to ceiling.

By physical inspection a part that is not in good condition is quickly noted and repairs or replacements can be taken care of.

Without a doubt, carpets and seats are the two furnishings in a theatre that receive the hardest usage, and the most likely to get out of good repair. However, the best seats of today are remarkably well made and there is very little to get out of order. We take care of gum on seats, oiling squeaky hinges, etc., once a week and find it not a hard task to do. Luckily we have no torn or worn seats to contend with. In regard to carpets, they should be taken care of by correct vacuuming and this means a slow movement of the sweeper, not a quick push forward and a quick jerk backward. Matting, etc., in the lobby during inclement weather will relieve the foyer carpet of a lot of hard use.

All velvet drapes are cleaned thoroughly once every two weeks and rehung. Curtains on glass doors are frequently sent to the laundry.

JOHN CREAMER,
Muscatine, Ia.

## *Waugh of Winnipeg Is Turning Out Great Showmanship*

Tossing them over his shoulder at a most alarming pace, Howard Waugh, of the Winnipeg Capitol Theatre, in Winnipeg, Canada, shakes off one stunt and puts on another in his showman campaigns for the selling of the house and its pictures. Here's a couple that Howard engineered not so long ago.

When he played "Rain or Shine" not so long ago, Howard, in his dry way, went out to give the residents of the town a treat in the form of a knockout front done in atmospheric style and continued throughout the theatre. As the picture boasts a circus locale, the big tent motif was the order of the day, and Howard's order to the sign painter. The house staff was outfitted in clown costume. Confetti, balloons, etc., was hung about the theatre, and the art work carried the dazzling colors so delightful to every visitor and enthusiast of the Barnum baloney. Small wonder that the picture went over to big receipts. And so with "Rain or Shine," high and dry on the right side of the ledger, let's proceed with the activities.

The other photo in the cut shows a float that was used during Canadian Prosperity Week, both as a plug for the "get more geldt" week and "Good News." Credit for this float goes to Mike Vogel, manager of the Arkayo Winnipeg, who has annexed for himself the reputation of being a hustler. And the




floats show that he deserves it. What do you say on the subject? We think that we are going to have a lot of fine showmanship to pass along from this district in the very near future, so we'll regard this contribution as a sort of introductory paragraph. Let's have the opening chapter, Howard.

## *All Set For Christmas?*

**We refer particularly to those special shows to help raise funds, food and clothes for the poor folks in your community under the auspices of your theatre and the local organizations.**

**Don't pass this angle up, boys. There seems to be enough grief in the world these days, so if we can do our bit to make it a little pleasanter for the unfortunates, all the better.**

**Then, don't lose sight of the valuable good-will and publicity that will follow the successful handling of this kind of stuff. That alone should make it a mighty profitable venture for any theatre whether chain or independent.**

**We've furnished information to hundreds of showmen all over the country as to where they can secure candy, novelties and toys. Can we do the same for you?**

***M.R.T.C.***

## *Girl Wore Duplicate Of Swanson Outfit As Street Ballyhoo*

For advance advertising on "What a Widow" at the Madison Theatre, Peoria, Illinois, Manager Elmer Fitzgibbons got replicas of one of the outfits worn by Gloria Swanson and located a Peoria girl who resembled Gloria Swanson to wear it and parade about the crowded streets.

A tie-up with the newspaper was made and the girl's photo published, together with day-to-day announcements telling about the girl and that anyone recognizing her on Peoria streets and remarking to her, "What a Widow"—"I'll see you at the Madison"—got a guest admission ticket. The stunt created an unusual amount of talk and everyone watched the papers to learn what part of the city the girl would visit on certain days. Of course the descriptive publicity, used to sanction the stunt, gave all details about the picture and a good many unique "experiences" were worked in.

You, too, can work this angle if you like. You can do it on any picture, as it has been pulled before. If it will go in your town, it will pay to be given a trial. Think it over. If your town likes this sort of ballyhoo, don't hesitate about using it.

This is Mr. Fitzgibbons' first contribution to the Club. We hope that when he sends in his next story he will include his photo and a little dope on himself so that we can give him a real introduction.

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# MANAGERS' ROUND TABLE CLUB

## Rubber Mats For Rainy Days!

Rain, snow, slush, mud—you know all of those evils. Tracked through your nice clean lobby, onto your spotless foyers and all over the carpets.

And so——?

The answer seems to be rubber mats and runners. But the question is, have you got them, and if you have, are you using them?

If you are without them then we can readily understand why your carpets are going to the dogs and the back of the house looks like a bar-room before the days of sawdust.

Here's something to check up on boys and better hustle because the snowy, muddy and slushy days are right with us. If those rubber mats are all shot, get yourself a new set, it's cheaper than replacing carpets and will keep the entrance to your house in nice condition all the time.

## "Impress House Staff With Importance Of Courtesy"—Addison

"Too much importance cannot be directed in the matter of drilling into your employes the value of being courteous," said Mr. Addison, "for it is an investment that pays big dividends of satisfaction in this business."

It is an unbreakable rule in my organization that our courtesy conference each week must be held. Other meetings might be postponed for this or that reason, but never our courtesy confabs.

"The boys, realizing how important I regard these meetings, soon get into the spirit of the thing, with the result that we have genuinely happy gatherings and exchange many valuable ideas and suggestions, as to how we can improve this phase of our service.

"Some managers have adopted a plan whereby they give ratings, or credits, for any exceptional acts of courtesy, but I have never been converted to that belief. I don't think courtesy and civility should come as a result of an expected reward. Give your employes, even the most unimportant one among them, to understand that their particular job is a mighty responsible one. Make him, or her, feel the importance of their duties, and your courtesy and other acts of attentiveness will come naturally.

"Of course, I never overlook an opportunity to whisper my gratitude into the ear of one of my boys, when a patron tells me of some unusual bit of courtesy that has been extended, but I have gotten better results by having each and every member of my organization thoroughly "sold" on the idea in his, or her, own mind.

"It is a problem, as every manager well knows, to keep your personnel functioning at 100 per cent in the courtesy league, for boys come and go. However, if you have the proper nucleus your newcomers soon learn the value of courtesy. I have a boy in mind who, after a few days on the floor, did not seem to grasp the importance of it. He was quite efficient in other respects, but he lacked that bright, cheery disposition; the willingness to go out of his way to be of assistance to patrons, that I insist upon in my employes. It was not because he was of the surly type, or stupid, for he was attending college and above the average in intelligence. But it wasn't long before the environment and general atmosphere about the theatre "got" him. Overnight he became converted, so to speak, just as I thought he would, and he developed into one of the best boys I ever had. Association with my other good-will builders changed his style of approach and manner. It was an interesting experiment.

"Hand in hand with politeness and courtesy in the theatre comes the comfort of your patrons, and the constant attention one must give to the cleanliness of your theatre, not only in the auditorium, but in rest rooms, lobbies, foyers—in fact, every nook and corner must be looked after with a vigil eye.

"In these days of luxurious theatres, your house is very apt to be regarded by your citizens as one of the show places of the city. At least Loew's Penn Theatre in Pittsburgh is held in such esteem by the good folks of the steel metropolis. Never a day passes that we haven't a number of people making a sightseeing tour of our house. We are indeed very proud of the honor, and you can rest assured that we are ever alert to keeping our house in the best of order.

"I have found it very profitable to have the chief of our cleaning staff observe how closely some of our patrons, especially the ladies, inspect the tapestries, art paintings, lounges, marble, etc., for in that way he is made to realize just how vital it is, that everything be in spic and span condition. I usually make it a point, when I note several groups looking about the theatre, to have my chief cleaner see them. I never call him especially for that purpose, but I suddenly discover that I want to see him, and once in the office, I do not overlook the opportunity of just 'accidentally' meeting up with the sightseeing party. A nod of the head or a tilt of the eyebrows, on the part of my chief, indicates that the scheme has registered. Seldom does he fail to comment on the fact that, 'Well, I see another inspection party is in the house.' It makes him take a deeper pride and interest in his work, for, in addition to the fact that he has me to answer to when things are not right, is always the thought that his work is likely to be minutely inspected by many of our patrons each day. On top of this, I keep a close contact with the workers under him, impressing on them how really important their duties are. No job in our organization is unimportant, and I endeavor to put that thought across, frequently. It not only has a tendency to keep the entire personnel geared up to the highest efficiency, but it creates a happier and more contented condition among the employees. Of course, it is necessary to 'stick around' until the wee small hours, in order to mingle with the house cleaning staff, but it is well worth it.

"Rest rooms are always a true barometer of the cleanliness of your theatre. Show me a rest room that is untidy and uninviting, and you can wager the family heirlooms that the balance of the house is no better. Too much stress cannot be laid on the importance of keeping that part of your theatre neat and attractive. Patrons, some of them, are apt to be a bit careless; consequently, it behooves one to be on the alert and see to it that the rest rooms are always above reproach. I maintain a system of constant checking on the maids and porters assigned to this work. They know it, and, as a result, they are never caught napping in the all-important matter of having their parts of the theatre a model of cleanliness.

"Chewing gum has always been, and always will be, a bugbear of every manager. Patrons unconsciously stick a hunk of gum on the back of the seat in front of them, or, under the one they are sitting on. I have a 'gum detective.' He takes a lot of pride in the fact that he can show me, most every morning, a paper sack full of gum that he has scraped off the seats, and floors.

"The wear and tear on your seats is still another highly important factor in the matter of maintenance that must be looked after constantly. We go over our house every day, tightening this bolt and that; fixing this seat cover, etc. The house being darkened most of the time, it is a comparatively easy matter for your seat problem to develop into a most serious one, if you don't 'light up' and give them the once over every day. In this way you are always abreast of a condition that can develop a genuine hazard. A loose bolt today, that requires only a slight tightening, might be the means of a breakdown tomorrow.

"And so it goes. Constant vigilance must be maintained in order to keep your theatre attractive and inviting, and in the

## —NOTE—

Members are advised that, when requested, photos of their various exploitation activities will be returned. Just attach a slip of paper when you send us your material asking for the return of the photo—if you want them back—and immediately upon completion of the cuts they will be promptly despatched. M.R.T.C.

# MANAGERS' ROUND TABLE CLUB

condition that every patron has a right to expect. They are your guests, and they must be courteously treated, comfortably seated and looked after from the minute they step into your house, until they depart. Everything about the house reflects the manner and methods of the manager, and it behooves him to see to it that such impressions are builders of good will, and not criticism."

H. M. ADDISON,
Managing Director,
Loew's United Artists' Penn Theatre, Pittsburgh, Pa.

## *Manager - Operator Harmony Necessary Declares Caldwell*

Some of us are now termed "managing directors," which looks good on a letterhead, and the projectionist used to be called an operator.

But no matter how we are classed, we like to feel that we have mutual relationships in catering to "our public," for, after all, it is John W. Public who helps pay our salaries.

We like to feel, too, we, in the executive end of the theatre, that the men up in the projection booth are dependable. We like to have that assured feeling that we do not have to continually watch our screen; that the sound will be awry or that the picture out of focus.

Here in Loew's Valentine, we have four operators. Each is an artist in his way and, like all artists, a bit temperamental—aren't we all?

I am a "bug" on sound and Loew's has gained the reputation throughout Toledo—and we even hear it from our opposition—of having 100 per cent perfect sound. It isn't an accident. I hold frequent meetings—or probably I should term them "conferences"—with the quartette of men upon whom the success of our entertainment depends so much.

There isn't a single chance of running too long or too short a show. We have established a firm two-hour policy and we don't vary from it a minute either way. There is a dependable time-piece in our booth that keeps the operators on the dot.

Just as a good mechanic takes excellent care of his tools, so do our operators keep their lamps and all other paraphernalia in tip-top condition. They are particular to an unbelievable degree in this and once in a while, when a marked print comes in, they immediately report it.

They do not tamper with a film in any way and are as anxious as I am to have clean prints for it naturally helps their end of the performance.

We have arranged a series of signals to control the amplification and this important detail runs along as smoothly as the proverbial mill pond.

Operators, we have discovered in the past few years, are human beings just like the rest of us. They lead a normal, uneventful life, as a rule, they are strictly temperate, for they must be so to occupy the important post and task imposed upon them. They take an unusual interest in the films entrusted to them and "baby" them to get the best results.

Their machines, while always kept in excellent shape and frequently inspected, at times, like all inanimate objects, sometimes "get out of kilter," as we used to say, and each of the four men I have is an expert in adjusting or repairing it instantly.

We do not receive one complaint from a patron in a year over the sound, projection or anything that is in the operators' department.

Since the advent of the so-called "Talkies" after the silent pictures did a fade-out the operator of yesterday has, in most cases, become the expert projectionist of today. In my case, I am very happy to say, most of Loew's Valentine Theatre operators are from the old school and have been connected permanently with this theatre for over 12 years—a handsome record won through merit, aggressiveness and application to their difficult and particular trade. Their ultimate goal at all times is to have our pictures, our projection and our sound perfect. They strive to please and they attain this constant pleasure to their art through their keen desire at all times in keeping abreast, learning and applying new methods, improvements and ideas.

*Incidentally, one of their weekly schoolings is the "Projectionists' Round Table" of Motion Picture News.*

## *Read 'Em And Leap— For A Membership Blank!*

"Knock! Nok! Nok! Rap! Bang!! a stranger seeks entrance at the portals of the Round Table, humbly asks that he be given a seat at the aforesaid circular wooden plateau that he may feast of the bounteous viands, and drink of the words and ideas of the other fortunates."

"In addition, I might say that I look forward each week for the coming of the NEWS, especially that section conducted by the Round Table Club. I think it is great. I have found many valuable ideas that I have used to good advantage. So don't ever let it stop."

*Ed. C. Schmadeka,*
*Liberty Theatre,*
*Lewiston, Idaho.*

I feel secure when I know a performance is going on inside the Valentine. I know our men are functioning properly, and if there is the slightest doubt about anything, they give me a quick buzz from the booth, or vice versa, and everything is adjusted so quickly the audience is never aware of anything going wrong, which is most infrequently.

In the final summing up, the operator, or projectionist, if you will, is quite the most important factor above the main floor of any theatre, and any manager who does not feel that way is missing that sense of ease and security that comes from a contented mind. I know that after this article sees the light of printer's ink—if it does—and my operators read it, I will be immediately besieged by a nimble quartette looking for an increase over the scale.

WALTER S. CALDWELL,
Valentine Theatre, Toledo, Ohio.

## *Larry Jacobs Now Burning Them Up In The "Smoky City"*

Now located at the Fulton Theatre in Pittsburgh, Pa., Larry B. Jacobs continues to turn out some fine work. Ever since he started on the job, Larry has been making them sit up and take notice in the Smoky City. As many members know, this is his original stamping ground, and every nook and corne rof the town has, at some time, been covered by him.

He secured some publicity for the house recently by plastering Pitt Stadium with heralds when Notre Dame played Pitt. He secured special stories in all of the newspapers by inviting the teams of Pitt, Tech and Duquesne Universities to witness his show, on the bill of which was included a short of the Knute Rockne football series. Elmer Layden, former member of Notre Dame's famous "Four Horsemen" of other days, now coaching Duquesne, attended with Rockne. The stunt was a big business booster for Jacobs.

The Fulton is the only theatre in town sporting acts in the lobby. The many novel turns presented with every new change of show has had them talking for some time. Song teams, tapsters, comedians, and others are viewed nightly at the theatre. The angle is one that has aroused plenty of interest, and complaints are hardly—if ever—received when patrons are forced to wait in the lobby for seats, due to a crowded house.

We are certainly glad to see that Larry is back in the active fold again and turning out his well known tricks. We expect to hear a lot more from him, as his work is always a subject of interest to his many friends and Club members. Keep it up, Larry.

## *The Real Club Spirit! "All For One And One For All"*

# MANAGERS' ROUND TABLE CLUB

## A SHOWMAN DOES SOME GABBING

*The rather frank expressions to be found in this article thot we are publishing will not, we hope, be taken as slams against any particular porty, nor are they to be inferred as emphotic examples of showmanship made by a master craftsman. Far from it. They come to us from a showman handling a 600-seat house in the South. He had something to say, and determined to say it. Being a member of the Managers' Round Table Club, he decided that he wanted to say it on HIS Club's poges. At the conclusion of his article he included a postscript. Here it is: "If you members think these expressions all wet, send me a couple of blotters." Could anything be fairer?*

Indian Summer—as they call it—is on us, but personally, the Indians can have it, as it has been very disagreeable in this section and the past summer has been so dry the bullfrogs were six months old before they learned to swim. But nevertheless, business continues, and from what we are told exhibitors will have new S.R.O. signs swinging throughout 1931. But who knows? For my part, I'd rather wear out the old one. Judging from the new product work sheets, a few of the boys must expect to retire. But if a "live and let live" policy exists we may some day be able to tell each other to go to h—l, though we do that anyway, there being no law against it, and we are permitted to use our own judgment about going to the hot spot.

Despite Indian summer and the so-called depression, I'm not worried. My main job is to get behind whatever I have and try to put it across to Mr. Public in the best way possible. And that's all you have to do, too. If you know of some regular patron who hasn't darkened your door for quite a while, drop him a friendly note and enclose a pass. On the other hand—though I hope it won't happen in your town—if he has become disabled, secure a wheel chair and go after him. What good-will that stunt got me when I had an opportunity to use it. Then, if a person who you know has been a regular attendant of the theatre, happens to be confined to his home, pay him a visit or drop him a cheerful note. The value of the good-will received is inestimable.

Another good stunt to increase business—it did for me—is to persuade the referee of a football or basketball game to let you attach a piece of muslin on the back of his sweater, as an announcement plug for your film. The peanut vendors can be furnished with bags imprinted with copy on your picture, or the week's program. Incidentally, this is a great gag for a circus tie-up. While I am on the subject, I must not forget the kiddies. On Oct. 29 I sponsored a "spud" matinee, admitting all school children for a pound or more of potatoes. The result was 10 bushels and 3 pecks, which were turned over to the Chairman of the local Welfare Committee, and they are still talking about it.

As this is November, it is about time for you to change your lighting colors by replacing your blue and green lamps with orange ones, as they have a tendency to cast a glow of radiance during the winter. And during the winter season it is always beneficial to a showman to help elderly persons don their wraps. They will appreciate it. The summer fans that you have been using the past season are good for next year, too, you know. (I'm directing this to those showmen who manage houses where these fans are still in use, and not to those other fortunate showmen who are located in houses possessing cooling plants—lucky guys.) They should be thoroughly cleaned and oiled and covered with a cloth or paper sack. A hint for the uniforms: they should be stored away in some up-to-date dry cleaning house, there being no charge in the event that they have your business. Don't permit the cashier to wear a fur coat while on duty. It gives the impression that the house is cold inside. A "thank you" from the cashier will go a long way, as will the other courtesies such as, "good morning" or "good evening" when answering the phone. She should always be well versed on every phase of your program, and know the title, stars, running time, and something about the type of film.

As to using twenty-four sheets during the winter (this in response to a recent box in the Club section wherein a member asked whether window displays were more profitable than twenty-four sheets, or vice versa, during the winter), my opinion is that it is not profitable to use the boards, as folks don't notice them much. A person hurrying along the street on a cold, winter's day, having his head tucked in the collar of his overcoat, does not stop to gaze around at billboards. I think it more profitable to use this part of your budget in extra newspaper publicity, or some novelty properly distributed in each home.

As Christmas is nearing, establish a Santa Claus in your lobby and have the children bring their letters to him. Many ideas can be worked out along this line. I'd like to give you some more of them, but right now I've got to step out and open the house. Wishing every member a full bread basket this Christmas and S.R.O. business, I am,

(Signed)
(NAME ON FILE)


NOVELTY SOUVENIRS
*Make friends with your patrons*
New profits in your box office receipts. Give kiddies "Brazel Novelties" and win them as Roosters for your show house . . . inexpensive attractive novelties serve as real business getters always
Write for our Free Booklet, Showing 1,001 Kinds.
BRAZEL NOVELTY MFG. CO. 4009 Apple St., Cincinnati, O.

## November Club Index

**The complete index of activities which appeared on the Club pages during the month of November will be published in next week's issue.**

**Don't fail to use the Club index when working out your various campaigns. You always have your choice of hundreds of different stunts.**

## *Here's Sam Wheeler Of Wamego, Kansas; House Adv. Manager*

Just a short time ago we showed you an example of a marquee sign that was used out in Wamego, Kansas, at the Columbia Theatre. We also explained in detail how the sign was constructed. And now we'd like to introduce the man responsible for the sign, Sam J. Wheeler, projectionist and advertising manager of the house.



Wheeler is very active in his district, and the hours that are not spent in the booth are devoted to plugging the shows at the theatre. We are sure that his recent sign contribution was met with favor by his fellow Club members, who, if the occasion arises, will make use of it.

We have not as yet seen what else he does along the line of exploiting shows in his town, but since he displays such activity about the house, it seems only reasonable to believe that it is extended to the rest of the town. We hope that when he sends us in his next contribution he will give us the low-down on the local show situation, and also tell us how he brings the residents into the theatre. What do you say, Sam? Let's have the dope, will you?

## *Stocked Storeroom Assures Nowitsky Show Will Continue*

When you mention the stock room of the theatre you are hitting upon one of its most vital organs because of the old adage (the show must go on) is still the anthem of the show shop; and no show can go on unless you have the necessary stock in reserve to replace any part which may be needed immediately.

Replacements in stock should cover all interchangeable parts which are needed at a minute's notice and the lesser important parts which cannot be acquired locally. For instance, every theatre carries a supply of lamps which could be acquired locally if needed, but they should positively have in stock concentrated filament bulbs of suitable wattage for the baby spotlights as it is difficult to find these in some towns.

Out "Front" there should be extra knives for the ticket machine and spare sets of brushes and magnets for the sign, motors, etc. If the theatre is carpeted there should be on hand a quantity of carpet for patching and the necessary carpet tools for such work. A few extra seats should be carried as well as a large quantity of seat bolts, nuts, screws and expansion bolts; also the necessary seat tools.

On the stage a few extra shives and head-blocks are necessary as well as a quantity of hemp line. In the ventilating system, where only fans are used, there should be a spare belt, bearings and motor brushes. When the refrigerating plant is used, spare bearings, motor brushes, condenser coils and an extra automatic oiler are necessary along with lesser parts designated by the manufacturer of the system. If an oil burner is used in heating, it is advisable to carry an extra nozzle and spark coil.

A spare head carried in the booth will cover a multitude of sins. It can be used on one of the machines, while another head is repaired, and in the case of emergency parts can be taken from it. For use in the lamps, are carried two sets of positive carbon jaws, two sets of negative carbon jaws, two drive couplings, two positive straps, and two negative spring jaw clamps. That covers spare equipment for machine and lamps along with

# MANAGERS' ROUND TABLE CLUB

necessary positive and negative carbons.

It is impossible to cover every spare part used in conjunction with the sound equipment, as each system has different parts. For instance, the tubes in the Western Electric system differ greatly from those used by RCA, but in any event adequate spare parts should be carried for the sound system, including spare tubes, exciting lamps, photo-electric cells and a spare horn unit when the sound system so designates one.

With the coming of sound pictures the heyday of the organ passed beyond, but nevertheless those theatres equipped with organs and not using them should carry necessary spare parts such as springs and contacts. It would also be wise to turn the organ motor on every once in a while and run up and down the scale, as the organ is a very expensive instrument and for that reason should be kept up whether it is used or not.

This just about covers the stock room of the theatre, excluding, of course, locally bought items such as lamps, cleaners' supplies, fuses, etc., which are always carried in stock. As the stock room is one of the most important parts of the theatre, it would be a fine idea when everything is going smooth to sit down and check up on just what you have in the way of spare parts; for when you expect it the least is just when something happens and a replacement must be made immediately, if the show is to go on.

AL NOWITSKY,
Rialto Theatre, Allentown, Pa.

## *"Giving Due Credit To Employees Keeps Harmony" — Harvey*

There was a time when audiences were not critical of projection. As long as the picture reached the screen they seemed satisfied. Today audiences know good projection—they may not know enough about it to discuss it by using proper technical terms, but they do criticise poor projection.

In discussing the merits of their local theatre, you will often hear remarks similar to the following: "I was over to the —— theatre last night; John and I go there every week. Their picture seems to run so smoothly and they are so clear. At the —— theatre there is always something going wrong. We were there last week and the whole show was terrible."

We have a beautiful theatre, a good show—we go out and rack our brains to put over a picture, spend hundreds of dollars in advertising, and say to ourselves: "We'll knock them dead this week!" But the show doesn't seem to click. The little theatre across the street packs them in and we cannot understand why. Perhaps if we checked up on projection and sound we would find that we could improve our programs a great deal. After all, that's what we have to sell. While courtesy, service and comfort mean a whole lot to our patrons, they pay their money to see our shows, and if they cannot understand what John Gilbert is saying to Greta Garbo without straining a ligament, IT'S JUST TOO BAD FOR US!

Incapable projectionists are rapidly dropping out of the business and their places are being taken by men with the professional attitude. We should appreciate the problems that confront these men—familiarize ourselves with equipment, needs, co-operate with them and supervise our end of this department intelligently. This does not imply that the manager should be blundering and interfering with an operator. The manager who tries to interfere without knowing what it is all about is just as much at fault as the over-cautious manager who lets his show run any old way because he does not know enough about it to understand just what is wrong.

The amount of co-operation a manager gets from his projectionists is governed by the amount of good will he himself spreads around. A word of praise when it is deserving, given in the right manner, will go along way toward establishing better relations between the booth and the office. How often do we, after one of our operators has pulled a show out of a hole, slap him on the back and say "Good work, boy!" But—if he should slip up—we hop to the telephone and because he does not answer immediately, we tear up to the booth and find them rushing around trying to discover what is wrong. We ask that fool question, "Why in hell dontcha answer the telephone."

*Special articles on maintenance and equipment were received too late for publication from Ed. Hiehle of Matt Press of Hattiesburg, Miss. — Jack Shields of Ansonia, Conn. — George Laby of Boston, Mass. — and Harry Herman of Waterloo, Iowa. They will be used later.*

Rant around a while, use all the cuss words we know, and what have we in the end—just another headache.

A capable projectionist is not a mechanical worker whose duties are limited to loading a magazine and later placing the film back in the can. He is constantly improving his knowledge of the business. The ideal condition exists when the manager familiarizes himself with the problems of the operators and can talk intelligently about them. Get him to anticipate things that are liable to happen; be prepared for emergencies and you will find that he will show a great deal more interest and take more real pride in his work.

Talk over the cost of the equipment, the running expenses. Ask him how you can cut them to a minimum without endangering your show. His interest in his work and his desire to improve often depends upon the attitude taken. It is no exaggeration to say that projection in the theatre often depends upon the manager's tactful common sense handling of the projectionists.

E. J. HARVEY,
Roger Sherman Theatre, New Haven, Conn.


# CLUB EMBLEM PIN!!!



**This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

**Name of Member.....**

**Theatre .....**

**Address .....**

**City..... State.....**

# MANAGERS' ROUND TABLE CLUB

## YOU WILL EVENTUALLY! WHY NOT JOIN US NOW?

## JOIN NOW!!

*Here's the Blank*

**Application For Membership In "MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Position** .....

**Wm. A. Johnston, Honorary Chairman** — **"Chick" Lewis, Chairman**

## WHAT ARE YOU WAITING FOR?

## *THESE SHOWMEN SAY SO!*

**HERMAN SHULGOLD** is the manager of the Roxian Theatre in McKees Rocks, Pa., and though this is not the first time he has appeared on our pages, his other appearance being in conjunction with a corking story—he will have to be represented here in order that the other portals of the Club pages be opened for him. And now that you are in, Herman, give us a photo of yourself, so that we can let you meet the rest of the Club and they meet you. O. K.?

———*Wear Your Club Pin! ! !*———

**P. D. GRIFFITH** is the manager of the Ritz Theatre in Macon, Ga. For any dope on Mr. Griffith's showmanship, you need but to look up a back number of the Round Table section and see what he did to sell "Manslaughter." Being pretty solid with his local authorities, 'P. D." is enabled to get in lots of valuable showselling slants. Let's have more of them, 'P. D." And include your photo, also.

———*Wear Your Club Pin! ! !*———

**GUY MARTIN** is connected with the Publix Theatres Corp. in Indiana, Ind. He has been in the show game for a number of years, during which he has picked up many and various slants on show selling. We hope that when he has time he will pass some of them along to us in a nice little story. And we'd also like a photo of yourself, Guy.

———*Wear Your Club Pin! ! !*———

**ED. R. MOORE** manages the Rahway Theatre in Rahway, New Jersey. Ed is not altogether unknown to the Club, as the work he turned out while in York, Pa., has appeared on our pages from time to time. Now that he is all set with the Arkayo outfit, we think that some more of his showmanship will be on display shortly. Keep us posted, Ed.

———*Wear Your Club Pin! ! !*———

**DONALD N. FULLER** is the manager of the Jeffris Theatre in Janesville, Wisconsin. We have been recording a great deal of activity from Wisconsin lately, and we'd like to see Mr. Fuller figuring in on it. The best way to do this, Donald, is to shoot us in some of your work. We have an idea that you turn out some stunts on every picture. Let's see if we're right.

———*Wear Your Club Pin! ! !*———

**GENE BANDELLER** is the advertising manager of the Ki-HeKah Theatre in Pawhnska, Oklahoma. The house is managed by Arthur Abbott. If all of the campaigns that are turned out come up to the recent one on "Dixiana," we think that we'll have a couple of good slants to pass along. Keep us in touch with what's going on in the show-selling line, Gene, so that we can let the rest of the Club see it.

———*Wear Your Club Pin! ! !*———

**C. V. MARSHALL** manages the Empress Theatre in North Battleford, Sas., Canada. He is the latest of the Canadian showmen to hop onto the Club bandwagon. We want to welcome him into the Club and let him know that we are sure his association with us will be both pleasant and profitable. Send us a photo and a little information on yourself, "C. V.," so the rest of the Club can see you. Oke?

———*Wear Your Club Pin! ! !*———

**HENRY RACZYNSKI** is the assistant manager of the Fredo Theatre in Detroit, Mich. He is located in a house of 600 seats, and in a neighborhood that offers him an opportunity of learning real showmanship, first hand. We would like you to keep us in touch with your work, Henry, so that we can report your progress.

**RAYMOND KLEIN** handles publicity over in Jersey. Raymond has a rather unique position, his job being to promote harmonica contests in various houses throughout the city. He has been pretty good at it thus far, recording a bunch of winners. We passed a little story along a short time ago and set forth in detail just how he works. We are sure that we will have some more accounts from him in the near future. Keep your eye on the pages and get the low-down.

———*Wear Your Club Pin! ! !*———

**CHARLES H. GLENAR** is the Assistant Manager of the Ogden Theatre in New York City. His membership blank is accompanied by a note from the manager, Mr. Green, which states that Glenar is rapidly advancing along the show line. With a send-off like that, Charles, you must be doing good work to keep things humming at the house. Keep us posted, will you?

———*Wear Your Club Pin! ! !*———

**H. J. THATCHER** manages the Tivoli Theatre in Michigan City, Ind. His work is pretty well known about the town, and it is often that he aids the local merchants by his tie-ups. We hope that in the future we will receive a lot of his work so that we can pass it along to his fellow members and showmen in the Managers' Round Table Club. And let's make it soon, "H. J."

———*Wear Your Club Pin! ! !*———

**LOUIS ST. PIERRE** is the manager of Coronado Theatre in Rockford, Illinois, for the Publix outfit. In the somewhat dim and distant past we can recall driving through Rockford and stopping to chat for a moment with a showman friend of ours. We don't know but that the show situation in the town has changed considerably, particularly since the talkies came into vogue, so we hope that when he sends us in his next contribution Mr. St. Pierre will also include a note on the show status and also a photo of himself.

———*Wear Your Club Pin! ! !*———

**ELMER FITZGIBBONS** is the manager of the Madison Theatre in Peoria, Ill. Peoria, as we understand it, is very well known as a town where it takes showmanship to sell amusement attractions. And then again, they may not be so hard a town to get along in. In order to clear up this matter, Elmer, why not set forth the dope the next time you give us your contribution?

———*Wear Your Club Pin! ! !*———

**DICK WAGNER** manages the Capitol Theatre in Sioux Falls, South Dakota, out where showmanship is often displayed. And we can prove this statement by asking that you refer to past issues of the Managers' Round Table Club Section in Motion Picture News and see for yourself. Welcome into the Club, Dick. We want to hear from you often.

### *Photos of Members!*

**THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.**




# Harry Says 'Yes' Lina Cries 'No'; Romance Reels

Chicago—Either Lina Basquette "no-ed" Harry Richman while here, or else the "romance" between the two was purely another instance of Harry's love for publicity.

Richman, who met Miss Basquette at a railway station here last week, gave out romantic statements concerning his intense admiration of Miss Basquette and his intention to ask her to marry him while here. Checking on Richman's statements to learn whether or not Miss Basquette had accepted her admirer, MOTION PICTURE NEWS was advised by phone that Richman was no more than a "friend," and that matrimony was emphatically "absurd."

Richman lent a semblance of credence to his newspaper romance by stating that Miss Basquette had consented to be his guest in Chicago for several days. He spoke feelingly of his great admiration for her, and even stated that the attachment was responsible for his break-off with Clara Bow.

"We never saw each other," he said, referring to Miss Bow. "I was on one coast working, while she was on the other. In the meantime, I fell in love with another girl."

He then stated that that girl was Miss Basquette, and that he intended to propose to her "if the signs were favorable."

# Hope's Face and Words from Grace Grab the Space

Chicago—Local papers gave Hope Hampton all the breaks when she arrived here this week on the same train with Grace Moore. Hope, it seems, makes a pretty nice photograph; hence, while she had the edge on picture space, it was Miss Moore who was interviewed, and who made the visit count by getting her advertising lines into print. Miss Hampton's smiling countenance looked out at readers of all papers, but it was the names of Miss Moore's newest pictures they read about. They are, of course, M-G-M's "New Moon" and "The Lady's Morals."

Both vocalists were eastward bound for concert tours.

## *Wabash Ave.—South*

CHICAGO.

MORAN & MACK packing them in at the Palace at the start of what promises to be a week of generally improved coin collecting all around the Loop. After three weeks of empty balconies downtown the managers eat regularly again.

* * *

A decision on the Evanston Sunday movie question, which was being reviewed before Circuit Judge Sullivan for the past several weeks, is expected within the next few days.

* * *

The biggest theatre-front advertising signs the Loop has seen in some time were ordered for Roosevelt and United Artists theatres. Canvases for "Life of the Party" and "Hell's Angels," respectively, cover the entire upper fronts of each theatre.

* * *

Ned Depinet, Warners-F. N. western sales manager, looking over the new line-up brought about by the company's distribution merger as it affects the local situation.

* * *

Perceny & Frantz are the new owners of the Central at Fairbury, Ill. Formerly a McCollum house.

* * *

Cut throat competition between Film Row cigar stores for the gambling trade has induced one of them to pay off on "26" games when you reach 24. Meaning 24 years of trying, of course.

* * *

Expansion program on at Filmack. New rear space added for art and type department, and a new model proofing press installed. These and other innovations are speeding up work to such an extent that the boss goes to lunch before dark now.

* * *

Acoustical materials cases brought by the Fire Prevention bureau were continued once more, when called Nov. 26. It is now rumored that Chief Egan's descendants will prosecute and Jack Miller's great-grand-children will represent the descendants of exhibitors when the cases are finally settled.

* * *

The tremendous business being done by "Hell's Angels" at United Artists kept the house full even during the dismal weather of the first week, when murky atmosphere and snow was changing to zero temperatures and Public Enemy Al Capone evaded discovery for a week by staying in the balconies of Loop theatres. On the worst—climatically—night of the week, B. & K. saved the situation by staging an invitational performance for Chicago's air "aces" and advertising it as "Ace Night." Major Reed Landis headed a large delegation of well known airmen into the theatre—and the paid customers followed.

KANE

# Neighborhoods in Chicago Fighting December Slump

Chicago—Neighborhood houses here are in a fever of activity over ways and means of offsetting box-office slumps that occur annually during December, declared to be the worst month for theatre business in the year. Most of the activity is sensible and constructive, having to do mostly with building up programs by buying the best available short-subject support; improving equipment and adding to the comforts of the houses. There is noticeably little giving away of merchandise, though price reductions and coupon book selling are not uncommon.

Houses in all neighborhoods are extending their matinee scale an hour or two into the early evening, and a few are making slight reductions of both afternoon and evening prices for children and adults. Coupon books being offered contain $5 worth of tickets, which sell from $3.50 down to $2.50, and are good for the month of December only.

The double featuring houses are the worst hit in efforts to forestall the seasonal slump. The additional expense of their swollen programs not only prohibits further program overhead, but it makes price reductions out of the question. Double featuring exhibitors, now, are just beginning to realize that in shooting the extra measure bills, they shot the works. There's nothing left for them to offer their indifferent publics at one of the most crucial business seasons of the year.

## *Children's Matinees Go Big in Chicago House*

Chicago — Fox Terminal Theatre inaugurated its children's Saturday matinees here this week. House organized a neighborhood Mickey Mouse Club for the kids, and drilled them on a club cheer and song in the theatre. Neighborhood merchants joined in the move and passed out tickets to the initial performance to kid patrons, through an arrangement with the Terminal management. Merchants got the tickets at a "rate."

Initial performance was well attended and succeeded in interesting the kids. Mickey Mouse cartoons, screen songs and a feature approved by women's clubs will comprise the weekly kid specials, which will be staged every Saturday morning. Fox is organizing the Mickey Mouse clubs and staging the kids' specials nationally.

# Opinions on Pictures

## The Right to Love

(*Paramount*)

### *Chatterton's Best*

(*Reviewed by Don Ashbaugh*)

RUTH CHATTERTON'S newest picture is bound to cause discussion. "The Right to Love" may never become a box-office knockout, but the sophisticates will find it eminently to their satisfaction. Its drawing abilities will depend entirely upon the strength of the title and the star. Once in, however, any but the most provincial audience will probably like the picture.

The work of the star will bring her no end of praise, but the theme of the story will in a large measure go over the heads of the major portion of the ordinary audience. These assumptions are based on the reactions of preview audiences in two different Southern California theatres.

In both cases Miss Chatterton sustained an emotional interest for unbelievably long stretches of time. But the audiences "let go" during dramatic sequences. Quite evidently the strain was too much for theatregoers trained to sugary romances, melodramatic thrillers and tawdry love scenes. It is Miss Chatterton's picture from start to finish. She dominates from her first entrance to the final fadeout.

A large portion of the story sees her in dual roles—parts in which the characters are diametrically different. The finesse of the star as an actress is never more amply demonstrated than in these scenes. She enacts both parts so expertly that the audience, forgetting that the star is playing both roles, find its sympathies divided.

The technical work on these dual scenes is excellent. Not only does the actress play both roles superbly, but the photographers and cutters did their work so well that the two characters move about together with complete smoothness.

There are numerous cross-overs of one of the characters in front of the others, several embraces but the highlight of technical work and cutting comes when Ruth, as the mother, helps the daughter to don a party gown.

The story was taken from the novel "Brook Evans" by Susan Glaspell and has been admirably adapted to the screen by Zoe Akins. It concerns the love of a young farm girl of the mutton-sleeve era for the son of a haughty neighboring farm woman. The parents of both disapprove of their love affair. Their stolen moments result disastrously when the boy is killed and the girl is robbed of her lover.

An upright and honest but dour farmer, whose advances have been spurned, offers to marry the girl when it is evident that the family will be disgraced by the birth of an illegitimate child.

The next sequences show the mother, eighteen years later, trying to gain those things for her daughter that she missed during her joyless married life. When the daughter discovers her mother's true story, with youth's narrow idealism she turns to the foster father who has been kind.

She breaks her mother's heart by becoming a missionary to China. There a romantic figure enters her life and she finally discovers a similar love to that her mother had experienced and learns to understand the parent who gave so much for her happiness.

Miss Chatterton is seen first as the farm girl, then in the dual role of the mother and daughter on the wind swept Colorado farm and finally as the girl missionary.

Paul Lukas, in the part of the man who wins the girl in China, is as poised and charming as ever in a role which was all too short. David Manners is the young farmer boy lover, an entirely delightful impersonation. Irving Pichel does a strong portrayal as the husband and foster-father.

Richard Wallace deserves credit for fine directing. The story is a real romance of a woman's life and loves. Yet the box-office appeal is questionable. Certainly it is for adult audiences; the more sophisticated the better.

That portion of any audience which understands the delicate psychological situation involved and the finished acting will appreciate and applaud.

*It will need light relief—preferably slapstick comedy, lively music and cartoons to balance.*

Produced and distributed by Paramount. Directed by Richard Wallace. Based on "Brook Evans" by Susan Glaspell. Screen play and dialogue by Zoe Akins. Photographed by Charles Lang. Edited by Eda Warren. Length not set. Release date, Dec. 27.

CAST

| | |
|---|---|
| Naomi Kellogg / Brook Evans | Ruth Chatterton |
| Eric Helge | Paul Lukas |
| Joe Copeland | David Manners |
| Caleb Evans | Irving Pichel |
| Mrs. Copeland | Louise Mackintosh |
| Mr. Kellogg | Oscar Apfel |
| Mrs. Kellogg | Veda Buckland |
| Willie | Robert Parrish |
| Martha | Lillian West |
| Mrs. Waite | Edna West |
| Alice | Ruth Lyons |
| Tony | George Baxter |
| Dr. Fowler | William Stack |
| Dr. Scudder | George Pearce |

## Hook, Line and Sinker

(*Radio*)

### *Diverting Foolery*

(*Reviewed by Jack Grant*)

NONSENSE with a capital "N" and sense with a lower case "s." Neither sense nor comedy can possibly reach a lower depth than in a Wheeler-Woolsey release, and "Hook, Line and Sinker" is no exception. It's title is indicative of the way the preview audience went for it. They laughed long and heartily and were still grinning as they came out. What more can you ask?

The Wheeler and Woolsey pictures for Radio continue to conform to the plots generally associated with musical comedy. The music, however, has been eliminated, and without song interludes the story structure looks a bit barren in retrospection.

The comics are introduced as a couple of high-powered insurance agents. They meet Dorothy Lee, who is running away from the proverbial man her mother wants her to marry. It seems she has fallen heir (or heiress) to a hotel and, suspicions of its management, is going to take charge herself.

Wheeler and Woolsey proffer their aid and are signed on as the new hotel managers. In attempting to put the place on a paying basis they get mixed up in a gang war and through their very stupidity emerge triumphant.

This in its bare outline is all that serves for plot. Padded with typical Wheeler-Woolsey gags, some of which are new, it is nothing to tax the brain, but will prove rib-tickling fare for the whole family. Where comedies are popular "Hook, Line and Sinker" should do a nice week's business.

Bert Wheeler and Robert Woolsey divide honors and footage. Wheeler plays a bit straighter than usual so that Woolsey, with more answers, seems to have a slight edge. Their antics are a blend of slapstick and wise cracks and undeniably funny.

Jobyna Howland garners her share of laughs with the ease of an experienced farceur. Dorothy Lee gives her usual cute performance and Natalie Moorhead draws a routine vamp assignment. The others are all capable with especial mention due Hugh Herbert as the house detective. Herbert is rapidly making a place for himself on the screen as a "wandering" comic. This is his third straight role in which he has strolled in and out of the script having nothing to do with plot development. His work bears watching.

Local audience registered an inside laugh at a Radio Picture plug in the dialogue. Jobyna Howland asks Woolsey where he is from. Bob replies, "I'm from Oklahomy—down 'Cimarron' way."

*Anything except slapstick comedy shorts will fit.*

Produced and distributed by Radio. Directed by Edward Cline. Original story by Tim Whelan. Adaptation and dialogue by Tim Whelan and Ralph Spence. Photographed by Nick Musuraca. Edited by Archie Marchek. Running time, 73 minutes. Length, 6,570 feet. Release date not set.

THE CAST

| | |
|---|---|
| Wilbur Boswell | Bert Wheeler |
| P. Addington Ganzy | Robert Woolsey |
| Mary Marsh | Dorothy Lee |
| Mrs. Marsh | Jobyna Howland |
| John Blackwell | Ralf Harolde |
| The Duchess | Natalie Moorhead |
| The Duke | William Davidson |
| House Detective | Hugh Herbert |
| Bell Boy | George Marion |

## The Midnight Special

(*Chesterfield*)

### *Packs a Punch*

(*Reviewed by Robert Hage*)

CRAMMED with action from start to finish, this is the type of outdoor drama that is decidedly in vogue at the present time and one that will elicit whoops and cheers from juvenile audiences, thrilling adult devotees as well.

It is a railroad drama, as indicated by the title, and travels almost as fast as the flyer. It is highlighted with punch scenes, chief of which is the collision of the midnight special with a freight train. Of course, it's done in miniature, but so cleverly that the average audience will be unable to spot that fact.

Glenn Tryon has the leading role, but this time he plays a straight part and is not called upon for any comedy. He and Merna Kennedy carry the romance with repression and satisfaction, and the balance of the cast, including Mary Carr, Phillips Smalley, Jimmy Aubrey, Tom O'Brien and Norman Phillips, Jr., also give adequate performances. Direction by Duke Worne was loose at times, and the story frequently ignored plausibility, but the production stacks up well with others of its type.

Glenn is a telegrapher in a small town railroad depot and a rival with his superior, the chief dispatcher, for the affections of Miss Kennedy. The dispatcher is in league with a band of crooks who stage the wreck after binding and gagging Glenn. The girl believing him to be a coward, spurns him, but with the aid of his kid brother, Glenn gets a line on the situation, rounds up the yeggs and gets the girl.

The thrill scenes include a break-neck auto race up a winding mountain road, with Glenn leaping from one car into another to fight it out with the dispatcher, and a number of fights.

The picture is not of Class A calibre, but will get over in houses where audiences want their screen fare raw and speedy.

*Any type of comedy short will serve to balance.*

Produced and distributed by Chesterfield. Directed by Duke Worne. From the story by Arthur Hoerl. Edited by Tom Persons. Photographed by M. A. Anderson. Length, 6,190 feet. Running time, 60 minutes. Release date, Dec. 15.

THE CAST

| | |
|---|---|
| Gerald Boone | Glenn Tryon |
| Ellen Harboard | Merna Kennedy |
| Mrs. Boone | Mary Carr |
| Mr. Harboard | Phillips Smalley |
| Joe | Jimmy Aubrey |
| Dan Padden | Tom O'Brien |
| Billy | Norman Phillips, Jr. |

# Opinions on Pictures

## The Devil to Pay

(*United Artists*)

***Splendid Entertainment***

(*Reviewed by Bill Crouch*)

WHAT a picture! It is entertainment plus, with Ronald Colman giving perhaps his finest portrayal in years—and that's saying considerable. This Colman vehicle is exactly the type of story which fits the star, who takes full advantage of the situation and delivers the goods. It has sparkling dialogue, most amusing situations and a swell supporting cast.

At the box-office this picture should register heavily as it has plenty of name draw and is a talker that will stand up under strong exploitation. The customers will walk out talking about it—and how! Great for the class houses and the top grade first runs houses. Will stand up well in subsequent bookings also.

As Willie, the wayward son of Lord Leeland, Ronald Colman essays the kind of a chap every man would perhaps like to be. Adventurous, clever, a devil with the women and able to cope quickly with any situation—large or small. Colman is perfectly suited to this type of role and plays it with a comedy flair that will meet with widespread approval. Loretta Young, as the feminine interest, is attractive and handles her part with ease. Myrna Loy, as the other woman, is effective in a small role. Florence Britton, Paul Cavanaugh, Frederick Carr and David Torrence play other lesser roles well.

The story, which is an original by Frederick Lonsdale, is novel and holds one's interest throughout. The dialogue is brilliant and perhaps the most effective part of the talker. The lines are more than clever and the subtlety of them gives the piece a distinctive flavor.

Colman, as the errant son of a rich English lord, goes bankrupt in South Africa and disposes of his personal effects by auction for money to get him home. When he arrives in England he has to face his father, long since peeved over his son's indifferent mode of living. When he is alone with Colman, the father finds that love is stronger than money and the wayward lad emerges from the "conference" with a hundred pounds instead of a scolding.

Ronald takes Florence Britton, his sister, to the Derby and she, in turn invites Loretta Young, who is engaged to the Grand Duke Paul. This starts the love affair between Colman and Miss Young and ends up with Colman attending the ball in honor of Loretta—and at which her engagement is to be announced. However, she gives the Grand Duke the gate and, when Colman proposes, she accepts on condition he does not see his former sweetie, Myrna Loy, again. Miss Loy, however has been so regular that he wants to tell her their affair is over. So Colman plans a chance meeting.

He is caught through a ruse in Miss Loy's dressing room and Loretta breaks the engagement. Later when he calls to ask for forgiveness and tell her the truth, she gives him a check for 500 pounds, saying she pays for her experience. Ronald takes the check, cashes it and sends the money to the impoverished Grand Duke Paul. When Loretta and her father, who has opposed the marriage, find out the truth they straighten out the tangle and all ends well.

Director George Fitzmaurice had a clever story and a fine cast and made the most of them. The result is that the talker is fast and smooth throughout.

*Use musicals and semi-serious shorts here for best results.*

Produced by Samuel Goldwyn. Distributed by United Artists. Directed by George Fitzmaurice. Original story and dialogue by Frederick Lonsdale. Adaptation by Benjamin Glazer. Edited by Grant Whytock. Photographed by George Barnes and Gregg Toland. Running time, 80 minutes. Length, 7,200 feet. Release date, Jan. 7th.

THE CAST

| | |
|---|---|
| Willie Leeland | Ronald Colman |
| Dorothy Hope | Loretta Young |
| Mary Crayle | Myrna Loy |
| Susan Leeland | Florence Britton |
| Lord Leeland | Frederick Carr |
| Mr. Hope | David Torrence |
| Mrs. Hope | Mary Forbes |
| Grand Duke Paul | Paul Cavanaugh |
| Arthur Leeland | Craufurd Kent |

## Charley's Aunt

(*Christie—Columbia*)

***A Laugh Panic***

(*Reviewed by Bill Crouch*)

THERE have been some funny comedies made since the advent of talkers, but it is safe to say that there hasn't been one that will evoke more belly laughs than "Charley's Aunt." From the time Charlie Ruggles makes his appearance the mirth starts and it doesn't end when the picture is over.

The talker version of this celebrated stage play, which was also effectively produced in silent screen form, is certain to be a swell box-office picture. Any offering that provides so much hearty laughter is bound to draw the word-of-mouth advertising it will get assures it as a first class attraction for the week-run spots and subsequent bookings.

The whole picture is picked up and carried away by Ruggles, who plays the title role. The other members of the cast are adequate, but they don't have a chance with this experienced farceur. When he is cavorting the fact that many funny lines are spoken fails to matter greatly as the audience's laughter drowns out the dialogue and it isn't missed.

The story concerns the college lad who masquerades as the aunt of one of his classmates in order to help the lad get a chance to propose to his best girl. The difficulties that arise before the masquerader can establish his real identity supply the laugh-getting material. Al Christie, who directed the piece, used all the tricks he learned in making comedy shorts and the result is there.

Ruggles is swell in the part of the spurious aunt and he plays the role in lively fashion. His acting is nothing short of slapstick for the major portion of the piece—but what slapstick! To see what gags he uses for laughs—one is almost assured he did come from Brazil—"the place where the nuts come from."

June Collyer, Hugh Williams, Halliwell Hobbes, Rodney McLennan and Flora Sheffield have unimportant parts which they handle most acceptably. Phillips Smalley, Wilson Benge, Doris Lloyd and Flora LeBreton are also well cast.

Theatre patrons, young and old, will get a kick out of this talker and go out talking about it. It's not a big production although it is well staged, but it has that much desired quality which makes pictures a box-office success—and that is real entertainment.

*Use anything but slapstick comedy shorts. Give the audience a rest.*

Produced by Christie. Distributed by Columbia. Directed by Al Christie. From original stage play by Brandon Thomas. Screen play and dialogue by F. McGrew Willis. Dialogue director, A. Leslie Pearce. Photographed by G. Peterson, Harry Zech, L. Rowson. Length, 7,890 feet. Running time, 88 minutes. Release date, Dec. 25.

THE CAST

| | |
|---|---|
| Lord Fancourt Babberley | Charlie Ruggles |
| Amy Spettigue | June Collyer |
| Charlie Wykeham | Hugh Williams |
| Donna Lucia D'Alvardorez | Doris Lloyd |
| Stephen Spettigue | Halliwell Hobbes |
| Ela Delahay | Flora LeBreton |
| Jack Chesney | Rodney McLennan |
| Kitty Verdun | Flora Sheffield |
| Sir Frances Chesney | Phillips Smalley |
| Brassett | Wilson Benge |

## Madonna of the Streets

(*Columbia*)

***Fair Program***

(*Reviewed by Charles F. Hynes*)

ALTHOUGH it is handicapped by a far-fetched story, this is a fair program number containing a lot of audience angles. There is a generous amount of hoke, which gets over O. K.

The effect is spoiled somewhat by an anti-climax, considerable footage being used up before the happy ending and final clinch are effected.

Evelyn Brent does good work as the lead, but the tendency to give her too many close-ups is not such a good idea. Robert Ames appears opposite in a role which is new for him. He is the operator of a mission for the unfortunates in San Francisco. A million is willed him by his uncle, but the latter's girl friend is out after the money, and poses as a derelict to win the mission owner's heart. She is successful, but when he learns of his uncle's desire to leave the money to the girl, withdraws his claim to it, meanwhile being married to the girl. She finally confesses her true identity and is forgiven when she saves his life.

There is a kick in the free-for-all fight which comes in the closing moments, and some comedy bits are interspersed throughout the picture. You can bill it as a fair program offering, which will satisfy generally.

*Musicals and comedy will balance.*

Produced and distributed by Columbia. Directed by John Robertson. From the story, "The Ragged Messenger," by W. B. Maxwell. Adaptation, continuity and dialogue by Jo Swerling. Edited by Gene Havelick. Photographed by Sol Polito. Length, 6,932 feet. Running time, 77 minutes. Release date, Dec. 1, 1930.

THE CAST

| | |
|---|---|
| May | Evelyn Brent |
| Morton | Robert Ames |
| Slungnillion | Ivan Linow |
| Marion | Josephine Dunn |
| Clark | J. Edwards Davis |
| Blink | Zack Williams |
| Ramsey | Ed Brady |
| Kingsley | Richard Tucker |

## Free Love

(*Universal*)

***Clever Problem Drama***

(*Reviewed by Jack Grant*)

HERE is a picture which will cause a lot of talk. Its punch is actually a sock in the jaw and arguments pro and con should head long lines toward your box-office.

Adapted from the play, "Half Gods," by Sidney Howard, the film is of the drawing room variety of talky talkers. Hobart Henley has, however, contrived to keep his camera moving in a semblance of action. His direction is even easier than his previous success of the same general type, "The Lady Lies."

Conrad Nagel and Genevieve Tobin, six years married, are definitely getting on each other's nerves. Nagel wants his eight hours' sleep and a good breakfast. His wife is more interested in her evening's social activities.

Confiding her difficulties to a psychoanalyst, the wife is told she is an "intuitive introvert" married to an "infantile extrovert." Her understanding of the diagnosis is limited but she gathers the meaning to be that she should have more freedom to do as she pleases—even indulge in free love should she wish. She delivers such an ultimatum to Nagel.

Frightened at losing her, Nagel capitulates and, in his efforts to avoid a break, becomes a door mat to her whims and fancies. Learning how far she can stretch the martial ties, the wife seeks even a little more rope. Running around with Nagel's best friend finally results

# Opinions on Pictures

in rope's end and he resolves to give her grounds for divorce.

The day she is to start for Reno their two children are taken ill with whooping cough. The wife announces that sickness will not deter her and is overheard by the doctor, who voices his low opinion of modern mothers. He thinks they should all be spanked.

It is an idea for Nagel. He opposes his wife's going and is slapped for his pains. The blow is a complete surprise. He sees her in a new light and, with the words, "You have had this coming for a long time," he knocks her cold with a well placed right to the jaw.

The preview audience went wild. Feminine gasps of amazement mingled with masculine approval. The arguments that started were still going on when the lobby crowd dispersed.

From the knockout the picture is brought to a quick and very clever close. Nagel is loading a reel of amateur movie film on his home projector. Genevieve Tobin makes overtures at a reconciliation. With obvious efforts to remain coldly indifferent, Nagel accepts her unconditional surrender as the 16 mm. screen before them reenacts their happy honeymoon.

This small screen projection is in the nature of a burlesque of all amateur movie making. Every gesture is exaggerated in the manner of camera-conscious people engaged in taking pictures for their own amusement.

Nagel gives brilliant account of himself as the husband. His performance is in every way top-notch and his blending of farce and dramatic technique and tempo is a joy to watch. Genevieve Tobin is only less expert by comparison, but somehow fails to impress as she did in her debut in "The Lady Surrenders."

Comedy—and what comedy—relief is in the always capable hands of Zasu Pitts, abetted somewhat by Slim Summerville. The Pitts again plays a maid with her surperbly individual touch. Nice moments are contributed by Ilka Chase and Bert Roach. Monroe Owsley disappoints as the friend.

"Free Love" may not be one of the box-office sensations of the year, but it has many elements of popular appeal and will surely be talked about.

*Musical and novelty shorts will balance nicely. No comedy except cartoons.*

Produced and distributed by Universal. Directed by Hobart Henley. Supervised by E. M. Asher. Story by Sidney Howard. Adaptation and dialogue by Edwin Knopf. Scenario by Winifred Dunn. Photographed by Hal Mohr. Edited by Maurice Pivar. Length, 8,100 feet. Running time, 90 minutes.

THE CAST:

| | |
|---|---|
| Stephen Ferrier | Conrad Nagel |
| Hope Ferrier | Genevieve Tobin |
| Rush Bigelow | Monroe Owsley |
| Ada | Zasu Pitts |
| Helena | Bertha Mann |
| Pauline | Ilka Chase |
| Judge Sturgis | George Irving |
| Dr. Wolheim | Reginald Pasch |
| Butler | Sidney Bracey |
| Shaunesey | Slim Summevile |

## Rogue of the Rio Grande

(*Sono Art-World Wide*)

***Novel; Exciting***

(*Reviewed by Charles F. Hynes*)

THIS is off the beaten track of westerns, a refreshing change from the accepted pattern. It's a fast-moving and exciting narrative of the Robin Hood type, with a generous sprinkling of love interest and humor. Spencer Gordon Bennet did a good job in directing this Cliff Broughton production, which is good program fare.

Outdoor fans will relish the deeds of the bold El Malo, Mexican bandit who robs the crooked mayor of a border town in order to distribute the money among the poor. The mayor's description of him is so incorrect that the bandit is enabled to circulate in the town without being recognized. He falls in love with an entertainer in the cantina, is nearly captured due to a careless conversation, but rides to safety across the border with the girl and his aide. Meanwhile, he has exposed the mayor as a bandit.

The director tried a new wrinkle in casting Jose Bohr in the title role, for Bohr is an Argentinian actor, so his accent is not faked. In addition, he sings well. He played Eddie Dowling's role in the Spanish version of "Blaze o' Glory." Myrna Joy is an appealing heroine and demonstrates her dancing and singing ability. Raymond Hatton furnishes good comedy and the balance of the cast is O. K.

*Comedy and novelties will go well with this.*

Produced and distributed by Sono Art-World Wide Pictures. Directed by Spencer Gordon Bennet. Story and screen play by Oliver Drake. Length, 7,000 feet. Running time, 70 minutes. Release date, Oct. 15, 1930.

THE CAST

| | |
|---|---|
| El Malo | Jose Bohr |
| Pedro | Raymond Hatton |
| Carmita | Myrna Loy |
| Dolores | Carmelita Geraghty |
| Sheriff Rankin | Walter Miller |
| Seth, the Mayor | Gene Gordon |
| Tango dancer | William P. Burt |
| Big Bertha | Florence Dudley |

## Part-Time Wife

(*Fox*)

***Charming and Light***

(*Reviewed by Red Kann*)

NOT weighty, but pleasant and charming light entertainment.

"Part-Time Wife" demonstrates what a good game of golf can do to improve a husband's temperament. But don't get the idea that the technicalities of the pastime have been permitted to ride roughshod over the entertainment aspects of the yarn, because they haven't. Leo McCarey, who has plenty of good comedies to his credit, did a nice job with this one. He lightened the tempo all the way and saw to it that the chuckles are divided at equal stretches throughout the footage.

It seems that Eddie Lowe is a big gas and oil man too immersed in business to pay much attention to his charming wife, Leila Hyams. So when Leila, who is crazy about golf, finds Walter McGrail on hand to do this and that for her it becomes easy to understand why she accepts. At the same time, it is made perfectly clear that it is Lowe she loves. Finally Eddie and Leila split; he goes back to his gas stations and she to her golf with posings in bathing suits and unmentionables as her source of income.

Lowe, advised by his doctor to take up golf, protests and then does it. On the links he meets Tommy Clifford, Irish caddy and miniature philosopher, whose influence on Lowe eventually de-commercializes him and turns him into the human scout you've always suspected him to be. Re-enter Miss Hyams, who accidentally finds herself matched up with her husband and discovers that he has changed his spots. They become very good friends again and begin to make joint appearances around town.

The only touch of the dramatic which enters this extremely well-done light comedy is the champion match between Lowe and McGrail, which the former loses when Tommy's dog walks on to the green and spoils Loew's determining shot. However, he and his wife, who has been part of the gallery, finally patch their affairs with McGrail out of the reckoning and that's that.

Lowe, in a comedy role, is a departure from the crook parts he has been playing. The Fox crowd is smart in giving him something else to do and the reaction seems inevitably to be a welcome one. Miss Hyams does extremely competent work in a part that never calls for any straining of the emotions. Tommy Clifford is swell as the boy and McGrail satisfactory. The rest of the cast fills in.

For McCarey's direction, it should be pointed out how smoothly the action flows along and the naturalness with which he had his cast perform.

*Cartoons suggested here.*

Produced and distributed by Fox. From "The Shepper Newfounder," by Stewart Edward White. Directed by Leo McCarey. Screen play and dialogue by Raymond L. Schrock and Leo McCarey. Photographed by George Schneiderman. Length, 6,500 feet. Running time, 72 minutes. Release date, Jan. 25, 1931.

THE CAST

| | |
|---|---|
| Jim Murdock | Edmund Lowe |
| Mrs. Murdock (Betty Rogers) | Leila Hyams |
| Tommy Milligan | Tommy Clifford |
| Johnny Spence | Walter McGrail |
| Butler | Louis Payne |
| Caddy Master | Sam Lufkin |
| Maid | Bodil Rosing |
| Chauffeur | George (Red) Corcoran |

### *Service!*

**Reviews of the majority of features reaching Broadway's screens appear in MOTION PICTURE NEWS many weeks before their initial appearance on New York's main stem.**

**Theatre owners keeping a close touch on new product, particularly New York premiers, will find the chart below an aid in ascertaining dates of issues in which THE NEWS reviewed productions in the group of current openings:**

| | |
|---|---|
| **Blue Angel** | **Nov. 22** |
| **Boudoir Diplomat** | **Oct. 4** |
| **Extravagance** | **Sept. 20** |
| **Remote Control** | **Oct. 11** |
| **Scarlet Pages** | **Aug. 9** |

***Consult the Release Chart, last section in this issue, for complete list of features released in current months, together with MOTION PICTURE NEWS review dates and other important data.***

## *Attempt to Bolster Chi Oriental Grosses*

Chicago—B. & K.'s efforts to awaken a little paying interest in the Oriental Theatre are finally taking form. December 5 the house showed "Billy, the Kid" on the Real-life novelty screen. Following week, Buddy Rogers will come in for personal appearances. Other name bookings and novelties for the house, with additional advertising appropriations, are in process. House has been in the doldrums, more often than not, and since the RKO Palace entered upon a 12-weeks' program of big name acts, the slump has been more marked.

## *Foreign Representatives Here*

Tom D. Cochrane, of Tokyo, Japan, Paramount representative for the Orient, and Frederick W. Lange, of Buenos Aires, manager of the Paramount organization for Argentine, are in New York.

## *Bomb Two Theatres*

Akron, O.—Bombs hurled into the Spicer and Peoples, completely demolished the latter, while slightly damaging the Spicer. Labor troubles are said to be the cause.

## The Little Divorcee

(*Tiffany*)

***Fine Comedy***

ALTHOUGH it hasn't as many laughs as its predecessor, "The Little Big House," this is a fine comedy. These clever chimp subjects are little short of sensational, for the synchrony is nearly perfect, the chimps apparently talking the clever lines. This is a burlesque on family rows, showing the courtship, family troubles and finally the split, with the wife running away with another man. When hubby appears on the scene, her several suitors are in hiding and jump through the windows. Sig Neufeld deserves credit for his direction of these subjects, which certainly are making a dent in the short subject field. Running time, 16 minutes.

## College Cuties

(*Educational*)

***Fine***

THERE isn't much sense to this Al Christie comedy, but it does manage to garner a bundle of laughs. It is laid on a college campus, with a cross country run the main feature, and the old gag of a lot of bees spurring the frosh on to the point where he wins the race—and the girl. It's directed intelligently and is okay for any type house. In the cast are Eddie Tamblyn, Marian Shockley, Iris Adrian and Rennie Rondell. Al Christie produced and Nat Ross directed. Running time, 19 minutes.

## Expensive Kisses

(*Educational*)

***Dandy***

BERT ROACH has the lead in this and manages to get over a lot of laughs, but much of the punch is supplied by a bevy of harem beauties. Bert offers to pay his lawyer $1,000 for each girl he kisses and $100,000 if he should become engaged. Within a short time he owes the attorney several millions, for his uncle, who died in Turkey, has wished on him a whole harem in his will. The short has production values and moves swiftly. Directed by William Watson. Running time, 18 minutes.


# CLASSIFIED ADS

### For Sale

900 Leather Upholstered Squab Seats, excellent condition. 2 Complete Rebuilt Simplex Projectors with Morelite de Luxe Reflector arc lamps, two 30 ampere "Perfex" rectifiers. AMUSEMENT SUPPLY COMPANY, Inc., 630 Ninth Avenue, New York.

### Wanted

WANTED—MOTION PICTURE THEATRE in city of over ten thousand population, South or West preferred. Must bear the closest investigation. Cash Proposition. Write stating all to HENRY ROSS, care of Trenton Theatre, Lynchburg, Va.

### For Sale

FOR SALE, lease or trade, VICTORY THEATRE, Shawnee, Okla.; 500 seats, talkies. Address TOLTEETER, Palace Theatre, Oklahoma City, Okla.

### Situation Wanted

CARPENTER, CABINET MAKER and UPHOLSTERER, especially experienced in taking care of seats—either salary or contract. ALEX CEIZLER, 1311 Avenue K, Brooklyn, New York.


# *Short Subjects*

## Believe It or Not

(*Vitaphone No.* 1038)

***Interesting***

ONE of the Ripley series and quite interesting. The excuse for "Rip" to spill his collections of odd facts in this instance is an action brought against him by the people in which he has to demonstrate the accuracy of statements he has made. This gives Ripley an excuse to draw and talk at the same time. Running time, 10 minutes.

Editor's Note—*In* Motion Picture News *for August 30, one of the "Believe It or Not" series was reviewed as No. 2. This is an error. It should have read No. 5 and Vitaphone Varieties No.* 1093.

## One Day

(*Visugraphic*)

***First Rate***

THIS one has wide appeal for practically any type house because of its unusual treatment. A pictorial story of Philadelphia is enhanced by numerous trick shots, and although there is included an obvious plug for the "Quaker City," this factor can do little harm to its splendid entertainment quality. Running time, 26 minutes.

## Voice of Hollywood No. 23

(*Tiffany*)

***Very Good***

SAMMY COHEN is the guest announcer, aided by the University of Southern California and the Tiffany Chimp. The chimp gets off some clever work, the band is good, Sammy is fairly funny and the finish is a darb. A few screen names are introduced. Running time, 8 minutes.

## The Gorilla Mystery

(*Columbia*)

***Good Cartoon***

THIS is not up to the standard of other Mickey Mouse cartoons, but it is a good comedy, nevertheless. The telephone sequence is especially good. Running time, 7 minutes.

## Way Down South

(*Tiffany*)

***Just Fair***

CREATORE and his band offering a series of southern melodies, synchronized with scenes illustrating them. The music is good, but the subject is just fair. Running time, 9 minutes.






## Audio Review No. 47

(*Pathe*)

***Okay***

A VISIT to two ancient Spanish missions near San Antonio, Tex., with a group of studio monks singing in the cloister; a tour of Bermuda and a shot showing a Parisian musician playing simultaneously on two pianos comprise this issue, which packs a general appeal. Running time, 9 minutes.

## Slave Days

(*Tiffany*)

***Fair***

PRESENTING the Forbes Randolph Kentucky Jubilee Singers in a series of southern songs. It's well done and has a number of good song numbers. Spot it in where novelty and music are needed. Running time, 9 minutes.

## No, No, Lady

(*Educational—Sennett*)

***A Wow***

HERE is a two-reeler comedy with a plot that actually keeps the cash customers guessing all the way through. A marital triangle develops into a dramatic rehearsal, with the conditions reversed later. Andy Clyde and Dorothy Christy, as the husband and wife, keep the laughs going at a rapid pace, ably assisted by Frankie Eastman, Cyril Chadwick and Charles Coleman. Good for any type of house, large or small. Directed by Eddie Cline. Running time, 19 minutes.

## De Woild's Champion

(*Tiffany*)

***Just Fair***

PAUL HURST has been turning in some fine comedy work in features, but this one doesn't give him any great chance for laughs, save for the fight at the finish, which offers a kick. In this he's a ham fighter whose manager matches him with the world's champion, without the fighter's knowledge. After he kayoes the champion on a fluke, the latter's girl friend inveigles him into a return match, the champ certain of victory. However, he makes the mistake of calling Hurst a big palooka, and Paul cleans up on the house. Running time, 20 minutes.


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# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## *AMKINO*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Break Up, The | | | | | |
| Gain and Artem | E. Gall-N. Simonov | June | 6 | 7202 | 76 | June 14 |
| Children of the New Day | F. Gillizova-Litkin | June | 28 | 3516 | | |
| China Express | Special Cast | Mar. | 8 | 5631 | 63 | Mar. 15 |
| Demon of the Steppes | Saltykov-Podlesnaya | Jan. | 18 | 8800 | 76 | |
| Fragment of an Empire | Nikitin-F. Semenova | Jan. | 25 | 7000 | 78 | Feb. 1 |
| Igdenbi | Li-lun-Shen | Nov. | | 6280 | | |
| Law of Siberian Taiga | Kevebui Kima | July | 23 | | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | Jan. | 4 | 6000 | 67 | Jan. 18 |
| Old and New | Martha Lapkina | May | 2 | 8921 | 76 | May 10 |
| Pamir, Record of Expedition | | July | 12 | 6000 | | |
| Soil | S. Svashenko | Oct. | 17 | 5600 | 62 | Oct. 25 |
| Storm Over Asia | V. Inkizhinev | Sept. | 5 | 7152 | 72 | Sept. 13 |
| Turksib | Educational | May | 24 | 9000 | 60 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| Jimmy Higgins | A. Buchma |
| Living Corpse, The | V. Pudovkin |
| Razlom | M. A. Narokov |
| Spring | Educational |
| Transport of Fire | G. Kuznetsov |

## * *BIG 4 FILM CORPORATION*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4 | 5400 | 60 | Aug 23 |
| *†§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Apr. | 12 | 5400 | 80 | June 7 |
| *†§Breed of the West (A.T.) DF | Wally Wales | Nov. | 12 | 5400 | 80 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26 | 5400 | 80 | Oct. 18 |
| *†§Firebrand Jordan (A.T.) DF | Lane Chandler | June | 28 | 5400 | 60 | July 26 |
| *†§Red Fork Range (A.T.) DF | Wally Wales | Dec. | | 5400 | 60 | |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24 | 5600 | 82 | July 6 |
| *†§Trails of Danger (A.T.) DF | Wally Wales | Sept. | 30 | 5400 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Horton | Jan. | 20 | 5700 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. | 24 | 5400 | 60 | |

## *COLUMBIA*

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. | 18 | 7054 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Sidney-Murray | Apr. | 26 | 6358 | 71 | May 3 |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | Oct. | 25 | 6843 | 78 | Nov. 1 |
| *†§Call of the West (A. T.) | Revier-Matt Moore | May | 10 | 6500 | 72 | May 31 |
| *†§For the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. | 5 | 7000 | 72 | Oct. 4 |
| *†§Guilty (A. T.) | Richard Valli | Mar. | 3 | 6371 | 71 | Apr. 12 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. | 5 | 9277 | 103 | Apr. 19 |
| *†§Lone Rider, The (A.T.) | Jones-Reynolds | June | 8 | 5432 | 60 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-D. Sebastian | Aug. | 1 | 5978 | 65 | Aug. 16 |
| *†§Last of the Lone Wolf (A. T.) | Lytell-Patsy Miller | Aug | 28 | 6500 | 64 | Sept. 13 |
| *†§Madonna of the Streets (A.T.) | Evelyn Brent-Robert Ames | Dec. | 1 | 6392 | 77 | Dec. 6 |
| †§Melody Man, The (A. T.) | Police Dog St. Polis | Jan. | 25 | 6696 | 71 | Feb. 15 |
| *†§Men Without Law | Buck Jones | Oct. | 15 | 6090 | 70 | Nov. 29 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. | 18 | 6304 | 70 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Pringle | Mar. | 26 | 6383 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Joan Peers | Aug. | 15 | 8273 | 82 | July 26 |
| †§Royal Romance, A (A. T.) | Collier-Starke | Mar | 17 | 6359 | 63 | May 31 |
| Shadow Ranch | Buck Jones | Sept. | 1 | 5768 | 58 | Nov. 15 |
| *†§Sisters (A. T.) | O Day O Neil | June | 15 | 6284 | 70 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. | 25 | 8356 | 70 | Sept. 13 |
| *§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. | 18 | 6247 | 67 | Sept. 6 |
| *†§Temptation (A. T.) | Wilson-Gray-Percy | June | 8 | 6279 | 70 | June 28 |
| *†§Tol'able David (A.T.) | Cromwell-Beery-Peers | Nov. | 15 | 7350 | 70 | Nov. 15 |
| *†§Vengeance (A. T.) | Holt-Revier-Strange | Feb. | 22 | 6160 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Anybody's Girl | Barbara Stanwyck-Ric. Cortez | | | |
| *†§Arizona (A.T.) | | | | |
| *†§Charley's Aunt (A.T.) | Charles Ruggles-June Collyer | Dec. | 28 7890 88 | Dec. 6 |
| *†§Criminal Code, The (A.T.) | Holmes-Huston-Doran-Cummings | | | |
| *†§Dirigible (A.T.) | Holt-Graves-Wray | | | |
| *†§Dawn Trail (A.T.) | Buck Jones-Miriam Seegar | | | |
| Desert Vengeance | Buck Jones-Barbara Bedford | | | |
| †§Fifty Fathoms Deep (A.T.) | | | | |
| †§Fleet, The (A.T.) | | | | |
| For the Defense | Evelyn Brent | | | |
| Joaquin Murieta | Buck Jones | | | |
| *†§Last Parade, The (A.T.) | Grant Withers-Constance Cummings | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Byron-C. Meyers-R. Hatton-Lava | | | |
| *†§Meet the Wife (A.T.) | | | | |
| *†§Miracle Woman, The (A.T.) | Barbara Stanwyck | | | |
| *†§Subway Express, The (A.T.) | Jack Holt-Fred Kelsey | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†Alaskan Knights | Krazy Kat Kartoon | May | 22 1 reel | July 12 |
| *†§Apache Kid, The | Krazy Kat Kartoon | Oct. | 9 | |
| *†§Arctic Antics (A.T.) | Silly Symphony | June | 5 1 reel | Aug. 2 |
| *†Autumn | Silly Symphony | Feb | 13 1 reel | |
| *†§Bandmaster, The | Krazy Kat Kartoon | Sept. | 8 | Nov. 8 |
| *†Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25 1 reel | |
| *†§Barnyard Concert (A.T.) | Mickey Mouse | Mar. | 3 1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14 1 reel | Feb. 16 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr | 11 1 reel | Aug. 23 |
| *†§Came the Dawn | Eddie Buzzel | Oct. | 1 | Nov. 29 |
| *†§Cannibal Capers | Silly Symphony | Mar. | 13 1 reel | |
| *†§Cat's Meow, The | Krazy Kat Kartoon | Jan. | 2 1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 6 1 reel | |
| *†§Cinderella (A.T.) | Krazy Kat Kartoon | Aug. | 14 | Nov. 15 |
| *§Continental Evening | Fay Marbe | Feb | 12 1 reel | |
| Crystal Gazer | Specialties (Eddie Buzzell) | | | Nov. 8 |
| †§Curiosities | Novelty | 6 min. | | |
| *†Desert Sonk | Krazy Kat Kartoon | Mar | 27 1 reel | |
| *†§Do It Now | Clark & Bergman | Jan | 20 1 reel | |
| *†§Dutchman's Paradise | Rambling Reporter | Sept. | 6 | |
| *†§Faith, Hope and Charity | Specialties (Eddie Buzzell) | Sept. | 6 1 reel | Feb. 22 |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14 1 reel | June 21 |
| *†§Firefighters (A.T.) | Mickey Mouse | June | 11 1 reel | Nov. 15 |
| †§Frolicking Fishes (A.T.) | Silly Symphony | May | 8 1 reel | Sept. 27 |
| *†§Galloping Gaucho (A.T.) | Mickey Mouse | Feb. | 14 1 reel | |
| Gorilla Mystery | Mickey Mouse | Oct. | 1 | |
| *†§Ham Borger & His Horse Radish (A.T.) | Color Sensation | July | 16 1 reel | |
| *†§Hard Boiled Yeggs | Specialties (Eddie Buzzell) | Oct. | 12 | Nov. 15 |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1 1 reel | |
| *†§Hawaiians | Columbia-Victor Team | Apr. | 9 1 reel | |
| *†§Honolulu Wifes (A.T.) | Krazy Kat Kartoon | July | 17 1 reel | Jan. 24 |
| *†§Hot and Bothered | Specialties (Eddie Buzzell) | Sept. | 26 | Nov. 8 |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | 1 reel | Aug. 18 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5 1 reel | Nov. 9, '29 |
| *†§Jazz Rhythm | Krazy Kat | June | 19 1 reel | July 26 |
| *†§Jewel of Asia | Rambling Reporter | Sept. | 28 | Nov. 8 |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19 1 reel | Jan. 11 |
| *†§Karnival Kid (A.T.) | Mickey Mouse | May | 23 1 reel | |
| *†§Lambs Will Gamble | Krazy Kat Kartoon | | | |
| *†§Land of Long Ago | Rambling Reporter | Sept. | 28 | |
| *†§Let's Talk Turkey | Rambling Reporter | | | |
| Little Trail, The | Krazy Kat Kartoon | | | Nov. 29 |
| †§Marionettes | Tony Sarg | Mar. | 12 1 reel | Aug. 9 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26 1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20 1 reel | Oct. 12, '29 |
| *†§Midnight In a Toy Shop | Silly Symphony | July | 3 1 reel | |
| *†§Monkey Melodies | Silly Symphony | Aug. | 10 | Oct. 18 |
| *†§Never Strike Your Mother | Specialties (Eddie Buzzell) | Oct. | 18 | |
| *†§Night (A.T.) | Silly Symphony | July | 31 1 reel | June 28 |
| †Old Flame, An | Krazy Kat Kartoon | Apr. | 24 1 reel | |
| *†§Onery House (A.T.) | Mickey Mouse | Mar. | 28 1 reel | |
| *†§Picnic, The | Mickey Mouse | Oct. | 1 | Nov. 29 |
| *†§Pixie Crazy (A.T.) | Mickey Mouse | Feb. | 28 1 reel | |
| *†§Playful Pan | Silly Symphony | | | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 9 1 reel | |
| *†§Princess Lady Bug (A.T.) | Color Sensation | Mar. | 17 1 reel | |
| *†§Prodigal Daughter, The | Specialties (Eddie Buzzell) | Sept. | 26 | |
| †§Radio Tors | Utica Jubilee Singers | Feb. | 26 1 reel | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 9 1 reel | |
| *†§Slow Beau | Krazy Kat Kartoon | Feb. | 27 1 reel | Feb. 22 |
| *†§Spookeasy | Krazy Kat Kartoon | Jan. | 30 1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulan | Mar. | 28 1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23 1 reel | |
| †§Stage Door Pest | Boyce Combe | Jan. | 15 1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31 1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 17 1 reel | |
| *†§Summer | Silly Symphony | Jan. | 18 1 reel | Feb. 1 |
| *†§Talking Screen Snapshots | Released twice a month | | 1 reel | June 9, '29 |
| Vagabond Salesman, The | Specialties (Eddie Buzzell) | | | |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11 1 reel | |
| *†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15 1 reel | Jan. 11 |
| *†§Winter | Silly Symphony | | | |
| *†§Ye Heartie Shop (A.T.) | Color Sensation | Apr. | 12 1 reel | May 3 |

## *CONTINENTAL PICTURES CORP.*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Fourth Alarm, The | Nick Stuart-Ann Christy | Oct. | 25 | | Oct. 18 |
| *†§Ramparts Age (A.T.) (D.F.) | Murray-Kennedy | Jan. | 15 | 5743 | 64 | Jan. 18 |
| *†§Second Honeymoon, The (F.) | Josephine Dunn | Sept. | | | |
| Worldly Goods | Kirkwood-Kennedy | Aug. | 1 | 6065 | 65 | Aug. 2 |

### Coming Feature Attractions

| | |
|---|---|
| Air Eagles | 6 reels |
| Defenders of the Law | 6 reels |
| Hellion's Last Cruise, The | 8 reels |
| Mystery Train, The | 6 reels |
| Rose of Chinatown | 6 reels |
| Sea Devils | Molly O'Day-Edmund Burns. Dec. 15 6 reels |
| Streets of Shadows | 6 reels |

## *EDUCATIONAL*

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Average Husband (A.T.) | Clyde-Meerhead | Sept. | 7 | 1646 | 18 | Aug. 23 |
| *†§Bitter Friends (A. T.) | Lambert-McPhail | Apr. | 27 | 1609 | 18 | |
| *†§Big Towel Case, The (A.T.) | Lambert Kelsey-Garvin | Feb. | 23 | 1480 | 16 | Feb. 22 |
| *†§Bluffer, The (A.T.) | Clyde-Stedmen | Sept. | 28 | 922 | 11 | Oct. 25 |
| *†§Bulls and Bears (A.T.) | Roney-Collins-Beebe | Mar. | 2 | 1836 | 20 | Feb. 22 |
| *†§Bully Beef | Terry-Toon | July | 13 | 543 | 8 | July 12 |
| *†§Camera Shy (A.T.) | Hamilton-Hiatt | Feb | 9 | 1480 | 16 | Feb. 1 |
| *†§Camous Crushes (A.T.) | Clyde-Beebe-Stuart | June | 15 | 1929 | 21 | June 28 |
| *†§Caviar | Terry-Toon | Feb. | 23 | 659 | 7 | Feb. 22 |
| *†§Chop Suey | Terry-Toon | Aug. | 24 | 539 | 8 | |
| *†§Chumps, The (A.T.) | Beebe-Clyde | July | 6 | 1886 | 21 | July 12 |
| *†§Codfish Balls | Terry-Toon | June | 15 | 576 | 8 | |
| *†§College Cuties (A.T.) | Tamblyn-Rondell | Dec. | 28 | 1649 | 19 | |
| *†§Dad Knows Best (A.T.) | Holmes-Bolton | Mar. | 30 | 1840 | 20 | Apr. 12 |
| *†§Divorced Sweethearts (A.T.) | Christy-Irwin-Pollard-Beebe | Oct. | 26 | 1822 | 22 | Nov. 1 |
| *†§Don't Bite Your Dentist (A.T.) | Clyde Pollard | Nov. | 9 | 1837 | 22 | Sept. 27 |
| *†§Don't Give Up (A.T.) | Buster and John West | Oct. | 26 | 1724 | 19 | Oct. 11 |
| *†§Don't Leave Home | Johnny Hines | Dec. | 28 | | | |
| *†§Drumming It In (A.T.) | McKee Smalley | Jan. | 28 | 1600 | 18 | |
| *†§Dutch Treat | Terry-Toon | Sept. | 21 | 612 | 8 | |
| *†§Expensive Kisses (A.T.) | Bert Roach | Dec. | 7 | 1614 | 18 | |
| *†§Fat Wives for Thin (A.T.) | Beebe-Barraud-Clyde | May | 23 | 1980 | 22 | May 3 |
| *†§Flying Trip, A | Hodge Podge | Sept. | 7 | 895 | 10 | |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. | 27 | 1686 | 19 | Apr. 26 |
| *†§French Fried | Terry-Toon | Sept. | 7 | 547 | 8 | Oct. 18 |
| *†§Freshman's Goat, The (A.T.) | Bobby Agnew | June | 15 | 1844 | 19 | Aug. 8 |
| *†§French Kisses | Cook Shockley | Sept. | 7 | 1789 | 19 | |
| *†§Fried Chicken | Terry-Toon | Oct. | 19 | 569 | 8 | Sept. 27 |
| Girls Will Be Boys | Charlotte Greenwood | | | | | |
| *†§Golf Nuts | Terry-Toon | Dec. | 14 | 520 | 6 | Nov. 22 |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 27 | 1961 | 22 | July 12 |
| *†§Good Morning Sheriff (A.T.) | Lloyd Hamilton | May | 25 | 1735 | 18 | June 14 |
| *†§Grandma's Girl (A.T.) | Clyde-Stuart-Kane | Oct. | 12 | 1895 | 21 | Oct. 25 |
| *†§Hail the Princess (A.T.) | Roney-Collins | May | 11 | 1573 | 17 | |
| *†Hawaiian Pineapples | Terry-Toon | May | 18 | 602 | 7 | May 24 |
| *†§He Trumped Her Ace (A.T.) | Burke-Reese | Mar. | 28 | 1895 | 21 | Apr. 12 |
| *†§Hello Television (A.T.) | Clyde-Christy | Aug. | 17 | 1844 | 20 | Aug. 23 |
| *†§His Error (A.T.) | Barnes-Collins | Sept. | 14 | 1756 | 20 | |
| *†§Hollywood Theme Song (A.T.) | Gribbon-O'Leary-O'Avril | Dec. | 7 | 1859 | 20 | Nov. 1 |
| *†§Honeymoon Zeppelin (A. T.) | Beebe Pollard | Apr. | 13 | 1878 | 22 | Apr. 26 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June | 29 | 1716 | 10 | June 28 |
| *†§Hot and How (A.T.) | Goodwin-Crane | Jan | 12 | 1528 | 17 | Jan. 11 |
| *†Hot Turkey | Terry-Toon | May | 4 | 604 | 7 | |

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| *†§How's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22 | 1667 | | 15 | | | |
| *†§Hungarian Goulash | Terry-Toon | June | 29 | 818 | | 8 | | | |
| *†Indian Pudding | Terry-Toon | Apr. | 6 | 578 | | 6 | Aor. | 20 | |
| *†Irish Stew | Terry-Toon | Oct. | 5 | 535 | | 6 | Oct. | 11 | |
| *†§Johnny's Week End (A.T.) | Johnny Hines | Sept. | 14 | 1653 | | 16 | | | |
| *†§Jumping Beans | Terry-Toons | Nov. | 2 | 499 | | 6 | Oct. | 25 | |
| *†§Kangaroo Steak | Terry-Toon | July | 27 | 535 | | 6 | | | |
| *†§Love A La Mode (A.T.) | Granville-Drew | Nov. | 2 | 1770 | | 19 | | | |
| *†§Love Your Neighbor (A.T.) | Charlotte Greenwood | Oct. | 12 | 1756 | | 22 | Sept. | 27 | |
| *†§Match Play (A.T.) | Hagen-Diegel | Mar. | 15 | 2002 | | 22 | Feb. | 22 | |
| *†§Medley of Rivers, A | Hodge-Podge | Nov. | 9 | 692 | | 10 | | | |
| *†§Monkey Meat | Terry-Toon | Aug. | 10 | 546 | | 6 | Aug. | 23 | |
| *Museum of Art, A | Hodge-Podge | Feb. | | 1 reel | | | | | |
| *†§My Harem (A.T.) | Morse-Bradbury | Nov. | 16 | 1764 | | 19 | | | |
| *†§No, No, Lady (A.T.) | Clyde-Christy | Dec. | 7 | 1796 | | 20 | | | |
| *†§Oh Darling (A.T.) | Dover-McPhail-Peak | Feb. | 16 | 1565 | | 17 | Feb. | 1 | |
| *†§Our Nagging Wives (A.T.) | Ford Sterling | Nov. | 6 | 1780 | | 19 | Oct. | 25 | |
| *†Over the Alps | Hodge-Podge | Oct. | 12 | 835 | | 10 | Sept. | 27 | |
| Passionate Puss, The | Bert Roach | | | | | | | | |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 10 | 1680 | | 18 | May | 10 | |
| *†§Polished Ivory (A.T.) | Lloyd Hamilton | Mar. | 16 | 1642 | | 18 | Mar. | 29 | |
| *†Pretzels | Terry-Toon | Mar. | 9 | 623 | | 6 | Apr. | 5 | |
| *†§Prize Puppies (A.T.) | Lloyd Hamilton | Aug. | 9 | 1724 | | 18 | | | |
| *†§Racket Cheers (A.T.) | Clyde-Irwin-Pollard | Jan. | 23 | 1934 | | 22 | Nov. | 8 | |
| *†§Radio Kisses (A.T.) | Beebe-Duryea-Carewe | May | 4 | 1691 | | 21 | June | 14 | |
| *†Roman Punch | Terry-Toon | Apr. | 20 | 560 | | 6 | Apr. | 26 | |
| *†§Rough Idea of Love (A.T.) | Beebe-Eastman | Dec. | 21 | 1896 | | 21 | | | |
| *†Salt Water Taffy | Terry-Toon | Nov. | 30 | 562 | | 6 | | | |
| *†§Scotch (A.T.) | Clyde-Bevan-McPhail | Jan. | 18 | 1861 | | 22 | Jan. | 4 | |
| *†§Scotch Highballs | Terry-Toon | Nov. | 16 | 560 | | 6 | | | |
| Shotgun Wedding, A | Buster & John West | | | | | | | | |
| *†§Si, Si, Senor (A.T.) | Tom Patricola | Sept. | 21 | 1755 | | 20 | | | |
| *†Spanish Onions | Terry-Toon | Mar. | 25 | 837 | | 7 | | | |
| *†§Sugar Plum Papa (A.T.) | Clyde-Gribbons | Feb. | 15 | 1932 | | 21 | Feb. | 1 | |
| *†§Swiss Cheese | Terry-Toon | June | 1 | 642 | | 8 | | | |
| *†§Take Your Medicine | Andy Clyde | Oct. | 26 | 969 | | 16 | Oct. | 25 | |
| *†Tid Bits | Hodge Podge | Dec. | 21 | 779 | | 8 | | | |
| *†§Their Wives' Vacation (A.T.) | Kelton-Murray | Dec. | 14 | 1895 | | 21 | | | |
| *†Trouble For Two (A.T.) | Raymond McKee | Mar. | 9 | 1527 | | 17 | Mar. | 29 | |
| *†§Up a Tree | Lloyd Hamilton | Nov. | 30 | 1777 | | 16 | | | |
| *†§Vacation Loves (A.T.) | Clyde-Betty-Boyd | Nov. | 29 | 1804 | | 21 | | | |
| *†§Western Knights (A.T.) | Lambert-St. John-McPhail | Apr. | 20 | 1661 | | 20 | Apr. | 5 | |
| *†§Wilkins Murder Mystery | Wm. J. Burns | | | 1614 | | 11 | Sept. | 27 | |
| *†§Won by a Neck | Lloyd Hamilton | Oct. | 5 | 1685 | | 21 | Oct. | 11 | |

## *American Holiday Series*

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 5 |
| *Armistice Day (A.T.) | 5 |
| *Christopher Columbus (A.T.) | 5 |
| *George Washington (A.T.) | 5 |
| *Independence Day (A.T.) | 5 |
| §Labor Day | 5 |
| §Memorial Day | 5 |
| §Mother's Day | 5 |
| §Origin of Christmas | 5 |
| §Thanksgiving | 6 |

## *Movie Horoscope Series*

One Release for Each Month at the Year

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | 630 | 9 | |
| People Born in September (D.&F.) | | | 991 | 11 | |
| People Born in October (D.&F.) | | | 954 | 10½ | |
| People Born in November (D.&F.) | | | 711 | 8 | |
| People Born in December (D.&F.) | | | 714 | 8 | |
| People Born in January (D.&F.) | | | 901 | 10 | |
| People Born in February (D.&F.) | | | 810 | 10 | |
| People Born in March (D.&F.) | | | 901 | 10 | |
| People Born in April (D.&F.) | | | 688 | 8 | |
| People Born in May (D.&F.) | | | 748 | 8½ | |
| People Born in June (D.&F.) | | | 944 | 10½ | |
| People Born in July (D.&F.) | | | 823 | 9 | |

## *Music Master Series*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Georges Bizet (D.&F.) | | Sept. | 972 | 11 | |
| *†Johannes Brahms (D.&F.) | | Sept. | 971 | 11 | Feb. 15 |
| *†Franz Liszt (D.&F.) | | Sept. | 998 | 11 | Apr. 5 |
| †§George Frederick Handel (D.& | | Oct. | 990 | 1 | |
| *†Frederick Chopin (D.&F.) | | Oct. | 952 | 10½ | |
| *†Ludwig Van Beethoven (D.&F | | Oct. | 681 | 7½ | Apr. 19 |
| *†Johann Strauss (D.&F.) | | Nov. | | | |
| *†§Guiseppe Verdi (D.&F.) | | Nov. | 851 | 9½ | Nov. 29 |
| *†Felix Mendelssohn (D.&F.) | | Dec. | | | |

# *FIRST NATIONAL*

*(Available sound-on-disc and sound-on-film)*

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June | 1 | 5872 | 82 | June 7 |
| *†§Bad Man, The (A.T.) | Huston-Revier | Sept. | 14 | 7124 | 77 | Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Segal-Pidgeon | June | 22 | 7418 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 21 | 6418 | 72 | July 6 |
| *†§College Lovers (A.T.) | Whiting-Nixon | Oct. | 5 | 5633 | 63 | Sept. 6 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10 | 10054 | 112 | July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 11 | 6664 | 74 | June 7 |
| *†§Furies (A.T.) | Warner-Watson | Mar. | 16 | 6606 | 73 | Apr. 26 |
| *†§Girl of Golden West (A.T.) | Harding-Rennie | Oct. | 12 | 7276 | 75 | June 21 |
| *†§Gorilla, The (A.T.) | Joe Frisco | Nov. | 2 | 5911 | 63 | Oct. 4 |
| *†§In the Next Room (A.T.) | Jack Mulhall | Jan. | 26 | 6336 | 70 | Apr. 12 |
| *†§Lilies of Field (A.T.) | Corinne Griffith | Jan. | 5 | 5979 | 67 | Dec. 21, '29 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 2 | 6400 | 86 | Mar. 8 |
| *†§Murder Will Out (A.T.) | Mulhall-Lee | Apr. | 6 | 6200 | 68 | Apr. 19 |
| *†§Notorious Affair, A (A. T.) | Billie Dove | May | 3 | 6218 | 69 | May 3 |
| *†§Numbered Men (A.T.) | Nagel-Claire | Aug. | 3 | 6480 | 72 | June 7 |
| *†§One Night at Susie's (A.T.) | Dove-Fairbanks, Jr. | Oct. | 19 | 5760 | 64 | Nov. 1 |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 8 | 5800 | 64 | Jan. 4 |
| *†§Playing Around (A.T.) | White-Morris | Jan. | 9 | 6003 | 66 | Aor. 6 |
| *†§Read to Paradise The (A.T.) | Young-Mulhall | July | 20 | 6935 | 77 | July 6 |
| *†§Scarlet Pages (A.T.) | Ferguson-Nixon | Sept. | 28 | 5906 | 65 | Aug. 9 |
| †§Show Girl in Hollywood (A.T.) | White-Mulhall | Aor. | 20 | 7213 | 80 | May 3 |
| *†§Song of the Flame (A.T.) | Gray-Claire | May | 25 | 6501 | 72 | May 3 |
| *†§Spring is Here (A.T.) | Claire-Grey | Aor. | 13 | 6366 | 70 | Apr. 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 2 | 6333 | 63 | May 10 |
| *†§Sunny (A.T.) | Marilyn Miller | Nov. | 23 | 7256 | 81 | Oct. 11 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June | 15 | 7003 | 77 | June 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 8 | 5012 | 55 | July 19 |
| *†§Too Speed (A.T.) | Brown-Claire-Whiting | Aug. | 24 | 7206 | 82 | June 21 |
| *†§Truth About Youth (A.T.) | Young-Tearle | Nov. | 30 | 6235 | 69 | Nov. 29 |
| *†§Way of All Men, The (A.T.) | Fairbanks-Revier | Sept. | 7 | 6032 | 67 | July 26 |
| *†§Widow from Chicago (A.T.) | Neil Hamilton | Nov. | 9 | 6235 | 65 | Oct. 25 |

## Coming Attractions

| Title | Star | Rel Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adios (A. T.) | Richard Barthelmess | Dec. 28 | 7169 | 80 | Oct. 4 |
| Ambush | Loretta Young | | | | |
| Big Business | Dorothy Mackaill | | | | |
| Broadminded | | | | | |
| *†§Captain Blood (A.T.) | James Rennie | | 7020 | | |
| Chances | Douglas Fairbanks, Jr. | | | | |
| *†§Father's Son (A.T.) | Janney-Stone-Rich | | 77 | Oct. | 4 |
| *†§Going Wild (A.T.) | Joe E. Brown | Dec. 21 | 6486 | 72 | Aug. 23 |
| Green Cat, The | Dorothy Mackaill | | | | |
| *†Honor of the Family, The (A.T.) | Walter Huston | | | | |
| *†§Not Heiress, The (A.T.) | Lyon-Munson | | 7309 | | Oct. 4 |
| *†§Kiss Me Again (A.T.) | Clare-Pidgeon | Jan. 25, '31 | | | |
| *†§Kismet (A.T.) | Otis Skinner | Jan. 18, '31 | 8253 | 92 | Nov. 8 |
| Lady for Love, A | Loretta Young | | | | |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | | 5076 | 56 | Nov. 1 |
| *†§Little Caesar (A.T.) | Edw. Robinson | | 7300 | | |
| *†Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | |
| *†§Mothers Cry (A.T.) | Peterson-Manners | Jan. 4, '31 | 6855 | 75 | |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | 6480 | 72 | Sept. 13 |
| *†§Naughty Flirt (A.T.) | Alice White | Jan. 11, '31 | 5187 | | |
| Paris Preferred | | | | | |
| Party Husband | Dorothy Mackaill | | | | |
| *†§Right of Way, The (A.T.) | Nagel-Young | | 6142 | | |
| *†§Toe Young to Marry | Young-Withers | | 8400 | 90 | Aug. 6 |
| Tenderfoot, The | Joe Brown | | | | |
| You and I | Loretta Young | | | | |
| *†§Woman Hungry (A.T.) | Lee-Kahler-Blackmer | | 6119 | | |

# *FITZPATRICK PICTURES, INC.*

## *Features*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Lady of the Lake | Percy Marmont-Benita Hume | Nov. 1 | 3877 | 45 | Oct. 25 |

## *SOUND SHORTS*

## *Traveltalk Series*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| No. 1—From Barcelona to Valencia (F.&D.) | | Sept. | 1006 | 11 | |
| No. 2—From Valencia to Granada (F.&D.) | | Oct. | 971 | 11 | Oct. 12, '29 |
| No. 3—From Granada to Toledo (F.&D.) | | Nov. | 975 | 11 | Nov. 16, '29 |
| No. 4—In Old Madrid (F.&D.) | | Dec. | 867 | 10 | Feb. 8 |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | May | 972 | 11 | June 21 |
| No. 6—Gateway to India, The (F.&O.) | | June | 830 | 9½ | |
| No. 7—Temple of Love, The (F.&D.) | | July | 958 | 10½ | Sept. 6 |
| No. 8—Imperial City (F.&D.) | | Aug. | 832 | 9 | Aug. 23 |
| No. 9—Picturesque Hong Kong (F.&D.) | | Sept. | 716 | 10 | |
| No. 10—The Island Emoire (F.&D.) | | Oct. | 716 | 8 | Sept. 6 |
| No. 11—Japan in Cherry Blossom Time (F.&D.) | | Oct. | 766 | 8 | Nov. 22 |
| No. 12—Java—The Fragrant Isle (F.&D.) | | Nov. | 773 | 9 | |
| No. 13—Charming Ceylon | | Nov. | 705 | 9 | |
| No. 14—Honolulu to Havana | | Dec. | | | |
| No. 15—Siam to Korea | | Jan. | | | |

# *FOX FILMS*

*(All releases sound-on-film and sound-on-disc)*

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Are You There? (A.T.) | Lillie-Garrick | Nov. | 30 | 5400 | 60 | Nov. 29 |
| *†§Arizona Kid, The (A.T.) | Baxter-Maris | Apr. | 27 | 7450 | 83 | May 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Feb. | 23 | 6482 | 72 | Mar. 1 |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. 2 | | Standard | 11110 | Oct. 11 |
| | | | | Grandeur | 14200 | |
| *†§Cameo Kirby (A.T.) | Terris-Murray | Jan. 12 | | 6120 | 68 | Dec. 7, '29 |
| *†§Cheer Up and Smile | Lee-Lake-Bacianova | June 22 | | 5600 | 62 | Aug. 2 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. 16 | | 6171 | 69 | Apr. 19 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. 17 | | 7981 | 86 | June 21 |
| *†§Crazy That Way (A. T.) | Bennett-MacKenna | Mar. 30 | | 5828 | 64 | Mar. 29 |
| *†§Dancers, The (A.T.) | Moran-Holmes-Walter Byron | Nov. 9 | | 7500 | 83 | Oct. 4 |
| *†§Devil With Women, A | Victor McLaglen-Maris | Nov. 16 | | 5750 | 64 | July 26 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | Aor. 20 | | 5800 | 64 | Mar. 29 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May | 4 | 7422 | 84 | May 10 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June 29 | | 6340 | 70 | June 14 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. 19 | | 6395 | 70 | Dec. 14, '29 |
| *†§Hot Heels and Cold Blues (A.T.) | Gaynor-Farrell | Mar. 23 | | 6750 | 75 | Mar. 1 |
| *†§Just Imagine (A.T.) | Brendel-Sullivan | Nov. 23 | | 10056 | 111 | Dec. 18 |
| *†§Last of Duanes (A.T.) | O'Brien-Loy-Browne | Aug. 31 | | 5500 | 61 | July 12 |
| *†§Let's Go Places (A.T.) | Wooster-Lane | Feb. 2 | | 6745 | 72 | Jan. 18 |
| *†§Lightnin' | Will Rogers-Dresser | Dec. 7 | | 8500 | 94 | Oct. 25 |
| *†§Lilliom | Farrell-Taylor | Oct. 5 | | 8472 | 94 | Sept. 13 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. 5 | | 5940 | 68 | Jan. 25 |
| *†§Man Trouble | Ellis-Mackaill | Aug. 24 | | 7600 | 84 | Aug. 30 |
| *†§Man Without Women (A. T.) | MacKenna-MacDonald | Feb. 9 | | 7246 | 81 | Jan. 4 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May 25 | | 6500 | 72 | June 14 |
| *†§One Mad Kiss (A.T.) | San Jose Mollea | July 13 | | 5566 | 64 | July 26 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. 23 | | 6800 | 82 | June 14 |
| *†§On Your Back (A.T.) | Rich-Warner-Hackett | Sept. 14 | | 6600 | 74 | July 26 |
| *†§Renegades | Baxter-Beery-Loy | Oct. 26 | | 8400 | 93 | Oct. 4 |
| *†§Rough Romance (A.T.) | O'Brien-Chandler | June 15 | | 4800 | 54 | June 21 |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Oct. 19 | | 6750 | 75 | Oct. 4 |
| *†§Seas Wolf | Milton Sills | Sept. 21 | | 8000 | 89 | Aug. 30 |
| *†§Sharp Hawk (A.T.) | Garrick-Chandler | Jan. 26 | | 6925 | 76 | Dec. 14, '29 |
| *†§So This is London (A.T.) | Will Rogers | June 8 | | 8300 | 92 | May 31 |
| *†§Song O' My Heart (A.T.) | John McCormack | Sept. 7 | | 8243 | 92 | Mar. 18 |
| *†§Soup to Nuts (A.T.) | Healy-Winninger-Smith | Sept. 28 | | 6340 | 70 | Oct. 25 |
| *†§Such Men Are Dangerous (A.T.) | Baxter-Owen | Mar. 9 | | 7586 | 82 | Feb. 1 |
| | (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue) | | | | | |
| *†§Temple Tower (A.T.) | MacKenna-Day | Aor. 13 | | 5200 | 68 | May 17 |
| *†§3 Sisters (A.T.) | Oresser-Patricola | Apr. 6 | | 6442 | 71 | Apr. 26 |
| *†§Up the River (A.T.) | Luce-Bogart-Tracy | Oct. 12 | | 8200 | 92 | Oct. 11 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July 19 | | 7209 | 80 | July 19 |
| *†§Women Everywhere (A.T.) | Murray-Dorsay-Kellard | June 1 | | 7500 | 83 | June 14 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All Women Are Bad | MacDonald-Lowe | | | |
| *†§Alone With You (A.T.) | Gaynor-Garrick | | | |
| Axelle | | | | |
| *†§Barcelona (A.T.) | Gaynor-Bogart | | | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| Charlie Chan Carries On | Fih Dorsay-Warren Hymer | | | |
| *†§Come Kid, The (A. T.) | Lowe-Baxter | | | |
| *†§Connecticut Yankee, A (A.T.) | Will Rogers-O'Sullivan | Mar. 8, '31 | | |
| Doctors' Wives | Baxter-Bennett | | | |
| *†§East Lynne | Ann Hardino-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Feb. 15, '31 | | Nov. 1 |
| *†§Girls Demand Excitement (A.T.) | Brendel-White-Comptoo | | | |
| *†§Going Nowhere (A.T.) | Brendel-White-Tracy | | | |
| Heir to the Hoorah, The | Will Rogers | | | |
| *†§Hot Numbers (A.T.) | Corcoran-Byron Collier, Sr. | | | |
| Land Rush | Victor McLaglen-Fay Wray | | | |
| *†§Man Who Came Back, The (A.T.) | J. Gaynor - C. Farrell - K. MacKenna | Jan. 11, '31 | | |
| Menace for Men | John Wayne-Virginia Cherrill | | | |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Dec. 28 | | |
| Mr. Lemon of Orange | Brendel-Dorsay-Churchill | | | |
| *†§Movietone Follies of 1931 (A.T.) | Special Cast | | | |
| *†§No Favors Asked (A.T.) | McLaglen-Francis | | | |
| *†§Oh, For a Man! (A.T.) | MacDonald-Denny-White | Dec. 14 | 7600 | 86 | Nov. 8 |
| *†§Once a Sinner | Dorothy Mackaill-Joel McCrea | Feb. 1, '31 | | |
| *†§One Night In Paris (A.T.) | Gaynor-MacKenna | | | |
| *†§Painted Woman, The (A.T.) | John Wayne-Claire Luce | | | |
| *†§Part Time Wife (A.T.) | E. Lowe-L. Hyams | Jan. 25, '31 | 6500 | 72 | Dec. 6 |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Warner | Dec. 21 | 6480 | 72 | Oct. 18 |
| Seas Beneath, The | O'Brien-Lessing | Jan. 18, '31 | | | |
| *†§She's My Girl (A.T.) | Farrell-Compton | | | |
| *†§She Wears the Pants (A.T.) | | | | |
| *†§Soldier The (A.T.) | Baxter | | | |
| *†§Soy, The | Hamilton-Kay Johnson | Feb. 1, '31 | | |
| Squadrone | Charles Farrell-Elissa Landi | Mar. 1, '31 | | |
| Stolen Thunder | MacDonald-Brook | | | |
| *†§Their Mad Moment (A.T.) | Baxter-Mackaill-Pitts | Feb. 22, '31 | | |
| Three Girls Lost | | Mar. 15, '31 | | |
| *†§Under Suspicion (A.T.) | J. Harold Murray-Moran | Jan. 4, '31 | 5600 | 64 | Nov. 22 |
| *†§Women of All Nations (A.T.) | McLaglen-Lowe | | | |
| *†§Wyoming Wander (A.T.) | Howard-Corcoran | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson-Meighan | | | |

*Means synchronized score. †Means sound effects. §Means voice Alt-Talker. P.T. means Part-Talker. (including dialogue and incidental songs). A.T. after title means D means disc. F means sound-on-film.

# INTERNATIONAL PHOTOPLAY DISTRIBUTORS

## FEATURES

| Title | Star | Rel. Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. | 1 | 7 | 7-6-June 21 |
| *†§Crimson Circle, The | Stewart Rome | Feb. | 1 | 7 | 9-Jan. 11 |
| *†§Dark Red Roses (A.T.) | Rome-Doble | Mar. | 1 | 8 | 6-7-Mar. 8 |
| †§Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. | 1 | 5 | 3-6 |

## SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Art-Dental Treatment | | 2 | 17 | |
| *†§Abbie Mitchell & Sizzle & Blake | Song Program | 1 | 6 | |
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | 1 | 6 | |
| *†§Feed the Brute (A.T.) | Animal Novelty | 1 | 6 | |
| *†§Hook (A.T.) | Frawley & Smith | 1 | 0 | |
| *†§Justice (A.T.) | Special Cast | 2 | 17 | |
| *†§Little Journeys to Seagland | Song Series | 1 | 8 | |
| Marionettes | | | | |
| 1. Grand Opera | | 1 | 0 | |
| 2. Allez-Oop | | 1 | 6 | |
| 3. Dimples & Tears | | | | |
| *†§Miser, The (A.T.) | Bransby Williams | 1 | 6 | |
| *†§Mr. Smith Wakes Up (A.T.) | Marriott-Gett | 2 | 16 | |
| *†§Night in Dixie, A (A.T.) | Mitchell-Hudgins | 2 | 18 | |
| *†§Nora Blaney No. 1 | Song Program | 1 | 0 | |
| *†§Nora Blaney No. 2 | Song Program | 1 | 0 | |
| *†§Radio Fracks & 4 Seahelers | Song Program | 1 | 8 | Aug. 30 |
| *†§Teddy Brown & His Band | Jazz Program | 1 | 9 | Nov. 15, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Miles Welch | 2 | 16 | |

# METRO-GOLDWYN-MAYER

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. 21 | 8170 | 91 | Dec. 21, '29 |
| *†§Big House, The (A.T.) | Beery-Morris-Hyams | June 14 | 7901 | 88 | June 28 |
| *†§Billy the Kid (A.T.) | John Mack Brown | Oct. 18 | 8808 | 82 | Sept. 13 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | Jan. 3 | 7961 | 89 | May 10 |
| *†§Call of the Flesh | Novarro | Aug. 16 | 9061 | 99 | |
| Reviewed under title of "Singer of Seville" in July 12th, 1930, issue | | | | | |
| *†§Caught Short (A.T.) | Dressler-Moran | May 10 | 6873 | 71 | May 10 |
| *†§Chasing Rainbows (A.T.) | Love-King | Jan. 10 | 8813 | 98 | |
| (Reviewed under title of "Road Show" in Nov. 2, 1929, issue) | | | | | |
| *†§Children of Pleasure (A. T.) | Gray-Robin-Johnson | Apr. 26 | 6400 | 72 | Aug. 9 |
| *†§Devil-May-Care (A.T.) | Ramon Novarro | Feb. 7 | 8813 | 98 | Dec. 28, '29 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. 19 | 7533 | 84 | Apr. 19 |
| *†§Doughboys | Buster Keaton | Aug. 30 | 7325 | 81 | July 26 |
| (Reviewed under title "Big Shot" in July 28 issue.) | | | | | |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. 22 | 8413 | 93 | Feb. 22 |
| *†§Floradora Girl, The (A.T.) | Davies-Gray | May 31 | 7260 | 81 | June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyams | Mar. 15 | 6382 | 93 | Feb. 1 |
| *†§Good News (A.T.) | Social Cast | Aug. 23 | 7939 | 86 | Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | Feb. 17 | 7654 | 85 | June 7 |
| *†§Lady's Morals, A (A.T.) | Grace Moore | Nov. 8 | 7856 | 88 | |
| (Reviewed under title of "The Soul Kiss" in Oct. 4 issue.) | | | | | |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | May 24 | 6856 | 77 | May 31 |
| *†§Lady to Love, A (A.T.) | Vilma Banky | Mar. 8 | 8429 | 94 | Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-La Reque | Aug. 9 | 7121 | 79 | May 3 |
| †§Lord Byron of B'way (A.T.) | Terry-Daley-Edwards | Feb. 28 | 7069 | 78 | Jan. 25 |
| *†§Love in the Rough (A.T.) | A. Montgomery-D. Jordan | Sept. 8 | 7668 | 85 | Aug. 16 |
| *†§Madam Satan (A.T.) | K. Johnson Reginald Denny | Sept. 20 | 10320 | 113 | Aug. 30 |
| *†§Men of the North (A.T.) | B. Leonard-G. Roland | Sept. 27 | 6359 | 60 | Oct. 25 |
| Min and Bill | Marie Dressler | Nov. 29 | 5977 | 67 | Oct. 18 |
| *†§Montana Moon (A.T.) | Joan Crawford | Mar. 29 | 7917 | 86 | Feb. 8 |
| *†§Not So Dumb (A.T.) | Davies-Nugent | Jan. 17 | 6875 | 75 | |
| (Reviewed under title of "Duley" in Nov. 2, 1929, issue.) | | | | | |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July 18 | 9138 | 102 | July 19 |
| *†§Our Embarrassing Night | All English Cast | June 21 | 5611 | 90 | Aug. 18 |
| *†§Passion Flower (A.T.) | K. Francis-Johnson-Gielford | Dec. 6 | 7171 | 80 | Oct. 25 |
| *†§Redemption (A.T.) | Gilbert-Nagel-Aderas | Apr. 5 | 6019 | 67 | May 10 |
| *†§Remote Control (A.T.) | Haines-Doran | Nov. 15 | 5958 | 67 | Oct. 11 |
| *†§Rogue Song, The (A.T.) | Lawrence Tibbett | May 10 | 9723 | 108 | Feb. 1 |
| *†§Romance | Greta Garbo | July 26 | 6977 | 76 | Aug. 2 |
| *†§Sea Bat, The (A.T.) | Gielford-Miljan-Torres | June 8 | 6253 | 89 | May 3 |
| *†§Ship From Shanghai, The (A.T.) | Nagel-Johnson-Welhelm | Jan. 31 | 6176 | 69 | Jan. 18 |
| *†§Side of the Children (A.T.) | Mann-Nugent | June 28 | 7716 | 88 | July 6 |
| (Reviewed under the title of "Richest Man" in the World in July 5 issue.) | | | | | |
| †§Strictly Unconventional (A.T.) | Stone-Cavanagh-Owen | Mar. 8 | 4720 | 55 | Feb. 22 |
| (Reviewed under title of "The Circle" in Feb. 22, 1829, issue.) | | | | | |
| *†§This Mad World (A.T.) | Rathbone-Johnson | Apr. 12 | 6452 | 72 | Apr. 19 |
| *†§They Learned About Women (A.T.) | Van and Schenck | Feb. 14 | 8773 | 97 | Dec. 14, '29 |
| *†§Those Three French Girls (A.T.) | R. Deany | Oct. 11 | 6780 | 76 | Oct. 18 |
| †§Unholy 3, The | Chaney-Lee-Linow | July 12 | 6478 | 72 | May 24 |
| *†§War Nurse (A.T.) | Walker-Page-Montgomery | Nov. 22 | 7333 | 82 | Sept. 20 |
| *†§Way for a Sailor (A.T.) | John Gilbert | Nov. 1 | 7967 | 89 | Sept. 20 |
| *†§Way Out West (A.T.) | Haines-Hyams | Aug. 2 | 6407 | 71 | Aug. 9 |
| *†§Woman Racket (A.T.) | Moore-Sweet | Jan. 24 | 6887 | 77 | Dec. 14, '29 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Father | Davies-Forbes | Jan. 10, '31 | | |
| *†§Dance, Fools, Dance (A.T.) | Joan Crawford | | | |
| *†§Daybreak (A.T.) | Ramon Novarro | | | |
| Easiest Way, The | Constance Bennett-Robert Montgomery | | | |
| Five and Ten | | | | |
| Gentleman's Fate | Gilbert-Wolheim | | | |
| Get-Rich-Quick Wallingford | Bill Haines | | | |
| Girls Together | | | | |
| *†§Great Day, The (A..T.) | Joan Crawford | | | |
| Great Lover | Adolph Menjou | | | |
| *†§Great Meadow, The (A.T.) | Brown-Boardman | Jan. 31, '31 | | |
| *†§Her Fortune (A.T.) | Marion Davies | | | |
| It's a Wise Child | Marion Davies | Jan. 24, '31 | | |
| †§Inspiration | Greta Garbo | Jan. 31, '31 | | |
| Mata Hari | Greta Garbo | | | |
| †§March of Time (Test.) | Weber & Fields | | | |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Jan. 17, '31 | | Oct. 25 |
| Paid | Crawford-Armstrong | Dec. 20 | | Nov. 15 |
| *†§Red Dust (A.T.) | Greta Garbo | | | |
| *†§Reducing (A.T.) | Dressler-Moran | Jan. 3, '31 | | |
| Secret Six, The | Beery-Rambeau | | | |
| Shepherd of Guadaloupe | | | | |
| *†§Southerner, The | Lawrence Tibbett | | | |
| *†§Squaw Man, The | Roland Young | | | |
| Strangers May Kiss | Norma Shearer | | | |
| Susan Lenox, Her Rise and Fall | | | | |
| Their First Mistake | Laurel & Hardy | | | |
| (Reviewed under title of "The Rap," issue of Sept. 27) | | | | |
| *†§Trader Horn (A.T.) | Harry Carey | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. 19 | 1895 | Mar. 29 |
| Another Fine Mess | Laurel-Hardy | Nov. 29 | 2591 | |
| *†§Baby Follies (A.T.) | Revue | Apr. 12 | | |
| *†§Baby Talk | Boy Friends | Jan. 17, '31 | | |
| Bark Brothers, The | Dogville | | | |
| *†§Bear Shooters | Our Gang | May 17 | 1081 | Feb. 15 |
| *†§Below Zero | Laurel-Hardy | Apr. 26 | 1889 | Oct. 25 |
| Big Dog House, The | Dogville | Mar. 14, '31 | | |
| *†§Big Kick, The | Harry Langdon | Mar. 29 | 1827 | Jan. 25 |
| *†§Bigger and Better | Boy Friends | Oct. 25 | 1789 | |
| Blood and Thunder | B. Friend | Jan. 17, '31 | 1801 | |
| *†§Blotto | Laurel-Hardy | Feb. 8 | 2654 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Mar. 22 | 1928 | Apr. 5 |
| Busy Barcelona | Holmes | Apr. 11, '31 | | |
| China's Ole Man River | Holmes | Oct. 4 | 862 | |
| *†§Clock Shop, The | Revue | May 10 | 2 reels | |
| Clyde Doerr & His Saxophone Orchestra Act | | Jan. 18 | 572 | |
| *†§College Hounds | Dogville | Sept. 27 | 1524 | Mar. 28 |
| *†§College Romeos | Biltmore Trio | Jan. 25 | 853 | |
| Copy | Novelty | Oct. 11 | 1877 | |
| Crazy House | Dane-Moran | Nov. 1 | | |
| Cuckoo Murder Case, The | Flip the Frog Series | Oct. 18 | 724 | Nov. 1 |
| Devil's Cabaret | Revue | Dec. 13 | | |
| *†§Doctor's Orders | Boy Friends | Sept. 13 | 920 | |
| *†§Dogway Melody | Dogville | Dec. 20 | 1493 | Nov. 1 |
| *†§Dollar Dizzy (A.T.) | Charley Chase | Oct. 4 | 2354 | |
| *†§Dublin and Nearby | Holmes | Dec. 27 | 882 | |
| *†§Fast Work (A.T.) | Charlie Chase | June 28 | 1866 | May 24 |
| *†§Fiddlesticks (A.T.) | Cartoon | Aug. 18 | 568 | Aug. 16 |
| *†§Fifty Million Husbands | Charley Chase | May 24 | 1846 | Mar. 29 |
| †§Fighting Parson, The | Lasalle | Feb. 22 | 1877 | Dec. 14, '29 |
| *†§First Seven Years, The | Our Gang | Mar. 1 | 1843 | Apr. 5 |
| *Flower Garden | Revue | Jan. 18 | 1663 | |
| *Flying Fists | Cartoon | Sept. 8 | 628 | |
| *†§Gems of M-G-M (A.T.) | Novelty | Jan. 3, '31 | 1846 | |
| Girl Shock | Charley Chase | Aug. 23 | 1796 | Aug. 23 |
| Glories of Nikka, The | Holmes | Aug. 23 | 908 | |
| *†§Haywire (A.T.) | Laurel-Hardy | May 29 | 1775 | June 7 |
| Head Guy, The | Harry Langdon | Jan. 11 | 1878 | |
| Helping Grandma | Our Gang | Jan. 3, '31 | 2 reels | Nov. 1 |
| High C's | Charley Chase | Dec. 27 | 2623 | |
| *†§Hog Wild (A.T.) | Laurel-Hardy | May 31 | 1775 | |
| Hoosegow, The | Laurel & Hardy | | | Oct. 25 |
| *†§Hot Dog | Dogville | Aug. 18 | 1400 | Feb. 15 |
| *†§Isle Morocco | Holmes | Dec. 6 | 900 | |
| *†§Kiddies Revue (A.T.) | | Mar. 15 | | |
| *†§King, The | Harry Langdon | June 14 | 1787 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | Sept. 8 | 2781 | Aug. 9 |
| Ladies Last | Boy Friends | Dec. 6 | 1893 | |
| Looser Than Loose | Charley Chase | Nov. 15 | 1893 | |
| Love Business | Our Gang | Feb. 14, '31 | 1857 | |
| Love Fever | B. Friend | Feb. 28, '31 | | |
| Modern Madrid | Holmes | Nov. 15 | 851 | |
| *†§Night Owls (A.T.) | Laurel-Hardy | Jan. 4 | 1895 | Dec. 14, '29 |
| *†§Old Man Trouble (A.T.) | Davidson-Nichols | | 2 reels | |
| Peeps at Peking | Holmes | Jan. 17, '31 | 804 | |
| *†§Pirates (A.T.) | Benny Rubin | Feb. 15 | 1622 | Aug. 16 |
| Pups Is Pups | Our Gang | Aug. 30 | 1693 | Oct. 18 |
| *†§Real McCoy (A. T.) | Charley Chase | Feb. 1 | 1899 | Dec. 14, '29 |
| Rounder, The | Novelty | Nov. 22 | 1812 | |
| School's Out | Our Gang | Nov. 22 | 1893 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. 25 | 1870 | |
| *†§Shrimp, The | Harry Langdon | May 3 | 1738 | Feb. 15 |
| Snappy Caballero | Revue | Sept. 20 | | |
| *†§Song Writer's Revue, The (A.T.) | Novelty | Aug. 30 | 1881 | |
| So Quiet on the Canine Front | Dogville | Jan. 31, '31 | | |
| Sonin's Maddest Fiesta | Holmes | Sept. 13 | 908 | Nov. 15 |
| Sultan's Camp of Victory | Holmes | Feb. 28, '31 | | |
| Tale of the Alhambra, A | Holmes | Feb. 7, '31 | | |
| *†§Teacher's Pet (A.T.) | Our Gang | Oct. 11 | 1894 | Aug. 16 |
| That Little Bit of Heaven | Holmes | Mar. 21, '31 | | |
| Through the Yangtze Gorges | Holmes | Oct. 25 | 879 | |
| Thundering Tenors | Charley Chase | Feb. 7, '31 | 1923 | |
| *†§Touch Winter, A | Our Gang | Jan. 21 | 1860 | Mar. 29 |
| *†§Van & Schenck | | Jan. 11 | 799 | |
| Village Barber, The | Flip the Frog Series | Sept. 27 | 658 | Oct. 11 |
| Virginia Judge, The | Act | Jan. 4 | 803 | |
| *†§Vodeville (A.T.) | Laurel & Hardy | | 2 reels | |
| What a Man | Charley Chase | Feb. 7, '31 | | |
| *†§When the Wind Blows | Our Gang | Apr. 5 | 1785 | |
| *†§Whispering Whoopee | Charley Chase | Mar. 8 | 1967 | Mar. 29 |
| Who Killed Bover? | Dogville | Nov. 8 | 1348 | |

# PARAMOUNT

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Animal Crackers (A .T.) | Marx Brothers | Sept. 6 | 6384 | 99 | Aug. 30 |
| *†§Anybody's War (A.T.) | Moran & Mack | Aug. 2 | 8117 | 75 | Apr. 5 |
| *†§Anybody's Women | Chatterton-Brook | Aug. 30 | 7243 | 91 | Aug. 16 |
| *†§Big Pond, The (A.T.) | Chevalier-Colbert | May 3 | 8964 | 78 | May 17 |
| *†§Border Legion, The (A.T.) | Arlen-Wray-Holt | June 28 | 8068 | 68 | July 5 |
| *†§Dangerous Nan McGrew (A.T.) | Helen Kane | July 5 | 6571 | 71 | June 28 |
| *†§Dangerous Paradise (A.T.) | Carroll-Arlen | Feb. 22 | 7274 | 58 | Feb. 22 |
| *†§Derelict (A.T.) | Bancroft-Francis | Nov. 22 | 8622 | 75 | Oct. 18 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May 24 | 6743 | 75 | May 17 |
| Fast and Loose | Hopkins-Starrett-Lombard-Morgan | Nov. 8 | 6384 | 71 | Nov. 29 |
| *†§Feet First (A. T.) | Harold Lloyd | Nov. 8 | 6100 | 90 | Oct. 11 |
| *†§Follow Thru (A.T.) | Roger Carroll | Sept. 27 | 6788 | 94 | May 24 |
| *†§For the Defense (A.T.) | William Powell | July 26 | 5670 | 63 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. 23 | 6647 | 68 | July 12 |
| *†§Heads Up (A.T.) | Rogers-Kane | Oct. 11 | 6785 | 78 | Sept. 27 |
| *†§Her Wedding Night | Clara Bow | Oct. 18 | 6924 | 75 | Sept. 27 |
| *†§Honey (A.T.) | Nancy Carroll | Mar. 29 | 6701 | 74 | Feb. 22 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. 26 | 7274 | 70 | Apr. 19 |
| *†§Laughter (A. T.) | Nancy Carroll | Oct. 25 | 8893 | 99 | Nov. 1 |
| L'Enimatique Mr. Parkes (Slightly Scarlet) | A. Menjou-C. Colbert | | 6390 | 71 | Sept. 6 |
| *†§Let's Go Native (A.T.) | MacDonald-Oakie | Aug. 16 | 6787 | 65 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Droes | Apr. 19 | 6312 | 70 | May 31 |
| *†§Love Among the Millionaires (A.T.) | Boz-Smith | July 19 | 6910 | 71 | July 12 |
| †§Love Parade, The (A.T.) (D) | Chevalier-MacDonald | Jan. 10 | 10422 | 111 | Dec. 19 |
| *†§Man From Wyoming (A.T.) | Cooper-Collier | July 12 | 5989 | 88 | July 12 |
| *†§Manslaughter (A. T.) | Colbert-Merch | Aug. 9 | 7954 | 89 | July 26 |
| *†§Men Are Like That (A.T.) | Hal Skelly | Mar. 22 | 5467 | 61 | Nov. 29 |
| *†§Monte Carlo | Buchanan-MacDonald | Oct. 4 | 8077 | 85 | Aug. 9 |
| *†§Morocco (A. T.) | Cooper-Dietrich | Dec. 6 | 8237 | 92 | Oct. 11 |
| *†§Only Saps Work (A.T.) | Gary Cooper | Mar. 8 | 6924 | 67 | Mar. 15 |
| *†§Only Saps Work | Errol-Arlen-Brian | Dec. 6 | 6644 | 74 | Nov. 29 |
| On the Spot | Jack Oakie | Jan. 24, '31 | | | |
| †§Paramount on Parade (A.T.) | Special Cast | Apr. 26 | 9125 | 101 | Apr. 5 |
| *†§Playboy of Paris (A.T.) | Maurice Chevalier | Oct. 18 | 6512 | 73 | Sept. 13 |
| *†§Queen High (A. T.) | Buggles-Rogers-Morgan | Aug. 23 | 7905 | 88 | Aug. 9 |
| *†§Return of Fu Manchu (A.T.) | Oland-Arlen | May 10 | 6396 | 73 | May 10 |
| *†§Safety in Numbers (A.T.) | Charles Rogers | June 7 | 7074 | 79 | June 7 |
| *†§Santa Fe Trail | Richard Arlen | Sept. 27 | 8839 | 65 | Sept. 27 |
| *†§Sap From Syracuse (A.T.) | Jack Oakie | July 26 | 6016 | 68 | Aug. 2 |
| *†§Sarah and Son (A.T.) | Ruth Chatterton | Mar. 22 | 8868 | 77 | Mar. 22 |
| *†§Sea God, The (A.T.) | Arlen-Wray | Sept. 13 | 6534 | 73 | Aug. 30 |
| *†§Sea Legs (A.T.) | Jack Oakie | Nov. 29 | 5673 | 90 | Nov. 15 |
| †§Seven Days' Leave (A.T.) (Reviewed under the title of "Medal" in Nov. 23, 1929 issue | Gary Cooper | Jan. 25 | 7300 | 68 | Nov. 23 |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | June 14 | 6392 | 68 | June 7 |
| *†§Silent Enemy, The | Indian Cast | Aug. 2 | 7551 | 88 | May 17 |
| *†§Slightly Scarlet (A.T.) | Evelyn Brent | Feb. 22 | 6204 | 71 | Jan. 25 |
| *†§Social Lion, The (A.T.) | Oakie-Brian | June 21 | 5403 | 60 | June 21 |
| *†§Spellers, The (A. T.) | Cooper-K. Johnston-B. Compson | Sept. 20 | 8128 | 92 | Aug. 30 |
| *†§Texan, The (A.T.) | Gary Cooper | May 10 | 7142 | 68 | May 17 |
| *†§Tom Sawyer (A.T.) | Jackie Coogan | Nov. 15 | 7648 | | Oct. 18 |
| *†§True to the Navy (A.T.) | Clara Bow | May 31 | 6396 | 71 | May 17 |
| *†§Vanabond King, The (A.T.) | King-MacDonald-Oland | Apr. 19 | 9412 | 105 | Jan. 11 |
| *†§Virtuous Sin, The (A.T.) | Huston-Francis | Nov. 22 | 7233 | 81 | Oct. 4 |
| *With Byrd at the South Pole | | June 28 | 7411 | 82 | June 28 |
| *†§Young Eagles (A.T.) | Charles Rogers | Apr. 5 | 6405 | 71 | Mar. 22 |
| *†§Young Man of Manhattan (A.T.) | Colbert-Ruggles | May 17 | 7306 | 85 | Apr. 28 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Along Came Youth (A.T.) | Charles Rogers | Dec. 20 | 6623 | Oct. 18 |
| *†§Buy Your Woman | Paul Lukas | Feb. 14, 31 | | |
| Dishonored | Dary Cooper-M. Dietrich | March 14, '31 | | |
| †§Fighting Caravan, The (A.T.) | Gary Cooper | Jan. 10, '31 | | |
| *†§Follow the Leader (A. T.) | Ed Wynn | Dec. 13 | | |
| *†§Hasoymeon Lane (A. T.) | Endle Dowling | Feb. 28, '31 | | |
| *†§Huckleberry Finn (A. T.) | Junior Durkin | | | |
| *†§Kid Boots (A. T.) | Jack Oakie | | | |
| *†§Merton of the Talkies (A.T.) | Jack Oakie | | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| New Morals | Ruth Chatterton | | | | |
| No Limit | Clara Bow | Jan. | 24, '31 | | |
| On the Spot | Jack Dakin | Jan. | 24, '31 | | |
| *†§Perche No | Maria Jacobini | | | 69 | |
| *†§Right to Love, The (A.T.) | Ruth Chatterton | Dec. | 27 | Dec. | 6 |
| *†§Rogue Romance (A. T.) | Arlen-Carroll | | | | |
| †§Rose of the Rancho (A. T.) | Gary Cooper | | | | |
| *†§Royal Family, The (A. T.) | Fredric March | Feb. | 7, '31 | | |
| Scandal Sheet | George Bancroft | Jan. | 31, '31 | | |
| *†§Scarne Murder Case (A. T.) | William Powell | | | | |
| *†§Slippy (A. T.) | | Apr. | 25, '31 | | |
| Stampede | | Feb. | 14, '31 | | |
| *†§Stolen Heaven | Nancy Carroll | Feb. | 21, '31 | | |
| Strictly Business | Claudette Colbert | Mar. | 7, '31 | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Ace of Spades, The | Talkartoon | Jan. 17,'31 | 1 reel | |
| *†§Accidents Will Happen (A.T.) | Smith and Dale | Aug. 2 | 2 reels | |
| Accordion Joe | Talkartoon | Dec. 13 | | |
| *†§Actions Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | May 3 | 1 reel | |
| Anything But Home | Smith and Dale | Jan. 24,'31 | 1 reel | |
| †§Artist's Reverie, The (A.T.) | Gamberelli & Co. | Aug. 2 | 1 reel | June 14 |
| *†§At Home (A.T.) | Lulu McConnell | Aug. 9 | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | May 31 | 1 reel | |
| *†§Barnacle Bill, the Sailor (A.T.) | Talkartoon | Aug. 30 | 1 reel | Aug. 2 |
| *†§Bearded Lady (A. T.) | Louise Fazenda | Mar. 1 | 1794 | |
| *†§Bedella | Screen Song | Jan. 4 | 1 reel | |
| *†§Belle of the Night | Dorothy McNulty | Feb. 15 | 2 reels | |
| *†§Blue Songs (A.T.) | Ruth Etting & Orchestra | Jan. 3 | 1 reel | |
| Big Splash, The | Weismuller-Kruger | Jan. 17,'31 | 2 reels | |
| By Appointment | Craig-Bond | Nov. 1 | | |
| By the Beautiful Sea | Screen Song | Jan. 24,'31 | 1 reel | |
| *§†Camera Trails | Bruce Scenic | Oct. 11 | 1 reel | |
| *†§Chinese Fantasy (A.T.) | Novelty Act | Jan. 5 | 1 reel | |
| *†§Chinatown Fantasy, A | Miller-Oova | July 5 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | May 10 | 1 reel | |
| *†§Cleaning Up (A.T.) | C. Conklin-M. Swain | Sept. 27 | 2 reels | |
| *†§Cockeyed News No. 1 (A.T.) | Eddie Cantor | Aug. 9 | 1 reel | |
| *†§Come Take a Trip in My Airship | Screen Song | May 24 | 1 reel | June 14 |
| *†§Confounded Interest (A.T.) | Raymond-Caverly | Oct. 11 | 1 reel | |
| *†§Deep "C" Melodies (A.T.) | Frances Williams, Yacht Club Boys | Jan. 25 | 1 reel | |
| *†§Desperate Sam | Bert Gordon | Mar. 29 | 1832 | |
| Discovered | Sally Ward | Jan. 17,'31 | 1 reel | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. 9 | 1 reel | |
| *†§Don't Believe It (A. T.) | James Gleason | Feb. 8 | 2 reels | Mar. 22 |
| *†§Down With Husbands | Arthur-Roach | Mar. 8 | 2 reels | Mar. 22 |
| *†§Dresden Dolls, The (A.T.) | Maria Bamberelli | July 26 | 1 reel | |
| *†§Drifting Along (A.T.) | Robert Bruce Scenic | Sept. 6 | 1 reel | |
| *†§Duke of Dublin (A. T.) | Charles Murray | Feb. 1 | 2 reels | |
| Elmer Takes the Air | Stubbly Kreuger-Assan-Jordanoff | Apr. 25, '31 | 2 reels | |
| Excuses | Bruce Novelty | Nov. 29 | 1 reel | |
| *†§False Alarm Fire Co. (A.T.) | Smith & Dale | Mar. 9 | 1 reel | |
| †§Family Next Door, The | Charles Ruggles | Jan. 11 | 2 reels | Feb. 15 |
| *†§Fatal Card, The (A.T.) | W. & E. Howard | Nov. 8 | 1 reel | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | Mar. 16 | 1 reel | |
| *†§Firebugs | Talkartoon | May 10 | 1 reel | Apr. 19 |
| *†§Fit to Be Tied (A.T.) | Burns & Allen | Aug. 2 | 1 reel | |
| *†§For Love or Money (A.T.) | Lois Wilson | Jan. 4 | 1870 | |
| *†§Food for Thought (A.T.) | Allen & Canfield | Sept. 13 | 1 reel | |
| French Line, The | Gina Malo | Jan. 24,'31 | 1 reel | |
| *†§Getting a Break (A.T.) | Block & Sully | May 17 | 1 reel | June 28 |
| *†§Getting a Ticket (A.T.) | Eddie Cantor | Mar. 2 | 1 reel | |
| *†§Glow Worm, The (A.T.) | Screen Song | Aug. 23 | 1 reel | July 19 |
| Go Ahead and Eat | Tom Howard | Jan. 5,'31 | 1 reel | |
| *†§Go Ahead and Sing (A.T.) | Tom Howard | Oct. 25 | 1 reel | |
| *†§Grand Uproar (A.T.) | Talkartoon | Oct. 4 | 1 reel | |
| *†§Ha Wha Her Man (A.T.) | Gilda Gray | | 2 reels | |
| *†§Helping Hand, A (A.T.) | Solly Ward | | 2 reels | |
| *†§Her Future | Ethel Merman | Sept. 6 | 1 reel | |
| *†§His Honor, the Mayor | Charlie Murray | Mar. 22 | 2 reels | July 15 |
| His Price | Johnny Burke | Dec. 13 | | |
| *†§His Wife's Birthday (A.T.) | Solly Ward | Oct. 26 | 2 reels | |
| *†§Hold-Up (A.T.) | Tom Howard | | 2 reels | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | Sept. 13 | 2 reels | |
| *†§Hot Dog | Talkartoon | Mar. 29 | 1 reel | |
| *†§Hot Time in the Old Town Tonight, A (A.T.) | Screen Song | Aug. 2 | 1 reel | July 5 |
| *§I Came First (A.T.) | Herman Timberg | Apr. 12 | 1 reel | |
| *§I'm a Wild Woman (A.T.) | Boydell-Ash | Aug. 16 | 1 reel | |
| *§I'm Afraid to Come Home in the Dark | Screen Song | Feb. 1 | 1 reel | Jan. 25 |
| *§I'm Forever Blowing Bubbles | Screen Song | Mar. 15 | 1 reel | |
| In Again, Out Again | Cook-Bond | Dec. 20 | 1 reel | Nov. 22 |
| *†§In the Good Old Summertime (A.T.) | Screen Song | June 7 | 1 reel | |
| *†§In the Shade of the Old Apple Tree | Screen Song | Jan. 18 | 1 reel | |
| *†§Insurance | Eddie Cantor | Aug. 23 | 1 reel | June 28 |
| *†§Introduction of Mrs. Gibbs (A.T.) | Lulu McConnell | Sept. 20 | 1 reel | |
| It Might Be Worse | Georgie Jessel | Jan. 3,'31 | 2 reels | |
| It's All Over | Marion Harris | Dec. 20 | 1 reel | |
| *† Jazz Preferred (A.T.) | | Aug. 30 | 1 reel | July 5 |
| Just a Pal | Minor Watzen | Nov. 15 | 1 reel | |
| *†§Kandy Kabaret (A.T.) | Children's Ballet | Aug. 23 | 1 reel | June 28 |
| *§†Knights in Venice (A.T.) | Smith & Dale | Mar. 23 | 1 reel | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Hilliot | Sept. 6 | 1 reel | |
| *†§La Paloma | Screen Song | April 12 | 574 | |
| *†§La Schnozzo, Inc. (A.T.) | Smith & Dale | Nov. 8 | 2 reels | |
| *†§Let Me Explain (A. T.) | Taylor Holmes | | 2 reels | |
| Love in the Suburbs | Victor Moore | Jan. 31,'31 | 2 reels | |
| *†§Lovers' Lane (A.T.) | Arthur & Marion Haval | | | |
| Make Up Your Mind | Allee Boulden | Jan. 10,'31 | 1 reel | |
| *†§Many Moons (A.T.) | Bruce Novelty | Aug. 9 | 1 reel | Sept. 6 |
| Marlutch | Screen Song | Nov. 15 | 1 reel | Nov. 8 |
| *†§Marry or Else | Arthur & Morton Havell | Oct. 25 | 2 reels | |
| *†§Meek Mr. Meek, The (A.T.) | Jimmy Barry | Aug. 16 | 1 reel | |
| *†§Meet the Boy Friend (A.T.) | Lillian Roth | Aug. 30 | 1 reel | |
| *§†Melodies (A.T.) | Smith Bros., Singing | | 1 reel | |
| *†§Million Mo'e, A | Lee Morse | Apr. 26 | 964 | Jan. 25 |
| Model Women | All Star | Dec. 6 | 1 reel | |
| *†§Moon Bride's Wedding (A.T.) | Indian Musical Novelty | Feb. 22 | 1 reel | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | Jan. 11 | 1 reel | |
| *†§My Gal Sal (A.T.) | Screen Song | Oct. 18 | 1 reel | |
| Mysterious Mose | Talkartoon | Dec. 27 | 1 reel | |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | Aug. 16 | 2 reels | Oct. 25 |
| *†§New Rhythm | Azalazar & Band | Oct. 18 | 1 reel | |
| *†§Noah's Ark (A.T.) | Talkartoon | Oct. 25 | 1 reel | |
| Office Blues | Ginger Rogers | Nov. 22 | 1 reel | |
| Oh Teddy | Billy House | Dec. 20 | 2 reels | |
| Ol' King Cotton | George Dewey Washington | Dec. 27 | 1 reel | |
| *†§Ole Man Whoopee (A.T.) | Art Frank | Sept. 27 | 1 reel | July 26 |
| On a Sunday Afternoon | Screen Song | Nov. 29 | 1 reel | |
| *†§Operetic Selections (A.T.) | Tito Schipa | May 24 | 1 reel | Nov. 22 |
| *†§Paramount Acts | | | 2 reels | |
| Paramount Comedies | | | 2 reels | |
| *†§Paramount Pictorial No. 1 | Clara Bow | Sept. 27 | 1 reel | |
| No. 2 | Fish Faces Munich Mannikins: Walrus Hunting in Siberia; Stars of To-morrow | Oct. 25 | 1 reel | |
| Paramount Screen Song | | | 1 reel | |
| Paramount Sound News | (Two Editions Weekly) | | 1 reel | |
| Paramount Talkartoons | | | 1 reel | |
| Patient, The | The Three Swifts | Nov. 29 | 1 reel | |
| Plastered | Willie, West & McGinty | Nov. 22 | 1 reel | |
| Please Go 'Way and Let Me Sleep | Screen Song | Jan. 10,'31 | 1 reel | |
| Prisoner's Song, The | Screen Song | Mar. 8 | 1 reel | |
| Pulling A Bone | Burns & Allen | Jan. 10,'31 | 1 reel | Nov. 8 |
| *†§Radio Riot | Talkartoon | Feb. 15 | 1 reel | |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | Aug. 24 | 1 reel | |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | Oct. 18 | 1 reel | Oct. 11 |
| *†§Resolutions (A.T.) | Billy House | Aug. 30 | 2 reels | |
| Row, Row, Row | Screen Song | Dec. 20 | 1 reel | |
| *†§Rube, The | Jimmy Barry | June 21 | 1 reel | |
| Runaway Boys | Bruce Novelty | Jan. 31,'31 | 1 reel | |
| *†§Sailor's Luck, A | George Beatty | Sept. 13 | 1 reel | Nov. 15 |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | Mar. 6 | 1 reel | |
| *†§Scrappily Married | Johnny Arthur & Bert Roach | Feb. 22 | 2 reels | Jan. 18 |
| Seeing Helen Home | Helen Lynd | Dec. 6 | 1 reel | |
| Seven, The One | Juliet | Dec. 27 | 1 reel | |
| Simply Killing | Willie & Eugene Howard | Jan. 31,'31 | 1 reel | |
| *†§Sing, You Dancers (A.T.) | Puck & White | Sept. 20 | 1 reel | |
| Sky Scraping | Talkartoon | Nov. 1 | 1 reel | |
| Sky Scrappers | Chester Conklin | Dec. 8 | 2 reels | |
| *†§So This Is Paris Greeo | Fazenda | Jan. 18 | 2 reels | Jan. 25 |
| *†§Song Service (A.T.) | Lee Morse & Co. | Oct. 25 | 1 reel | |
| Stateroom 19 | | Jan. 17,'31 | 1 reel | |
| *†§Stein Song (A.T.) | Screen Song-Valice | Sept. 6 | 1 reel | Sept. 6 |
| *†§Story Book Parade, The (A.T.) | Children's Ballet | Oct. 4 | 1 reel | Aug. 23 |
| *†§Strike Up the Band (A.T.) | Screen Song | Sept. 27 | 1 reel | |
| *†§Stronger Sex, The (A.T.) | Myers-Roach | Mar. 15 | 1760 | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | July 12 | 1 reel | |
| Sure Cure | Lynn Overman | Nov. 1 | 1 reel | Sept. 6 |
| *†§Swing You Sinner (A.T.) | Talkartoon | Sept. 20 | 1 reel | Oct. 11 |
| *†§That Party in Persen (A.T.) | Eddie Cantor | Jan. 5 | 1 reel | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | July 14 | 1 reel | |
| Tongue Tied | Lulu McConnell | Dec. 13 | 1 reel | |
| Tons of Trouble | Rudy Muller and Reslo | Jan. 3,'31 | 1 reel | |
| *†§Toys (A.T.) | Three Ormonde Sisters | July 26 | 1 reel | |
| *†§Travelin' Alone (A. T.) | R. Bruce Scenic | | 1 reel | Nov. 22 |
| *†§Twentieth Amendment, The (A.T.) | | Jan. 22 | 2 reels | |
| Up to Mars | Talkartoon | Nov. 22 | 1 reel | Nov. 22 |
| *†§Voices of Lonely Men | R. Bruce Scenic | Apr 19 | 1 reel | |
| *†§Wanderlust, The | R. Bruce Scenic | April 5 | 1 reel | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | Feb. 8 | 1 reel | |
| *†§While the Captain Waits | Armida | Nov. 8 | 1 reel | Nov. 8 |
| Why Continue the Struggle | Casey-McHugh | Nov. 15 | 1 reel | |
| *†§Wise Flies (A.T.) | Talkartoon | July 19 | 1 reel | June 14 |
| *†§Yes, We Have No Bananas | Screen Song | Apr. 26 | 1 reel | May 24 |
| *†§You're in the Army Now | Johnny Burke | Oct. 11 | 2 reels | |

## PATHE FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Beyond Victory (A.T.) (F.) | Boyd-Twelvetrees-Gleason-Scott | Nov. 30 | | | |
| Big Money | Quillan-Gleason-Armstrong-Gleason | Oct. 26 | 7310 | 82 | Oct. 4 |
| *†§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. 2 | 7607 | 84 | Nov. 15 |
| *†§Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau Gleason | Sept. 21 | 7508 | 85 | Sept. 13 |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Horton-Ames | July 13 | 8870 | 97 | June 14 |
| *†§Night Work (A.T.) (F.) | Eddie Quillan | Aug. 3 | 8394 | 95 | Aug. 23 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. 15 | 8740 | 73 | Nov. 30 |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Nov. 30 | | | |
| *†§Pardon My Gun (A.T.) (F.) | Starr-Duryea | June 29 | 5058 | 63 | July 5 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. 5 | 7074 | 78 | Feb. 8 |
| Sin Takes a Holiday | Constance Bennett | Nov. 23 | 7304 | 81 | Nov. 29 |
| *†§Swing High (A.T.) (F.) | Twelvetrees-Scott | May 16 | 7500 | 75 | May 3 |

## Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | June 26, '31 | | |
| *†§Crashing Through (A.T.) | William Boyd | Dec. 28 | | |
| *†§Greater Love, The (A.T.) | Ann Harding | Aug. 2 | '31 | |
| *§In Deep (A.T.) | Constance Bennett | Jan. 18, '31 | | |
| *§I Take This Woman (A.T.) | Bannister-Harding | June 7, '31 | | |
| *†§Last Frontier, The (A .T.) | William Boyd | July 26, '31 | | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. 5, '31 | | |
| Lonely Wives | | | | |
| *†§North of the Yukon (A.T.) | William Boyd | May 10, '31 | | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. 19, '31 | | |
| *§Rawhide (A.T.) | William Boyd | Feb. 8, '31 | | |
| *†§Rebound | Ann Harding | Dec. 14 | | |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. 15, '31 | | |
| *†§Taking the Rap (A.T.) | Robert Armstrong | Aug. 16, '31 | | |
| *†§This Marriage Business (A.T.) | Constance Bennett | July 5, '31 | | |

## SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 28 min. | |
| Pathe Sound News | | 10 min. | |
| Pathe Silent News | | 10 min. | |
| Pathe Audio Review | | 11 min. | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 8 min. | |
| Grantland Rice Sportlights | | 10 min. | |
| Talking Topics of the Day | | 7 min. | |
| Knute Rockne Notre Dame Football Series of 6 | | | |
| 1. The Lush Bird | Oct. 15 | 1 reel | Aug. 30 |
| 2. The Hidden Goal | Oct. 15 | 1 reel | Aug. 30 |
| 3. Flying Feet | Oct. 15 | 1 reel | Sept. 13 |
| 4. Touchdown | Oct. 15 | 1 reel | Oct. 11 |
| 5. Two Minutes to Go | Oct. 15 | 1 reel | Oct. 25 |
| 6. Backfield Aces | Oct. 15 | 1 reel | |

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All for Mabel | Carney-Wills | Oct. 12 | 2 reels | Aug. 23 |
| *†§Amories or Bust | Daphne Pollard | July 27 | 2 reels | June 21 |
| *†§Beauties, The | Hiatt-Kaley | June 29 | 2 reels | |
| Big Cheese | Aesop Fable | Oct. 26 | 1 reel | Nov. 6 |
| *†§Big Hearted | Harry Gribbon | June 22 | 2 reels | June 28 |
| *†§Bess's Orders, The | Morgan-McPhail | Aug. 31 | 2 reels | Aug. 2 |
| Breakfast in Bed | Pollard-Pangborn | Nov. 10 | 2 reels | |
| *†§Bugville Romance, A | Aesop Fable | June 8 | 1 reel | June 21 |
| *†§Campus Favorites | Sportlight | June 29 | 1 reel | July 5 |
| *†§Carnival Revue | Hiatt-Hughes | Aug. 3 | 2 reels | July 19 |
| *†§Chasing Rainbows | Sportlight | Aug. 10 | 1 reel | |
| *†§Champion Makers | Sportlight | June 15 | 1 reel | June 21 |
| Circus | Aesop Fable | Sept. 26 | 1 reel | 10 Oct. 4 |
| Cobb Does Fishing | Sportlight | Oct. 5 | 1 reel | 10 Oct. 4 |
| Dangerous Youth | Daphne Pollard | | 21 min. | Nov. 29 |
| *†§Drums of Fear | Vagabound Adventure Series | June 29 | 1 reel | June 28 |
| *†§Deep South | Song Sketch | Aug. 24 | 1 reel | June 28 |
| *†§Dude Ranching (A.T.) | Sportlight | Sept. 21 | 1 reel | 10 Aug. 16 |
| Ebony Shrine | Vagabond Adv. Series | Sept. 21 | 1 reel | May 31 |
| *†§Farm Foolery | Aesop Fable | Sept. 14 | 1 reel | Sept. 20 |
| Frozen Frolics | Aesop Fable | Aug. 31 | 1 reel | Sept. 13 |
| Gem of Asia, The | Vagabond Adventure Series | Oct. 19 | 928 | 10 Sept. 27 |
| *†§Give Me Action | Maning-Holmes | Aug. 17 | 2 reels | Aug. 9 |
| *†§Glacier's Secret, The | Vagabond Adventure Series | June 1 | 1 reel | May 31 |
| *†§Gliding | Sportlight | Sept. 21 | 1 reel | 10 Sept. 27 |
| Glory of Spain | Vagabound Adventure Series | Nov. 18 | 1 reel | Nov. 8 |
| Gypped in Egypt | Aesop Fable | Nov. 9 | 1 reel | Nov. 15 |
| Harold Sees the Indians | Daphne Pollard | | | |
| *†§Hearts and Hoofs | Rice-Kent | Sept. 7 | 2 reels | May 31 |
| *†§Hold the Baby | Agnew-Crane-McPhail | Nov. 9 | 2 reels | |
| *†§Hooked | Sportlight | May 18 | 1 reel | May 24 |
| *†§Hot Tamale | Aesop Fables | Aug. 3 | 1 reel | Aug. 9 |
| *†§I'll Take That One | All Star | Oct. 5 | 2 reels | |
| *†§Jungle Jazz | Aesop Fable | July 6 | 1 reel | July 19 |
| *†§Jungle Terror | Vagabond Adv. Series | Oct. 5 | 1 reel | Sept. 20 |
| *†§Kid the Ladder | Campus Comedy | | 2 reels | Sept. 20 |
| Lair of Chang How | Vagabond Adventure Series | June 15 | 2 reels | 10 June 7 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. 17 | 1 reel | Aug. 23 |
| *†§Let 'Er Buck | Sportlight | July 27 | 1 reel | Aug. 9 |
| *†§Live and Learn | McPhail-Deering | June 15 | 2 reels | Aug. 2 |
| *†§Love's Memories (A.T.) | Song Sketch | Feb. 16 | 1 reel | June 7 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidentol songs,. A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| *†§Love That Kitty | Vagabond Adventure Series | Aug. | 24 | 1 reel | June 7 |
| *†§Maudaley | Song Sketch | Jan. | 3 | 1 reel | |
| *†§Midnight | Aesop Fables | | 685 ft. | 7 min. | Oct. 25 |
| *†§Mind Your Own Business | Agnew-Gulliver | July | 30 | 2 reels | 17 June 12 |
| Museum Beauty Shop | Melody Series | June | 7 | 2 reels | 18 June 7 |
| Mystic Isles, The | Vagabond Adventure Series | Nov. | 30 | 2 reels | Nov. 22 |
| Neat and Tidy | All Star | Sept. | 28 | 2 reels | |
| *†§New Waiter, The | All Star | June | 6 | 2 reels | |
| *†§Night Clerk, The | All Star | Sept. | 14 | 2 reels | |
| *†§Night In a Dormitory, A | Ginger Rooks | Jan. | 4 | 3 reels | |
| Office Boy | Aesop Fable | | | | Nov. 29 |
| *†§On the Air (A.T.) | Tooles of the Day | Jan. | 12 | 1 reel | Jan. 11 |
| *†§One Nutty Night | Wills-Carney | Nov. | 30 | 2 reels | Nov. 22 |
| *†§Oom Pah Pah (A.T.) | Aesop Fable | May | 11 | 1 reel | June 7 |
| Par and Double Par | Sportlight | Nov. | 2 | 1 reel | Nov. 22 |
| *†§Pathe Audio Review (A.T.) | White-Carney | | | Released Twice Every Week | |
| *†§Pep Sound News | | | | Released Twice Every Week | |
| *†§Perfect Match, The (A.T.) | Butler Mayo | Apr. | 8 | 2 reels | Apr. 5 |
| *†§Plek 'Em Young (A.T.) | Agnew-Geraghty | May | 4 | 2 reels | May 10 |
| Racqueteers | Sportlight | Oct. | 19 | 2 reels | 11 Oct. 11 |
| *†§Rich Uncles (A.T.) | Richard Carlyle | May | 11 | 1 reel | May 9 |
| *†§Ride 'Em Cowboy | White-Carney | Apr. | 13 | 2 reels | Apr. 5 |
| Romeo Robin, A | Aesop Fable | June | 22 | 1 reel | June 28 |
| *†§Royal Flush, A (A.T.) | All Star | Dec. | 19 | 2 reels | Aug. 30 |
| *†§Rubeville Nite Club (A.T.) | H. S. Watson | Jan. | 26 | 2 reels | Nov. 18 |
| *†§Sacred Fires | Vagabond Adventure Series | July | 27 | 1 reel | |
| *†§Sands of Egypt, The | Vagabond Adventure Series | Nov. | 2 | 956 ft. | 10 Nov. 8 |
| *†§Satan's Fury (A.T.) | Vagabond Adventure Series | Sept. | 7 | 1 reel | Aug. 23 |
| Sea Going Sheiks | Treacy-Cooke-Rice | | | | |
| Self Defense | Sportlight | Sept. | 7 | 1 reel | Sept. 13 |
| *†§Ship Ahoy (A.T.) | Aesop Fable | Jan. | 5 | 2 reel | Jan. 11 |
| *†§Singing Saps (A.T.) | Aesops Fables | Feb. | 2 | 1 reel | Feb. 8 |
| *†§Sixteen Sweeties (A.T.) | White-McNaughten | Apr. | 20 | 2 reels | Apr. 19 |
| Ski Hi Frolics | Sportlight | Aug. | 24 | 1 reel | |
| *†§Sky Skippers (A.T.) | Aesop Fable | Feb. | 16 | 1 reel | Feb. 15 |
| Snow Time | Aesop Fable | July | 20 | 1 reel | 8 July 26 |
| *†§Some Babies | Carle-Hiatt-Little Billy | Sept. | 21 | 2 reels | Aug. 18 |
| *†§Somewhere Out | Sportlight | July | 13 | 1 reel | |
| *†§Songs of Mother | Song Sketch | Feb. | 2 | 1 reel | May 10 |
| *†§Spills and Thrills (A.T.) | Sportlight | Apr. | 6 | 1 reel | Apr. 12 |
| *†§Splashing Through (A.T.) | Sportlight | Feb. | 23 | 1 reel | Feb. 15 |
| Sporting Brothers | Sports | June | 1 | 1 reel | 8 June 7 |
| Swell People | Dot Farley-Harry Gribbon | Aug. | 24 | 2 reels | 22 July 19 |
| Temples of Silence | Vagabound Adventure Series | July | 13 | 2 reels | 10 July 19 |
| Three Wise Clucks | | | | | |
| *†§Tight Squeeze (A.T.) | LeMaire | Feb. | 2 | 2 reels | Nov. 23 |
| Trouble Tangle | Carr-Farley | Nov. | 2 | 2 reels | Nov. 8 |
| *†§Trumpeteer, The (A.T.) | Song Sketch | Jan. | 19 | 1 reel | Jan. 4 |
| Trying Them Out | All Star | May | 25 | 2 reels | 17 June 7 |
| Two Fresh Eggs | Al St. John-Jimmie Aubrey | July | 6 | 2 reels | July 5 |
| Two Plus Fours | Nat Carr-Thelma Hill | Aug. | 10 | 2 reels | 20 July 26 |
| Under the Cock-Eyed Moon | Carney-Wells | Oct. | 26 | 2 reels | 20 Nov. 15 |
| *†§Venetian Nights | Vagabond Adventure | Aug. | 10 | 1 reel | Aug. 16 |
| *†§Voice of the Sea (A.T.) | Song Sketch | May | 4 | 1 reel | May 3 |
| *†§Western Whoopee (A.T.) | Aesop Fables | Apr. | 13 | 1 reel | Apr. 19 |
| What, No Bait | Topics of the Day | Mar. | 9 | 1 reel | |

## RADIO PICTURES

### FEATURES

| Title | Star | Rel Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Alias French Gertie (A.T.) | Daniels-Lyon | Apr. | 2040 | 65 | Apr. 19 |
| *†§Beau Bandit (A.D.) | La Rocque-Kenyon | Mar. | 2 | 6128 | 68 June 21 |
| *†§Case of Sergeant Grischa | Morris-Compson-Hersholt | Feb. | 2318 | 81 | 82 Mar. 8 |
| *†§Check and Double Check (A.T.) | Amos 'n' Andy-Carol-Rich | Dec. | 25 | 8929 | 75 Dec. 24 |
| *†§Conspiracy, The (A.T.) | Love-Trevor-Sparks | Aug. | 3 | 915 | 72 Nov. 8 |
| *†§Cuckoos, The (A.T.) | Wheeler-Woolsey | May | 15 | 5955 | 90 Apr. 5 |
| *†§Danger Lights | Wolheim-Armstrong-Arthur | Sept. | 22 | 7035 | 73 |
| | (Reviewed Sept. 6 Standard Film and Dec. 6 Wide Film) | | | | Mar. 8 |
| *†§Dixiana | Gene Daniels | | May | 80 | 9385 99 July 28 |
| *†§Escape (A. T.) | All Star Cast | Sept. | 1 | 6345 | 68 Feb. 15 |
| *†§Framed (A.T.) | Brent-Toomey | Mar. | 16 | 6111 | 68 Feb. 15 |
| *†§Half Shot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. | 4 | 7459 | 79 Sept. 27 |
| *†§He Knew Women (A.T.) | Sherman-Joyce | May | 18 | 6319 | 70 Apr. 26 |
| *†§Inside the Lines | Compson-Forbes | July | 20 | 6652 | 75 July 12 |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | Aug. | 17 | 6309 | 69 July 19 |
| *†§Leatherneckin' (A. T.) | Roy, Jr.-Rubin | Sept. | 22 | 7600 | 81 Sept. 6 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | Jan. | 5 | 7038 | 78 Dec. 21,'29 |
| *†§Lovin' the Ladies | Richard Dix | Apr. | 6 | 6138 | 68 Feb. 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June | 1 | 6469 | 72 May 31 |
| *†§Pay Off, The | Lowell Sherman | Oct. | 11 | 6371 | 70 Sept. 13 |
| *†§Runaway Bride, The (A. T.) | Astor-Hughes | May | 24 | 6184 | 72 May 31 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Bucca | Aug. | 1 | 6727 | 73 June 28 |
| *†§Shooting Straight (A.T.) | Dix-Lawlor | July | 20 | 8720 | 71 July 12 |
| *†§Silver Horde (A. T.) | Brent-Wolheim | Oct. | 25 | 6768 | 75 Sept. 27 |

### Coming Feature Attractions

| Title | Star | Rel. Data | Length | Reviewed |
|---|---|---|---|---|
| Assorted Nuts | Bert Wheeler-Robert Woolsey | | | |
| Children of the Streets | Betty Compson | | | |
| *†§Cimarron (A.T.) | Richard Dix | | | |
| Devil's Battalion | Forbes-Vail | Dec. | 25 | |
| *†§Hook, Line & Sinker | Wheeler-Woolsey | Dec. | 25 | Dec. 6 |
| Kept Husbands | | | | |
| *†Perfect Alibi, The (A. T.) | | | | |
| Private Secretary | | | | |
| Royal Bed | Sherman-Astor | Dec. | 25 | |
| Sin Ship | Wolheim-Astor | | | Nov. 1 |
| Sour Grapes | | | | |
| White Shoulders | Evelyn Brent-Ricardo Cortez | | | |

### SOUND SHORTS

| Title | Star | | Length | Reviewed |
|---|---|---|---|---|
| Aunts In the Pants | W. Catlett | Nov. | 22 | 2 reels 21 |
| Black and Tan | Duke Ellington & Orchestra | Feb. | 9 | 2 reels |
| *†§Bridegroom, The (A.T.)(F) | Marc Connelly | Feb | 2 | 1 reel |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. | 1 | 2 reels June 21 |
| *†§Campus Sweethearts (A. T.) (F&D) | | Mar. | 9 | 2 reels |
| *†§Cash and Marry A.T.) | Vaughn-Cooke-Sargent | Mar. | 16 | 2 reels |
| *†§Dear Slayer (A.T.) | Vaughn-Cooke | Mar. | 2 | 2 reels Feb. 22 |
| Dizzy Dates | Dane-Arthur | Dec. | 7 | 2 reels 19 |
| *†§Eventually But Not Now (A. T.) (F&D) | Vaughn-Cooke | Apr. | 13 | 2 reels Apr. 19 |
| *†§Fair Deceiver, The (A. T.) (F&D) | | Jan. | 6 | 1 reel |
| Fall to Arms, A | Louise Fazenda | Oct. | 20 | 1774 20 |
| *†§General Ginsburg (A.T.) (F) | Nat Carr | Apr. | 13 | 2 reels |
| *†§Golf Specialist, The | W. C. Fields | Aug. | 19 | 2 reels 23 July 8 |
| *†§Good Time Kennath | Marc Connelly | July | 20 | 1 reel Aug. 9 |
| *†§Gunboat Ginsburg (A.T.) (F) | Nat Carr | Jan. | 12 | 2 reels Nov. 9 |
| *†§Guest, The (A. T.) (F&D) | Marc Connelly | May | 25 | 1 reel |
| Hey Diddle Diddle | Nick & Tony | Dec. | 7 | 1 reel 19 |
| *†§Hot Bridge (A.T.) (F&D) | | May | 11 | 2 reel 6 July 8 |
| Humanette No. 1 | Benny Rubin | Aug. | 22 | 1 reel 6 July 8 |
| Humanette No. 2 | Hutchinson-Lerch | Sept. | 1 | 10 |
| Humanette No. 3 | Clyde-Rubin | Oct. | 1 | 8 |
| Humanette No. 4 | B. T. Murray | Nov. | 20 | 1 reel 8 Nov. 8 |
| Humanette No. 5 | | Dec. | 7 | 1 reel |
| Knights Before Xmas | Dane-Arthur | Nov. | 30 | 2 reels 18 |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. | 15 | 2 reels May 3 |
| *†§Lost and Foundared (A. T.) (F&D) | Vaughn-Cooke | Jan. | 19 | 2 reels |
| *†§Magnate, The (A. T.) (F&D) | Marc Connelly | Mar. | 30 | 1 reel |
| *†§Men Without Skirts (A T.) | Dane-Arthur | Aug. | 19 | 2 reels July 5 |
| *†§Mickey's Bargain (A. T.) | (F&D) Mickey Yule | Dec. | 22 | 1668 ft. 19 min. |
| *†§Mickey's Champs (A. T.) | (F&D) Mickey Yule | Feb. | 2 | 2 reels |
| *†§Mickey's Luck (A. T.) | (F&D) Mickey Yule | Mar. | 30 | 2 reels Apr. 12 |
| *†§Mickey's Master Mind (A. T.) | (F&D) Mickey Yule | Mar. | 2 | 2 reels |
| *†§Mickey's Merry Men (A T.) | (F&D) Mickey Yule | July | 20 | 2 reels Aug. 16 |
| *†§Mickey's Muskateers (A.T.) | | Oct. | 20 | 1623 18 Aug. 16 |
| *†§Mickey's Streteny (A. T.) | (F&D) Mickey Yule | Jan. | 5 | 2 reels |
| *†§Mickey's Winners (A. T.) | (F&D) Mickey Yule | Aug. | 17 | 2 reels |
| *†§Mickey the Romeo (A. T.) | (F&D) Mickey Yule | June | 22 | 2 reels |
| *†§Mickey the Whirlwind (A.T.) | (F&D) Mickey Yule | Apr. | 27 | 2 reels |
| *†§Mickey the Warrior | Mickey Yule | May | 25 | 2 reels |
| Moonlight & Monkey Business | Nick & Tony | Nov. | 15 | 2 reels 21 Nov. 15 |
| *§Off to Peoria (A.T.) | Nick & Tony | July | 13 | 2 reels June 14 |
| *†§Old Bill's Christmas (A.T.) | | Feb. | 9 | 2 reels Dec. 14, '29 |
| *†§Old Vamps for New (A. T.) | Vaughn-Cooke | Feb. | 2 | 2 reels Jan. 25 |
| *†§Palooka Flying School (A.T.) | | June | 22 | 1 reel 21 |
| *†§Peep on the Deep, A | Clark-McCullough | Sept. | 1 | 2 reels 20 July 6 |
| *†§Pure and Simple | Louisa Fazenda | Sept. | 15 | 2 reels Oct. 11 |
| Razered in Old Kentucky | Nick and Tony | Oct. | 20 | 1699 18 Nov. 8 |
| *†§Setting Sun, The (A.T.) | Vaughn-Cooke | Feb. | 16 | 2 reels Feb. 8 |
| *†§Sleeping Cuties (A.T.) | Alberta Vaughn | Jan. | 5 | 2 reels Dec. 21 |
| Society Gone Spaghetti | Nick and Tony | Sept. | 15 | 2 reels 20 Sept. 27 |
| *†§Strange Interview, The (A.T.) (F) | Sherwin-Knowles | Mar. | 2 | 1 reel |
| Talking Turkey | Benny Rubin | | | |
| Toby in the Bughouse | | Dec. | 7 | 1 reel 6 |
| *†§Toby the Fiddler (A.T.) | Toby, The Pup | Sept. | 1 | 1 reel 7 |
| Toby, the Miner | Toby, the Pup | | | 5 Nov. 15 |
| Toby, the Museum | Toby, the Pup | Aug. | 19 | 1 reel May 24 |
| Toby, the Showman | Toby, the Pup | Nov. | 22 | 1 reel 7 Nov. 8 |
| Too Hot to Handle | Louise Fazenda | Nov. | 15 | 2 reels 21 |
| Trader Ginsburg | | Dec. | 27 | 1595 ft. 18 min. |
| *†§Who's Got the Body (A.T.) | Nick & Tony | Aug. | 3 | 2 reels May 24 |

## SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Big Fight, The (A.T.) | Williams-Lane | SepL | 1 | 5850 | 65 Apr. 19 |
| *†§Blaze O'Glory | Eddie Dowling-S. Compson | Jan. | 1 | 8800 | 90 Dec. 14/29 |
| *†§Cock O' the Walk (A.T.) | L. Schildkraut-Ley | May | 15 | 7200 | 80 Apr. 19 |
| *†§Costello Case | Tom Moore-Lola Lane | Oct. | 15 | 7200 | 78 Oct. 18 |
| Damaged Love | Collyer | Dec. | 15 | | |
| *†§Dude Wrangler, The (A.T.) | Duryea-Besquette | June | 1 | 6200 | 68 May 24 |
| *†§Great Gabbo | E. Von Stroheim-B. Compson | Jan. | 1 | 9950 | 100 Sept.21,'29 |
| Hell Bent For Frisco | | | | | |
| *†§Hello Sister (A.T.) | L. Hughes-Borden | Feb. | 1 | 8590 | 105 Apr. 5 |
| Jaws of Hell | McLaglen-Hume | Dec. | 30 | 8850 | 100 |
| Just for a Song | Davis-Carpenter | Dec. | 20 | | |
| *†§Once a Gentleman (A.T.) | Horton-Wilson | Sept. | 1 | | June 21 |
| *†§Rene (A.T.) | Roland-Thomson-Love | Oct. | 1 | 7200 | 80 Oct. 11 |
| *†§Rogue of the Rio Grande | Hatton-Ley Bohr | Oct. | 15 | 7000 | 70 |
| Symphony in Two Flats | Novello-Logan | Dec. | 15 | | |
| *†§Talk of Hollywood | Nat Carr-Fay Marbé | Mar. | 1 | 6586 | 72 Dec.21/29 |
| *†§Up The Congo | Travel Lecture | Feb. | 1 | 5800 | 62 |
| *†§What a Man (A.T.) | Denny-Segar | June | 1 | 7000 | 79 Mar. 29 |

## STATE RIGHTS

### FEATURES

| Title | Star | Dist'r | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. | 1 | 8900 | 73 June 21 |
| Alma de Gaucho | Special Cast | Edw. L. Klein | | | | Sept. 6 |
| Asphalt | Froelich-Amann | Allied Film | Mar. | 15 | 8 reels | 85 May 10 |
| Ball | | J. C. Jackson | Nov. | 15 | 7 reels | |
| *†§Because I Love You | Mady Christians | Amer. Gen. Film | Jan. | 24 | 9000 | 100 Feb. 8 |
| *†§Bride 68 (P.T.) | Veidt-Brink | Amer. Angelo | Apr. | 6 | | 100 Apr. 19 |
| *†§Bright Eyes | Balfour-Trevor | New Era | July | 10 | 6800 | 76 July 9 |
| *†§Burning Heart, The | Christians-Froelich | Harold Auten | May | 10 | 8372 | 88 May 24 |
| *†§Call of Circus (A.T.) (D.F.) | Bushman Clayton | Burr | Jan. | 15 | 5466 | 61 Jan. 18 |
| Caught in Berlin's Underworld | Fritz Kortner | | | | | Feb. 15 |
| Chess Player, The | Jehanne-Blanchard | Unusual Plct. | | | | |
| *†§Civilization | Hickman-Markey | Am. Trad. Assn. | | | | |
| *†§Lancy in Wall Street (A.T.) | Murray-Littlefield | Aristocrat | Mar. | 15 | 7127 | Mar. 1 |
| *†§Constant Nymph, The | Ivor Novello | Big Three Exc. | Aug. | 17 | 7800 | 87 July 5 |
| *†§Optimists | Special cast | New Era | | | | Feb. 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | Jan. 11 |
| *†§Donger Man, The (P.T.) | Chas. Hutchinson | Cosmos | May | 20 | 6516 | 82 May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | Mar. 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Biltmore Prod. | Jan | 5 | 400 | 60 Dec. 14 |
| Flame of Hamburg | Jugo-Fritsch | Uta, | | | | |
| *†§Grifters | | Harold Auten | | | 48 | July 5 |
| †§Escaped from Dartmoor | Baring-Hennina | Harold Auten | Apr. | 11 | 7529 | 70 Apr. 19 |
| Ex-Flame | | Liberty Prod. | | 6480 | 72 | Nov. 29 |
| Eternal Fools | | Judea Films | Sept. | 23 | 6120 | 68 Sept. 8 |
| Farmer's Wife | Thomas-Hall-Davis | Allied | Jan. | 4 | 6845 | 76 Jan. 18 |
| Figaro | | Franco-American Nat | Sept. | 6 | 360 | 71 Dec. 7 |
| Flame of Love | Anna May Wong | Brit. Int. | Dec. | 30 | 6600 | 74 Nov. 8 |
| Hate Ship, The | | Brit. Int. | Nov. | 14 | 6750 | 75 Nov. 22 |
| †§Heart's Melody (A. T.) (F & D) | Fritsch-Parlo | Ufa Film | | | | |
| Her Unborn Child (F & D) | Special Cast | Windsor | Jan. | 10 | 7609 | 85 Jan. 18 |
| Hungarian Nights | Special Cast | Amer. Gen. Film Co. | Aug. | 5/29 | 8 reels | June 14 |
| *†§Immortal Vagabond (A.T.) | Haid-Froelich | Ufa Film | | | | |
| In the South Seas with Mr. and Mrs. Pinchot | | Talk. Plct. Epics. | Sept. | 1 | 5538 | May 31 |
| *†§Ingagi | African Hunt | Congo Plct. Ltd. | Apr. | 13 | 7776 | 86 Apr. 26 |
| Jade Casket, The | French Cast | Cosmos | | | 5800 | 64 |
| *†§Jazz Cinderella | M. Lay-L. Robards | Chesterfield | Aug. | 14 | 6181 | 68 Sept. 20 |
| *†§June and the Payneck (A.T.) | Sara Allgood Harold Auten | June 27, 9100 | | | | July 5 |
| *†§Just Off Broadway | D. Keith-A. Christy | Chesterfield | Mar. | 15 | 7650 | 85 Dec. 14 |
| *†§Ladies In Love (A.T.) | Day-Walker | Chesterfield | Jan. | 19 | 6095 | 69 May 3 |
| *†§Last Dance, The (A.T.) | Reynolds-Robards | Audible | Mar. | 8 | 5825 | 65 Mar. 29 |
| Lotus Lady | | Audible | Oct. | 31 | 6100 | 68 Nov. 15 |
| Loose Ends | Edna Best | British Inter. | Oct. | 17 | 7560 | 84 Oct. 25 |
| Lost Patrol | | Pro Patria | | | Not Set. 5100 | 57 Dec. 21 |
| *†§Love at First Sight (A.T.) | Keener-Foster | Chesterfield | Feb. | 15 | 8039 | 68 Feb. 1 |
| *†§Made to Order | Julian Eltinge | Jesse Weil | | | 6240 | Jan. 25 |
| *†§Madonna of the Sleeping Cars | Claude Frene | Little Playhouse Film Co. | | | | Oct. 18 |
| *†§Manxman, The | Carl Brisson | 6800 | Dec. | 21 | Ufa | Dec. 14 |
| Melody of the Heart | | Ufa Film | Aug. | 29 | Eng. 8081 Germ. 8543 | 90 Sept. 6 |
| Midnight Special, The | | Chesterfield | Dec. | 15 | 6190 | 60 Dec. 6 |
| Murder | Marshall-Baring | British Int. | Oct. | 24 | 8200 | 90 Nov. 1 |
| Mystery at the Villa Rose | Trevor-Baring | Harold Auten | May | 31 | 8000 | 100 mins. |
| *†§Mysteries of Nature | | Ufa | | | | 71 |
| Passion Song, The | Olmsted-N. Baery | Excellent | | | 5080 | 56 |
| Peacock Fan, The | Dorothy Dwan | Chesterfield | | | 5400 | 60 |
| Poor Millionaire | Talmadge-Howard | Biltmore | Apr. | 7 | 6200 | 58 May 17 |
| Port | Special Cast | Ufa Films | | | | |
| *†§Rampsal Aga (A.T.) (D.F.) | Murray-Kennedy | Continental | Jan. | 15 | 5743 | 64 Jan. 18 |
| *†§Rasputin, the Holy Devil | Special Cast | Martin Berger | | | | Aug. 30 |
| *†§Romance of the West | Jack Parris | Jack Treg | June | 15 | 5494 | 61 Aug. 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | | | Oct. 12 |
| Sea Fury | Mildred Harris | Tom White | | | Nat Set 6200 | 56 Dec. 7 |
| *†Slums of Takio | Japanese Cast | Moviegraphs | | | | |
| Smoke Bellew | Conway Tearle | First Division | | | 6605 | 73 |
| *†§Sombras de Gloria | Jose Bohr | Sono Art World Wide | | | | Feb. 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | | | 6300 | 70 |
| Stampede | Native Cast | Harold Auten | Apr. | 26 | 7540 | 80 May 3 |
| Strange Case of District Attorney "M" | | Unusual Photoplay | Mar. | 6800 | | Mar. 22 |
| Suspense | | British Int. | | | | Nov. 8 |
| *†§Three Outcasts, The | Yakima Canutt | Waco | | | 5 reels | Oct. 18 |
| *†§Throw of the Dice | Seeta Devi | Hollywood Plc. | Dec. | 29 | 6700 | May 31 |
| Thunder God | Cornelius Keefe | Crescent | | | 5917 | 66 |
| *†§Today (A.T.) | Nagel-Owen | Majestic | Nov. | 1 | 6660 ft. | Oct. 25 |
| *†§Treasure, The | | Film Arts Guild | | | | Nov. 30 |
| Two Hearts in Waltz Time | Janssen-Theimer | Asso. C. of A. | Dec. | 10 | 8800 | 98 Oct. 25 |
| Two Worlds | Nora Baring-John | Longdon E. A. Dupont | Nov. | 21 | 8000 | 82 Nov. 29 |
| *†§West of Rockies (A.T.) (D) | Yakima Canutt | Waco | Jan. | 18 | 5100 | 68 Aug. 8 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | Mar. 1 |
| *†§White Devil (P.T.) (F & D) | Matjukin-Dagover | UFA Films | | | | |
| Why Cry at Parties | Haim-Ornella | International | | | 7000 | 78 Feb. 22 |
| *†§Woman Who Was Forgotten (A.T.) | Belle Bennett | State Cinema | Jan. | 1 | 7560 | 65 Jan. 25 |
| Wonderful Lies of Nina Petrowna | Heim-Werd | Allied Films | May | 30 | 8 reels | 80 June 14 |
| *†§Yiddish Mama, The (A.T.) | Mme Siman | Judea Films | | | 4000 | |
| Young Woodley | All English Cast | Harold Anten | Sept. | 26 | 7600 | 73 Oct. 4 |

*Means synchronized score. †Means sound effects. §Means voice (including dinlogue and incidentnl songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

## Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Ape, The (A.T.) | | Liberty Prod. | | | | |
| Atlantic | | Elstree | | | 60 | Oct. 11 |
| Blue Angel, The | Emil Jannings | Ufa Film | Dec. 15 | 9047 | 100 | Nov. 22 |
| *†§Body, Soul and Dress | | | | | | |
| Buying a Wife | Special Cast | Aff. Eurogean | | 7 reels | | |
| †§Comeback, The (A.T.) | | Majestic | | | | |
| *†§Dancing Fathers (A.T.) | | | | | | |
| *†§Davy Jones Locker (A.T.) | | Liberty Prod. | | | | |
| *†§Der Tiger Von Berlin | Susa-Frank | Ufa Film | | | 55 | Sept. 27 |
| *†§Divorce Question, The (A.T.) | | Majestic | | | | |
| Duty to be Silent | Marlo Albana | Aff. European | | 8 reels | | |
| *§†East Lynne (A.T.) | | Liberty Prod. | | | | |
| *†§East of Asia (A.T.) | | Liberty Prod. | | | | |
| Eternal Sacrifice | | | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | | |
| Exodus to the NewWorld, The | Lyon-Prevost | Pioneer | | | | |
| Full Dressed Thieves | Nils Asther | Aff. European | | 7 reels | | |
| German Underworld | Special Cast | Aff. European | | 7 reels | | |
| Gold Diggers of Hollywood | | | | | | |
| Great Unknown, The | John Leoder | Aff. European | | 6 reels | | |
| *†§Hail the Woman (A.T.) | | Majestic | | | | |
| Her Viennese Lover | Asther-Nolan | Aff. European | | 6 reels | | |
| *†§In Oklahoma (A.T.) | | | | | | |
| Milak of the Snowlands | Special Cast | Allied | | | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | | | |
| *†§Mother's Millions (A.T.) | May Rosen | Liberty Prod. | | | | |
| Our Daily Bread | Mary Nolan | Aff. European | | 7 reels | | |
| *†§Price Mark, The (A.T.) | | Majestic | | | | |
| *†§Red Kisses (A.T.) | | | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | | | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | | | |
| *†§Smart Women (A.T.) | | Majestic | | | | |
| *†§Thou Shalt Not Squeal (A.T.) | | | | | | |
| *†§Trap, The (A.T.) | | Majestic | | | | |
| Unholy Love | Wegener-Petrovitch | Aff. European | | | | |
| When Duty Calls | Special Cast | Allied | | 6714 feet | | |
| Wildest Whoopee | Jack Perrin | | | | | |
| Women Like Men | | Liberty Prod. | | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | | |

## SOUND SHORTS

| Title | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| *†§Anyway By Air | | Visugraphic | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Barn Dance | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Besides the Western Sea | | Castle Film | 1 reel | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | |
| Bosom Friendship | Novelty | UFA | 10 min. | |
| *†§Bring On the Bride (A.T.) | | Elbee | 2 reels | Nov. 9 |
| *†§Broken Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| *†Chain Gang, The | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Conquest of the Caseades | Educational | Gen. Electric Co. | | Apr. 19 |
| Coast to Coast | Talker | Visugraphic | 2 reels | Aug. 30 |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | Feb. 1 |
| Electric Ship | Educational | General Electric | 9 | Nov. 6 |
| *†§Ell-Ell | Cantor Waldman | Judea Film | 950 ft. | |
| *§†Evening in Jewish Camp. | Eval Miller | Judea Film | 1000 ft. | |
| Felix Fernandino | | Imperial | 6 | Nov. 22 |
| *§Friend Husband (A.T.) | | Burr | 2 reels | |
| *†§Frost and Old Lace | | UFA | 1 reel | Sept. 20 |
| *†Galloping Gaucho | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Feb. 1 |
| *†§Jewish Gypsy | Hymie Jacobson | Judea Films | 1900 ft. | |
| Jewish Melody | Cantor Waldman | Judea Films, Inc. | 1 reel | |
| *†Jungle Rythm | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| *†Just Mickey | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†§Kiddie Cabaret | | Mayfair | 2 reels | Apr. 26 |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| *†§Kol Nidre No. 1 | Cantor Schmillkel | Judea Films | 900 ft. | |
| *†§Kol Nidre No. 2 | Cantor Waldman | Judea Films | 950 ft. | |
| Land of Freedom | Seymour Reizteit | Judea Films, Inc. | 2 reels | |
| *†§Mal-Ko Mashma-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawas (P.T.) | | Capital Prod. | 3½ reels | June 7 |
| *†§Measuring Time | | UFA Film | 7 min. | Sept. 27 |
| *†§Meet the Family (A.T.) (F) | Harry Delt | Elbee | 2 reels | |
| *†Mickey's Concert | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†§Monkey Squawks (A.T.) | | Burr | | |
| Natascha | Pinchus Lavenda | Judea Films, Inc. | 2 reels | |
| Net So Quiet on the Western Front | | British Int. | 2 reels | 25 Nov. 1 |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 1600 ft. | |
| *†Plaee Crazy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 1 |
| *†Plow Boy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Polo | | Visugraphic | 10 min. | |
| Sailors' Sweetheart | Hymie Jacobson | Judea Films, Inc. | 2 reels | |
| Scarlet Runner & Co. | | British Int. | 6 | Nov. 8 |
| Secrets of Nature | | British Int. | 12 min. | Nov. 1 |
| *†§Shoemaker's Romance (A.T.) | (A.T.) | Judea Films | 1900 ft. | |
| *†§Should I | Charles Lawmer | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered | Special Cast | Burr | | |
| *†§Sixty Minutes From Broadway | Color Novelty | Castle | 1 reel | |
| Spanish Rhythm | Fexlix Fernandino & Orch. | Imperial | 9 min. | Nov. 29 |
| *†§Style and Class (A.T.) | Marty Barratz | Judea Films | 2000 ft. | |
| *†§Summer Harmonies | Song Cartoon | Biophone | 1 reel | Dec. 5 |
| Talk-o-Graphs | Norman Brokenshire. | Henry Sonenshine | 9 min. | Nov. 29 |
| *†Tee-Time | Felix the Cat | Cogley Films | 1 reel | Apr. 5 |
| *†§Una-Sana-Takof | Cantor Waldman | Judea Films | 950 ft. | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 6 |
| *†When the Cat's Away | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Wild Waves | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| World Unseen, A | Scientific | UFA | 12 min. | |

## SYNDICATE PICTURES CORP.

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Beyond the Law | Robert Frazer | Oct. 1 | 4930 | 50 | Nov. 8 |
| *†§Breezy Bill | Bob Steele | | 4500 | 50 | Sept. 20 |
| *Canyon of Missing Men | Tom Tyler | June 1 | 4742 | 50 | Aug. 2 |
| Code of Honor | Mahlon Hamilton | Oct. 1 | 5605 | 59 | Nov. 15 |
| *†§Code of the West | Bob Custer | | 57 | | |
| Convict's Code, The | Cullen Landis | | 56 | Oct. 4 | |
| Hunted Men | Bob Steele | Apr. | 4853 | | |
| *†§Lonesome Trail, The | Chas. Delaney | Sept. 15 | 5786 | 65 | Sept. 13 |
| *†§Overland Bound | Leo Maloney | Apr. 15 | 5040 | 56 | Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Mar. 1 | 4700 | 52 | Mar. 29 |
| Phantom of the Desert | Jack Perrin | Nov. 1 | 6 reels | | |
| Under Texas Skies | Bob Custer | Nov. 15 | 6 reels | | |
| Western Honor | Bob Steele | Mar. | 4849 | 56 | May 17 |
| Westward Bound | Buffalo Bill, Jr.-Ray Roosevelt | Dec. 1 | 6 reels | | |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Boy of the Plains, A | | Apr. 15, '31 | 6 reels | | |
| Frontier Days | | May 1, '31 | 6 reels | | |
| God's Country and the Man | | Dec. 15 | 6 reels | | |
| Last of the Pawnees | | Apr. 1, '31 | 6 reels | | |
| Red Coats of Canada | | Feb. 1, '31 | 6 reels | | |
| Riders of the North | | Feb. 15, '31 | 6 reels | | |
| Rose of the Rio Grande | | Jan. 1, '31 | 6 reels | | |
| Sheer Luck | | | | | |
| Song of the Plains | | Mar. 1, '31 | 6 reels | | |
| Texas Ranger, The | | Mar. 15, '31 | 6 reels | | |
| West of Cheyeone | | Jan. 15, '31 | 6 reels | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| †Alice Chops the Suey | | Feb. 1, '31 | | | |
| †Alice Gets Stage Struck | | Jan. 15, '31 | | | |
| †Alice Gets Stung | | Oct. 15 | | | |
| †Alice Loses Out | | Mar. 1, '31 | | | |
| †Alice on the Farm | | Oct. 1 | | | |
| †Alice Picks the Champ | | Mar. 15, '31 | | | |
| †Alice Plays Cupid | | Apr. 1, '31 | | | |
| †Alice Rattled by Rats | | May 1, '31 | | | |
| †Alice Solves the Puzzle | | Apr. 15, '31 | | | |
| †Alice the Jailbird | | Nov. 1 | | | |
| †Alice Wins the Derby | | Nov. 15 | | | |
| †Alice in the Jungle | | Jan. 1, '31 | | | |
| †Alice's Balloon Race | | Dec. 15 | | | |
| †Alice's Egg Plant | | Dec. 1 | | | |
| †Alice's Little Parade | | Sept. 1 | | | |
| †Alice's Mysterious Mystery | | May 15, '31 | | | |
| †Alice's Orphan | | Feb. 15, '31 | | | |
| †Alice's Tin Pony | | Sept. 15 | | | |
| †Broken Spur, The | Jack Hoxie | Feb. 1, '31 | 2 reels | | |
| †Cyclone Bliss | Jack Hoxie | Oct. 15 | 2 reels | | |
| †Desert Bridegroom | Jack Hoxie | Jan. 15, '31 | 2 reels | | |
| †Desert's Crucible | Jack Hoxie | Oct. 1 | 2 reels | | |
| †Dead or Alive | Jack Hoxie | Nov. 15 | 2 reels | | |
| †Double-D, The | Jack Hoxie | Dec. 1 | 2 reels | | |
| †Marshall of Money Mint | Jack Hoxie | Sept. 15 | 2 reels | | |
| †Rider from Nowhere | Jack Hoxie | Nov. 1 | 2 reels | | |
| †Romantic Sheriff, The | Jack Hoxie | Jan. 1, '31 | 2 reels | | |
| †Sparks of Flint | Jack Hoxie | Feb. 15, '31 | 2 reels | | |
| †Two-Fisted Jefferson | Jack Hoxie | Sept. 1 | 2 reels | | |
| †Western Romance | Jack Hoxie | Dec. 15 | 2 reels | | |

## *TALKING PICTURE EPICS*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Reviewed |
|---|---|---|---|---|
| Across the World with Mr. and Mrs. Martin Johnson (F) | Mr. & Mrs. Martin Johnson | Feb. 22 | 6200 | Jan. 25 |
| Around the World Via Graf Zeppelin (F) | Commander Hugh Eckener | May 15 | 4600 | |
| Bottom of the World (F) | Dr. Robt. Cushman Murphy | July 26 | 3600 | |
| The Break-Up (F) | Captain Jack Robertson | July 1 | 4800 | |
| Hunting Tigers in India (F) | Commander Geo. M. Dyott | Jan. 31 | 7980 | |
| Lost Gods (F) | Count Byron Khun de Prorok | Nov. 1 | 4900 | July 12 |
| Mexico Today (F) | Emma Lindsay Squier | | | |
| Ship-Wrecked in the Arctic (F) | George Palmer Putnam | | | |
| To the South Seas (F) | Mr. & Mrs. Gifford Pinchot | Sept. 15 | 5400 | |
| World Below the Sea (F) | Dr. William Beebe | Nov. 21 | 4600 | Nov. 29 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length Feet | Reviewed |
|---|---|---|---|---|
| Bird Islands of Peru (F) | Dr. Robt. Cushman Murphy | Feb. 12, '31 | 1860 | Nov. 6 |
| Killing the Killer (F) | Dr. Raymond L. Ditmars | Mar. 1 | 971 | |
| Let's Sing (F) | Howard Wade Kinsey | Sept. 1 | 960 | |
| Like a Beaver (F) | Dr. Raymond L. Ditmars | Feb. 12, '31 | 940 | |
| Monkey Whoopee (F) | Dr. Raymond L. Ditmars | Dec. 25 | 900 | |
| Naked Man vs. Beast (F) | Martin Johnson | Oct. 15 | 980 | |
| Seeing Bermuda on a Bicycle (F) | (No. 1) Wanderlust | Jan. 1 | 960 | |
| Today and Yesterday (F) | Hearst News Reel | Jan. 21 | 2600 | |

## *TIFFANY*

### FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A.T.) | Armida-Terry | May 20 | 5974 | 65 | May 31 |
| *†§Borrowed Wives | Rex Lease | Sept. 10 | 5580 | 62 | Aug. 30 |
| Extravagance | June Collyer-Lloyd Hughes | Oct. 10 | 5686 | 66 | Sept 20 |
| *†§Headin' North (A.T.) | Bob Steele | Nov. 1 | 4950 | 55 | Nov. 8 |
| *†§High Treason (A.T.) | Huma-Thomas | June 15 | 7693 | 59 | June 7 |
| *†§Hot Curves (A.T.) | Rubin-Lease-Day | Apr. 15 | 11416 | 86 | July 12 |
| *†§Joaney's End (A.T.) | Colin Clive | Mar. 25 | 6210 | 130 | Apr. 12 |
| *†§Just Like Heaven (A.T.) | Louise-Newell | Oct. 22 | 5850 | 65 | Oct. 11 |
| *†§Kathleen Mavourneen (A.T.) | O'Neil-Delaney | June 20 | 5169 | 56 | Aug. 2 |
| Land of Missing Men | Bob Steele | Oct. 15 | 5167 | 58 | Oct. 4 |
| Love Trader | Leatrice Joy | Oct. 9 | 5700 | 64 | Oct. 18 |
| *†§Mamba (A.T.) | Hersholt-Boardman-Forbes | Mar. 10 | 6183 | 69 | Mar. 8 |
| *†§Medeine Man, The (A.T.) | Benny-Bronson | June 25 | 621 | 69 | June 21 |
| *†§Near Rainbow's End (A.T.) | Steele-Lorraine | June 10 | 5916 | 65 | July 5 |
| *†§Oklahoma Cyclone (A.T.) | (Reviewed as "Dangerous Business" Issue Dec. 21, 1929) Bob Steele | Aug. 8 | 5850 | 65 | Aug. 30 |
| *†§Paradise Island (A.T.) | Harlan Day | July 15 | 6507 | 73 | July 5 |
| *†§Sunny Skies | Benny Rubin | May 1 | 6984 | 78 | May 24 |
| *†§Swellhead (A.T.) | Gleason-Shilling-Walker | Mar. 20 | 7040 | 76 | Apr. 26 |
| Third Alarm, The | James Hall-Hersholt-Louise | Nov. 17 | 6300 | 70 | Nov. 6 |
| Thoroughbred | Garon-Barry | Aug. 10 | 5425 | 50 | Aug. 23 |
| Under Montana Skies | Kenneth Harlan | Sept. 10 | 5273 | 57 | Nov. 15 |
| Utah Kid | Rex Lease-Dorothy Sebastian | Oct. 27 | 4408 | 49 | Nov. 22 |
| *†§Wings of Adventure | Rex Lease | Aug. 1 | 5050 | 56 | Aug. 9 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha De | Torres & Lyon | | | |
| Arctic Patrol, The | | | | |
| The Barbarian | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |
| Branded Men | Rex Lease | | | |
| Caught Cheating | Sidney-Murray | | | |
| Circus Parade | | | | |
| Command Performance, The | Una Merkle-Neil Hamilton | | | |
| Danger Signal | | | | |
| Drums of Jeopardy, The | | | | |
| Fighting Grin, The | Rex Lease | | | |
| Fightin' Thru | Ken Maynard | | | |
| Ghost Ship, The | | | | |
| Hi-Jack | | | | |
| Lasca | | | | |
| Lawless Valley | Rex Lease | | | |
| Leftover Ladies | | | | |
| Lure of the Yukon, The | | | | |
| Moran of the Lady Letty | | | | |
| The Oilbway | | | | |
| Platinum | Lois Lane | | | |
| *†§Ridin' Fool, The (A.T.) | Bob Steele | | | |
| Roaring Barrier | | | | |
| She Got What She Wanted | Compson-Tracy | | | Oct. 18 |
| Single Sin, The | Kay Johnson-Bert Lytell | | | |
| Steel | | | | |
| *†§Sunrise Trail, The (A.T.) | Bob Steele | | | |
| Two Gun Man, The | Ken Maynard | | | |
| Unpardonable Sin | | | | |
| Wild Youth | | | | |
| X Marks the Spot | | | | |

## SHORT SUBJECTS

| TIUe | Star | Rel. Date | Lenoth | Reviewed |
|---|---|---|---|---|
| Color Symphonies Series | 6 in Technicolor | | 1 reel | |
| Chinese Flower Boat | | July 5 | | |
| Cossack Bride | | Jan. 25 | | |
| Dancing Bear | | June 10 | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| In Old Madrid | | Feb. | 10 | | |
| Parisian Nights | | June | 25 | | |
| *†§Jungle Drums | Colortone | Oct. | 24,'29 | 2 reels | Dec. 20, '29 |
| Kentucky Jubilee Singers | Series of 6 | | | | |
| Old Black Joe | | May | 1 | 2 reels | |
| On a Plantation | | Apr. | 15 | 2 reels | May 10 |
| Pickin' Cotton | | | | 1 reel | |
| Road Home, The | | | | 2 reels | |
| Slave Days | | | | 1 reel | |
| Welcome Home | | | | 1 reel | Nov. 29 |
| Musical Fantasies | Series of 6 | | | 1 reel | |
| Fire Worshippers | | Aug. | 10 | | Sept. 27 |
| Memories | | Aor. | 23 | | |
| William Tell | | Aug. | 1 | | |
| Paul Hurst Comedies | Series of 6 | | | | |
| Rolling Stone Series | Series of 6 | | | | |
| In the Mountains | | Sept. | 25 | 1 reel | Sept. 6 |
| TiRany Chima Series | 6 Monkey Comedies | | | 2 reels | |
| Africa Squeaks | | | | | |
| Blimp Mystery, The | | July | 25 | 2 reels | Sept. 27 |
| Little Big House, The | | Sept. | 5 | | Aug. 30 |
| Little Covered Wagon, The | | Oct. | 15 | | Oct. 4 |
| Little Divorcee, The | | | | | |
| Voice of Hollywood Series | Station S-T-A-R | | | 26 1 reel each | |
| No. 5 | Ben Turpin | | | | Apr. 26 |
| No. 9 | Wesley Barry | | | | Apr. 19 |
| No. 10 | Robert Woolsey | | | | |
| No. 11 | Billy Bevan | | | | May 24 |
| No. 12 | Lloyd Hamilton | | | | May 31 |
| No. 13 | Geo. K. Arthur | | | | July 19 |
| No. 14 | Joe Cobb | | | | Aug. 8 |
| No. 15 | Ruth Roland | | | | July 12 |
| No. 16 | Neil Hamilton | Aug. | 10 | | |
| No. 17 | Laura La Plante | Aug. | 20 | | |
| No. 18 | Gleason & Armstrong | Sept. | 11 | | |
| No. 19 | Johnny Hines | | | | |
| No. 20 | James Hall | | | | Oct. 11 |
| No. 21 | Conklin & Christy | | | | |
| No. 22 | Ian Keith | | | | |
| No. 23 | Sammy Cohen-Tiffany Talkin@ Chimes | | | | |

## *UNITED ARTISTS*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Abraham Lincoln, A.T.) | Walter Huston | Nov. 8 | 8704 | 87 | Aug. 23 |
| *†§Bad One, The (A.T.) | Del Rio-Lowe | May 3 | 6673 | 74 | Mar. 22 |
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. 29 | 7810 | 86 | Nov. 15 |
| *†§Be Yourself (A.T.) (F) | Fannie Brice | Feb. 8 | 5977 | 67 | Feb. 1 |
| *†§Du Barry, Woman of Passion | (A. T.) Norma Talmadge | Oct. 11 | 6110 | 90 | Nov. 1 |
| *†§Eyes of the World (A.T.) | Merkel-Holland | Aug. 30 | 7272 | 81 | Aug. 23 |
| *†Hell's Angels (A.T.) | Lyon-Hall-Harlow | Nov. 15 | | | June 7 |
| *†§Hell Harbor (A.T.) | Velez-Hersholt | Mar. 22 | 8354 | 92 | Mar. 6 |
| *†§Lottery Bride, The (A.T.) | MacDonald-Garrick | Oct. 25 | 7472 | 83 | Nov. 22 |
| *†§Lummox (A.T.) (F) | Westover-Lyon | Jan. 18 | 7533 | 84 | Feb. 15 |
| *†§One Romantic Night (A.T.) | Olah-Nagel-La Rocque | Aor. 12 | 8592 | 72 | Mar 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. 1 | 8225 | 91 | Feb. 22 |
| *†§Raffles (A.T.) | Ronald Colman | July 26 | 6509 | 72 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. 13 | 9128 | 90 | Sept. 20 |
| †§Whoopee (A.T.) | Eddie Cantor | Sept. 27 | 8393 | 93 | July 12 |

### COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§City Lights (F) | Charlie Chaplin | | | |
| *†§Devil to Pay | Ronald Colman | Jan. 7,'31 | 7200 | 60 Dec. 6 |
| Kiki (A.T.) | Mary Pickford | | | |
| *†One Heavenly Night | Evelyn Laye-John Boles | Jan. 10, '31 | | |
| (Reviewed under the title of "Queen of Scandal," issue of Oct. 25) | | | | |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | | | |
| *†§Sons O' Guns (A.T.) | Al Jolson | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Glorious Vamps (A.T.) | Bobby Watson | Jan. 25 | 952 | Jan. 25 |
| *†§Second Hungarian Rhapsody | | May 24 | 895 | July 19 |
| †§The Americans Come (A.T.) | Otto Matieson | Aug. 2 | | |
| *†§Wizard's Aprentice | | Apr. 20 | 840 | Sept. 20 |
| *†§Zampa (A.T.) | | Sept. 6 | 1 reel | Sept. 6 |

## *UNIVERSAL*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§All Quiet on Western Front (A.T.) | Wilhelm-Ayres-Wray | Aug. 24 | 12423 | 138 | Apr. 26 |
| Big Timber (Re-Issue) | William Desmond | Mar. 30 | 4388 | | |
| *†§Burning Trail (Re-Issue) | William Desmond | July 29 | 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Apr. 20 | 7519 | 83 | Apr. 5 |
| *†§Cat Creeps (A.T.) | Twelvetrees-Hersholt-Hackett | Nov. 10 | 6493 | 73 | Sept. 20 |
| *†§Climax, The (A.T.) | Crawford-Hershholt | Jan. 26 | 5846 | 65 | Mar. 29 |
| *†§Cohens and the Kellys in Scotland | Sidney-Murray | Mar. 1 | 7600 | 82 | Mar. 15 |
| *†§Concentratin' Kid (A.T.) | Hoot Gibson | Oct. 26 | 5148 | 57 | Nov. 1 |
| *†§Czar of Broadway (A.T.) | Wray-Compson-Harron | May 25 | 7314 | 81 | Apr. 26 |
| *†§Dames Ahoy (A.T.) | Glenn Tryon | Feb. 9 | 5773 | 66 | Feb. 8 |
| *†§Devil's Pit, The | Special Cast | Mar. 9 | 6268 | 69 | Apr. 27 |
| (Reviewed under title of "Under the Southern Cross" | | April 27 | 5729 | issue) | |
| *†§East Is West (A.T.) | Lupe Velez-Lew Ayres | Oct. 23 | 6583 | 75 | Sept. 27 |
| *†§Embarrassing Moments (A.T.) | Reginald Denny | Feb. 2 | 5280 | 58 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Apr. 6 | 6763 | 75 | Dec.21,'29 |
| Flying Hoofs | Jack Hoxie | Feb. 2 | 3652 | 48 | |
| *†Hell's Heroes | Bickford-Hatton | Jan. 5 | 6148 | 70 | Dec.21,'29 |
| *†§Hide-Out (A.T.) | Murray-Crawford | Mar. 30 | 5299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. 17 | 9163 | 102 | Apr. 6 |
| *†§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-Hobart | Oct. 6 | 8485 | 95 | Sept. 27 |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. 1 | 7897 | 87 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. 2 | 5785 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Hoot Gibson | Feb. 16 | 5784 | 64 | Feb. 29 |
| *†§Mountain Justice | Ken Maynard | May 4 | 6748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. 12 | 5609 | 62 | Dec. 28 |
| *†§Outside the Law (A.T.) | Nolan-Robinson | Sept. 18 | 7116 | 78 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. 19 | 5900 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Hoot Gibson | Apr. 27 | 6094 | 67 | May 24 |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | Nov. 24 | | | Oct. 18 |
| *†Song of the Caballero | Ken Maynard | June 29 | 8524 | 73 | July 12 |
| *†§Sons of the Saddle | Ken Maynard | Aug. 3 | 6872 | 76 | Aug. 9 |
| *†§Spurs (A.T.) | Hoot Gibson | Aug. 24 | 5303 | 58 | Sept. 6 |
| *†§Storm, The (A.T.) | Special Cast | Aug. 18 | 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. 23 | 5198 | 67 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June 1 | 5462 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb. 23 | 5025 | 56 | Jan. 4 |
| *†§What Men Want | All Star | July 31 | 6041 | 67 | Sept. 6 |
| *†§White Hell of Pitz Palu | Special Cast | June 1 | 7727 | 86 | May 10 |
| White Outlaw, The (Re-Issue) | Jack Hoxie | May 25 | 4511 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June 8 | 6529 | 73 | July 12 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Blind Husbands (A.T.) | | | | |
| *†§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Loff | Dec. 25 | | Oct. 4 |
| *†§Cohens & Kellys in Africa | Sidney-Murray | Dec. 25 | | Nov. 8 |
| *†§Dracula (A.T.) | Bela Lugosi | | | |
| *†§Fires of Youth | Lew Ayres | | | |
| Free Love | Nagel-Tobin | | | Dec. 6 |
| Loose Morals | | | | |
| Many a Slip | Jean Bennett-Low Ayres | | | |
| Modern Wife, The | Tobin-Nagel | | | |
| *†§Resurrection (A.T.) | Boles-Velez | | | |
| Seed | | | | |
| *†§Strictly Dishonorable (A.T.) | John Boles | | | |
| Up and Up, The | | | | |
| *†§White Captive, The | Dorothy Janis | | | |

### SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Alias the Bandit | Bobbie Nelson | May 17 | 2 reels | Apr. 19 |
| All West | Sid Saylor | June 18 | 2 reels | May 24 |
| Ashfut Whirlwind (Reissue) | Edmund Cobb | Aug. 30 | 2 reels | |
| Battling Kid, The | Bobbie Nelson | June 14 | 2 reels | May 24 |
| Beauty Parade, The | Arthur Lake | July 2 | 2 reels | June 7 |
| Benjamin Franklin (Reissue) | | June 23 | 1 reel | |
| Boundary Line, The (Reissue) | Fred Humes | July 5 | 2 reels | |
| Clean Call (Reissue) | Edmund Cobb | Aug. 2 | 2 reels | |
| Columbus & Isabella (reissue) | | June 9 | 1 reel | |
| Crooked Trails | Ted Carson | May 3 | 2 reels | Mar. 29 |
| Danger Claim, The | Bobbie Nelson | Mar. 22 | 2 reels | Feb. 15 |
| Fighting Terrar (Reissue) | Billie Sullivan | July 10 | | |
| Follow Me | Arthur Lake | Aor. 30 | 2 reels | Apr. 5 |
| Foul Ball | Sid Saylor | Apr. 18 | 2 reels | Mar. 15 |
| French Leave | Sid Saylor | Mar. 10 | 2 reels | Mar. 8 |
| Getting the Air | Arthur Lake | Mar. 5 | 2 reels | Feb. 1 |
| Her Bashful Beau | Arthur Lake | June 11 | 2 reels | May 24 |
| His Girl's Wedding | Arthur Lake | July 23 | 2 reels | June 28 |
| Law in the Saguie | Ted Carson | Aor. 9 | 2 reels | Mar. 1 |
| Lightning Rider, The | Ted Carson | Aug. 23 | 2 reels | July 19 |
| Man Hunter, The | Ted Carson | July 26 | 2 reels | July 5 |
| Milky Way (Reissue) | Charlie Puffy | Mar. 10 | 1 reel | |
| Omar Khayam (Reissue) | | July 14 | 1 reel | |
| One Wet Night | Reach-Edwards | Feb. 24 | 1 reel | |
| Paul Revere (Reissue) | | Aug. 18 | 1 reel | |
| Peekaboo | Arthur Lake | July 30 | 2 reels | June 7 |
| Plane Crazy | Sid Saylor | Aug. 9 | 2 reels | July 19 |
| Pony Express Kid, The | Edmund Cobb | May 21 | 2 reels | Apr. 26 |
| Post of Honor | Bobbie Nelson | Feo. 22 | 2 reels | Jan. 18 |
| Prehistoric Man (Re-issue) | | Aug. 11 | 1 reel | |
| Pronto Kid, The (Reissue) | Edmund Cobb | Aor. 12 | 2 reels | |
| Queen of Roundup (Reissue) | Josie Sedgwick | Mar. 1 | 2 reels | |
| Red Coat's Romance | Ted Carson | June 28 | 2 reels | |
| Restless Rest (Re-Issue) | Neely Edwards | Mar. 24 | 1 reel | |
| Seeing Red (Reissue) | Billy Sullivan | Aug. 16 | 2 reels | |
| Should Poker Players Marry? | | June 30 | 1 reel | |
| Sid's Long Count | Sid Saylor | May 25 | 2 reels | Apr. 26 |
| Sis Gun Justice | Bobbie Nelson | Aor. 19 | 2 reels | Mar. 15 |
| Some Shaw | Arthur Lake | Aor. 2 | 2 reels | Mar. 1 |
| Son of Courage | Bobbie Nelson | July 12 | 2 reels | June 21 |
| Soeak Easy (Reissue) | Charlie Puffy | Apr. 7 | 1 reel | |
| Step Right Up | Sid Saylor | May 7 | 2 reels | Apr. 19 |
| Storm King (Re-issue) | Edmund Cobb | Feb. 16 | 2 reels | |
| Why Walk | Slim Summerville | Feb. 10 | 1 reel | |
| Whip Hand, The (Reissue) | Billy Sullivan | Mar. 15 | 2 reels | |
| Wild West Wallop (Reissue) | Edmund Cobb | May 24 | 2 reels | |
| William Tell | | Jan. 27 | 1 reel | |
| Wolf's Fangs | Ted Carson | May 31 | 2 reels | May 10 |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arabian Daze | Sporting Youth | Mar. 3 | 2 reels | Feb. 22 |
| Africa | Oswald Cartoon | Dec. 1 | | Nov. 29 |
| Alaska | Oswald Cartoon | Dec. 15 | | |
| All for a Lady | Leather Pusher Series No. 6 | Dec. 31 | 2 reels | Nov. 29 |
| †§Bewery Bimpens | Oswald Cartoon | Mar. 17 | 1 reel | Apr. 6 |
| *†§Broadway Follies | Oswald Cartoon | Mar. 3 | 1 reel | Feb. 15 |
| *†§Brother for Bale (A. T.) | Bunny Jim | June 25 | 2 reels | Dec. 21 |
| *†§Chinese Blues (A.T.) | Sporting Youth | Mar. 31 | 2 reels | Mar. 29 |
| †§Christmas Cheer (A. T.) | Bunny Jim | Feb. 3 | 2 reels | Dec. 14 |
| *†Chile Con Carmue | Oswald Cartoon | Feb. 3 | 1 reel | Jan. 11 |
| *†§Cold Feet | Oswald Cartoon | Aug. 18 | 1 reel | |
| Comeback, The | Leather Pusher Series No. 4 | Dec. 3 | 2 reels | |
| *†§Detective, The | Oswald Cartoon | Sept. 22 | 1 reel | Oct. 11 |
| *†§Discontented Cowboys (A.T.) | Sidney-Murray | Nov. 12 | 2 reels | Oct. 11 |
| *†§Fellow Students | Sid Saylor | Apr. 9 | 2 reels | Mar. 8 |
| †§Footlight Follies (A.T.) | Sporting Youth | Feo. 3 | 2 reels | Jan. 25 |
| *†§Fowl Ball, The | Oswald Cartoon | Oct. 13 | 1 reel | |
| Go to Blazes | Sidney-Murray | Oct. 15 | 2 reels | Nov. 8 |
| †§Hallowe'en | Sporting Youth | Apr. 14 | 2 reels | Apr. 9 |
| *†§Hammer & Tongs (A.T.) | Leather Pusher Series No. 2 | Oct. 6 | 2 reels | |
| *†§Hash Shop | Oswald Cartoon | Apr. 14 | 1 reel | Apr. 12 |
| Hello Russia | Slim Summerville | Jan. 2, '31 | 2 reels | |
| *†§Hell's Heels | Oswald Cartoon | June 2 | 1 reel | June 7 |
| *†Holocaust | Oswald Cartoon | Aug. 11 | 1 reel | |
| *†§His Bachelor Daddy | Sunny Jim | May 14 | 2 reels | Apr. 19 |
| *†§Hot for Hollywood | Oswald Cartoon | May 19 | 1 reel | May 24 |
| It Happened in Hollywood | Red Star Comedy | Feb. 2, '31 | 2 reels | Nov. 29 |
| Hurdy Burdy | Oswald Cartoon | Jan. 20 | 1 reel | Nov. 30 |
| *†§Kid Roberts (A.T.) | Leather Pusher Series No. 1 | Sept. 3 | 2 reels | |
| *†Kitchen Curses | Oswald Cartoon | Feo. 17 | 1 reel | Jan. 25 |
| *†§Knockout, The | Leather Pushers Series No. 3 | Nov. 5 | 2 reels | Oct. 11 |
| Laughback, The | Red Star Comedy | Dec. 24 | 2 reels | |
| *†§Live Ghosts (F & D) | Ann Christy | Jan. 4 | 2 reels | Jan. 11 |
| Love Punch, The | Sidney-Murray | Dec. 10 | 2 reels | Nov. 22 |
| Mardi Gras | Leather Pusher Series No. 5 | Dec. 17 | 2 reels | Nov. 22 |
| Mars | Oswald Cartoon | Dec. 29 | 1 reel | |
| *†§Mexico | Oswald Cartoon | Nov. 17 | 1 reel | Nov. 29 |
| †§Musn Again | Sunny Jim | Apr. 28 | 2 reels | Mar. 29 |
| *†§My Pal Paul | Oswald Cartoon | June 16 | 1 reel | June 28 |
| Navy, The | Oswald Cartoon | Nov. 3 | 1 reel | Nov. 15 |
| *†§Neighbors | Sunny Jim | Mar. 26 | 2 reels | Mar. 1 |
| *†§Not to Quiet | Oswald Cartoon | July 7 | 1 reel | July 26 |
| *†§Oa La La | Slim Summerville | Nov. 26 | 2 reels | Nov. 15 |
| *†§Parlez-Vous | Summerville | Sept. 10 | 2 reels | Aug. 16 |
| *†Prison Panic | Oswald Cartoon | Aor. 28 | 1 reel | May 10 |
| Rolling Along | Sidney-Murray | Oct. 1 | 2 reels | |
| *†§Royal FourKush | Sporting Youth | Feb. 17 | 2 reels | Jan. 25 |
| *†§Schoolmates | Sporting Youth | Apr. 28 | 2 reels | Apr. 26 |
| *†§Seeing Stars | Sporting Youth | Mar. 17 | 2 reels | Mar. 8 |
| *†§She's a He (A.T.) | Sunny Jim | June 4 | 2 reels | May 10 |
| *†§Singing Sap | Oswald Cartoon | Sept. 15 | 1 reel | Sept. 20 |
| *†§Sister's Pest | Bunny Jim | Feb. 26 | 2 reels | Jan. 25 |
| *†Snappy Salesman | Oswald Cartoon | Aug. 18 | 1 reel | |
| *†§Spooks | Oswald Cartoon | July 21 | 1 reel | |
| †§Steeplechase (A. T.) | Sporting Youth | Jan. 6 | 2 reels | Dec 14 |
| *†§Stop That Noise | Sunny Jim | July 18 | 2 reels | June 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. 1 | 1 reel | Sept. 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. 29 | 1 reel | Oct. 11 |
| *†§Strange as It Seems No. 3 | Novelty | Nov. 3 | 1 reel | Nov. 22 |
| *†§Strange as It Seems No. 4 | Novelty | Dec. 22 | 1 reel | |
| *†§Talking Newsreel | | Sept. 29 | 1 reel | |
| *†§Traffic Troubles | | Mar. 12 | 2 reels | Feb. 15 |
| *†§Tramoing Tramps | Oswald Cartoon | Mar 31 | 1 reel | Mar. 29 |
| *†§Up and Downstairs | Bobby Vernon | Jan. 26 | 2 reels | Jan. 25 |
| *†§Vernon's Aunt | Dent-Archer | Feb. 19 | 2 reels | Feb. 1 |
| *†§We Ve Maria | Slim Summerville | Oct. 29 | 2 reels | Oct. 11 |
| *§†You said It Sailor | Red Star Comedy | Nov. 19 | 2 reels | Nov. 15 |

## *WARNER BROTHERS*

### FEATURES

*(Available sound-on-disc only)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Big Boy | Al Jolson | Aug. 30 | 6275 | 89 | July 26 |
| *†§Courage (A.T.) | Bennett-Niesa | June 7 | 6830 | 74 | May 31 |
| *†§Dancing Sweeties | All Star | July 19 | 5536 | 83 | June 14 |
| Doorway to Hell | Lewis Ayres | Oct. 18 | 7092 | 78 | Sept. 20 |
| *†§Dumbells in Ermine (A. T.) | Armstrong-Gleason-Kent | May 10 | 6300 | 70 | June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. 25 | 7152 | 79 | Oct. 18 |
| *†§General Crack (A.T.) | John Barrymore | Jan. 25 | 9809 | 108 | Nov. 15 |
| *†§Golden Dawn (A. T.) | Woolf-Segal | June 14 | 7447 | 83 | June 21 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| *†§Green Goddess, The (A. T.) | George Arliss | Mar. | 8 | 6853 | 74 | Feb. | 22 |
| *†§Hole Everything (A. T.) | Lightner-Brown-O'Neill | May | 1 | 7513 | 04 | Apr. | 12 |
| *†§Isle of Escape (A. T.) | Blue-Loy | Mar. | 1 | 5814 | 65 | Apr. | 5 |
| Life of the Party | Winnie Lightner | Oct. | 25 | 7182 | 79 | Oct. | 25 |
| Maybe It's Love | Brown-Bennett | Oct. | 4 | 6568 | 73 | Oct. | 25 |
| *†§Mammy (A. T.) | Al Jolson | May | 31 | 7570 | 84 | Mar. | 29 |
| *†§Man from Blankley's, The (A.T.) | John Barrymore | May | 24 | 6167 | 68 | Apr. | 12 |
| *†§Man Hunter (A. T.) | Rin-Tin-Tin | May | 3 | 4383 | 49 | Apr. | 12 |
| Man to Man | Holmes-Mitchell | Dec. | 8 | | | | |
| | (Reviewed under title "Barber John's Boy," Issue of Oct. 4) | | | | | | |
| Matrimonial Bed | All Star | Aug. | 2 | 6030 | 67 | Aug. | 6 |
| Moby Dick | John Barrymore | Sept. | 27 | 7220 | 81 | Aug. | 18 |
| Office Wife | Mackaill-Stone | Aug. | 23 | 6220 | 58 | Oct. | 4 |
| *†§Shi Sailor, Believe (A.T.) | Irene Delroy-Chas. King | Aug. | 16 | 5850 | 65 | July | 12 |
| Old English | George Arliss | Sept. | 27 | 7928 | 72 | Aug. | 30 |
| †On the Border | Rin-Tin-Tin | Mar. | 15 | 4410 | 49 | Feb. | 8 |
| Outward Bound | Leslie Howard | Nov. | 29 | | | Sept. | 20 |
| *†§Recaptured Love | Bennett-Halliday | July | 6 | 8120 | 68 | June | 7 |
| River's End | Bickford-Knapp | Nov. | 8 | | | Oct. | 4 |
| †§Rough Waters (A. T.) | Rin-Tin-Tin | June | 7 | 4289 | 66 | July | 26 |
| *†§Royal Box (A.T.) (German) | Meisel-Horn | | | 8000 | 89 | Dec. | 28 |
| *†§Second Choice (A. T.) | Dolores Costello | Jan. | 4 | 8150 | 81 | Jan. | 11 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. | 26 | 5288 | 59 | May | 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. | 15 | 8413 | 71 | Feb. | 22 |
| Sinners' Holiday | Withers-Knapp | Oct. | 11 | 5536 | 82 | Oct. | 4 |
| Soldier's Plaything, A | Loder-Langdon-Lyon | Nov. | | | | | |
| †§Song of the West (A. T.) | Boles-Segal | Mar. | 15 | 7165 | 80 | Mar. | 8 |
| *†§Sweet Kitty Bellairs | Claudia Dell | Aug. | 9 | 5772 | 85 | Sept. | 13 |
| *†§Those Who Dance (A. T.) | Monte Blue | Apr. | 19 | 6876 | 76 | July | 12 |
| *†§Three Faces East | Bennett-vee Strohelm | July | 26 | 8120 | 68 | June | 21 |
| *†§Under a Texas Moon (A. T.) | Fay-Torres-Ley-Beery | Apr. | 1 | 7498 | 83 | Apr. | 12 |
| *†§Wide Open (A. T.) | E. E. Horton | Feb. | 1 | 6341 | 71 | Mar. | 29 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|
| Bad Women | Dell-Boley-Gordon | Apr. | 4 '31 | | |
| Beauty and the Boss | All Star | Apr. | 25, '31 | | |
| Both Were Young | | May | 2, '31 | | |
| Captain Applejack | John Halliday | Jan. | 31, '31 | 5940 | Aug. 23 |
| Captain Thunder | F. Wray-V. Varconi | Dec. | 13 | | Sept. 27 |
| Children of Dreams | | Feb. | 28, '31 | | |
| Divorce Among Friends | All Star | Dec. | 27 | | Oct. 4 |
| Ex-Mistress | Nolan-Hamilton | | | | |
| Fifty Million Frenchman | Olsen & Johnson | Feb. | 14'31 | | |
| Husband's Privileges | All Star | Mar. | 21'31 | | |
| Idol, The | All Star | Apr. | 25, '31 | | |
| Illicit | Stanwyck-Rennie | Feb. | 14, '31 | | Oct. 25 |
| Maytime | | June | 8, '31 | | |
| Red Hot Sinners | Winnie Lightner | May | 9, '31 | | |
| Second Barrymore Comedy | Barrymore | May | 23, '31 | | |
| Sit Tight | Lightner-Brown | Jan. | 31, '31 | 6300 | Oct. 4 |
| Steel Highway | All Star | Jan. | 17, '31 | | Oct. 4 |
| Viennese Nights | Gray-Segal-Hersholt | Jan. | 3, '31 | 9007 | 100 Aug. 30 |

## VITAPHONE VARIETIES (D)

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Absent Minded | Perkins-Ford | | 882 | 10 Apr. 12 |
| Ain't Nature Grand | Looney Tunes No. 7 | | | |
| Alpine Echoes | Douglas Stanbury | | 1 reel | |
| And Wife | Elliott-Davis | | 971 | 11 Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1435 | 15 Mar. 15 |
| At the Round Table | Hellinger-Hopper-Runyon-Corbett | | 1 reel | Oct. 4 |
| At Your Service | Landis-Halligan-Blackwood | | 633 | 7 |
| Baby Bandit, The | Bobby Watson-Ann Cornwall | | 1 reel | |
| Bard of Broadway, The | Walter Mitchell | | 2 reels | Oct. 4 |
| Barefoot Days | Cast of Children | | 1 reel | |
| Battery of Songs, A | Hoyt-Coots-Quintelle | | 710 | 6 May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | 1 | 1 reel Aug. 30 |
| Believe It or Not, No. 3 | Robert L. Ripley | | 1 reel | |
| Believe It or Not, No. 4 | Robert L. Ripley | | 1 reel | Nov. 1 |
| Believe It or Not, No. 5 | Robert L. Ripley | | 1 reel | |
| Benefit, The | Joe Frisco | | 828 | 10 Feb. 8 |
| Bernie, Ben | Orchestra | | 771 | 9 Apr. 10 |
| Big Deal, The | Harry Holmen | | 1 reel | |
| Big Man From the North | Looney Tunes No. 6 | | 1 reel | |
| Big Money, Potter Series | Littlefield-Ward | | 1141 | 12 May 24 |
| Body Slam, The | Lambert-Ledoux-Irving | | 1 reel | July 18 |
| Border Patrol, The | Frisco-Knapp-Graham | | 2 reels | |
| Booze Hangs High, The | Looney Tunes No. 4 | | 1 reel | 8 Oct. 4 |
| Box Car Blues | Looney Tunes No. 5 | | 1 reel | |
| Bridal Night | Arthur-Merriam | | 1 reel | |
| Bright Sayings | Shirley-May | | 1 reel | |
| Broadway's Like That | Huth Etting | | 865 | 10 Mar. 8 |
| Bubble Party, The | Gee, Sweet | | 629 | 7 |
| Bubbles | Vitaphone Kiddies | | 688 | 8 |
| Cave Club, The | Leach, Merman-Pierlot | | 793 | 9 |
| Celeste Aida | Giovanni Martinelli | | 1 reel | 8 June 21 |
| Check Up, The | Jack Hazzard | | 1 reel | |
| Cheer Leader, The | Tom Douglas | | 826 | 9 |
| Christmas Knight | Washburn-Eddy-Middleton | | 696 | 8 |
| College Capers | | | 1 reel | Nov. 8 |
| Collegiate Model, The | Ona Munson | | 2 reels | May 10 |
| Compliments of the Season | Dressler-Kane-O'Brien | | 2 reels | |
| Congo Jazz | Looney Tunes No. 2 | | 1 reel | Aug. 30 |
| Contrary Mary | Bobby Watson | | 839 | 9 June 7 |
| Cry Baby | Vernon-Treen | | 1 reel | |
| Cryin' For the Carolines | | | 1 reel | |
| Curses | Moore-Clement-Blackwood | | 2 reels | |
| Dancer | Lilei-Cromwell-Merriam | | 744 | 8 May 24 |
| Darling Brute, The | Jack Hazzard | | 1 reel | |
| Desert Thrills | Edwin Bartlett | | 725 | 8 July 26 |
| Devil's Parade, The | Sidney Toler | | 888 | 10 June 14 |
| Dining Out | Kent-Lake | | 1 reel | |
| Doctor's Wife | Pangborn-Foster-Mitchell | | 2 reels | |
| Done in Oil, Potter Series | Littlefield-Ward | | 1539 | 17 June 14 |
| Ducking Duty | Conklin-Morgan | | 493 | 5 |
| Duel, The | Fields-Teasdale | | 1 reel | |
| Emergency Case | Hugh Comeren | | 1 reel | Sept. 27 |
| Eternal Triangle, The | Rich-Standing-Kellz | | 1 reel | |
| Everything Happens To Me | Carson-Hoyt | | 1 reel | |
| Evolution | Progress of Motion Pictures | | 1 reel | 10 June 21 |
| Evolution of the Dance | Lupino Lane | | 1071 | 12 Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | |
| Family Ford | Jim Harkins | | 1 reel | |
| Fashion's Mirror | Newberry-Thompson | | 1 reel | |
| Feminine Types | Jean Sargent | | 1 reel | |
| Fight, The | Normee Brekenshire | | 1 reel | May 10 |
| Find the Woman | Hugh O'Connell | | 817 | 9 |
| Five Minutes From the Station | Overman-Churchill-Sidney | | 2 reels | |
| Footnotes | Page Sisters & Oscar Grogan | | 519 | 6 Apr. 19 |
| For Art's Sake | Broderick-Crawford | | 1 reel | Sept. 27 |
| For Two Cents | Ole Wolf Hopper | | 1 reel | |
| Fore | Ferd-Lace | | 1 reel | |
| Fowl Triangle | | | 1 reel | |
| Frame, The | Boyd-Middleton | | 934 | 10 |
| Gates of Happiness | Arthur Pat West | | 1 reel | 8 Sept. 27 |
| Ginsberg of Newberg | Eddie Lambert | | 2 reels | Aug. 2 |
| Girls We Remember | | | 1 reel | |
| Going Places | Shaw & Lee | | 660 | June 7 |
| Gob, The | Skelly-Evans-Shannon-Shee | | 2 reels | |
| Grand Uproar | Jim McWilliams | | 702 | 8 May 31 |
| Grounds for Murder | Foster-Glendenning | | 1 reel | |
| Gym Jams | Lew Mayer | | 835 | 7 Apr. 19 |
| Happy Hottentots, The | Joe Frisco | | 1 reel | Oct. 25 |
| Harmonizing Bongs | Joseph Hermon | | 1 reel | |
| Hard Guy | Spencer-Tracy, Ketherine Alexander | | 1 reel | Sept. 6 |
| Headache Man, The | Clements-Cavanaugh | | 1 reel | |
| Head Man, The | O'Connell-Kelly | | 796 | 8 Apr. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | 1315 | 18 Oct. 4 |
| Her Relatives | Neely Edward | | 1 reel | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels | 19 Aug. 30 |
| His Public | Morris & Campbell | | 2 reels | |
| Holland | Technicolor | | 733 | 6 June 14 |
| Hold Anything | Looney Tunes No. 3 | | 1 reel | Aug. 30 |
| Home Maid | Hackett-Hall-Burley | | 1 reel | |
| Honolulu | Madison-Marsh | | 1 reel | |
| Horse Sense | Bob Roebuck | | 1 reel | |
| Horseshoes | Lynn Overmann | | 1 reel | |
| Idle Chatter | Lou Holtz | | 906 | 10 Apr. 19 |
| Ill Wind, An | Hibberd-Loreh-Graham | | 2 reels | June 14 |
| I'll Fix It | Kent-Lake | | 1 reel | |
| Japanese Bowl, The | Technicolor | | 894 | 6 June 14 |
| Jay Walker, The | Chester Clute | | 1 reel | 10 Sept. 13 |
| Keeping Company | Eddie Buzzell | | 1748 | 19 May 10 |
| Knocking 'Em Cold | Andrew Tombes | | 1 reel | |
| Last But Not Leased | Billy Wayne-Thelma White | | 1 reel | |
| Legacy, The | Betty Compton | | 2 reels | 15 Aug. 30 |
| Letters | Pauline Garon | | 800 | 9 |
| Let's Elope | Betty & Jerry Browne | | 845 | 8 June 14 |
| Let's Merge | Dan Leslie | | 1 reel | |
| Lobo, Dog of Oega | Lobo | | 990 | 7 Mar. 8 |
| Lodge Night | Phillips-Cox | | 1 reel | |
| Lonely Gigolo | Lotti Loder | | 922 | 9 Oct. 25 |
| Lost and Feuad | Demarest-Bond | | 1 reel | |
| Love Boat, The | Herman Timberg | | 754 | 8 Mar. 1 |
| Lucky Break | Fox | | 15 | 7165 80 Mar. 8 |
| Madame of the Jury | Judith Anderson | | 1 reel | 21 Oct. 25 |
| Many Happy Returns | Connolly-Gottschalk-Evans | | 2 reels | 17 Aug. 30 |
| Married | Flint-Aldoes-Foran | | 1 reel | |
| Master Sweeper, The | Chester Conklin | | 904 | 10 Mar. 8 |
| Martinelli | | | | |
| Aria from "Aida" | | | 1 reel | |
| Pagliacci | | | 1 reel | |
| Prison Scene from "Faust" | | | 1 reel | Sept. 27 |
| Temple Scene from "Aida" | | | 1 reel | |
| Matinee Idle | Henry Hull | | 685 | 8 June 14 |
| Military Post, The | Roberto Guzman | | 570 | 6 Mar. 15 |
| Modern Fairy Tales | | | 1 reel | |
| Modern Business | | | 1 reel | |
| Money, Money, Money | Mason-Keeler | | 876 | |
| Mr. Intruder | Otto Kruger | | 1 reel | |
| Musia Racket, The | Lee Morse | | 1 reel | |
| My Mistake | Donald Brian, Pat O'Brien | | 1 reel | Oct. 25 |
| My Hero | Foy-Chandler | | 1 reel | |
| Naggers, The | Mr. & Mrs. Jack Norworth | | 1 reel | June 14 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | | 845 | 8 June 14 |
| Naggies' Day of Rest | Mr. & Mrs. Jack Norworth | | 1 reel | |
| Naggers Go South, The | Mr. & Mrs. Jack Norworth | | 1 reel | |
| Nay, Nay, Nera | Cameron-Watson | | 1 reel | |
| New Racket, The | Bradbury-Homer | | 1 reel | |
| Nightingale, The | Osborne-Talbot-O'Brien | | 2 reels | |
| Nile Green | Broderick-Crawford | | 740 | 8 June 7 |
| No-Account, The | Hardie-Hutchinson | | 777 | 9 |
| No Questions Asked | Little Billy-Prounty | | 1 reel | |
| Number Please | Sheila Barrett-L. Barrie | | 1 reel | |
| Office Scandal, The | Bergen-Graber | | 1 reel | |
| Office Sleuth | | | 835 | 9 Aug. 9 |
| Old Seidelburg | Peterson-Renme-Reed-Gilmore | | 1 reel | |
| One Good Turn | Ruth Etting-Jay Velle | | 2 reels | |
| One on the Aisle | Lon Hascall | | 1 reel | |
| Only the Girl | Wattles-Marsh | | 580 | 8 |
| Operator Night | Sands-Jacgson-Hoyt | | 1 reel | |
| Operation, The | Edgar Dearden | | 835 | 9 Aug. 9 |
| Out for Game, Potter Series | Littlefield-Ward | | 2 reels | Aug. 2 |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | | 1243 | 14 |
| Painter, The | Frank Orth | | | |
| Paper Hanging | Johnny Arthur | | 1 reel | May 31 |
| Paulo, Paquita & Chiquita | | | 832 | 9 |
| Pay Off, The | H. B. Warner | | 1826 | 12 Mar. 8 |
| People Versus, The | Cameau-O'Malley | | 548 | 8 Apr. 12 |
| Perfect Understanding, A | May-Oaks | | 537 | 6 |
| Pest of Honor, The | Short-Fielding-Hall | | 1 reel | |
| Play Boy, The | Fox-Curtis | | 2 reels | |
| Politics | George Jessel | | 2 reels | |
| Poor Little Butterfly | Technicolor | | 1 reel | |
| Poor Fish, The | Cavanaugh-Ridges-Schafer | | 1 reel | |
| Private Engagement, A | Yacht Club Boys | | 1 reel | 8 Sept. 27 |
| Purely An Accident | Brown-Kearns-Otto | | 1 reel | |
| Putting It On | Jarvis-Bond | | 1 reel | |
| Railroad Follies | Morgan-Hager | | 1 reel | Aug. 23 |
| Reno or Bust | Pangborn-Elliott | | 1150 | 13 June 7 |
| Romeo & Juliet | Charles Hackett-Ross Low | | 9 | Nov. 8 |
| Rovers, The | The Three Sailors-Clements | | 1 reel | |
| Road Knights | | | 1 reel | 9 Aug. 9 |
| Rhythms | Reisman Band | | 2 reels | 15 Aug. 9 |
| Roseland | Ruth Etting | | 2 reels | 14 |
| Royal Fourflusher, The | Eddie Buzzell | | 1536 | 17 June 14 |
| Rural Hospitality | Roger Imhof | | 1 reel | |
| Russian Art | Arthur West | | 1 reel | |
| Russian Rhapsody, A | Kuznetzoff & Nicolina | | 704 | 8 |
| Safesman, The | Orth-Vernon | | 1 reel | |
| Santry, Henry & Orchestra | | | 1 reel | |
| School Daze | Musical-song-dance skit | | 1 reel | Aug. 30 |
| Scotch Love | Blore-Swinburn-Collins | | 1 reel | |
| Scotch Taffy | Scott Sanders | | 1 reel | Oct. 25 |
| Seeing Off Service | Penner-Busley-McNaughton | | 2 reels | Nov. 1 |
| Seeing Sarah Off | Slyvia Clark | | 1 reel | |
| Seeing Things | Demarest-Auer-Fielding | | 1 reel | 9 Oct. 18 |
| Service Stripes | Penner-Waddell | | 1 reel | |
| Servant Problem, The | Murray-Oakland-Stauber | | 1 reel | |
| Shakespeare Was Right | Technicolor | | 1 reel | June 7 |
| She Who Gets Slapped | Tom Dugan | | 1 reel | June 7 |
| Ship Ahoy | All Star | | 1 reel | |
| Showin' Off | Vitaphone Kiddies | | 1 reel | |
| Sinkin' in the Bathtub | Looney Tunes No. 1 | | 1 reel | May 10 |
| Sitting Pretty | Joe Phillips-Ruth Donnelly | | 1 reel | |
| Skin Game, The | Irving-Wise-Duffy | | 1 reel | |
| Slick As Ever | H. J. Conley | | 2 reels | June 7 |
| Song Paintings | Ann Seymour | | 1 reel | June 7 |
| Song Plugger, The | Joe Frisco | | 1390 | 16 June 7 |
| South Sea Pearl | Gaston Glass | | 2 reels | May 10 |
| Stepping Out | Penner-Phillips-Donnelly | | 1 reel | Oct. 25 |
| Still Alarm, The | Webb-Allen | | 1 reel | June 7 |
| Straight and Narrow | Robins-Jenkins | | 1 reel | |
| Strong and Willing | Trixie Friganza | | 1 reel | Sept. 27 |
| Streng Arm, The | Harrington-O'Neil | | 1 reel | |
| Stuttering Romance, A | Joe Penner-Dorothea Chard | | 1 reel | |
| Substitute, The | Chas. Lawrence | | 1 reel | Sept. 27 |
| Surprise | Dugan-Leonard | | 1035 | 12 |
| Suspicion | Lyons-Earle-Mann | | 1 reel | |
| Syncopated Sermon, A | Hall-Johnson Choir | | | |
| | Willard Robison | | 1 reel | Nov. 15 |
| System | Clements-Knapp | | 1 reel | |
| Taking Ways | Codee & Orth | | 2 reels | May 10 |
| Talking It Over | Jack Osterman | | 739 | 8 |
| Taxi Talks | Tracy-Alexander | | 1348 | 15 June 14 |
| Temple Belles | Green Black-Mann | | 1348 | 15 June 14 |
| Tenement Tangle, A | Ryan & Lee | | 758 | 9 June 14 |
| Thank You, Doctor | Revold-Taylor-Clute | | 1 reel | Aug. 23 |
| Thirteenth Prisoner, The | Willie Howard-Lee Kohlmar | | 1 reel | Nov. 15 |
| Tintypes | Yorke & King | | 1 reel | Oct. 11 |
| Tom Thumbs Down | Jarvis-McNaughton | | 1 reel | |
| Trip to Paris, A | Jarvis-Taylor | | 1 reel | |
| 23 Skiddo | Lew Fields | | 854 | 10 June 14 |
| Twixt Love and Duty | Howard-Graham-Percival | | 1 reel | |
| Two Rounds of Love | Rennie-Dixon | | 1 reel | |
| Unfair Sex, The | Healy-Gilbert | | 1 reel | |
| Varsity Show, The | Olive Shea | | 2 reels | |
| Varsity Vamp | Mike Ames | | 1 reel | |
| Victim, The | Orth-Howard | | 1 reel | |
| Wanderer, The | Douglas Stanbury | | 1 reel | 8 Sept. 13 |
| Who's the Boss? | Pangborn-Howard | | 1 reel | |
| Webster Ien Students | Ryan-Lee | | 801 | 9 Apr. 19 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | |
|---|---|---|---|---|
| Wedding of Jack and Jill, The | Vitaphone Kiddies | 701 | 8 | June 7 |
| Wedding Bells | Howard-Newton | 485 | 5 | |
| Wedding Bills | Billy Wayne-Helen Lynd-Bronks Benedict | 1 reel | | |
| What a Life | | 955 | 11 | June 14 |
| Who Pays? | Murray-Oakland | 942 | 10 | Mar. 15 |
| Where There's a Will | George Hassell | 2 reels | | |
| Window Cleaners | Brice-Edwards | 637 | 7 | Apr. 19 |
| Woman Tamer, The | Gilbert-Howard-Davis | 1 reel | | |
| Won to Lose | Irving-Lambert | 1 reel | | |
| Work, Milton C. | | 1 reel | | |
| Yamekraw | | 857 | 9 | Apr. 26 |

## SERIALS

### *NAT LEVINE*

| | | | | |
|---|---|---|---|---|
| *†§King of the Kongo (P.T.) | Logan-Miller | Aug. 15'29 | 10 episodes | Aug. 17'29 |
| *†§Lone Defender (A.T.) | Rin Tin Tin | Sept. 1, 1930 | 12 episodes | |

### *TALKING PICTURE EPICS*

| | | | | |
|---|---|---|---|---|
| *†§Across the World | Mr. & Mrs. Martin Johnson | June 15 | 4 episodes | Aug. 9 |
| Hunting Tigers in India | Commander Geo. M. Dyott | Apr. 15 | 3 episodes | |

### *UNIVERSAL*

| | | | | |
|---|---|---|---|---|
| *†§Tarzan the Tiger | Merrill-Kingston | Dec. 9 '29 | 10 episodes | |
| *†§Jade Box, The | Perril-Lorraine | Mar. 24 | 10 episodes | Feb. 22 |
| *†§Lightning Express, The | Lorraine-Chandler | June 2 | 10 episodes | Apr. 12 |
| *†§Terry of the Times | Howes-Thompson | Aug. 11 | 10 episodes | Aug. 11 |
| *†§Indians Are Coming, The | Tim McCoy | Oct. 20 | 15 episodes | Aug. 23 |

## COMING SERIALS

### *NAT LEVINE*

| | | | |
|---|---|---|---|
| *†§Phantom of the West | Tyler-Gulliver | Nov. | 10 episodes |

### *UNIVERSAL*

| | | | | |
|---|---|---|---|---|
| *†§Spell of the Circus | F. Bushmen Jr.-N. Vaughn | Jan. 12, '31 | 10 episodes | |
| *†§Fingerprints | Kenneth Herlan | Mar. 23, '31 | 10 episodes | |
| *†§Heroes of the Flames | | June 2, '31 | 12 episodes | |

### *PATHE*

| | | | | |
|---|---|---|---|---|
| Perils of Pauline | | | | |


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Nowhere is there a more startling evidence of the great change through which the motion picture industry is passing than in the new names being added to the Lists of Who's Who now being compiled with complete biographical data for the 1931 Edition of

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Reg U S Patent Office


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*with*

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# MARLENE DIETRICH



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ROBT. WOO

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# ELER
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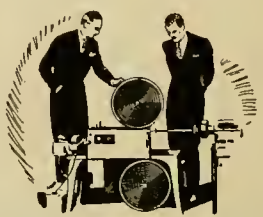

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# What is the MAJOR Achievement of 1930?

THE Film DAILY Wednesday, December 10, 1930

● ● ● AS THIS dizzy year of 1930 wobbles to a close, what outstanding achievements can be chalked up for the film biz?..... we will select one that may astonish you.....it is American development of the world-wide foreign field.....of course you will snicker and haw-haw at that one.....when you survey the foreign biz all shot to pieces by the talkie upset this past year.....but we're referring to development of the Newsreel.....Fox Movietone News, to be more explicit..... what Clayton P. Sheehan, foreign manager of Fox, and Truman H. Talley, general manager of the Newsreel, have done this past twelve months constitutes one of the MAJOR trade accomplishments of the year.....it reads like a page from a modern Arabian Nights.....right now this organization is turning out 37 foreign editions every week.....Talley has established four major foreign Movietone organizations.....plans are in the works for News Reel Theaters in the important cities of the world.....one year ago the British Movietone News was started in London.....four months later Fox Actualites Parlantes was established in Paris.....then came Fox Tonende Wochenschau in Berlin.....and in far off Sydney, Australia, the Australian Movietone was started.....for each of these organizations it was necessary to establish independent sound camera units, editorial offices, and manufacturing plants..... every one of the 37 editions is edited especially with a view to local prejudices and interests.....practically every important foreign country gets its Fox newsreel made just for its particular VIEWPOINT.....mull that one over, if you think this was a kindergarten stunt that Messrs. Sheehan and Talley put over .....in ONE little year.....it's a job for diplomats..... editing newsreels so as not to offend nationalistic spirit..... and so well has the stupendous task been handled, that the various nationals consider their particular newsreel a NATIVE INSTITUTION.....one American producing concern has solved the foreign problem so far as the newsreel is concerned .....and for 1931 what producer is going to do the same thing for the feature talkies?.....it CAN be done.....

# FOX MOVIETONE NEWS

**Achieving world wide success twice every week!**

VOLUME XLII
NUMBER 24

Motion Picture News

DECEMBER 13, 1930
NEW YORK CITY

# Film Boards of Trade on Trial Until April, When Future Will be Determined

### *Page Harley Clarke*

**United Artists rushes to deny the rumors, published in South American newspapers and reiterated by an American press association, to the effect that Gloria Swanson is dead, stating the star is living happily at Beverly Hills. "All the other United Artists stars are alive, too," the company asserts.**

## Coast Climate Burns Brains, Marlene Says

Chicago—Local picture critics who met Marlene Dietrich, Paramount's new-born star and "Garbo-threat," at a breakfast reception arranged by Balaban & Katz in the bungalow atop the Hotel Sherman, were mystified by the strangeness of the German actress.

Marlene, they learned, didn't care about publicity; didn't like Hollywood or Southern California, and couldn't understand how American show people can cheapen themselves by permitting and inviting discussion of their private affairs in the public prints. American news photographers, too, bewildered her with their innocent discourtesies.

"If our photographers at home ever attempt their methods," she said, "I'll attempt violence on them."

Marlene hates Hollywood and the Southern California climate.

"Its sunshine is deadly monotonous. It burns your brains out. It's a good place to work and make money, but to live there—never! My contract specifically states that I shall not be obliged to remain there for more than six months at a time. I'm thinking of having that period shortened."

### *Contract Scrapping Is Dangerous, James Warns*

Wholesale breaching of contracts as a result of the Supreme Court decisions outlawing compulsory arbitration and the credit system will result in general "jacking up" of film rentals and a quick return to the deposit system, William James, president of the Ohio exhibitor unit, warns. James, in New York for a brief visit, urged against taking undue advantage of distributors as a result of the decisions.

### *Substitute System Offered By Dun Company to Be Studied by Ass'n.*

Film Boards of Trade will have until April to demonstrate their right to future existence, it was determined at a meeting Thursday at the Hays office where the budget for the year was agreed upon, subject to action in April when the new fiscal year starts. During the "test" period, the usefulness of the Film Boards, considered in proportion to expense of maintenance, will be weighed with a proposal of a substitute system made by the R. G. Dun Co.

Annual budget of the boards for 1931 will be shaved $20,000 to $25,000. The 1930 budget was $260,000, so expenses available for 1931 will be between $240,000 and $245,000 if they are continued. Thursday's meeting, the regular annual gathering to consider the budget, was confronted with queries on the part of various company officials as to the feasibility of maintaining Film Boards as a result of the credit and arbitration decisions.

**Pettijohn Pleads for "Baby"**

C. C. Pettijohn, "father" of Film Boards, made a plea for their maintenance, pointing out that while their efforts had been curtailed by the credit and arbitration decrees, they nevertheless saved distributors large sums in various other ways.

Frederick H. Elliott, who was secretary of the former National Association of the Motion Picture Industry which the Hays association replaced, had suggested to some distributors on behalf of the Dun company to set up a motion picture division to take over funtions of Film Boards and the Copyright Protection Bureau. The Dun firm has a similar organization in the textile industry. Discussion brought out that the Copyright Protection Bureau is self-supporting. Hays is to name a committee of six, composed of sales managers and attorneys, to make a study of the Dun proposal. Felix Feist of M-G-M is chairman.

**Attend in Force**

The following general sales managers or sales managers' representatives were among those present: Sidney R. Kent, Paramount; Phil Reisman, Universal; E. C. Grainger, Fox; Felix Feist, M-G-M; Sam E. Morris and Claude Ezell, Warners-First National; Oscar Hanson, Tiffany; Cleve Adams and Jerome Saffron, of Radio Pictures; Al Lichtman, United Artists.

Among the attorneys were:

Charles Schwartz of Nathan Burkan's office, representing Columbia; Abel Cary Thomas, representing Warners-First Na-

(*Continued on page* 18)

### *Deal Set*

**San Francisco—Announcement is to be made soon in New York by Sam Katz to the effect that Publix theatres in six Coast cities are to be operated by Fox West Coast under a management deal, it is learned here.**

## Publix and Fox Chiefs Surveying Coast Situation

Portland—Officials of Fox West Coast and Paramount are surveying Coast situations preparatory to merging of the companies' houses under Fox management. Managers here do not expect new instructions before Dec. 15.

In event the deal is consummated, Fanchon & Marco shows probably will be switched to the Paramount, with the Broadway adopting a straight picture policy.

Several months ago, when Motion Picture News exclusively reported that a management deal was being proposed between Fox West Coast and Paramount, there were prompt denials from both companies concerned.

## Latin Actors Are Disappointed; Al Capone Too Quiet

Chicago—A carload of Spanish and French movie folks passed through Chicago this week en route to Hollywood where they will make foreign versions for M-G-M. Local newspapers giggled at the spectacle of such wholesale importations, every one of whom was excited over the possibility of viewing a snack of machine gunning in Al Capone's center of operations. The glimpse, however, was denied them.

The group included Valentin Parera, described as "the Valentino of Spain," and Maria Luiz Callejo, "the Lupe Velez of Madrid." Benito Perojo, one of Spain's outstanding directors; Roger Ferdenand and Jean Blanchon, French scenarists, were also with the "shipment."

Motion Picture News

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# FROM CINEMA PALACES TO COUNTRY STORES

RETENTIVE memories will recall that era which added to the industry's lustre the prestige of de luxe theatres in all of the principal cities of the country. It wasn't so long ago.

The development was a logical one in the growth which has carried this business from the onus of a mushroom project into the more substantial, and respected, atmosphere of big business.

The idea, whether deliberately conceived or stumbled upon, did what it was supposed to do and the business, as an institution, profited thereby.

* * *

### *When Luxury Reigned*

INTO the public's consciousness there seeped a realization that in the motion picture was an amusement formula that purposed to go somewhere in building its future. The Paramounts, the Roxys, scattered in generous profusion throughout the nation, furnished the proof that clinched the argument.

Gobelin tapestries—the real stuff—were used for lobby decoration. Real works of art were spotted in positions of commanding importance in each de luxe house. The atmosphere was one of dignity, refinement and rest.

* * *

### *Tank Town Stuff*

BUT in this year of grace, the dignity of the motion picture's home has been shattered. High pressure merchandisers, described as experts, figure the box-office intake is only part of the scheme. Show 'em silk stockings and they'll buy. So, too, with sheet music, turkeys in the lobbies, honey in the corridors, cartoonists in the lounge, candy machines, weighing machines, all sorts of vending machines. Anything goes, the theory has it. It's a walk-away. The public is sap enough to fall if you advance the bait.

* * *

### *Competition for Nudes*

IN a Publix theatre the other night an usher intruded on the conversation of a couple in the lounge with a three-minute sales talk on behalf of a voice recording apparatus. It wasn't so long ago that RKO attempted to sell refrigerators on the stage of several of its major theatre operations.

The Gobelins today are largely concealed with garish cut-outs, more often than not of figures in the nude or semi-nude. The oil paintings are still there, too, but sheet music and one-sheets are providing pretty tough competition. The one time refinement of the ante-rooms and lobbies is rent with ushers who sing theme songs and loud speakers that never stop bellowing.

* * *

### *A Bas Prestige*

IT may be very profitable. This super-sort of merchandising may fill the holes shot into box-office grosses by poor pictures. It may demonstrate—to themselves—what smart showmen those who sponsor these practices are.

But in this writer there is neither patience nor room for argument over the irreparable damage which is thus foisted on the prestige of the entire industry. It is inevitable that if the system is not curtailed or dropped, the reaction which will of necessity set in will force on the trade another problem of major importance.

KANN

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# Finish Fight Against Reinstatement of Deposit System is Declared by Allied

### Next

**Providence—A dramatic editor here who had occasion to refer to Hollywood's cherubim found on his proof that the printer had gone him one better.**
**It read: "Hollywood's cherubums."**

## Week After Week They're Pinched, But Shows Go on

Louisville—Fight over Sunday operation of picture theatres at Owensboro between the Owensboro Ministerial Association and R. P. Thomas, resident manager for the Strand Amusement Co., operating the Bleich and Empress, now about six months old, is going merrily along, with the exhibitors in the hole to the tune of $2,000 or more paid in fines, court costs, etc., plus attorneys' fees.

The fight has been marked by weekly arrests of employes of the theatres, on warrants sworn to by the churchmen, following refusal of the police department to swear to additional warrants. When the cases are presented, the defendants are fined, go back and get in a new jam the following Sunday.

Now the Ministerial Association is going further and endeavoring to secure passage of a city ordinance, drawn by a committee of attorneys, and providing that managers of theatres must advertise for 30 days in the newspapers their intentions to apply for city licenses to operate picture theatres, and that applications for licenses must be accompanied by affidavits that the Sunday closing law has not been violated. The ordinance would also provide that employes of a theatre could be arrested as many times as they violated the old blue laws which prohibit unnecessary work on the Sabbath; and that a violation of the ordinance would give the City Commissioners the right to revoke license of the theatre, and if the violations are continued the city would be given the right to cut off power, light and water service at the theaters so violating the ordinance.

### $105,000 for "Greeks" As Talmadge Vehicle

United Artists paid $105,000 for screen rights to "The Greeks Had a Word for It," reports say. It will be used as a starring vehicle for Norma Talmadge.

### Dent Arrives

Arthur Dent, sales manager of British International Pictures of London, is in New York from London.

### Step Would Violate Decree, Is View; Hess Version Of Contract Spurned

Washington — Allied States Association will resist "to the utmost the reinstatement of the deposit system, in lieu of the outlawed credit and arbitration system," and has rejected Gabriel L. Hess' version of the proposed standard license agreement drafted by the 5-5-5 conferences, and intends to fight alleged tendency to tie in features and shorts in rental deals, in violation of the trade practice agreement.

This was made clear by President Abram F. Myers in a review of the meeting in New York last week of association directors. Directors, he said, unanimously agreed that any reinstatement of deposits generally or in considerable number could only result from a concerted effort to nullify the credit and arbitration decisions and would amount to a violation of the decree in the arbitration case.

The organization favors the proposed standard form of agreement, but is opposed to the version of it drafted by Hess. When the 5-5-5 conferences ended, Myers and Hess were commissioned to agree upon wording of the agreement, each preparing versions which are at variance.

#### To Probe Copyright Bureau

Investigatio nof the Copyright Protection Bureau to determine whether its activities have exceeded legal bounds and of the Federal Checking Bureau to ascertain whether information obtained by it would be available to distributors other than those whose pictures are checked, also was voted.

Exhibitors, despite the trade practice agreement, allegedly are being forced to buy features to get shorts and vice versa and protest against the alleged practice is to be lodged and fight against the practice started unless it is eliminated.

### Alice Doll with Big 4

Hollywood—Alice Doll, Universal "find," has been substituted for Nita Cavalier in "A Radio Razzberry," Big 4 comedy in production at Metropolitan under direction of Craig Hutchinson. Bud Jamison, Perry Murdock and Ann Brody are featured.

### Gettin' 'Em Hot

**Reviews of 36 brand new short subject releases highlight this week's "Opinions on Pictures" section, which starts on page 31. Features reviewed include:**

**Bachelor Father**
**Beau Ideal**
**Criminal Code**
**Follow the Leader**
**Gang Buster**
**Igdenbu**
**Mothers Cry**
**Reducing**
**Royal Bed**
**Yellow Mask**

### Book Worm

**Chicago—Jeanette MacDonald passed through town, westbound, this week. Under her arm was the same book she carried on her way east several weeks ago.**

## Publix to Hold On to Detroit Chain-Trendle

Detroit—Take it from George W. Trendle, the Kunsky theatres are not to be turned back by Publix to their former owner, as stated in a Detroit report to Motion Picture News. There is not a grain of truth in the entire story," he states, and then adds:

"It has stirred up a hornet's nest in the city of Detroit and really should be counteracted as a matter of fairness to the Paramount Publix Corporation."

He says his information is the houses will end their year with a profit in excess of $500,000 and regards reversion of the theatres to their original operator as illogical in view of the contract made at the time of the transfer.

"In the first place," Trendle told Motion Picture News, "the Michigan theatre was transferred to the Kunsky Theatres Corp. wholly at the time the Balaban & Katz people made their deal with Kunsky and in return for Kunsky Theatres Corp. They were given the percentage of the stock of that corporation. When we sold out the entire operation to Publix we made a definite settled deal which particularly provided against the return of any theatre to us. Our arrangement with Publix provides that if we hold a certain number of shares they will pay us a definite price for it."

Publix has been completely silent on the story that the company may turn the Kunsky houses back in the next six months. The reason is reported to be the approximate $21,000 to $30,000 weekly loss under which the chain is declared to have been operating since last year. Prior to publication the Detroit correspondent for Motion Picture News made a thorough check. At that time the story was not denied by Publix officials in that city.

### Hatfield, W. E. Australian Chief, Moving Up Ladder

Sydney, Australia—R. M. Hatfield, managing director of Western Electric in Australia, will quit this field and sail for America on December 20. He will be succeeded by J. H. Barker, at present head of the New Zealand branch.

According to report, Hatfield's Australian activities will be rewarded with a still higher position with the parent company.

# INSIDERS'

ECHOING through the canyons of Times Square is a persistent yarn that two buddies of years' standing have reached the parting of the ways. They are Winnie Sheehan and Jimmy Grainger.

Take a tip from *The Insiders* and, if any doubt existed in your mind at all, wipe it out. It's the bunk-unadulterated and pure.

As a matter of faithful reporting, if Winnie and Jimmy weren't so sensible they might have become disturbed. Which they didn't.

When Sheehan came East about three weeks ago for a round robin with Harley Clarke and W. C. Michel, Grainger left New York. What the speculative did know was that three of the big factors in Fox affair were confabbing in New York and that, contrary to expectations, Grainger was not among those present. What they didn't know was that Jimmy had gone into the Southwest on an extremely important and confidential distribution problem for his company.

And so it was that the whispers began to mount. In passing the story on, the usual procedure prevailed. Each gossiper added to the reputed facts until Times Square almost resounded with the reports that Sheehan and Grainger had split.

So much for rumor. Now for fact:

The two men, friends for twenty years and business associates for a goodly number of that twenty, were never closer. They have had and, all things being equal, probably will have disagreements on types of pictures, casts and directors. That, however, is nothing more or less than a situation which will arise in the operations of any business enterprise.

To demonstrate beyond all issue how foolish the schism talk is, get this:

Grainger is on his way West, accompanied by the missns. Together with Edmund, pride of the Grainger clan, they will spend the holidays at the Sheehan domicile. In the meantime, domestic activities on Winnie's part include fattening of the festive board on Christmas morning. And that, *The Insiders* maintain, disposes of that.

## *Getting the Lowdown*

Harold B. Franklin intends to go slow on proposed acquisitions for his national circuit, it is indicated by his Coast statement explaining that his moves will await the outcome of a nation-wide survey now being made by his staff.

Present business conditions, Franklin realizes, dictate the utmost caution on any kind of financial undertaking. So he is watching his step, rather than trying to rush in on a wholesale building and buying spree. If he gets a report that times are not propitious for an expansion program at the present time, *The Insiders* understand he will postpone launching of the venture. At any rate, Franklin will not start out after theatres until he is assured a bankroll sufficient to build up a chain of the strength he plans.

## *The Light of Day*

The auditors are having their inning these days. Very much so.

But what they are discovering isn't always pleasant news for the bosses to whom they submit their findings. There is the series of circumstances in one large company where the adding machine ground out schedule after schedule and where the sum total of the conclusions demonstrated that more money was being spent on production than the sales department plus the theatre division could possibly gross.

## *Times Are So Tough That—*

**CARL LAEMMLE is reported planning to reissue his Straight from the Shoulder Talks.**

**M-G-M is cutting down on Leo's meat quota.**

**R-K-O is omitting the hyphens.**

**The fellow selling apples in front of No. 729 has folded.**

**Radio's "giant" has gone into the egg business, thanks to the Pathe rooster.**

**"Six Syllable" Simmons is reducing to five.**

**Eric Von Stroheim intends to confine his directional activities to only 29 reels per picture.**

**Press agents will utilize only 50 per cent of the available supply of adjectives.**

**The songbirds along Tin Pan Alley are writing 'em in half notes.**

**A theatre doorman in Chicago was arrested for loitering in the lobby.**

**The big executives are eliminating "regards" from their telegrams.**

**Cecil De Mille is planning to use miniature sets.**

**"Original" scenario writers are borrowing books from the Hollywood libraries.**

**Signs announcing "All Local Calls Ten Cents" are being placed on telephones in song publishers' offices.**

Then came some meetings. The head of production went into a huddle with the president and general financial overseer. Charts were draws. One of them carried the name of every picture since the company started on its way, and the cost. A parallel graph showed what each production had grossed. From that point on, it was naturally easy to figure.

It likewise proved an easy job to convince the production mogul who, like all of his other Hollywood compatriots, had been spending far too much money, that it wasn't in the cards to continue as was. Right then and there it was determined that conservatism, tempered with wisdom, was to be the order of the day.

For an industry panorama, take the instance of this one company and multiply it by as many major organizations as you will today find in the business—and the story is told.

## *Mr. Fox*

William Fox, who has been getting into the headlines pretty regularly of late, now is reported planning, among other things, to become active in manufacture and sales of Universal sound reproducers, made by the same interests which manufacture the Sentry Safety Control device.

Reports also persist that Fox has been a principal figure in a series of conferences with Former Governor Alfred E. Smith and John J. Raskob, looking forward a daddy-of-'em-all merger.

## *A Bit Anxious*

"Cimarron" will cost about $1,700,000 before the cameras stop grinding. They're grinning bravely over at Radio when they talk about this outdoor opus, but they also appreciate the fact that, with a near-$2,000,000 negative, it takes loads and loads of dollars to meet that cost, plus prints, plus distribution, plus exploitation and advertising.

## *A Lesson—Maybe*

Producers and exhibitors who play musicals and weep may find some consolation in the fact that Broadway prototypes, as a general procedure, haven't been any more successful. The money dropped along the main stem this year on warble operas has been plenty. There may or may not be a lesson in all of this, but facts are facts.

## *Mice and Men*

The upset, popular indoor sport of the picture business, is scoring another trophy. That headline grabber, Howard Hughes, is one of the central figures in

# OUTLOOK

an interesting situation now fermenting in Hollywood. Young Mr. Hughes, you will recall, almost purchased a substantial interest in Art Cinema, but a last minute upset relegated that development into the limbo of the not-to-be.

In the meantime, Hughes determined to enter the laboratory business and Schenck made a deal with Yates of Consolidated to handle U. A. printing. All of which is reported to have placed in jeopardy the three-picture deal under discussion by H. and S.

It isn't difficult to understand, with Hughes running his own lab, why he placed in the position of having his own pictures printed by a rival concern.

Consequently, if he determines to become an outside producer for Paramount, don't permit yourself to become too surprised.

### *A Chiseler Called*

One of those family indiscretions that are common knowledge to every one but the immediate family continues to earn plenty of snickers among the Chicago film and theatre crowd.

This one is at the expense—just that—of an important circuit exec. who has been everywhere scraping expenditures to the bone in an essential economy campaign. The gentleman involved, has, by an ambiguous position inside and outside the circuit's local office, succeeded in nullifying most of the local economies by extravagances in serving the circuit which are readily turned to his own profit. When called for an explanation he glibly places the blame for mounting expenses for which he himself is responsible on the shoulders of managers.

Recently, not satisfied with the particular chiseling agency he has maintained for months, he attempted to establish a second and similar one. However, the circuit's managers who are getting impatient over the misplaced criticism the explanations of the man in the office is earning them, rebelled at the prospect of carrying the additional load for him, and frankly threatened to air their grievances if he undertook the new venture.

As a result, there is one less printing concern in a certain city than there might have been, and the same company that has served the circuit well for many months continues to furnish its programs and tickets.

### *Sagacity*

Joe Kennedy again showed his business sagacity in completing deal for sale of Pathe assets without including the company's interest in DuPont-Pathe. The latter, which manufactures negative and positive film, has been doing a steadily increasing business, with dividends now being paid at the rate of $40 a share per annum. The company's earnings in 1929 amounted to more than $100 a share and prediction is being made that the 1930 figure will top that high mark.

Liquidation of assets in the RKO deal will become primarily a holder of capital stock of DuPont-Pathe. That will enable Pathe stockholders to realize a real profit on their investment, in Kennedy's opinion, which will be impossible unless the RKO deal is consummated as planned. For that reason, he is confident that the stockholders will ratify the agreement without delay at the forthcoming special meeting.

### *Hot Wires*

**ALL is not quiet on the Publix front. There is the Detroit situation, as per example, precipitated when *The Insiders'* daddy, *MOTION PICTURE NEWS*, published that hot yarn about the Kunsky houses, their reported weekly dip into the red and the possibility that Sam Katz may return them to their builder in the next six months.**

**The Katz organization headquartering in New York hasn't spoken. Nary a word came through from the Paramount Building. But, on the inside, plenty was going on. The wires between that city and this, so the story has it, burned plenty, and the economy complex at Publix was shoved unceremoniously aside—for the nonce, at least.**

**George Trendle, quondam general manager of the Kunsky string when it was independently operated, tells you elsewhere today that those houses can't be returned under the terms of the contract. That may easily be the case and a number of film men in the automobile city so believe. That, however, doesn't dissipate the slant that Publix would like to pry itself loose from them if a deal can be worked out, for instance, whereby Paramount is assured playing time without assuming the red ink of operation.**

AHALT is to be called on sexy titles, use of which has been growing at what some consider an alarming rate. The Hays office is taking an active hand in the matter and at a meeting during the week is said to have turned thumbs down on some 60 proposed titles on the ground that they were too hot.

Some of those permitted to get by also came in for reprimand, it is said, only the fact that much of the paper already has been set enabling them to get in under the wire.

There has been a preponderence of hot titles in recent months. In supplying them, producers were harkening to the demands of theatre bookers, who insisted that spicy titles were needed to curb the falling off in box-office receipts caused by present economic conditions. Now, however, there is to be a changed situation, so *The Insiders* understand.

Among the titles frowned upon by the distributors' association were some used on big successes of silent days. Others had been scheduled for some forthcoming specials, but notwithstanding they were given the bird.

This stand on the part of the distributor organization indicates a sharp swing of the pendulum against sexy pictures. The public has been howling for sophisticated dramas in a big way, and producers could not be blamed for meeting the public demand, but now the cycle is changing.

The success of some of the current pictures emphasizes the point. Clean action dramas with a different twist have shown surprising strength at the box office. Novelty is the big demand of the day and wise producers are preparing to cash in on the fact.

### *The Highest Bidder?*

One of the most interesting deals in Chicago film and theatre history is now pending between United Artists exchange and one of the smallest theatres in the city. The deal involves the Chicago first-run of Chaplin's "City Lights," for which, according to the description of a U. A. representative, a "fabulous" sum has been offered by the owner of the tiny house. It is understood that the amount is a $50,000 guarantee, and percentage.

So tempting has the offer proved to United Artists that no decision has been made to date, although the subject was first broached about one month ago. Moreover, the decision will not be made by local United Artist representatives, as the matter has been carried to home office sales executives. Pending their decision, *The Insiders* are refraining from publishing the name of the theatre.

The United Artists' franchise held by Publix-Balaban & Katz does not include the Chaplin productions, which leaves United Artists open to give full consideration to the "City Lights" offer and Chaplin has said the film goes to the highest bidder. A decision is expected before the first of the year.

THE INSIDERS

# Producers, Prodded by Bankers, Plan To Set Film Maximum Cost at $400,000

### *Biting the Hand—*

**Sid Grauman is expected to get himself disliked with Coast presentation of "Once in a Lifetime," for which he paid $10,000 for western production rights. The show indulges in considerable mud-slinging at the expense of the film industry.**

## Louisville Fans' 50 Million Tied Up Hurting B. O.

Louisville—Business of Louisville exhibitors in the latter half of November and early days of December has been off somewhat as a result of financial conditions, following failure of a number of local banks, which also resulted in closing of suburban branches; several out in the state and two at New Albany, Ind., and five or more points in Southern Indiana. Heavy deposits of business concerns and individuals have been tied up to the tune of $50,000,000 or more in Louisville alone.

People in recent years have gotten so in the habit of depending on the banks and carrying but small amounts of cash that many persons of large means were found counting chicken feed. The effect on business and payrolls has been generally bad. The trouble here started with failure of Caldwell & Co., investment bankers of Nashville, Tenn., which concern was tied in with the National Bank of Kentucky interests at Louisville. In the crash numerous banks in Tennessee, Arkansas and North Carolina also went, which makes for bad business conditions over much natural trade territory of Louisville merchants and manufacturers.

To date one bank in Louisville, the Security, and one at New Albany, the American, have been able to resume. The others may in some cases resume. In the meantime things are naturally dull, and everyone feels it.

### *Munro Running Hoyt Unit In Australia for Clarke*

Sydney, Australia—Charles E. Munro, hitherto general manager of Fox here, is in complete charge of Hoyts, big Australian theatre circuit. Appointment follows Fox's million-dollar purchase of control in the chain.

### *Tryon With Christies*

Hollywood—Glenn Tryon, who recently completed his Universal contract, will next go to Christies. The comedy producers have signed Tryon to star in a feature length vehicle as yet untitled. Tryon recently completed "The Midnight Special" for Chesterfield.

### *Harley Clarke Suggestion Is Seen as Prompting Move Shaving Expense*

Hollywood—Can producers set and maintain a maximum figure on negative costs? That is a question being asked here as developments moved toward a reported understanding to set $400,000 as the top mark for the studios to shoot at in production of pictures.



*Harley L. Clarke*

Bankers for some time, as pointed out some weeks ago by Motion Picture News, have been laying down the law in the matter of negative cost reductions. Orders have been issued that production costs must be shaved, and the maximum figure is being suggested as a way to bring about the desired result. However, some studio officials question whether there can be a successful plan evolved under an inflexible cost policy.

Harley L. Clarke, Fox president, is credited with having suggested the $400,000 figure, and is said to have found a sympathetic reaction on the part of other producers. Stories henceforth are to be selected with the maximum cost figure in view, it is said.

The success of pictures which have cost considerably below the $400,000 figure and the flopping of others which went far above that amount prompted the new move.

### *Henley Quits Paramount*

Denver — Sam Henley has resigned as manager of the Paramount exchange and gone to Hollywood. H. W. Braly, manager of the Rocky Mountain division, will take over the Denver exchange in addition to his other duties.

### *Doubling in Brass*

**A film salesman dropped off the 10:30 local in a Florida town. On the station platform was a truck and, seated on the truck, an old darky in blue shirt and overalls.**

**The film salesman looked him over and called: "Come here, boy, and tote these grips up to the theatre for me."**

**The old darky came over, picked up the grips and followed the salesman up to the theatre. The manager was out, so the salesman told the darky to lead the way to the colored theatre. When they arrived at the colored theatre, the salesman gave him a quarter and told him to get busy and hunt up the manager.**

**"I'se de manager," was the humble reply.**

### *Swatting the Song*

**Omaha—There's a real mystery in film circles here. When "Just Imagine" was shown at the Paramount it was discovered that the song, "Never Swat a Fly," had been cut out. The miscreant who did it is unknown, but he probably figured that it was not appropriate for this season of the year.**

## Ohio Censors Now Blind and Deaf? Dayton Thrilled

Dayton, O.—Ohio censors, who have acquired a reputation for ridiculous deletions and wholesale rejections, are now suspected of being asleep at the switch or requiring the services of a competent eye and ear specialist, according to Emil Austgen, manager of Loew's here.

When M-G-M's "War Nurse" opened at that house crowds clamored for admission throughout the entire day, eager to get a load of the forbidden lines usually consigned to the "hell box" by the ever-watchful moralistic guardians who occupy the censorial sanctum-sanctorium at Columbus.

Manager Austgen, in reporting on the situation, said: "New attendance records were established by this picture. Crowds seemed excited. Audiences were thrilled by the risque dialogue. Unusual amount of comment from patrons. Looks like Dayton must have received an undeleted print, or the Ohio censors reviewed this picture with one eye shut and both ears plugged up."

## Double-Featuring Vogue in Chicago

Chicago—Publix and RKO theatres remain the only circuit houses not using double features here. The entire string of Fox houses with the exception of the downtown Monroe are now using the double bills. The Monroe tried them out two consecutive weeks, but abandoned them when business declined immediately. The Monroe now advertises a double comedy bill.

Warner houses also use the double features liberally throughout its string of twenty. De Luxe neighborhood houses and the downtown Orpheum are the exceptions in the Warner line-up. Essaness chain is using them in all houses excepting the newly opened Vogue. In addition, about forty independent spots are double featuring.

Fox Crown theatre is also featuring a "country store" night with give-aways once a week.

# Raskob and duPont Consulted on All Matters, but Do Not Control Warners

### *Warners in Frisco*

**San Francisco—Warners' expansion program along the Pacific seaboard will result in invasion of this city Dec. 25, when the Embassy will be reopened under the Warner banner. The house has been acquired from D. S. Markowitz, owner, who last week took it over when lease of W. B. Wagnon expired. Remodeling now is under way.**

## Providence Fans Quick in Razzing Draggy Pictures

Providence—Adult patrons in this territory are following the lead of the kiddies in demanding more action in their cinema fare. The novelty of talkers has worn off and, while patrons go strong for 'em, they give the royal razzberry to those pictures that use up footage for no apparent reason.

It is nothing unusual for auditors to sing out a choice bit of advice to the cast when the film begins to drag. Exhibitors are cognizant of this and dislike to book films that deal too much in the "descriptive."

Children have turned their backs on the type of picture now being shown, although "Hell's Angels," "The Dawn Patrol" and westerns always can attract the youngsters. What gives the tots pains in their little tummies are the productions dealing with marital complexities or social problems of any sort. On the other hand, movie moguls point out, those are the only pictures that have a pull with the parents—so what to do?

Seldom now does little Willie toddle up to the b.o. with his adoring parents. He is put in the cooler until pappy and mammy have watched the Gilberts and Garbos do their stuff. If he is a good boy, however, he may be permitted to attend the special performances which all of the houses feature now and then. At these the pictures shown are compatible with the growing boy's idea of red-blooded action. It is significant, too, that girls under 12 have little regard for "fashion" films, preferring pictures of adventure in fast tempo.

Some of the second-run houses are cashing in by playing as first or supplementary attractions films designed to please the little ones.

### *Lytell, Oland Signed*

Hollywood—Tiffany has signed Bert Lytell and Warner Oland. Lytell has been cast opposite Kay Johnson in "The Single Sin," which is in preparation. Oland will play in "Drums of Jeopardy," which will get under way next week, under the direction of George B. Seitz.

### *Refuse Places on Board; Company in Black and Prospects Bright*

Wilmington—While it was intimated that Pierre S. duPont and John J. Raskob exercise increasing voice in Warner affairs, they were not elected to the directorate of the company at the annual meeting here, due, it is said, to their unwillingness to serve. The local financiers failed to carry out their reported pre-meeting plan to secure a controlling interest in the company. About 100 attended the stockholders' meeting.

While he did not mention duPont and Raskob by name, Abel C. Thomas, New York, secretary of the company, who presided in the absence of Harry M. Warner, is understood to have been referring to them when he said:

"We would like to have certain persons on the board, but they have expressed their unwillingness to serve. They would really gain nothing in power by election as directors as they are always consulted by the company. We hope they will soon change their minds and come on the board."

Thomas later admitted that he was referring to Wilmington people, in replying to a question by a stockholder.

#### Company Prospering

Thomas stated that the company is more prosperous now than during the summer, although he admitted the company, as well as competitors, was badly hit during the summer. Money is now being made, he added. The possible earnings of the company depend on economic conditions, he said.

The need of a picture house in this city was brought out at the meeting and Thomas stated that it was the intention of the company to build such a structure here. Warners have the Grand Opera House here under a lease which will expire in three years.

A stockholder desired to know when dividends would be paid and was told that it would be unwise to pay dividends if it was only for the present, and future payment could not be assured. It was stated that the company wants to be able to continue paying its dividends when it starts.

It was brought out that, with the exception of Australia, foreign business in English-speaking countries was more than satisfactory. Thomas declared that the English business was especially good. He commented that a situation existing in France and Germany would have to be met.

English, French, Spanish and German versions of films would have to be produced eventually, it was brought out. German business is better than the French, it was stated.

#### Experimenting with Television

The coming of television in due time was predicted by Thomas, who said that the company has spent much money on this development.

Asked if there was any encouragement for

(*Continued on page* 18)

### *Fight Not Over*

**Wilmington — The Warner Paramount fight is not over, Abel C. Thomas, Warner secretary, intimated at the stockholders' meeting in statement that the company is friendly in its relationship with competitors although very competitive with one company in particular. He did not care to name the company, although he later remarked that Paramount is Warners' chief competitor.**

## Publix Building Eleven in U. S.; Five in Europe

Eleven new theatres are under construction by Publix. They are at Helena, Ark., Steubenville, Hamilton, Cincinnati and Middletown in Ohio, Ashland, Ky., two at Chicago, Bristol, Tenn., North Platte, Neb., and Aurora, Ill.

In addition, remodeling is under way at Oakland, Cal., Lawrence, Mass., Roanoke, Va., and Fostoria, O. Work is to start soon on new theatres at Elyria, Fremont and Mansfield, O.; Wilkes-Barre, Pa., Newport News, Va., Newburgh, Glens Falls, and Plattsburg, N. Y.

### *Five European Houses*

Paramount has plans for five new theatres in Europe. A house now is under construction at Newcastle, England, and theatres are planned at Leeds, Liverpool, Glasgow and at Brussels, Belgium.

### *Warner Scouts Seek Pennsylvania Sites*

Scranton—Warner representatives are in Scranton, Wilkes-Barre and other cities in the northern end of the anthracite coal belt, inspecting real estate, with the idea in mind of constructing several houses, thereby providing battle for Comerford-Paramount-Publix in entertaining Pennsylvanians. Three tentative sites in Scranton will be explained to chiefs when the agents return to the Metropolis. Before the merger of the Comerford Amusement Co. with Paramount Publix, Warner productions held feature spots on the programs of leading playhouses here. Naturally but few of these releases are now the rule. It is conservatively estimated that the Comerford chain of independent houses turned at least $200,000 a year into the coffers of the Warner concern. "Get that money," will be the slogan of the Warner outfit.

### *Dermody at Capital*

Washington—Jack Dillon, former manager of the Fox Exchange here, who went to San Francisco, has been succeeded by James Dermody from Albany.

# Film Minus Flesh Shows, Predicted By Roxy at AMPA

Complete divorcing of flesh shows from film theatre entertainment of the future was predicted by S. L. (Roxy) Rothafel at Thursday's meeting of the AMPA at which he declared his day as a theatre operator is about over. There are two elements in picture house entertainment of the future, he said, the mechanical element and the human element. The latter, he added, should be kept in the audience, with all the show on the screen. Short subjects of quality supplementing the feature will speed this development, he predicted.

The industry should lose no time in establishing a research laboratory for study of recording and reproducing problems and other new developments about some of which the industry knows nothing, he said. Wide screen pictures are here to stay, he asserted. There is a shortage of product at present because the industry did not know how to cope with the new sound medium. Roxy declined to comment on his future plans or to amplify his statement that his days as a theatre operator are numbered.

## *Big 4 Has 4 Features And Comedy in Work*

John R. Freuler, president of Big 4, announces his company is now producing at three West Coast studios, with films in the cutting room and others in preparation.

Starting with a series of six all-star westerns, the program was enlarged by a further series of six action features starring Wally Wales. The company in addition will release eight melodramas at six-week intervals, beginning in January, and a further series of 12 two-reel comedies, one each month. Release in Great Britain is handled through Filmophone Renters.

"Red Fork Range," starring Wally Wales and directed by Alvin J. Neitz, has been completed. "Hell's Valley," starring Wales, is being cut. Script work has begun on the next out-door film tentatively titled "Range Rustlers," to be directed by Neitz. These westerns are being made at Universal.

"Sheer Luck," initial action meller in the series of eight, features Jobyna Ralston, Nick Stuart and Bobby Vernon. The picture was directed by Bruce Mitchell at Tec Art Studios.

The script on "Just a Minute!" is in preparation for the second in this series.

The two-reel comedy, "Radio Razzberry," is in production at Metropolitan.

## *W. E. Appeal in Patent Suit Starts on Friday*

Philadelphia — Hearing on appeal of Western Electric and subsidiaries from the patent infringement victory won by General Talking Pictures in Federal District Court gets under way here Friday. The Reis patent is the chief point at issue.

## *Salesman Leases Theatre*

Milwaukee—The Peerless, local north side neighborhood house, operated by Ed Olson, has been leased by Elmer G. Huhnke, formerly salesman with First National.

### *The Sex Angle*

**Presentation Pictures is distributing, on the state rights market, an old Ufa film titled "Chained—the Third Sex." Dealing with homo-sexualism, it presents a subject which must of necessity be kept from the general run of theatres.**

**The fact that it might offer strong possibilities of luring heavy dough from the curious through elaborately ballyhooing the abnormal sex angle should not tempt any exhibitor to jeopardize his patronage which is in search of entertainment and not a knowledge of this phase of life.**

**CUNNINGHAM.**

# Raskob, Du Pont Do Not Control Warner Bros

(*Continued from page* 17)

the stockholders, he replied that the company is making more money now than it has for several months. He appeared optimistic about the company's future.

Thomas spoke of acquiring and wiring additional theatres. Replying to a question, he denied that any obligations are coming due shortly in one large sum.

Thomas declared that he did not expect the amount paid for pictures in the future to be as great as in the past. He pointed out the necessity of obtaining theatres in cities where there is difficulty in having Warner pictures shown by competitors and intimated color pictures will not be produced abundantly in 1931.

Five directors were re-elected at the meeting. They are: Lewis J. Warner, Richard F. Hoyt, Moe Mark, Walter E. Sachs and Morris Wolfe. The hold-over members of the board are Albert Warner, Jack L. Warner, Harry M. Warner, Waddell Catchings, Henry A. Rudkin and Abel Cary Thomas.

## *G. T. E. Reclassification Of Stock Being Completed*

Delivery is being made of voting trust certificates representing common stock of General Theatres Equipment under the reclassification plan agreed upon two months ago. They are being exchanged for 1-3 of a share of new recreated cumulative $3 dividend convertible preferred and 2-3 of a share of common. The new preferred will be convertible into common stock on the basis of 4-5 of a share of common for each share of preferred, and will be subject to redemption at $52.50 a share. Dividends of 75 cents quarterly on this new preferred are to be inaugurated soon. Under the reclassification there will be outstanding 949,318 shares of $3 cumulative dividend preferred and 1,898,637 shares common, compared with 2,847,955 shares of common. The new common was admitted to trading, opening at 9½ and advancing to 10, a point above Wednesday's closing parity.

# Orchestra Status Subject of Debate In San Francisco

San Francisco—Negotiations are underway between the musicians' union and the major downtown theatres over eliminating orchestras in sound theatres.

Walter Weber, president of the union, in a statement said:

"A basis of negotiations has been outlined by Fox West Coast, Publix and Radio-Keith-Orpheum that calls for the elimination of orchestras in Loew's Warfield and T. & D. Oakland; the California and St. Francis and at San Francisco's Orpheum.

"Naturally the union is opposing the enforced unemployment this abandonment of orchestras would entail among musicians. We have been negotiating over the new orchestra contracts for the past two months and expect to be able to come to a friendly agreement.

"The proposal of the theatres is not final. It is simply a basis from which the two groups are working toward an agreement acceptable to both."

There is no intention on the part of downtown theatres to discontinue immediately the use of orchestras, but the theatre operators want an understanding that they can do so later if they so desire.

## *Film Boards Are On Trial Until April*

(*Continued from page* 11)

tional; Saul Rogers, representing Fox; Elek John Ludvigh and Louis Phillips representing Paramount Publix; Ed Rafferty of O'Brien, Malevinsky & Driscoll, representing United Artists and two attorneys representing Radio.

Representing the Hays organization were Will H. Hays, Charles G. Pettijohn and Gabriel L. Hess.

It was stated at the Hays headquarters Thursday night that a formal statement would be issued Friday.

## *Shecter Reports Mid-West Sales Good*

Detroit—Leonard Shecter, at present on a sales trip through Michigan, reports good business throughout the territory despite recent heavy snowfalls. An upturn in theatre attendance reflects the return to work of many employed in the automobile and kindred industries in this district. Shecter is sales representative for Big 4, releasing action westerns.

## *Talkers, Radio, Autos Cut Music Trades' Sale 60%*

Washington—A decline of 60 per cent in the sales of musical instruments, as compared with the year 1927, is attributed to talkers, radios and automobiles by C. J. North, chief of the motion picture division of the Department of Commerce. At the same time there has been a slump in the sale of sheet music, piano rolls, records and other by-products.

# Major Companies Flirting with Trouble By Plunging Blindly Into Ad Film Field

### *It Didn't Work*

**Hollywood—Bill Deal, head doorman at Radio Pictures' studio, had a new gate-crashing experience the other day.**

**Two young men and two girls drove up in a taxi. The men were dressed in tuxedos, the young women in evening gowns. All wore make-up. They rushed by Bill with a breathless: "We have just received a hurry-up call for the 'Hook, Line and Sinker' ballroom set—open up quickly!"**

**"Yeah?" drawled Bill. "That picture finished ten days ago."**

## Rules York Ice Plant Infringes Patent of A. R. C.

Rochester—Decision of Federal Judge John H. Hazel that the air conditioning apparatus in the Rochester, downtown 4,000-seat house, is a patent infringement upon the rights of the Auditorium Reconditioning Corp. of New York, is expected to affect similar devices in theatres throughout the country.

The decision was made in the New York firm's patent infringement suit against the Greater Rochester Properties, Inc., operators of the Rochester. The device here was installed by the York Ice Machinery Corp. of York, Pa.

Machinery of similar nature which comes under the court's ruling of infringement has been installed in theatres in other parts of the nation, according to Charles J. Staples, secretary of the New York concern.

### *Court Fights Only in Operator Row at K. C.*

Kansas City—No violence is to be resorted to by the Sound Projectionists' Association, non-union, in retaliation for alleged union outrages, but all arguments will be settled in court, states F. E. Burroughs, legal advisor. Suits have been filed against the I. T. A. S. E. in connection with bombing of the Baltis, Charles Potter suburban house, and the picketing and placarding of the Art Gaunt and Pershing at Kansas City, Kan. Restraining orders also are sought in Federal Court. Ed Cranfill has replaced Ed Costello as business agent.

### *Exhibitor Convicted of Burning Theatre*

Cincinnati—Joseph Abowd has been convicted of arson in the burning of his Abowd theatre at Fostoria, say reports reaching here. The fire occurred one week after he had taken out heavy insurance policies on the house and its contents.

### *Jeopardizing Business at Their Chain Houses Unless Plugs Are Plenty Subtle*

Wholesale invasion by major companies of the industrial films field is developing a situation which some observers believe will result in driving away thousands of picture-goers from chain-operated theatres if sales messages in the form of paid advertising films are forced upon them.

The radio field recently experienced similar unfavorable reaction when it attempted to subordinate entertainment features of programs to strong sales messages of national advertisers.

Although long recognized as an ideal advertising medium, reaching well over 100,000,000 weekly, screens of the country have been kept practically clear of paid ad plugs until recently, when strong sales qualities of the closely related radio and sound films fields convinced national advertisers that the mass coverage of both offered the surest and most effective means of delivering a nation-wide sales plug in lightning-like fashion.

Important picture interests were approached several months ago with orders to produce "industrials," but the former refused to guarantee distribution over their chain theatres. Later, however, certain companies, including Paramount, about-faced and offered a "circulation" in their chain houses at a fixed sum per thousand persons.

Warners entered the field following Paramount, while others are understood to be formulating plans for representation in the new field, which is said to offer lucrative returns from several sources, including production, physical handling, laboratory work, and theatre screenings.

Upon the ability of picture companies thoroughly to cover the particular ad appeal with entertainment rests the success or failure of this new industrial movement. Unfavorable audience reaction will quickly kill off the new field unless the sales message in the reel is presented subtly, observers believe.

Beginning early next year, large sums from advertising budgets of national advertisers will be diverted from newspaper, radio and magazine to the newly developed film medium. Whether or not newspapers and magazines which may suffer from the deviation will resent the invasion of films in the advertising field is the cause of much speculation. Many predict a boycott of film publicity both in newspapers and magazines if the inroads reach threatening proportions.

### *Warren Gets Gay*

**Wisecracking Warren (United Artists) Nolan says the latest sobriquet (nickname to you) for Jean Harlow is "The Blond Panic," adding that "if you people don't like this name we can make up some sandwiches instead."**

### *Looks Good*

**Hollywood — Ernest Schoedsack's wild animal film, "Rango," has great exploitation possibilities and is a potential box office smash for films of this type. The story centers around the lives of apes and monkeys in wild Sumatra with tiger hunts injected for thrill sequences. The talker has a musical background and very little dialogue. It's an excellent type of picture for kids and also has plenty of entertainment value for grownups.**

**CROUCH**

## Schnitzer, Marcus Realigning Pathe Operation Status

Hollywood—Realignment of Pathe operation, to conform to the new set-up under the RKO deal, which is to transfer Pathe's assets to RKO, is being worked out here by Joseph I. Schnitzer, RKO president, and Lee Marcus, vice-president. The latter is to be in charge of operation of Pathe under the new set-up.

Ratification of the RKO deal for purchase of assets of Pathe, except the 49 per cent interest in duPont-Pathe, is expected at the meeting of stockholders Jan. 5. The deal will enable Pathe to liquidate its inventories and become primarily a holder of stock in duPont-Pathe.

The agreement with RKO involves the payment by RKO of $4,630,789 ($500,000 in cash and the remainder in 6 per cent notes, maturing in five equal annual installments, beginning Jan. 1, 1932), for the Culver City Studio, Jersey City Laboratory, Pathe News, Audio Review, stars' and directors' contracts, certain scenarios, furniture and fixtures, and three feature pictures now being released. Additional payments are to be made for such other stories as may be acquired; for prepaid expense items; and for stores and supplies inventory. Half of the net receipts from these three feature pictures, above $1,000,000, belong to Pathe. The total consideration to be received from assets sold should be at least $4,850,000, it is said, and may substantially exceed this amount. RKO will continue distribution of our pictures not purchased, for account of Pathe. The deal provides that RKO will assume contracts with players and directors and leased quarters here and abroad, and cancellation of Pathe's RCA Photophone contract.

### *Jensen on Trip*

Minneapolis—E. W. Jensen, Big 4 special sales representative, working out of the Celebrated exchange, is on a sales trip through Minnesota and North Dakota.

# Hanson, Goe and Wilson Go Higher In Tiffany Ranks

Marking another step in expansion program begun early this year, Oscar R. Hanson has been appointed assistant general manager of Tiffany, with Carl Goe succeeding him as general sales manager, and Sterling Wilson in turn succeeding Goe as assistant general sales chief. Wilson has had charge of the contract department. The promotions were made by Grant L. Cook, executive vice-president.

Hanson's appointment to the new post comes as the climax of his two years as company sales head, during which time he launched the five-year franchise plan. In barnstorming trips across the country, in which he made an extended series of speeches before exhibitor units, Hanson closed around 2,500 franchises. Previously he was in charge of Educational sales in Canada.

Goe has been with Tiffany three years, for two of which he served as Hanson's assistant. He previously had been with Universal, Pathe and First National. Wilson has been in the industry for a number of years, for several of which he has been with Tiffany.

## Win Tiffany Promotions



*Sterling Wilson*



*Oscar R. Hanson*



*Carl J. Goe*

# Seattle Liberty Back to 1st Runs

Seattle—Jenson & Von Herberg's Liberty, one of Seattle's first de luxe houses, this week returned to a first run policy with the showing of "Sunny." Hereafter all First National releases will have first run bookings in the Pacific Northwest at this theatre. Former admission prices of 15, 25 and 35 cents have been abandoned, and a new schedule has been inaugurated as follows: 25 cents from 10 A. M. until 1 P. M.; 35 cents from 1 P. M. until 6 P. M., and 50 cents after 6 P. M. These prices are effective every day in the week. They coincide with the admission charges at Hamrick's Blue Mouse and Music Box theatres, and the Seattle Paramount.

## *Cutting Reproducer Noise Studied at Erpi Meetings*

Reduction of extraneous noises in reproducing equipment was studied by more than 50 service department supervisors and technical inspectors of Electrical Research Products meeting in New York this week. The move is to give theatres the benefit of the noise reduction effected in the new recording process developed by the company.

## *Another Wide Film Stab; RKO Trying It on B'way*

M-G-M and Fox having made their bid for public support of wide film, Radio now enters the list with "Danger Lights," which opens at the Mayfair on Saturday. This is the first feature to be filmed via the Spoor-Berggren Natural Vision process.

# 10 Per Cent Tax Threats in West

Denver—Ten per cent tax on amusements will be introduced in legislatures of Wyoming and New Mexico if present plans materialize. No talk of action of this sort has been heard in Colorado, but as treasuries in all three states are low it will not be surprising if something of this sort does pop up. The Rocky Mountain unit, with Harry Huffman, president, is watching the movements and plans of the legislators in all three states.

## *RCA Photophone to Be Feature of New Liner*

Washington—Plans are complete for construction of a complete and uniquely appointed sound theatre aboard the new Dollar liner, President Hoover. Special acoustical treatment will be a feature of the installation, to be made by RCA Photophone.

## *Fox Movietone News Up To 37 Editions Weekly*

Fox Movietone News is making regular appearances in 37 foreign editions, according to Truman H. Talley, who recently returned from Europe.

### *For the B.O.*

**Hollywood — Douglas Fairbanks' "Reaching for the Moon" was made for the box office. Fairbanks, in a modern role, is very good and he displays a personality which will endear him to talker fans. Edmund Goulding's direction is exceptional. There is a lot of comedy in the story which moves swiftly. Bebe Daniels and Edward Everett Horton also give outstanding performances. It's swell entertainment.**

**CROUCH.**

# Build $500,000 'Frisco Theatre

San Francisco—Ackerman & Harris, who made a phenomenal success out of their El Capitan theatre, a 3,000-seater erected in a residential district some thirty months ago, are planning to duplicate this feat. The El Capitan, after it was firmly entrenched as a profitable money-maker, was sold to the Fox West Coast interests. Now Ackerman & Harris, it is reported on unquestionable authority, are planning the construction of a $500,000 theatre, containing 3,000 seats, to be built at the junction of Post and Fillmore Sts.

Irving C. Ackerman, of the firm, when interviewed on the report, admitted that the firm owned property at that corner and had had for some months the contemplation of plans for such a theatre. While he refused to verify or deny the report, he admitted a definite statement would be forthcoming in a few weeks.

Stage presentations, an enlarged screen, new tricks of sound reproductions, popular prices and elaborate conveniences will be features of the new house, it is said.

## *Hold-up of Vancouver House Nets $450 Loot*

Vancouver—Backing Charles H. Doctor, manager of the Grand View, into his office along with three boy ushers, where threats to blow his head off hastened opening of the safe, two masked bandits escaped with $450. Frank H. Bow, Canadian Famous manager, and Miss Bernice Thompson were in the office checking reports at the time.

## *Dickinson Chain Gets First Illinois House*

Kansas City—Glen W. Dickinson Theatres, one of the largest of remaining independent circuits, has begun invasion of Illinois, with acquisition of the Reddish theatre at Jerseyville. The company has 33 houses in Kansas and Missouri. The deal on the Jerseyville house is for 20 years.

# Theatres Raising Millions for Needy In Greatest Relief Drive in History

### *Robot Critic*

**Cincinnati—The much cussed and discussed lowly critic may find science and invention conspiring against his calling. A mechanical critic, believed to be the first of its kind in the world, has been put into service at Columbus, in connection with the annual "engineers' roundup" at Ohio State University, sponsored by the college of engineering.**

**The success of a group of plays which will be presented by students will be judged by the amount of applause recorded on a galonemeter. The "robot critic" was invented and set up by the students in engineering.**

## Philly Pastors Lead Attack on Sunday Benefits

Philadelphia—Although the riot at the Kent theatre forecast a "test case" in regard to the Sunday night film showings in Philadelphia for the benefit of the unemployed, the matter has been dropped, temporarily, at least. Several dances, film showings and vaudeville attractions were scheduled this Sunday night, but all were on the strict basis of subscription or "club" functions, and none of them reached the point where police interference was deemed necessary.

However, the scene shifted to suburban Philadelphia, where the clergy and several laymen of Darby opposed the showing of a film and vaudeville show for the unemployed at the Parker.

The fight against the Parker show reached an intensity on Sunday, when the clergymen were informed that Burgess Thomas M. Eastwood had revoked the license for the show. The burgess was "out of town" during the day and Councilman William E. Buckman of the department of public safety stated that he had not received notice of the revocation and permitted the show to continue. After a brief discussion, the church officials contented themselves with passing out placards and literature condemning the Sunday showings.

Meanwhile, it is understood that in Philadelphia proper Councilman William Roper, a steady opponent of the blue laws, would start a friendly test case on the Sunday opening proposition, with Director of Public Safety Schofield as the prosecutor. An effort will be made to discover the public and judicial sentiment of the city in regard to Sunday showings.

### *Ask Stage Play Ban*

San Antonio—Ban on "Strange Interlude" is being sought here by the Federated Association of Protestant Women.

### *Food, Clothing and Money Being Accumulated to Help Poor in Present Crisis*

Millions of dollars in food, money and clothing is being raised by theatres throughout the country to alleviate the suffering of jobless and needy who have been hit by the present unemployment and general business depression sweeping the country.

From coast to coast, independent and affiliated exhibitors are turning over their houses to relief fund committees in the most gigantic humanitarian effort ever attempted by this industry. In many communities an entire day's receipts have been donated, while in others a large percentage of the gross intake was contributed.

Not since the World War have theatres in this country united so strongly to relieve nation-wide suffering. The movement equals, proportionately, any concerted effort of American industry in the current crisis.

Exhibitors, generally, are doubling usual activities of pre-Christmas days. Toys, clothing and food are being lined up to make thousands of kiddies happier for Christmas.

At Detroit, theatres will stage benefit performances for the needy and at later shows kiddies will receive toys and clothing.

Food obtained as admission to theatres in Scranton was turned over to the poor.

The screens of numerous theatre chains have been placed at the disposal of committees for "buy now" and "return to prosperity" trailers.

Three thousand youngsters traded toys for an admission ticket at Omaha. The van load of toys collected will be repaired and turned over to needy kiddies at Christmas. A duplicate of this occurrence happens almost daily throughout the country.

Practically every theatre in Baltimore will open doors this Sunday for the greatest benefit in the history of that "blue" town. Porters, scrubwomen, ushers, projectionists and other help will work gratis to aid the fund.

Nicholas Schenck will stage shows for poor children at Loew houses in New York.

Discarded toys, clothing and food will be accepted for admission to special showings at Buffalo.

Jersey City's unemployed will be aided by a monster frolic to be held at the Stanley Saturday night, with Warner, Loew and Fox houses uniting to put over the show.

Philadelphia theatres staged benefit performances last week.

Other towns already have put over special shows, while in many more committees are now at work on plans for benefits to be staged before Christmas.

### *"Quiet" Withdrawn*

**Berlin—Without awaiting the verdict of censors, Universal has withdrawn "All Quiet on the Western Front" from Germany. Its showing at a local theatre caused rioting and other forms of protest.**

### *Balto Behind Drive*

**Baltimore—Ninety-five per cent of all theatres in this territory on Sunday will stage a monster benefit to aid unemployed and needy. Headed by Frank Price, Rivoli manager, practically all but Loew theatres have been enlisted in the drive. Porters, ushers, cashiers, projectionists and other theatre help will donate their services for the fund.**

**Baltimore's Sunday closing law has always been rigidly enforced, but the town's police commissioner ordered special permits to the theatres for Dec. 14, allowing houses to open at 2 and close at 11 P.M.**

## De Forest to Hire 75 Salesmen in New Relief Plan

To help alleviate the unemployment situation, General Talking Pictures plans to place 75 additional salesman in the field before Christmas to sell spare and replacement parts for DeForest Phonofilm reproducing equipment. This will be coincident with inauguration of the reorganized plan for servicing Phonofilm equipments, with more than 80 engineers to be made available in 22 key cities. These offices will stock $250,000 in spare parts, it is stated.

The plan for the additional sales force had been contingent upon the completion of 2,000 installations, but President M. A. Schlesinger advanced the date to help unemployment. The firm still is about 200 short of the 2,000 mark, he says.

### *Shoes Admissions at "Feet First" Charity*

Indianapolis — Skouras - Publix theatres here put on a campaign in conjunction with the Indianapolis *Times* and the Salvation Army to obtain food and shoes for the needy.

On Saturday the price of admission to see "Feet First" was one pair of shoes. After the last show the Salvation Army counted 2,500 pairs of shoes which are to be distributed to those who need them.

At the same time at the Indiana all day Friday and up to 6 P. M. Saturday night the price of admission was one can of food. The house was packed to capcaity at all shows and 6,000 cans were collected by the Salvation Army.

### *Eugene Zukor Heads Drive*

Eugene Zukor is chairman of the film and theatrical division of the Federation for the Support of Jewish Philanthropic Societies, which started its drive Dec. 4 to complete the division's quota of $150,000 in the campaign for $2,221,000 to round out the 1930 budget of $5,499,000.

# Settle Strike in Racine; Weekly Loss Was $9,000

Racine, Wis.—Following a meeting between theatre operators, managers and Mayor William Armstrong, difficulties in the wage dispute are believed to have been ironed out and all eight Racine houses were expected to reopen Dec. 13 after being closed for two weeks.

The managers of the three downtown theatres had demanded a 7½ per cent reduction in the pay of their operators, but finally agreed not to pare a single cent from the old wages of $57.75 a week for five hours a night. Managers of five neighborhood houses had demanded a 20 per cent reduction and the operators had agreed to a 5 per cent reduction.

As finally agreed upon, the cut will be 9½ per cent. Wages of operators who have been receiving $52 will be cut to $45 for a basic 33 hour week. However, pay for extra hours will remain the same, it was stated. This varies from $1.33 to $1.66 an hour.

Theatres involved in the strike include the Fox State, RKO Mainstreet, Warner Venetian, and the Capitol, Uptown, Granada, Crown, Venetian and Douglas. While the theatres have been closed, other sources of amusement had flourished, including the local dance halls and the public library. Theatre managers estimate their loss at about $9,000 per week. The chain theatres posted signs in their lobbies advising the public to visit their theatres in Milwaukee and Kenosha during the strike. These signs created some ill feeilng, however, and were removed before the end of the strike.

## *Chicago Critics Yawn At Realife Wide Film*

Chicago—Local critics were unimpressed by Realife, introduced here this week with "Billy, the Kid" at the Publix-B. & K. Oriental Theatre. Only passing mention of the size of the screen and the clarity of the picture was included in the reviews. Comments were noticeably mild, at least by comparison with the "rave" notices these same critics accorded the Spoor-Berggren Natural Vision process at the "Danger Lights" inaugural at the State-Lake theatre two weeks ago. Business, though only average, was better than it has been at the Oriental for several weeks past.

## *Print Theft Charged*

Warning to exchanges to be on the lookout for a man who, among other aliases, goes under the name of Jack O'Brien and who is alleged to have stolen a print of "Simba" from the Sheffield Film Exchange, Denver, has been sounded by M. J. Weisfeldt, head of distribution of Talking Picture Epics.

## *Vidor Contract Renewal*

Hollywood—King Vidor has signed a new long-term contract with M-G-M, under terms of which he will make three features during the coming year.

## *Lloyd in College Yarn*

**Harold Lloyd's next talker will be a college comedy, it is understood. William R. Fraser, general manager of the Lloyd Corp., left New York for Hollywood this week to work on the comedian's next, following conferences with Paramount home office officials regarding distribution and exploitation of "Feet First."**



*Wm. R. Fraser*

**Fraser believes the drop in box-office receipts due to the present economic depression will be short lived, although a return to normalcy of general business will not occur for many months.**

# Pantages Theatre Appeal Is Denied

Washington—Review of the decision of the court of appeals for the ninth circuit in the suit instituted by the Pantages Theatre Co. against the Commissioner of Internal Revenue, involving income and profits taxes for 1918 and 1919, was refused by the United States Supreme Court December 1.

The suit was brought on the ground that agreements to waive the statute of limitations had not been signed by the commissioner of internal revenue personally or until after the statute of limitations had operated against the taxes in controversy.

The Board of Tax Appeals had held that it was not necessary that the commissioner sign such agreements personally and that it was not material when they were signed, which view was upheld by the lower court, and apparently is concurred in by the Supreme Court.

## *"U" to Star Daphne Pollard in 6 Films*

Daphne Pollard is to make six comedies for Universal, which has an option for an additional six. Miss Pollard has been appearing in Pathe comedies since leaving the Mack Sennett lot.

## *Ask Copyright Revision*

Toronto—Annual convention of the Canadian Association of Exhibitions and Fairs at Toronto decided to send a deputation to Ottawa to ask for an amendment to the Canadian Copyright Act to prevent the Performing Rights Society from collecting an annual music fee from fairs and theatres on copyrighted music.

## *Grainger to Hollywood*

James R. Grainger, general sales manager of Fox, is en route to Hollywood to confer with Winfield Sheehan on production and to spend the holidays with the latter. Back in New York about Jan. 5.

# Thacher Decree No Bar to Suit, Colo. Court Says

Denver—In what is probably the first decision of its kind, Judge Frank McDonough of the State District Court ruled that while a distributor could not, under the Thacher and U. S. Supreme Court decisions, arbitrate under the eighteenth paragraph of the standard contract, there was nothing to prevent arbitration by other means, or from suing at law for breach of contract.

M-C-M had sued the owners of the Tabor Theatre on a standard contract made in 1929 and action was taken because the pictures contracted for had not been used. The Bi-Metallic Investment Co., Tabor owners, insisted upon the right to arbitrate under the eighteenth paragraph. M-G-M offered to arbitrate in any manner not in conflict with the Thacher decision, providing the findings would be binding. This the Tabor refused to do, and when M-G-M brought suit attempted to have the case thrown out of court.

Judge McDonough ruled that since M-G-M had offered to arbitrate in the only way open to them and had been turned down by the Tabor owners, the distributors had cause for action and denied motion for dismissal.

## *Change Opening Date After Strike Settlement*

St. Louis—With settlement of the music dispute, the Fox and Missouri have advanced the opening day of their week to Thursday. It is probable that the Ambassador, Loew's State and St. Louis will follow and open their weeks on Thursdays. Fanchon & Marco units are being used by the Fox.

## *Theatre-Taxicab Tie-Up Gives Patrons Free Ride*

Denver—The Denver, in a tieup with a taxi company, has made arrangements whereby cash customers can ride to the theatre and return home after the show for the price of the trip downtown. When the patron buys a ticket to the show he must get a receipt from the cashier and this is good for the journey home.

## *Reopens Florida House*

Tarpon Springs, Fla.—The Royal, which has been dark this summer, has been reopened by H. Pitman, former owner of the two Clearwater houses which he sold to the Sparks circuit. Sound is being installed. Clarence Rollins, who was Pitman's assistant at Clearwater, is holding down a like post at the Tarpon house.

## *"New Moon" at Astor*

"War Nurse," now current at the Astor, will be replaced by "The New Moon," Lawrence Tibbett's second musical for M-G-M. Date for the switch is not set.

## *Giannini to Coast*

Dr. A. H. Giannini of the Bank of America expects to leave for the Coast on December 18 to spend the holidays, as usual, in California.

# Harold B. Franklin Circuit Plans Hinge On Survey of Conditions Now Under Way

### *Present Situation Demands Watch Step Policy, He Declares on Coast*

Los Angeles—Immediate plans of Harold B. Franklin in proposed establishment of a national independent circuit hinge upon the outcome of a survey on business conditions now being made by the staff of the former Fox West Coast chief.

Notwithstanding reports to the contrary, he has neither closed nor negotiated for any financing in connection with his future activities, Franklin says.

"My staff and I," he declares, "have been making a careful survey of conditions throughout the country and the results of this survey will determine my future plans. It is a well known fact that business conditions at present warrant the most careful consideration and any activity that I finally undertake will be founded on a sound financial structure."

### *Rothacker, Alexander Merge*

The Alexander Film Corp. of Colorado Springs and the Rothacker Film Corp. of Chicago have combined their sales promotion, production and service efforts, including theatrical and non-theatrical distribution of short and feature-length productions. The companies will retain their corporate identities.

### *Breunn in Frisco House*

San Francisco—C. A. Leonard, publicity director of the RKO theatres here, comprising the Orpheum, the Golden Gate and the Orpheum in Oakland, has appointed Ralph Breunn as his assistant. Breunn will be in direct charge of exploitation.

### *Picquet Reelected*

Charlotte—With M. A. Lightman, president of the M. P. T. O. A., and Dave Palfreyman of the Hays office as chief speakers, the North and South Carolina unit held its annual convention here, re-electing Charles W. Picquet as president.

### *F. W. C. Managers Changed*

Portland—E. E. Marsh has been appointed manager of the Fox house at Corvallis, Ore., by Floyd Maxwell, Fox West Coast head here. Cal Edwards is to manage the Fox houses at Vancouver, Wash.

### *Turgeon Succeeds Bray*

Denver—Bert Turgeon of Des Moines succeeds Clayton Bray as district booker for Publix. Joe Deitch of New York, division booker, has been here making the change.

### *"Jaws of Hell" New Title*

Sono Art's "Balaclava," based on "The Charge of the Light Brigade," will be released as "Jaws of Hell."

### *Four Hour Shows!*

**Sydney, Australia—Made desperate by deflated receipts, the management of a theatre on the fringe of the city proper is experimenting with a three-feature talker bill. With a news reel and an episode of a serial the running time is precisely four hours! The orgy can be witnessed for 25 cents.**

**Through the Exhibitors' Association, independents have been fighting for a universally definite policy of one feature and shorts for six months. To them this experiment represents the last straw. Question agitating the trade is, how is an insatiable public going to take a return to the single feature programme if ever such is again brought about?**

## Music License Fee Refused by Canada Exhibs

Montreal—Exhibitors have not capitulated to the Canadian Performing Rights Society in the matter of payment of annual music license fees despite the two visits to Montreal of J. C. Rosenthal of New York, representing both the American Society and the Canadian organization, it is announced in Montreal. The American association now holds a 50 per cent interest in the Canadian society.

Canadian theatre companies, it is said, have no intention of submitting to the society unless the latter abides by the decision of the Privy Council to register all of its musical assignments at the copyright office in Ottawa—which would represent an outlay of $500,000 in registration fees.

### *In New Post*



*Herbert M. Wilcox, who has been operating manager of Electrical Research Products since its inception in January, 1927, will become vice-president in charge of operations on Jan. 1, reporting directly to President J. E. Otterson.*

## Exchanges Face Questioning in Canadian Probe

Toronto—Twenty-two theatre and film exchange companies of Canada are linked with Famous Players Canadian Corp. for the investigation into the picture business under the Combines Act, states Peter White, K.C., the commissioner in charge of the hearing, which is proceeding privately. These companies are:

B. & F. Theatres, Ltd., operating a chain of suburban houses in Toronto; Eastern Theatres, Ltd.; Premier Theatres, Ltd.; Mansfield Theatres, Ltd., Montreal; United Amusement Corp., Montreal; United Theatres, Hamilton, Ont.; Paramount Publix Corp.; Theatres Holding Corp.; Paramount Famous-Lasky Corp.; Canadian Educational Films, Ltd.; Canadian Universal Film Co.; Famous-Lasky Film Service; First National Pictures, Inc.; Fox Film Corp. of Canada; RKO Distributing Co. of Canada; Columbia Pictures of Canada, Ltd.; Regal Films, Ltd., distributing Pathe, M-G-M and British films; United Artists Corp.; Warner Bros. Pictures; Vitagraph, Inc.; United Theatres, Ltd.; and Motion Picture Distributors and Exhibitors Association of Canada.

These have been named in the order-in-council passed by the Canadian cabinet on the motion of Gideon Robertson, Federal Minister of Labor.

### *Amusement Issues in 1930 Show Increase*

While financial issues in other lines declined during the year, in the amusement business they increased in the first 11 months of 1930, when a total of $128,175,000 in new securities were marketed, compared with $43,265,000 in 1929.

### *Arthur Loew Divorced*

Reno, Nev.—Mrs. Mildred Harriett Zukor Loew, daughter of Adolph Zukor, has been granted a divorce here from Arthur M. Loew, son of the late Marcus Loew.

# $27,300 Week For "Morocco" Is Smash on Coast

Los Angeles—"Morocco" is continuing as a local sensation and in its second week grabbed $27,300 at Grauman's Chinese. The film was given a smash send-off by Frank Whitbeck's campaign and came through in fine shape. "Min and Bill" is showing strength at the Carthay Circle and "War Nurse," with Eddie Peabody on the stage, gave Loew's State a good week at $30,000.

"The Doorway to Hell" did well in its second week at both Warner houses, but "Only Saps Work" at the Paramount and "Lottery Bride" at the United Artists were weak. The Criterion, with only $7,000, hit its lowest gross in months with "Jenny Lind."

Estimated takings:

*Los Angeles*

**"MIN AND BILL" (M-G-M)**
FOX CARTHAY CIRCLE—(1,650), 75c-$1.50, twice daily, 7 days, 3rd week. **Other attractions:** "Fisherman's Paradise" (M-G-M), Abe Lyman and Band, news. **Gross:** $17,500.

**"JENNY LIND" (M-G-M)**
FOX CRITERION—(1,652), 35c-65c, 2nd week, 7 days. **Other attractions:** Comedy, news. **Gross:** $7,000.

**"WAR NURSE" (M-G-M)**
LOEW'S STATE—(2,418), 35c-65c, 7 days. **Other attractions:** F. & M. "Gondoliers" Idea, Eddie Peabody, comedy, news. **Gross:** $30,000.

**"ONLY SAPS WORK" (Para.)**
PARAMOUNT—(3,596), 35c-65c, 7 days. **Other attractions:** Stage revue, comedy, news. **Gross:** $20,000.

**"DOORWAY TO HELL" (Warner)**
WARNER DOWNTOWN — (2,700), 7 days, 2nd week, 35c-65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $17,500.

**"LOTTERY BRIDE" (U. A.)**
UNITED ARTISTS—(2,100), 35c-65c, 7 days. **Other attractions:** Comedy, news, organ concert. **Gross:** $11,500.

**"THE CAT CREEPS" (Univ.)**
RKO—(2,700), 35c-65c, 7 days. **Other attractions:** News, comedy, vaudeville. **Gross:** $13,800.

**"SIN TAKES A HOLIDAY" (Pathe)**
ORPHEUM — (2,750), 35c-65c, 7 days, 2nd week. **Other attractions:** Comedy, news. **Gross:** $11,000.

**"SEVILLA DE MIS AMORES" (M-G-M)**
CALIFORNIA-INTERNATIONAL—(2,000), 25c-50c, 7 days. **Other attractions:** Spanish comedy, news. **Gross:** $8,000.

*Hollywood*

**"MOROCCO" (Para.)**
GRAUMAN'S CHINESE—(2,030), 75c-$1.50, twice daily, 2nd week, 7 days. **Other attractions:** Stage revue, news. **Gross:** $27,300.

**"DERELICT" (Para.)**
GRAUMAN'S EGYPTIAN—(1,800), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $4,200.

**"DOORWAY TO HELL" (Warner)**
WARNER HOLLYWOOD — (3,000), 2nd week, 7 days, 35c-65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $16,500.

**"WAY FOR A SAILOR" (M-G-M)**
PANTAGES HOLLYWOOD — (3,000), 35c-65c, 7 days. **Other attractions:** F. & M. "Dance" Idea, news, Rockne short. **Gross:** $12,500.

## *John McCormick to Wed Mae Clarke on May 14*

Hollywood—John McCormick, former First National producer and divorced husband of Colleen Moore, and Mae Clarke, screen actress, have announced their engagement. The wedding will not take place until May 14, when the divorce obtained by Miss Moore becomes final.

## *Paramount Christmas Poster*

Paramount is distributing gratis a three-color one-sheet Christmas poster. It is not tied up with any picture, but carries a Merry Christmas and Happy New Year motto.

## *Signed by Hoffman*



*Hoot Gibson, veteran western star, who has been signed by M. H. Hoffman to star in a series of six pictures for Victory Prod., Ltd., independent firm.*

# "Sin" Is Pulled After 1 Week by RKO in Detroit

Detroit—A sudden shift at the insistence of the New York office caused the RKO Downtown to pull "Sin Takes a Holiday" after it had been announced that the picture would be held for a second week. "Tol'able David," which followed, drew only average business. Weather conditions were fair for business at the box office.

Victor McLaglen's latest, at the Fox, drew heavily from those who like that sort of thing, with "War Nurse" at the Michigan boosting business. "Abraham Lincoln" at the United Artists not going so good with "Outward Bound" dying due to lack of exploitation.

Estimated takings:

**"TOL'ABLE DAVID" (Columbia)**
RKO DOWNTOWN—(2,750), 10c-25c-50c, 6 days. **Other attractions:** News, comedy. **Gross:** $17,000. Business below average.

**"A DEVIL WITH WOMEN" (Fox)**
FOX—(5,500), 15c-25c-50c, 7 days. **Other attractions:** F. & M. "Rhythm-a-tic" idea, news, comedy, novelty. **Gross:** $30,000. Business good.

**"ABRAHAM LINCOLN" (U. A.)**
UNITED ARTISTS—(2,070), 35c-50c-75c, 7 days, first week. **Other attractions:** News, novelty. **Gross:** $12,000. Business off.

**"WHOOPEE" (U. A.)**
RIVIERA—(2,800), 15c-25c-50c, 7 days, second run. **Other attractions:** News, comedy, novelty. **Gross:** $8,000.

**"WAR NURSE" (M-G-M)**
MICHIGAN—(4,100), 35c-50c-75c, 7 days. **Other attractions:** Publix unit, news, comedy. **Gross:** $31,000. Business better this week.

**"TRUTH ABOUT YOUTH" (First National)**
FISHER—(2,800), 35c-50c-75c, 7 days. **Other attractions:** Publix unit, news, comedy. **Gross:** $16,000. Average business.

**"MIN AND BILL" (M-G-M)**
STATE—(3,000), 15c-25c-50c, 7 days, second week. **Other attractions:** News, comedy, novelty. **Gross:** $11,000. Business below last week.

**"OUTWARD BOUND" (Warners)**
PARAMOUNT—(3,448), 35c-50c-75c, 7 days. **Other attractions:** News, comedy. **Gross:** $12,000. Business bad.

**"LAUGHTER" (Paramount)**
HOLLYWOOD—(3,436), 10c-25c-50c, 3 days, second run. **Other attractions:** Stage show, comedy, news. **Gross:** $7,000. Business slightly off.

**"WHOOPEE" (U. A.)**
HOLLYWOOD—(3,436), 10c-25c-50c, 4 days, second run. **Other attractions:** Stage show, comedy, news. **Gross:** $6,000. Business down.

# Buffalo Kids Give "Sawyer" $31,500 Week

Buffalo—Kids and flappers, out to see "Tom Sawyer" and Charles (Buddy) Rogers in person, built up the Buffalo's matinee business plenty and threatened to set a record, but night patronage is still below normal, so $31,500 was good.

Plenty of plugging, with increased newspaper space stressing the sensational nature of "War Nurse," brought the Great Lakes up to $21,000, which is very good.

Lafayette shows increasing and surprising strength. Low prices and extensive programs continue to get 'em.

Estimated takings:

**"TOM SAWYER" (Paramount)**
BUFFALO—(3,500), 35c-65c, 7 days. **Other attractions:** Charles (Buddy) Rogers in person, Publix stage show, news. **Gross:** $31,500.

**"GIRL OF THE GOLDEN WEST" (F. N.)**
HIPPODROME—(2,100), 25c-60c, 7 days. **Other attractions:** Five acts vaudeville, news. **Gross:** $20,000.

**"WAR NURSE" (M-G-M)**
GREAT LAKES—(3,042), 25c-60c, 7 days. **Other attractions:** "Baby Follies" (M-G-M), "Ladies Last" (M-G-M), news. **Gross:** $21,000.

**"WHOOPEE" (United Artists)**
CENTURY—(3,000), 25c-60c, 7 days. **Other attractions:** "Tongue Tied" (Paramount), "Accordion Joe" (Paramount), news. **Gross:** $16,900.

**"BROTHERS" (Columbia)**
LAFAYETTE—(3,300), 25c-35c, 7 days. **Other attractions:** "Dangerous Business" (Pathe), "Gorilla Mystery" (Columbia), "Self Defense" (Pathe), news. **Gross:** $13,700.

## *Harry Reavey Dead*

Cleveland—Harry Reavey, for 20 years prominent in local picture activities, died from an apopleptic stroke. He was stricken in Ashtabula, where he was checking a picture. He was connected with Metro before that company had a Cleveland office, selling Metro film out of the Pittsburgh office. He has been identified with the industry ever since its earliest beginnings. Prior to that he was in the circus business.

## *Legit Show Folds*

Providence—Films scored another bulls-eye over the legitimate stage in the folding of the Carlton stock company. Although the unit was well liked and patrons constant, the houses were too small to carry the nut. The Clive Players started at the Providence Opera house Dec. 9 to run as long as attendance warrants.

## *Improving Eugene House*

Eugene, Ore.—Fox West Coast Theatres will spend $50,000 here this winter in building improvements on both the Fox McDonald and Fox Rex theatres, according to Russell F. Brown, Eugene manager. Elmer Hanks, northwest supervising engineer for Fox West Coast, will have charge of the work.

# "Just Imagine," "Big Trail" Cop Big Seattle Coin

Seattle—"The Big Trail" and "Just Imagine," two of Fox's big productions for the season, brought a majority of the theatre business to the Fox and Fox Fifth Avenue theatres, respectively. Opening on Thanksgiving Day, "The Big Trail" in eight days at the Fox took about $15,000 for the biggest week's business in many weeks. "Just Imagine" at the Fifth Avenue, aided by the initial appearance of Rube Wolf as master of ceremonies, also took about $15,000 in seven days. Vic Gauntlett gave Wolf a great publicity campaign that built much business for the house.

Other houses did not fare so well. "Sunny" opened at the Liberty as the initial new season's first run attraction booked there, but did only about $10,500. A lack of names in the cast, plus a rather weak story, were not good for the box-office. "Sea Legs" at the Paramount didn't click, getting only about $10,000 on the week. This house on its all-screen policy, has lost all personality, and audiences dislike the miles and miles of shorts that are booked simply to eat up time. "The Third Alarm" at the Blue Mouse was rather dismal, and was pulled after six days. At the Music Box "The Bat Whispers" was good for average business only.

Estimated takings:

**"THE THIRD ALARM" (Tiffany)**
BLUE MOUSE — (950), 25c-35c-50c-75c, 6 days. **Other attractions:** Vitaphone Varieties, news, Billy Ulman and Band. **Gross:** $5,000. Below par.

**"THE BIG TRAIL" (Fox)**
FOX—(2,450), 25c-35c-50c-60c-75c, 8 days. **Other attractions:** "Baby Follies" (M-G-M), news, Owen Sweeten and Band. **Gross:** $15,000. Big week.

**"JUST IMAGINE" (Fox)**
FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** News, Fanchon & Marco's "On the Set" idea, with Rube Wolf as master of ceremonies. **Gross:** $15,500. Big week.

**"SUNNY" (F. N.)**
LIBERTY—(2,000), 25c-35c-50c, 7 days. **Other attractions:** Pathe comedy, news. **Gross:** $10,500.

**"THE BAT WHISPERS" (U. A.)**
MUSIC BOX—(950), 25c-35c-50c-75c, 7 days. **Other attractions:** Sportlight, Vitaphone Varieties, news, band. **Gross:** $7,500.

**"SEA LEGS" (Para.)**
PARAMOUNT—(3,150), 25c-35c-50c, 7 days. **Other attractions:** "Oh, Teddy" (Para.), "Tongue Tied" (Para.), "Russian Fantasy" (Para.), "French Fried" (Educational), news. **Gross:** $10,000. Below par.

# "Big Trail" Okay At Albany with $11,600 Intake

Albany—Thousands of persons in this city "hit the trail" for Harmanus-Bleecker Hall, with the result that "The Big Trail" drew capacity audiences throughout the week and proved a big money-getter for the six days. Plenty of newspaper advertising had been used by the theatre in putting over its message to the public. The weather was bitterly cold for a good part of the week, but this did not seem to keep the people at home.

"Those Three French Girls" at the downtown Leland did not pan out any too well, and while the house was practically filled each night, the picture itself did not measure up to expectations.

The Mark Strand, using plenty of publicity and with a rather novel lobby display, attracted only normal business with Winnie Lightner in "The Life of the Party." At the Mark Ritz, "River's End" played to about normal business, but pleased. The theatres of Albany will probably do some slight increase in general business now that stock has closed at the Capitol, leaving films the sole entertainment for the capital city.

Estimated takings:

**"THE BIG TRAIL" (Fox)**
HARMANUS-BLEECKER HALL—(2,100), 35c-50c, 6 days. **Other attractions:** Eddie Cantor in "Insurance," Burton Holmes Travel Talk, news. **Gross:** $11,600.

**"THE LIFE OF THE PARTY" (Warners)**
MARK STRAND—(1,900), 35c-50c, 6 days. **Other attractions:** Vitaphone act, news. **Gross:** $8,500.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
LELAND—(1,200), 25c-35c, 6 days. **Other attractions:** Comedy, "My Harem," "Curiosities" (Col.), news. **Gross:** $5,100.

**"RIVER'S END" (Warners)**
MARK RITZ—(1,146), 25c-35c, 6 days. **Other attractions:** Vitaphone act, news. **Gross:** $4,250.

### *Sour*

**Hollywood—Bobby Vernon had just finished "Sheer Luck," a meller glorifying the milkman. "It's the cream of the crop," sez Bobby, "yep, certified for entertainment."**

**And Bobby's listeners proceeded to give the comedian three lusty cheers (a la Bronx).**

# "Remote Control" Lifts Portland House to $15,900

Portland—An exceptionally good screen and stage program was served to an increased number of cash patrons by Manager Marc Bowman at the Fox Broadway, including "Bill" Haines in "Remote Control," plus Fanchon & Marco's presentation of the official U. S. Indian Reservation Band, all of which brought out heavy morning and evening lines and gave the house another heavy gross of $15,900.

The juveniles were given another treat at Fox United Artists in "Abraham Lincoln," endorsed by many patriotic associations, bringing a gross of $14,800, which was up. Paramount brought forth its newest feminine attraction, Marlene Dietrich, in "Morocco" and won third place with $14,300.

Estimated takings:

**"REMOTE CONTROL" (M-G-M)**
FOX BROADWAY—(1,912), 25c-35c-60c, 7 days. **Other attractions:** Fanchon & Marco's Official U. S. Indian Band, news, band. **Gross:** $15,900.

**"ABRAHAM LINCOLN" (U. A.)**
FOX UNITED ARTISTS—(945), 25c-35c-60c, 7 days. **Other attractions:** News, Universal comedy. **Gross:** $14,800.

**"MOROCCO" (Para.)**
PORTLAND PARAMOUNT—(3,068), 25c-35c-50c, 7 days. **Other attractions:** News, "Sing with Dancers" (Para.), Musical Cocktail, Phil Lampkin and boys. **Gross:** $14,000.

**"BIG MONEY" (Pathe)**
RKO ORPHEUM — (1,700), 25c-35c-50c, 7 days. **Other attractions:** "The Ingenues" with Mina Smith, news, vaudeville. **Gross:** $13,200.

**"THE MATRIMONIAL BED" (Warners)**
HAMRICK'S MUSIC BOX—(1,835), 15c-25c-35c, 7 days. **Other attractions:** Slim Summerville comedy, Vitaphone acts. **Gross:** $9,800.

**"ONLY SAPS WORK" (Para.)**
RIALTO—(1,498), 25c-35c-50c, 7 days. **Other attractions:** "The Patient" (Para.), "Don't Bite Your Dentist" (Educational), news. **Gross:** $10,000.

# Dietrich Is The Noise on B'way; 2 Films Click

Marlene Dietrich is the big noise on Broadway, appearing in two films which are leaders in the procession, which is quite a ways behind normalcy. The Rialto, with "Blue Angel," Ufa film in which Miss Dietrich plays opposite Emil Jannings, is standing 'em up this week, while "Morocco" is continuing to click at the Rivoli in a big way, even building on the strength of the German actress' appearance down the street in "Blue Angel."

The pre-holiday slump and general hard times are cutting big swaths in intakes at the various houses. The best Will Rogers in "Lightnin'" could get at the Roxy was around $93,600, which is not hot considering the house and attraction, but it's playing a second week. The Paramount has a bet in Ed Wynn's picture, "Follow the Leader," after a light week with "Fast and Loose." "Mothers Cry" has replaced "The Life of the Party" at the Winter Garden and is going just so-so.

Estimated takings:

**"WAR NURSE" (M-G-M)**
ASTOR—(1,120), 50c-75c-$1.50-$2, 7th week, 7 days. **Other attractions:** "Flip the Frog" (M-G-M), "Dogway Melodies" (M-G-M). **Gross:** $9,218.

**"MIN AND BILL" (M-G-M)**
CAPITOL — (4,700), 35c-50c-75c-$1.50, 7 days, 2nd week. **Other attractions:** "Java" (FitzPatrick Travel-talk), "Blood and Thunder" (Hal Roach), news. **Gross:** $62,248.

**"TODAY" (Majestic)**
CENTRAL—(1,490), $1-$2, 7 days, 3rd week. **Other attractions:** Krazy Kat cartoon, "The Apache Kid," "Racket Cheers" (Mack Sennett), Traveltalk, "Sunshine." **Gross:** $4,100.

**"TWO WORLDS" (British International)**
GEO. M. COHAN—(1,500), 35c-50c-75c, 7 days, 2nd week. **Other attractions:** "It Happened at Hollywood," (U.), "Spanish Rhythm" (Col.), "Guiseppe Verdi" (Col.). **Gross:** $4,250.

**"HELL'S ANGELS" (U. A.)**
(Playing simultaneously at the Criterion and Gaiety)
CRITERION—(850), $1-$2-$2.50, 7 days, 17th week. **Other attractions:** None. **Gross:** $11,200.

**EMBASSY—ALL NEWSREEL**
EMBASSY—(598), 25c, 7 days. Straight newsreel. **Gross:** $9,185.

**"HELL'S ANGELS" (U. A.)**
(Playing simultaneously at the Criterion and Gaiety)
GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 17th week. **Other attractions:** None. **Gross:** $9,150.

**"MADONNA OF THE STREETS" (Col.)**
GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** News, "The Crystal Gazer" (Col.), "Ou, La, La" (U.), cartoon, "The Gorilla Mystery" (Col). **Gross:** $20,800.

**"KISMET" (Warners)**
HOLLYWOOD—(1,600), 50c-75c-$1-$1.50, 7 days, 4th and last week. **Other attractions:** "Romeo and Juliet," news. **Gross:** $14,205.

**"SIN TAKES A HOLIDAY" (Pathe)**
MAYFAIR—(2,300), 40c-65c-85c-$1, 7 days, 2nd week. **Other attractions:** "Big Cheese" (Pathe), "Hollywood Theme Song" (Educational), news. **Gross:** $37,600.

**"FAST AND LOOSE" (Para.)**
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** News, stage show. **Gross:** $52,100.

**"THE LOTTERY BRIDE" (U. A.)**
RIALTO—(1,904), 65c-85c, 7 days. **Other attractions:** "Tongue-Tied" (Para.), "Sky-Scraping" (Para.). **Gross:** $22,400.

**"MOROCCO" (Paramount)**
RIVOLI — (2,103), 35c-65c-85c, 7 days, 3rd week. **Other attractions:** "In Again, Out Again" (Para.), "Up to Mars" (Para.). **Gross:** $36,800.

**"LIGHTNIN'" (Fox)**
ROXY—(6,200), 50c-75c-$1. **Other attractions:** Stage show, news. **Gross:** $93,600.

**"COLLEGE LOVERS" (F. N.)**
STRAND—(3,000), 35c-50c-65c-85c, 7 days. **Other attractions:** "Jungle Terror" (Pathe), Robert Ripley in "Believe It or Not," "Excuse, Pardon." **Gross:** $19,789.

**"VIENNESE NIGHTS"**
WARNERS—(1,490), $1-$1.50, 1st full week. **Other attractions:** "The Headache Man," "Madam of the Jury," Vitaphone shorts. **Gross:** $17,098.

**"THE LIFE OF THE PARTY" (Warners)**
WINTER GARDEN—(1,493), 40c-50c-$1, 5 days. **Other attractions:** "Shaw and Lee," "Hall Johnson," "Willie Howard" (Vitaphone Varieties), followed by "Mothers Cry," 5 days. **Gross:** $12,236. Mothers Cry," 2 days. **Gross:** $9,418.

### *Safety First*

"Do you realize what it would mean to this country if there were no sky-scrapers?"

"Sure, I do. There would be no Harold Lloyd comedies."

—*N. Y. Sun.*

# "Min & Bill" Sets 6 Month Philly Top at $56,000

Philadelphia — "Min and Bill" crashed through at the Mastbaum last week for $56,000, one of the best figures of the year and far in excess of anything the house has done in the last six months. While it did not break the theatre record, it scored the best gross for any bill which did not have a special stage attraction. Picture proved to be such a hit that it was immediately moved to the Stanton, where a run seems in prospect.

The picture seemed to skim the cream of the week's business. While none of the other houses went distinctly "off" in business, none of them, except the Earle with $20,000 with "The Silver Horde" and a stage show, had any better than average business.

"The Virtuous Sin" at the Fox, "Sin Takes a Holiday" at the Boyd, and "Derelict" at Keith's held up to average. "Hell's Angels," after grossing $19,000 for its first full week at the Aldine, took a definite slump to $15,000, while "River's End" brought in the lowest comparative score of the week with $14,000 at the Stanley.

Estimated takings:

**"MIN AND BILL" (M-G-M)**
MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Stage show, orchestra, news. **Gross:** $56,000.

**"THE VIRTUOUS SIN" (Fox)**
FOX—(3,000), 35c-50c-75c, 6 days. **Other attractions:** Fanchon and Marco stage show, "Romance," Universal cartoon, news. **Gross:** $27,000.

**"DERELICT" (Para.)**
KEITH'S—(1,800), 35c-50c-75c, 6 days. **Other attractions:** "Barnacle Bill" (Para.), news. **Gross:** $16,000.

**"SIN TAKES A HOLIDAY" (Pathe)**
BOYD—(2,400), 35c-50c-75c, 6 days. **Other attractions:** Travelogue (FitzPatrick), cartoon, news. **Gross:** $19,000.

**"HELL'S ANGELS" (Caddo)**
ALDINE—(1,500), 50c-$1.50, 6 days. **Other attractions:** News. **Gross:** $15,000.

**"THE SILVER HORDE" (Radio)**
EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Stage show, news. **Gross:** $20,000.

**"RIVER'S END" (Warners)**
STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** Vitaphone Variety, cartoon, news. **Gross:** $14,000.

**"AFRICA SPEAKS" (Columbia)**
STANTON—(1,700), 25c-65c, 6 days. **Other attractions:** Vitaphone Variety, cartoon, news. **Gross:** $7,000.

**"HALF SHOT AT SUNRISE" (Radio)**
KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** Charley Chase comedy, Sportlight, news. **Gross:** $5,000.

**"FOLLOW THRU" (Para.)**
ARCADIA—(600), 50c, 6 days. **Other attractions:** Comedy, news. **Gross:** $4,000.

## *Trent in Seattle*

Seattle—Stanley Trent, founder of the Stage and Screen Club in Los Angeles, arrived here last week to organize a similar club for the development of theatrical talent. He has opened offices and studios here and is at present recruiting a cast for the presentation of a light opera during the coming season, for the benefit of a local charitable institution, yet to be selected.

# "Hell's Angels" Gets Top Kale In Des Moines

Des Moines—"Hell's Angels" made the top box-office here with a week at $18,000 in spite of cold and disagreeable weather. Every other theatre in town suffered for the first few days from business drawn to the Des Moines, where "Hell's Angels" was showing, while the Paramount, next door, received an overflow from those turned away at the Des Moines. After a couple of days business returned to the other theatres. "Hell's Angels" has not broken any house records though it comes up with any picture that has shown at the Des Moines this year. Grossed $6,000 above "Feet First" for the week. It will be held over for another week.

Estimated takings:

**"THREE FRENCH GIRLS" (M-G-M)**
PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** News, Al Morey and stage band, three acts vaude. **Gross:** $5,000.

**"DERELICT" (Para.)**
PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** News, stage show, "Big City Knights." **Gross:** $3,000.

**"HELL'S ANGELS" (U. A.)**
DES MOINES—(1,600), 25c-35c-60c, 7 days. **Other attractions:** News, "Accordion Joe" (Para.), George Dewey Washington in person. **Gross:** $18,000.

**"SEE AMERICA THIRST" (U.)**
ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** "Par and Double Par" (Pathe), news, RKO vaude. **Gross:** $4,500.

**"MADONNA OF THE STREETS" (Col.)**
ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** News, RKO vaude. **Gross:** $4,000.

**"SINNER'S HOLIDAY" (Warners)**
STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** News, "The Indians Are Coming" (U. serial), Para. Pictorial, "While the Captain Waits" (Para.). **Gross:** $1,500.

**"THE DANCERS" (Fox)**
STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** News, "Go to Blazes" (U.), "Forty Winks" (Capitol cartoon). **Gross:** $1,000.

# "War Nurse" Held To $9,300 in Off Okla. City Week

Oklahoma City—Two well exploited and highly advertised films shown here drew good crowds but failed to prove a sensation, probably because Christmas shopping was well under way and afternoon shows were not as high as might have been expected.

"War Nurse" (M-G-M) drew a good house at the Criterion, a Publix theatre, to the tune of about $9,300, while "The Big Trail" (Fox), accounted for about $8,600 at the Mid-West, a Warner house.

Estimated takings:

**"WAR NURSE" (M-G-M)**
CRITERION—(2,000), 10c-50c, 7 days. **Other attractions:** "Oh, Teddy" (Para.), news. **Gross:** $9,300.

**"BIG TRAIL" (Fox)**
MID-WEST—(1,500), 10c-50c, 7 days. **Other attractions:** "Looney Tunes" (Vitaphone), "Indians Are Coming" (U.), news. **Gross:** $8,600.

**"DERELICT" (Para.)**
CAPITOL—(1,200), 10c-50c, 7 days. **Other attractions:** "Sky Scrapers" (Para.), news. **Gross:** $7,500.

**"OUTSIDE THE LAW" (Univ.)**
LIBERTY—(1,600), 10c-50c, 7 days. **Other attractions:** RKO vaudeville, news. **Gross:** $7,000.

**"RAIN OR SHINE" (Columbia)**
EMPRESS—(1,500), 10c-35c, 4 days. **Other attractions:** "Girl of the Golden West" (F.N.), 3 days. "Indians are Coming" (U. serial), news. **Gross:** $4,000.

### *Musical Soul*

Hollywood—Dorothy Lee, Radio cutie, used to be seen in company with a w.k. orchestra leader. However, since her marriage she is now seen with a Fiddler. Yea, verily—Jimmy Fiddler, the proud husband.

# Holiday Slump Holds "Sawyer" Down to $40,500

Boston—Customary Christmas holiday slump in theatre grosses is at hand, with all of the theatres showing its effects. The Metropolitan with "Tom Sawyer" grossed only $40,500, which is the lowest figure shown for some weeks. "Sin Takes a Holiday" at the Keith Memorial was good for $16,500, also a slump from past weeks, while the Keith-Boston on its new four-show plan with "The Silver Horde" showed only $18,500.

"Abraham Lincoln" at Loew's State grossed $22,500, only fair considering it was first showing here at popular prices, Loew's Orpheum with "A Lady's Morals" was good for $24,000, which is only fair. "Just Imagine" at the Uptown and Olympia simultaneously did pretty well for a total of $25,-500.

Estimated takings:

**"TOM SAWYER" (Paramount)**
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Revue, augmented orchestra, Earl Nelson in person on Monday and Tuesday, comedy, news. **Gross:** $40,500.

**"SIN TAKES A HOLIDAY" (Pathe)**
KEITH'S MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Sportlight, news. **Gross:** $16,500.

**"THE SILVER HORDE" (RKO)**
KEITH-BOSTON—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, Sportlight, comedy, news. **Gross:** $18,500.

**"ABRAHAM LINCOLN" (United Artists)**
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, news. **Gross:** $22,500.

**"A LDAY'S MORALS" (M-G-M)**
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, news. **Gross:** $24,000.

**"DERELICT" (Paramount)**
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, news. **Gross:** $13,500.

**"JUST IMAGINE" (Fox)**
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, cartoon, news. **Gross:** $12,000.

**"JUST IMAGINE" (Fox)**
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, news. **Gross:** $13,500.

## *Tampa Theatre to Try A Full Week Schedule*

Tampa—When the Tampa was built several years ago a policy of two changes on the week was established and it has stuck to it since, in spite of the fact that many pictures shown would have stood up for a week, or even longer. This week the house is doing some fancy plugging for the new Harold Lloyd feature, "Feet First," which is to come in next week for a full week, the first in the history of the house.

The Tampa is one of the Publix houses here and in the past when it has had attractions suitable for one or two weeks' showing it has been using the Victory, but this summer the Victory went "pop prices" and so now the circuit has no other de luxe house for week stands, and is giving it a try at the Tampa.

### 'S Fact

Mike (Six Syllable) Simmons tells the one about the acrobats who had been spotted for years as the closing number on a vaudeville bill, where they usually played to an emptying house. Illness of a headline numher caused them tu be spotted in number four position, and the result was that the senior memher of the team nearly died of stage fright.

# 'Sin' and 'Sawyer' Click in Omaha; Only One Flops

Omaha—The theatres here are getting a real break. The mildest November in years ushered in an even milder December.

An excellent, well balanced program that drew a rave from the reviewers gave the Orpheum the money of the town at $19,375. Picture was "Sin Takes a Holiday," with Virginia Watson and Carl Randall heading the four act RKO bill. First named member of the team once lived here.

Packing in both kids and their folks, "Tom Sawyer" got the World $12,075, which is a great week. Last half at the State, "Old English" made money at $2,250. "Bright Lights," first three days, was par at $2,250.

Only flop was "Just Imagine" at the Paramount which grossed $7,225. Picture went unappreciated in general. "Never Swat a Fly" song production was neatly cut out somewhere between the exchange and the theatre. Nobody seemed to know whose scissors did the job.

Estimated takings:

**"SIN TAKES A HOLIDAY" (Pathe)**

ORPHEUM—(3,000), 25c-35c-60c, 7 days. **Other attractions:** Four RKO acts, RKO comedy, Sportlight, news. **Gross:** $19,375.

**"TOM SAWYER" (Para.)**

WORLD—(2,500), 25c-35c-60c, 7 days. **Other attractions:** Dave Rubinoff heading four Publix acts, Marie Peterson ballet, Billy Meyers & band, news. **Gross:** $12,075.

**"JUST IMAGINE" (Fox)**

PARAMOUNT—(2,900), 25c-35c-50c, 7 days. **Other attractions:** "The Patient" (Para.), "Movie Memories" (Para.), news. **Gross:** $7,225.

**"BRIGHT LIGHTS" (F. N.)**

STATE—(1,200), 25c-40c, 3 days. **Other attractions:** "Dutch Treat" (Educational), "You're in the Army" (U. A.), news. **Gross:** $2,250.

**"OLD ENGLISH" (Warners)**

STATE—(1,200), 25c-40c, 4 days. **Other attractions:** "Hot and Bothered" (Col.), "Who Killed Rover?" (M-G-M), news. **Gross:** $2,785.

## *Cooper New Manager Of Seattle Orpheum*

Seattle—Joe Cooper, for the last year or more director of advertising and publicity for Radio-Keith-Orpheum theatres in this city, Tacoma, Portland and Spokane, has been appointed manager of the local RKO New Orpheum. His appointment followed closely upon the heels of a visit here by Homer Gill, Western division manager, who presided over a gathering of all Orpheum managers from the Pacific Northwest territory at the local theatre a few days ago. Cooper succeeds Ellis C. Bostwick as manager of the house, and Bostwick expects to announce other theatrical connections shortly, it was reported.

# $22,500 "Cincy" Gross Chalked Up by 'Whoopee'

Cincinnati — Reversal of the traditional downward trend usually experienced in the pre-holiday season was recorded by local houses for the week, all of them chalking up appreciably higher grosses than indicated by the total strips for the week previous. Collectively, the aggregate comparative intake showed a healthy improvement.

The RKO Palace proved the Mecca for local show shoppers, who appeared to turn out en masse for "Whoopee," the final returns at this house checking over seven grand more than turned in the week before.

"War Nurse," at the RKO Capitol, clicked heavily with the regulars, and the box-office till contained $3,500 more on the week than it did for the seven days before.

The third house in line in the skyrocketing grosses was the RKO Lyric, with "Morocco," which recorded an upturn of slightly over $3,000 in contrast with the prior attraction.

Generous use of newspaper display, together with unusual exploitation and tie-ups, and, in the last analysis, pictures with a real box-office draw, are turning the trick in this man's town.

The unemployment situation is not materially affecting houses here. In fact, it is having the opposite effect since the inauguration of the local ticket-selling brigades sponsored by the RKO organization in its nation-wide campaign to enrich the personal exchequer of those whose finances have been depleted through enforced idleness.

Estimated takings:

**"SEA LEGS" (Para.)**

RKO ALBEE — (3,300), 35c-50c-65c-75c, 7 days. **Other attractions:** Vaudeville, "Curses" (Vitaphone), "Razored in Old Kentucky" (Radio), news. **Gross:** $26,900. Very good.

**"MOROCCO" (Para.)**

RKO LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** "Toby the Showman" (Radio), news. **Gross:** $13,250. Good.

**"WHOOPEE" (U. A.)**

RKO PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** "Believe It or Not" (Vitaphone), "Curiosities" (Col.), news. **Gross:** $22,100. Exceptional.

**"WAR NURSE" (M-G-M)**

RKO CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** "Humanettes" (Radio), news. **Gross:** $15,460. Very good.

**"FEET FIRST" (Para.)**

RKO STRAND—(1,350), 25c-40c, 7 days. **Other attractions:** "Home Run Hawkins" (Local), news. **Gross:** $5,200. Up. Second run.

**"PHANTOM OF THE DESERT" (Syndicate)**

RKO FAMILY—(1,140), 20c-25c-35c, 4 days. **Other attractions:** "Bitter End" (Educational), news. **Gross:** $2,665. Up.

**"ONE MAD KISS" (Fox)**

RKO FAMILY—(1,140), 20c-25c-35c, 3 days. **Other attractions:** "The Comeback" (U.), news. **Gross:** $1,435. Up.

**"THE SANTA FE TRAIL" (Para.)**

KEITH'S—(1,600), 30c-50c, 7 days. **Other attractions:** Novelty, news. **Gross:** $4,650. Average.

## *Films with Burlesque*

San Francisco—Feature pictures will be added to the regular supplementary programs at the Capitol, burlesque house. Manager John Goldsmith is installing additional projection equipment which will enable the showing of regular film features, in place of the current comedies, newsreels and shorts. Warren Irons, eastern producer who opened the Capitol here last July, made a brief visit over Thanksgiving, returning to Chicago after a series of conferences with Goldsmith.

### Sex Show Banned

Edmonton, Alta.—The attorney general prohibited presentation of "Artists' Models" hy W. M. Davidson in an Edmonton theatre on threat of further prosecutions following the conviction of Davidson at Calgary on the charge of corrupting morals, for which he was fined $500 and costs. The show consisted of sex films and an anatomical display uf women on the stage.

# "Silver Horde," 'Sin' Get $18,500 Each in Frisco

San Francisco—RKO theatres and Fox West Coast maintained a comfortable lead over the field during the past week. Business throughout the city was only fair. This week saw the practical elimination of one of the W. B. Wagnon theatres, the Embassy, which reported a surprisingly low gross even for a depression period.

Both the RKO theatres, the Orpheum and Golden Gate, two of the major downtown houses, reported each around $18,500 for the week, the former featuring "Sin Takes a Holiday" and the latter, "The Silver Horde."

Of the Fox West Coast chain, the El Capitan apparently had the best of the week, relatively speaking. Of the Publix chain, the Paramount led.

Estimated takings:

**"SEA LEGS" (Para.)**

PARAMOUNT — (2,740), 35c-50c-65c-90c, 7 days. **Other attractions:** "Excuses," (scenic), News, Publix stage unit. **Gross:** $18,500.

**"MIN AND BILL" (M-G-M)**

WARFIELD—(2,700), 50c-65c-90c, 4th week. **Other attractions:** "Fried Chicken" (Pathe), Burton Holmes' "Yangste Gorges" (scenic); cartoon, news. **Gross:** $14,000.

**"WAR NURSE" (M-G-M)**

FOX—(4,600), 50c-65c-75c-$1, 7 days. **Other attractions:** "Big Little House" (Tiff.), news, stage revue. **Gross:** $35,000.

**"SUNNY" (F. N.)**

CALIFORNIA — (2,313), 35c-50c-65c-90c, 7 days. **Other attractions:** Educational comedy, Johnny Himes in "Johnny's Week-End," Para. screen song, "On a Sunday Afternoon," news. **Gross:** $13,000.

**"NAUGHTY FLIRT" (F. N.)**

ST. FRANCIS — (1,435), 35c-50c-65c-90c, 7 days. **Other attractions:** "Office Blues" (Para.), "The Sky Scraper" (Para.), news. **Gross:** $8,500.

**"SILVER HORDE" (Radio)**

GOLDEN GATE—(2,800), 30c-40c-50c-65c, 7 days. **Other attractions:** 4 acts RKO vaudeville, news, RKO comedy. **Gross:** $18,500.

**"SIN TAKES A HOLIDAY" (Pathe)**

ORPHEUM—(3,000), 35c-50c-65c-90c, 7 days. **Other attractions:** "Kidding the Kidder," "Toby novelty cartoon, "Humanettes," news. **Gross:** $18,500.

**"UP THE RIVER" (Fox)**

EL CAPITAN—(3,100), 25c-40c-60c, 7 days. **Other attractions:** Stage revue, Aesop's Fables, news. **Gross:** $17,000.

**"OLD ENGLISH" (Warners)**

DAVIES—(1,100), 25c-40c-50c, (2nd run) 5 days. **Other attractions:** News, comedy, two Vitaphone acts. **Gross:** $2,500.

**"THE FOURTH ALARM" (Continental)**

EMBASSY—(1,385), 35c-50c-65c-90c, 7 days. **Other attractions:** News, Vitaphone comedy. **Gross:** $2,500.

## *Honor Miss Stecker*

Cincinnati—Recognition by various civic and welfare groups is being given to Miss H. Dora Stecker, manager of the Forest, neighborhood house located in one of the fashionable suburbs, for her sponsorship of special Saturday matinees for children. In addition to showing a picture with a distinctive juvenile appeal, suitable souvenirs are given.

# "Feet First's" $16,000 a Good Start at Cleve.

Cleveland—There were slim pickings at the picture houses here last week, taking it all in all. "Feet First" got away to a pretty good start at the Stillman, where it opened an extended engagement, and "Sin Takes a Holiday" did fairly well at the RKO Hippodrome, but the other pictures did not have enough box-office appeal to buck the severe snow storm that tied up the city the first half of the week. Legitimate theatre competition was also keen, with "Strictly Dishonorable" playing at the Ohio and "Artists and Models" at the Hanna. Gus Van, as the headline attraction of the RKO Palace vaudeville bill, pulled business up at that house. The suburban theatres suffered from the heavy storm.

Estimated takings:

**"FEET FIRST" (Para.)**
STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "The Cuckoo Murder Case" (M-G-M), news. **Gross:** $16,000.

**"JUST IMAGINE" (Fox)**
ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Winter" (Col.), news. **Gross:** $13,000.

**"OH, FOR A MAN" (Fox)**
STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Hold the Baby" (Pathe), "Let's Go Fishing" (Fischer), news, "Oh, Teacher" (stage show, Paul Ash, m.c.). **Gross:** $14,500.

**"HEADS UP" (Para.)**
RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** News, vaudeville, headed by Gus Van. **Gross:** $18,000.

**"SIN TAKES A HOLIDAY" (Pathe)**
RKO HIPPODROME — (4,500), 30c-75c, 8 days. **Other attractions:** Rockne short, "Too Hot to Handle" (RKO), news. **Gross:** $15,000.

**"VIRTUOUS SIN" (Para.)**
CAMEO — (1,200), 25c-50c, 7 days. **Other attractions:** "Racket Cheers" (Educational), "Cobb Goes Fishing" (Pathe), news. **Gross:** $4,100.

# "Min and Bill's" $15,000 Good for Indianapolis Top

Indianapolis—"Min and Bill" at the Palace took the honors here this week with a gross of $15,000. George Arliss in "Old English" did not draw as well as usual and neither did the Circle with "Laughter." The Indianapolis public does not seem to appreciate smart dialogue. The Lyric had Aunt Jemima of Follies fame on its boards this week, but the gross there was $7,500, which is about 90 per cent for that house. "Half Shot at Sunrise" at the Indiana was only fair and would have flopped except for the personal appearance of Bobby Jackson, formerly master of ceremonies there.

Estimated takings:

**"MIN AND BILL" (M-G-M)**
PALACE—(2,800), 25c-35c-50c, 7 days. **Other attractions:** "Clock Shop" (M-G-M), Silly Symphony (Columbia), news. **Gross:** $15,000.

**"LAUGHTER" (Paramount)**
CIRCLE—(2,600), 25c-40c-50c, 7 days. **Other attractions:** "We, We, Marie" (Universal), Talkartoon (Paramount), news. **Gross:** $9,000.

**"HALF SHOT AT SUNRISE" (RKO)**
INDIANA—(3,300), 35c-50c-65c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $18,000.

**"OLD ENGLISH" (Warners)**
APOLLO—(1,100), 25c-35c-50c, 7 days. **Other attractions:** Aesop's Fable (Pathe), Vitaphone Varieties, news. **Gross:** $4,500.

**"THE DANCERS" (Fox)**
LYRIC—(2,000), 25c-35c-50c, 7 days. **Other attractions:** Aunt Jemima and five RKO acts, news. **Gross:** $7,500.

### *Gate Crasher*

Tampa—Two exhibs were talking shop.

"I tell you this past year has sure been lousy," said A.

"Huh! Don't tell me anything about it," said B. "Why, the old wolf is camping at my front door."

"Camping at your door? Why, boy, you ain't heard nothin' yet. The old wolf is right inside my show shop and had pups."

# Mpls. Spurns Hell Themes; $27,500 Goes to "Sawyer"

Minneapolis—A couple of Sins and a Hell took the count during the week here, and who do you think knocked them more or less goofy? None other than the young, unsophisticated gentleman named "Tom Sawyer," who came within an ace of cracking down on the record hung up by Amos 'n' Andy.

It wasn't much of a defeat at that, however, for "Hell's Angels" and "Sin Takes a Holiday" are holding over for another week, while the lovable "Tom" retires gracefully with his laurels. RKO Orpheum is sending the Sin picture into the RKO Seventh Street for its second bout, while "Hell's Angels" repeats in the Century, where it started.

"The Virtutous Sin," which upheld the naughty tradition, did about normal business at the Lyric. "The Life of the Party" did very fair business at the State. "College Lovers" was about normal at the Aster and "See America Thirst" paid expenses at the Seventh Street.

Pantages is doing rather surprising business with Tiffany films, this week's offering being "The Third Alarm," which brought out the melodrama fans.

Estimated takings:

**"THE THIRD ALARM" (Tiffany)**
PANTAGES—(1,600), 25c-35c, 7 days, 5 shows daily. **Other attractions:** News. **Gross:** $4,000.

**"TOM SAWYER" (Paramount)**
MINNESOTA—(4,025), 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Stage show, novelty, news. **Gross:** $27,500.

**"SIN TAKES A HOLIDAY" (Pathe)**
RKO ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Four acts vaudeville, news. **Gross:** $21,750.

**"HELL'S ANGELS" (U. A.)**
CENTURY—(1,640), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $8,500.

**"THE LIFE OF THE PARTY" (Warners)**
STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Comedy, news. **Gross:** $7,000.

**"VIRTUOUS SIN" (Paramount)**
LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,500.

**"COLLEGE LOVERS" (First National)**
ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,000.

**"SEE AMERICA THIRST" (Universal)**
RKO SEVENTH STREET—(1,300), 25c-35c-50c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $1,250.

### *P. O. in Theatres*

Denver—Postal substations will be placed in the Denver and Paramount during the Christmas season. The government will furnish one clerk for each house and the theatres will furnish any additional help needed.

# K. C. Dishes Out $21,750 for Load Of "Min & Bill"

Kansas City—Two pictures did outstanding business here. "Min and Bill" gave the Midland one of the biggest weeks in the history of the house, taking in $21,750, which is about 50 per cent above average intake. The Mainstreet came within $1,500 of reaching its Amos 'n' Andy gross with "Sin Takes a Holiday." Picture brought the house $21,000, which is near a record.

"Tom Sawyer" in its second week at the Royal continued to draw above-average patronage, taking in almost as much as it did the first week. Intake was $5,600. "The Big Trail" did only average business at the Newman, getting $12,500.

Estimated takings:

**"MIN AND BILL" (M-G-M)**
LOEW'S MIDLAND — (4,000), 25c-50c, 7 days. **Other attractions:** "The Clock Shop" (M-G-M), "Charming Ceylon (FitzPatrick), "Ladies Last" (M-G-M), news. **Gross:** $21,750.

**"SIN TAKES A HOLIDAY" (Pathe)**
MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** News, vaude. **Gross:** $21,000.

**"THE BIG TRAIL" (Fox)**
NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** News. **Gross:** $12,500.

**"TOM SAWYER" (Para.)**
ROYAL — (900), 25c-60c, 14 days, (second week). **Other attractions:** "Sky Scraping" (Para.), "Gypped in Egypt" (Pathe), news. **Gross:** $5,000.

**"AFRICA SPEAKS" (Col.)**
PANTAGES — (2,190), 25c-50c, 14 days (second week). **Other attractions:** News, five acts vaude. **Gross:** $10,000.

**"THE DANCERS" (Fox)**
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** "The King" (Harry Langdon), "Gorilla Mystery" (Mickey Mouse), news. **Gross:** $5,700.

# $25,000 Is Big Dough for "Min & Bill" at Prov.

Providence—High honors for money grabbing went to "Min and Bill" at Loew's last week, the combination of Wallace Beery and Marie Dressler clicking for $25,000. Even for this house the figure is real money.

The RKO Albee, showing "Sin Takes a Holiday" for the second week, was strong at $11,000, while the Majestic, with "The Gateway to Hell" and "Oh Sailor, Behave," also did nice business, garnering $12,500. Paramount was off at $9,000 with "Only Saps Work" and the Victory was on the edge, catching $8,500 with "Danger Lights."

Estimated takings:

**"MIN AND BILL" (M-G-M)**
LOEW'S STATE—(3,800), 10c-50c, 7 days. **Other attractions:** "Teacher's Pet" (Our Gang), "Copy," news. **Gross:** $25,000.

**"ONLY SAPS WORK" (Paramount)**
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** "Go Ahead and Sing," "Her Future," news. **Gross:** $9,000.

**"THE DOORWAY TO HELL" (Warners)**
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "Oh, Sailor, Behave" (second feature), cartoon, news. **Gross:** $12,500.

**"SIN TAKES A HOLIDAY" (Pathe)**
RKO ALBEE—(2,300), 10c-50c, 6 days, second week. **Other attractions:** "Breakfast in Bed," Aesop's Fables, "The Rollickers," news. **Gross:** $10,900.

**"DANGER LIGHTS" (Radio)**
RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** "Bird Islands of Peru," "Aunts in Pants," Sportlight, news. **Gross:** $8,500.

# "Wedding Night" Plus Stage Show $19,000, Leader

Montreal—The Capitol walked off with the show business in Montreal during the week with a combination of Lillian Roth in person, "Her Wedding Night" on the screen, the second Publix stage unit to play here, "Putt Putt," and a soloist. Result: $19,000 for the seven days. Other attractions fell far short of being a panic, although "Balaclava," a British film, road-showed at His Majesty's for eight days and received $11,500 as takings. This picture is to be released in the States under the title of "Jaws of Hell."

An indication of the business trend was seen when both the Palace and the Princess offered a free pre-view of the coming week's attraction on Thursday night, following the regular show, so that patrons grabbed two shows for the price of one. Nancy Carroll wasn't so hot in "Laughter," but Frederic March, the new male lead, practically saved the picture—and the Palace counted only $14,500 for the seven days. "Raffles" was fair for a second week at the Princess at $12,000.

Estimated takings:

**"HER WEDDING NIGHT" (Paramount)**
CAPITOL—(2,670), 25c-35c-40c-50c-65c-85c, 7 days. **Other attractions:** News, Lillian Roth in person, "Putt Putt" (Publix stage unit), Grace Johnson, soloist, orchestra, stage band. **Gross:** $19,000. High.

**"LAUGHTER" (Paramount)**
PALACE—(2,600), 25c-40c-60c-75c-99c, 7 days. **Other attractions:** News, Paramount comedy, Columbia cartoon. **Gross:** $14,500. Below normal.

**"RAFFLES" (United Artists)**
PRINCESS—(2,272), 25c-35c-40c-50c-60c-65c, 7 days, second week. **Other attractions:** Universal Topics, news, cartoon. **Gross:** $12,000. Fair for a second week.

**"BIG BOY" (Warners)**
LOEW'S—(2,982), 25c-40c-50c-65c-75c, 7 days. **Other attractions:** Five vaudeville acts, news, soloist, orchestra. **Gross:** $13,000. Fair.

**"BALACLAVA" (British)**
HIS MAJESTY'S—(1,600), 30c-50c-75c-$1, 8 days. Played as road show under auspices of Canadian Legion. **Gross:** $11,500. Good.

**"DANGEROUS NAN McGREW" (Paramount)**
STRAND—(750), 15c-25c-40c-50c, 7 days. **Other attractions:** News, added First National feature, "Top Speed." **Gross:** $3,700. Fair.

**"HIS LAST RUN" (British)**
ROXY—(550), 25c-50c-75c, 7 days. **Other attractions:** News, Horoscope for November (FitzPatrick), "Hungarian Rhapsody" (United Artists). **Gross:** $2,000. Below average.

## *Burlesque Out in Canada*

Montreal—The Gayety, last stand of Mutual burlesque in Canada, has turned to boxing bouts for Montreal sport fans, following the closing of the house by city authorities for alleged indecency. For a time it looked as if the Gayety would become a picture house, but the decision was made otherwise.

## *Appel in Publicity Post*

Toronto—Clair Appel, for years manager of the Hippodrome, has been appointed publicity and exploitation supervisor for the Hippodrome Imperial, Uptown and Tivoli. Jerry Shea now is operating the Hippodrome.

## *Orchestras Out at Ottawa*

Ottawa—With dropping of musicians at the Regent, this city now is without theatre orchestras.

### *Tempus Fugit*

**When Doug and Mary were listed as Hollywood's King and Queen they were very exclusive. You never saw them together in public out there; they did their entertaining at their mansion. But since their recent flickers laid large eggs Doug and Mary may now be seen often at such "ordinary" rendezvous as the Roosevelt Hotel's Blossom Room, the Cocoanut Grove and the Mayfair in Los Angeles, where celebrities gather so that they won't be entirely forgotten.**

**You never know, as the saying goes, how many splinters there are in the ladder of success—until you start sliding down.—*N. Y. Mirror.***

# Fair Sex Gives Chevalier Go-By; Gets Only $16,000

Toronto—The big houses did not fare very well during the week, what with the preliminary Christmas shopping skirmish, the last of the big football games, disagreeable weather and professional hockey. The women showed less interest in Maurice Chevalier, and his "Playboy of Paris" gathered a mere $16,000 at the Imperial, which was not considered good enough. Loew's also took in $16,000 with a straight film bill headed by "The Singer of Seville." This was good, but not up to recent record weeks. The Uptown, with its new policy and with Thomas Daley as the new manager, had its best week in three months with $12,000 on "Three Faces East," as compared with $11,500 on "Feet First" the week before. But this is nothing like the great showing of a couple of years back when the Uptown was hitting $20,000 or more regularly on film and stage shows. The Tivoli faded with "Half Shot at Sunrise" to $11,500, while Shea's Hippodrome had a fair week with "The Sea Wolf" and vaudeville at $12,500.

Estimated receipts:

**"PLAYBOY OF PARIS" (Para.)**
IMPERIAL — (3,600), 25c-35c-50c-65c-75c, 6 days. **Other attractions:** News, Paramount Publix unit, orchestra, band, cartoon. **Gross:** $16,000. Hardly good enough.

**"SINGER OF SEVILLE" (M-G-M)**
LOEW'S—(2,200), 25c-30c-40c-60c-75c, 6 days. **Other attractions:** News, "Bigger and Better" (M-G-M), "Street of Mystery" (Pathe). **Gross:** $16,000. Good.

**"THREE FACES EAST" (Warners)**
UPTOWN — (3,000), 15c-25c-35c-55c-65c, 6 days. **Other attractions:** News, "Don't Bite Your Dentist" (Educational), "Vagabond King" (film overture), Ginger Rogers in songs. **Gross:** $12,000. Good.

**"THE SEA WOLF" (Fox)**
SHEA'S HIPPODROME—(2,600), 30c-50c-60c-75c, 6 days. **Other attractions:** News, five vaudeville acts, cartoon. **Gross:** $12,500. Fair.

**"HALF SHOT AT SUNRISE" (Radio)**
TIVOLI—(1,600), 25c-35c-50c-65c-75c, 6 days. **Other attractions:** News, Rockne foothall reel (Pathe), Educational comedy. **Gross:** $11,500. Below normal.

## *Concert by Unemployed*

Toronto—Unemployed musicians of Toronto have organized the Toronto Symphony Orchestra on a mutual benefit basis and a series of concerts has been arranged to derive revenue and to compete with picture houses. A similar orchestra has been organized in Montreal and five weekly concerts have already been held. Another orchestra is proposed in Ottawa.

# "Africa Speaks" $4,400 Worth to Lead in Ottawa

Ottawa—Although Dec. 1 forms the date for the more or less formal opening of the Christmas shopping season in Ottawa, because of the government pay arrangement, the theatres of the capital experienced a brace for the better in a number of instances. This also in spite of the Ottawa Horse Show during the first week in December. With the exception of "Up the River" and "A Devil with Women," B. F. Keith's theatre has done much better during the past month than was registered a year ago. "Africa Speaks" at the Regent took in $4,400 for the six days and this was well above the average. The Imperial called it a good week with "Renegades" at $2,600, while B. F. Keith's, with its big seating capacity, took in $3,900 in three days on "Those Three French Girls" which was popular with both English and French-speaking residents. Incidentally, the Regent got most of the stag crowd with "Africa Speaks." The Centre was quiet with "Girl of the Golden West."

Estimated takings:

**"AFRICA SPEAKS" (Col.)**
REGENT — (1,225), 25c-35c-45c-50c-60c-75c, 6 days. **Other attractions:** News, "Laurel and Hardy Murder Case" (M-G-M), "While the Captain Waits" (Para.). **Gross:** $4,400. Good.

**"RENEGADES" (Fox)**
IMPERIAL — (1,200), 15c-25c-35c-50c-60c, 6 days. **Other attractions:** News, "Ladies Last" (M-G-M). **Gross:** $2,600. Above normal.

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, Mickey Mouse in "Chain Gang" (Col.), "Kid the Kidder" (Pathe). **Gross:** $3,900. Good.

**"THE GORILLA" (F. N.)**
AVALON—(990), 15c-25c-35c, 3 days. **Other attractions:** News, Our Gang in "Tough Winter" (M-G-M), Mickey Mouse in "Frollicking Fish" (Col.). **Gross:** $1,150. Fair.

**"GIRL OF THE GOLDEN WEST" (F. N.)**
CENTRE—(1,200), 15c-25c-35c-50c-60c, 6 days. **Other attractions:** Voice of Hollywood, Mickey Mouse cartoon, Sportlight. **Gross:** $2,700. Only fair.

**"A DEVIL WITH WOMEN" (Fox)**
B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "Rolling Along" (Univ.), "Food for Thought" (Para.). **Gross:** $3,000. Down.

**"ROMANCE" (M-G-M)**
AVALON—(990), 15c-25c-35c, 3 days. **Other attractions:** News, "Vacation Loves" (Educational). **Gross:** $1,100. Disappointing in high-brow neighborhood.

## *Shafto Seeks to Sell Egyptian Interests*

Sydney—Tom Shafto, Egyptian film and theatre man, has arrived here to dispose of his Cairo interests. He is asking $50,000 for United Film Service and its subsidiaries, which include the representation of Pathe, the National Theatre Supply Co. of New York, monopoly of the military centers throughout Egypt and the Soudan for distribution and exhibition of films at the cantonments, and affiliations covering the touring of English legitimate companies throughout Egypt.

Shafto's reason for selling is that he wants to settle permanently in Australia. "No depression in Egypt," he states.

## *Snazelle with Filmophone*

London—Frank Green has appointed George Snazelle as general sales chief of Filmophone Renters, distributors in England of Big 4 product.

# "Sawyer" Big at $61,000 in Chi; Adults Like It

Chicago—After four successive weeks of mediocre and worse business, the Loop staged a comeback of substantial proportions to make a liar out of the first seven days of the "worst box-office month of the year." "Tom Sawyer" sent the Chicago to $61,000, a figure the house hasn't experienced in a long while, and a particularly significant one in view of the heavy kid trade at reduced prices. Most of this business, however, came during the Thanksgiving holiday week-end, slowing up at the first of the following week, when it was replaced by a fine adult draw until closing.

The Palace was in the prosperity van with an approximate $30,000, a top figure for the house. Moran and Mack on the stage are credited with the draw, but "The Dancers" was approved by critics and audiences and fitted in well to give the spot one of its best all-around programs and one of the most satisfactory bills in the Loop during the week. The Woods neared the $17,000 mark with "Today" in spite of pannings. Picture is playing to "adults only" and was held over. State-Lake was also prosperous with "Sin Takes a Holiday," which got $38,000 in ten days. The picture may last another seven days.

"Hell's Angels" was unusually strong with $30,500 for its second week at United Artists. Orpheum was big at $6,050 with "Man to Man," and McVickers, too, was pointed toward prosperity with "Min and Bill," which came in at midweek, getting $17,500 in four days. Punch & Judy theatre, swank independent house which opened in September, went dark the first of the week. Out-of-the-way location and inability to get drawing pictures provided the text for the tombstone.

Estimated takings:

**"THE THIRD ALARM" (Tiff.)**
CASTLE—(299), 60c, 7 days. **Other attractions:** News. Critics recommended it for children and Beck is admitting them free when they bring their parents a ong. Nice trade with picture holding over. **Gross:** $5,900.

**"TOM SAWYER" (Para.)**
CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, news, comedy, novelty. Tremendous kid trade over Thanksgiving holiday week-end; replaced with nice adult draw thereafter. Picture just missed getting a second Loop week at the Oriental. Plenty good. **Gross:** $61,400.

**"MIN AND BILL" (M-G-M)**
McVICKERS—(2,284), 35c-85c, 4 days. **Other attractions:** News, screen song, comedy. Unusually nice midweek opening, and building. **Gross:** $17,500. Picture replaced "Feet First" (Para.), which had two weeks. Final four days fair at $12,200.

**"EAST IS WEST" (Univ.)**
(Second Loop run)
MONROE—(962), 25c-40c, 7 days. **Other attractions:** News, two comedies. Paying business. **Gross:** $3,900.

**"RIVER'S END" (Warners)**
ORIENTAL—(3,900), 35c-85c, 8 days. **Other attractions:** Stage show, organ, news, "Who Killed Rover?" novelty. Picture came in a day early to rescue a disastrous preceding week. Better than average trade for the house. **Gross:** $48,500.

**"MAN TO MAN" (Warners)**
ORPHEUM—(665), 40c-50c, 7 days. **Other attractions:** News, two Vitaphone acts. Warners are giving this house the best of the product turned down by B. & K. in preference to using second runs. Extra ad space also being used in dailies, and policy appears to be paying. **Gross:** $6,050. Nice.

**"THE DANCERS" (Fox)**
PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaude headed by Moran & Mack, orchestra, news, comedy, musical short. Heavy business all week with Moran & Mack credited for most of the draw, but recommendations for entire bill from the critics. **Gross:** about $30,000.

**"KING OF KINGS" (Pathe)**
PUNCH & JUDY—(354), 50c-75c, 3 days. **Other attractions:** News, comedy. Requiem for this ten-weeks-old swank house. Lack of pictures and poor location couldn't be overcome by "atmospbere." House dark. **Gross:** $410.

**"LIFE OF THE PARTY" (Warners)**
ROOSEVELT—(1,591), 35c-85c, 2nd week. **Other attractions:** News, "You're in the Army Now," "Walrus Hunting." Steady but not heavy business. Will finish its third week. **Gross:** $18,900.

**"SIN TAKES A HOLIDAY" (Pathe)**
STATE-LAKE—(2,776), 35c-75c, 10 days. **Other attractions:** News, cartoon, song short. Swell business and picture may get another seven days. **Gross:** $38,000.

**"HELL'S ANGELS" (Caddo-U. A.)**
UNITED ARTISTS — (1,700), 35c-85c, 2nd week. **Other attractions:** News, comedy, musical short. Mild decline, but still plenty good at current pace. **Gross:** $30,500.

**"TODAY" (Majestic)**
WOODS—(1,166), 35c-75c, 7 days. **Other attractions:** News, cartoon, musical short. Panned by most critics, but "adults only" tag is bringing them in, and word-of-mouth advertising is favorable. Dream ending version of picture being used. **Gross:** $16,900. Holding over.

### *Sex and Silks*

**Providence — Silken drama with smart cracks and fashions furnishing the motif has all the better of it in the sticks where the girl friend tells her escort what pictures to see. Such films as "Sin Takes a Holiday," "Laughter" and similar pictures with lavish scenic and sartorial effects coin the dough. The boys may prefer the rugged he-men, but the ladies go where there is the best style show.**

# Stage Show Aids "War Nurse" to Denver $14,000

Denver—With "War Nurse" leading the town at $14,000, Harry Huffman was able to pull up the gross of the Tabor somewhat with "Up the River" as the attraction. The figure is an improvement, but not so hot for the house.

Katherine Kaderly and Eloise Rowan, billed as the Paramount twins, put the organs through their paces with their best presentation since the house opened. They have a large following here and broadcast daily.

"War Nurse" went over to little better than average at the Denver with the help of Ted Mack and the "Sky High" stage show.

"River's End" did around $500 better than last week at the Aladdin while "The Way of All Men" flopped at the Rialto.

Estimated takings:

**"RIVER'S END" (Warners)**
HUFFMAN'S ALADDIN—(1,500), 35c-50c, 7 days. **Other attractions:** "Why Bite Your Dentist" (Educational), "Par and Double Par" (Sportlight), Vitaphone act, "Modern Business," cartoon, news. **Gross:** $6,500.

**"WAR NURSE" (M-G-M)**
DENVER—(2,300), 25c-65c, 7 days. **Other attractions:** Ted Mack and Publix stage show, "Sky High," news, "Desperate Sam," orchestra. **Gross:** $14,000.

**"THE BAT WHISPERS" (U. A.)**
PARAMOUNT—(2,000), 25c-50c, 7 days. **Other attractions:** Jackie & Jean, twin organists, presenting "Raymond," news, "Teacher's Pet" (Our Gang), "Plastered" (Para.), football. **Gross:** $11,700.

**"THE WAY OF ALL MEN" (F. N.)**
RIALTO—(1,040), 25c-50c, 7 days. **Other attractions:** News, "The Patient" (Para), "Girl Shock" (M-G-M). **Gross:** $2,750.

**"UP THE RIVER" (Fox)**
TABOR—(1,900), 25c-75c, 7 days. **Other attractions:** Vitaphone Acts, "Headache Man" and "Girls We Remember." Fable cartoon "Gypped in Egypt," news. **Gross:** $10,500.

# "Sunny" $23,400, 'War Nurse' Gets $21,600 at Balto.

Baltimore—Loew's Century and Loew's Stanley ran neck and neck for first place for high grosses for the week.

"Sunny" and the Loew-Capitol stage unit, "Rustic Fancies," were included on the Century bill and the gross was estimated at $23,400, which was excellent for this house, while "War Nurse," aided by a large slice of the national newspaper advertising appropriation, brought $21,600 into the Stanley box-office, making a very high rating for that house.

"Tol'able David" went over nicely at the Rivoli, aided by the personal appearance on Wednesday, Thursday and Friday of Richard Cromwell, with special exploitation and publicity yarns in newspapers. The gross was figured at $7,600.

"Min and Bill," during its second run at Loew's Valencia, caused the gross to go way above normal, the takings being estimated at $4,500. Wallace Beery and Marie Dressler gain in popularity here with every new picture.

"Juno and the Paycock" proved a flop at the Little, the gross for the week at this 267-seater being estimated at about $400. The name of the picture, despite the publicity given it by the stage presentations here, seemed to mean nothing and the subject matter appeared to have no appeal.

Estimated takings:

**"SUNNY" (F. N.)**
LOEW'S CENTURY — (3,076), 25c-60c, 6 days. **Other attractions:** News, "My Harem" (Educational), "Rustic Fancies" (Loew-Capitol stage unit), orchestra. **Gross:** $23,400.

**"WAR NURSE" (M-G-M)**
LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** News, "Par and Double Par" (Pathe), "The 20th Amendment" (Para.). **Gross:** $21,600.

**"MIN AND BILL" (M-G-M)**
(Second run after one week at the Loew's Stanley)
LOEW'S VALENCIA — (1,487), 25c-35c, 6 days. **Other attractions:** News, "Chopin" (FitzPatrick), "Skyscraping" (Para.), "Hong Kong" (FitzPatrick), "Our Nagging Wives" (Educational). **Gross:** $4,500.

**"THE DERELICT" (Para.)**
(Second run uptown after one week downtown at Loew's Stanley.)
LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** News, "The Clock Shop" (M-G-M), "Dogway Melody" (M-G-M). **Gross:** $3,400.

**"CHECK AND DOUBLE CHECK" (Radio)**
(Second run uptown after two weeks downtown at Keith's.)
WARNERS' METROPOLITAN—(1,300), 15c-50c, 6 days starting Saturday. **Other attractions:** News, "Stepping Out" and Ripley's "Believe It or Not" (Vitaphone Varieties). **Gross:** $3,300.

**"TOM SAWYER" (Para.)**
KEITH'S—(2,500), 25c-50c, 6 days starting Friday. **Other attractions:** News, "The Blimp Mystery" (Tiff. Chimp), "Toby the Showman" (Radio). **Gross:** $6,000.

**"LIGHTNIN'" (Fox)**
NEW—(1,600), 25c-50c, 6 days. **Other attractions:** News, "The Bluffer" (Educational). **Gross:** $9,000.

**"JUNO AND THE PAYCOCK" (British Internat'al)**
LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "Chinese Flower Boat" (Tiff.). **Gross:** $400.

**"TOL'ABLE DAVID" (Col.)**
(Aided by personal appearance of Richard Cromwell three days.)
RIVOLI—(1,982), 25c-50c, 6 days starting Saturday. **Other attractions:** News, "Hard Boiled Yeggs" (Col.), "Expensive Kisses" (Educational). **Gross:** $7,600.

**"EXTRAVAGANCE" (Tiffany)**
HIPPODROME—(2,250), 20c-60c, 6 days. **Other attractions:** News, "The Indians Are Coming" (Univ. serial), Harvey Players on the stage. **Gross:** $5,150.

**"HELL'S ANGELS" (U. A.)**
(Third week)
AUDITORIUM — (1,600), 50c-$1.50, 6 days, with three performances a day. **Other attractions:** News. **Gross:** $2,800.

# Opinions on Pictures

## The Gang Buster

*(Paramount)*

***Oakie—All-Laughter***

*(Reviewed by Bill Crouch)*

PARAMOUNT'S freckle-faced funster, Jack Oakie, comes to the front in a comical talker that kids the underworld and does it in great style. Besides plenty of comedy dialogue and mirthful situations, the picture is based upon a clever story and that helps to make it rate as excellent comedy screen fare.

Fine for the week-run houses and sugsequent engagements. It's the type of gangster stuff that will suit any audience and, plus the Oakie name, should do at the box-office.

Eddie Sutherland, the director, has succeeded in timing his gags correctly and keeps the piece moving at a swift tempo. Joseph Mankiewicz, who is undoubtedly a swell writer of dialogue for the Oakie personality, turns out a neat job, and as a result the lines are funny and at the same time natural.

The story is about the adventures of an ambitious, fast-talking insurance salesman from Arkansas who comes to the big city. Oakie, as the salesman with his dumb looks and unnatural luck, sells a big policy to William Morris, whom William Boyd, as the gang chief, has put "on the spot." The insurance policy is rejected. Oakie goes to tell Morris—and incidentally—to keep a date with Jean Arthur, the daughter. In the meantime Miss Arthur is kidnaped by Boyd and Oakie goes to rescue her. His innocence of gang methods gets him into many tough places, but he finally emerges the winner after getting two rival gangs trapped by the police and finding the girl.

The fadeout comes with Oakie and Miss Arthur locked in a room filled with tear gas, declaring their love while crying. It's a pip of an ending.

The story in some spots is rather vague as to why certain things occur as they do, but these are of minor importance. Unlike many comedy talkers, when the serious moments arrived the preview audience took them that way, but when it was time to laugh they roared.

Oakie fits the role of the Arkansas lad perfectly and his performance is top notch. William Boyd, as the gang chief, and Wynne Gibson, as his "moll," are well cast and handle their roles expertly. Others who give good performances are Francis McDonald, Jean Arthur, William Morris, Albert Conti and Tom Kennedy.

*Use fast, peppy musicals with this for best results.*

Produced and distributed by Paramount. Directed by A. Edward Sutherland. Story and adaptation by Percy Heath. Photographed by Harry Fischbeck. Edited by Jane Loring. Dialogue by Joseph L. Mankiewicz Length, 6120 feet. Running time, 68 minutes. Release date, Jan. 17, 1931.

THE CAST

| | |
|---|---|
| Charlie "Cyclone" Case | Jack Oakie |
| Sylvia Martine | Jean Arthur |
| Mike Slade | William Boyd |
| Zella | Wynne Gibson |
| Andrew Martine | William Morris |
| Pete Caltek | Francis McDonald |
| Carlo | Albert Conti |
| Gopher Brant | Tom Kennedy |
| McGintey | Pat Harmon |
| Otto | Constantin Romanoff |
| Faulkner | Harry Stubbs |
| Sammy | Ernie Adams |
| Lieutenant | Joseph Girard |
| Taxi Driver | Eddie Dunn |

## Beau Ideal

*(Radio)*

***Sadly Disappointing***

*(Reviewed by Jack Grant)*

IN common with most sequels, "Beau Ideal" does not live up to its predecessor, "Beau Geste." Herbert Brenon directed both and much was expected of his latest effort. The result is disappointing.

You are left with the impression that, despite the shortcomings of the involved plot, more could have been realized from the material at hand. Yet it is extremely difficult to point a finger at any one individual who is at fault. The thing as a whole so misses fire.

The picture opens dramatically with a group of imprisoned Foreign Legionnaires dying of starvation and thirst. One of the characters is identified as John Geste and a flashback takes up the threads of the story which proceeds the opening sequence.

An episode in the childhood of the three Geste brothers introduces the game of Stout Fellow as it was played in "Beau Geste." John and another boy, an American youth named Otis Madison, are competing for the hand of Isobel. Their game has hardly reached its conclusion when the American boy's mother announces an immediate sailing for the States. The children say fond farewells and urge the visitor to return soon.

Many years pass before Otis (Lester Vail) returns. His boyhood affection for Isobel brings him back to England bent on confessing his constant, if more mature, love. Isobel tells Otis of the tragic deaths of the two oldest Geste brothers (as detailed in "Beau Geste") and of the present imprisonment of John in the French Foreign Legion penal colony. Another flashback is employed here in explanation of John's sentence to prison.

Otis volunteers to go after John and if possible help him escape. As a consequence, he, too, enlists in the Legion and connives to have himself sent to the prison camp. His plan to commit a minor insubordination miscarries so instead he confesses to a mutiny of which he was not a member.

In prison he rebels against unjust treatment, is defended by John and both are thrown down a pit comparing favorably to what is known as "solitary" in American jails. Still unknown to one another, John is not identified by Otis until he murmurs "Stout Fellow." Which brings us back to the opening sequence.

Explanation of the prisoners' deaths by starvation in the pit is forthcoming. The entire prison colony and barracks have been massacred by Arabs. An Arabian chieftan riding by with his caravan to check his men's handiwork finds Otis and John are the lone survivors. They are saved from death by some sort of super-empowered dancing girl attracted to Otis. The motivation of this incident is extremely weak and not in the slightest helped by Leni Stengel's violent display of histronics.

The dancer makes Otis a proposition. She will betray the Arabs and allow him to escape with John to warn the Legionnaires of further uprising if he will take her to Paris. Otis, thinking of Isobel and her love for John, agrees. After the Arabs are repulsed in bloody battle, Otis returns to keep his bargain, only to overhear the dancer propositioning his major about a Paris trip. Therefore he feels free of his bargain and goes back to be best man at the wedding of Isobel and John.

"Beau Ideal's" main claim to fame rests upon the excellent filming of the desert marching and the fighting sequences. Full thrill values are achieved in the battle stuff and beautiful desert shots abound. Outside of these highlights the picture definitely misses.

Brenon will be criticized roundly for numerous incoherencies. There is so much plot, dialogue has considerable explaining to do and not all of it is done clearly.

The performances with few exceptions are thoroughly capable. Lester Vail, as Otis, has the heaviest assignment and acquits himself unevenly. In his better moments he shows definite promise as a comer and even at his worst, only a lack of screen experience. Ralph Forbes takes premier acting honors—such as they are—in the role of John. There is also a smooth piece of work contributed by Paul McAllister. His old Legionnaire adjutant is the picture's most memorable character. Loretta Young seems miscast as Isobel.

There have been many better Foreign Legion films than "Beau Ideal." It will probably do moderate business mainly through the popularity of "Beau Geste." Play up heavily the sequel angle.

*Lack of comedy relief makes all comedy support in shorts desirable.*

Produced and distributed by Radio Pictures. Directed by Herbert Brenon. From the novel by Percival C. Wren. Scenario by Paul Schofield. Adaptation by Elisabeth Meehan. Photographed by J. Roy Hunt. Edited by Marie Halvey. Running time, 78 minutes. Length, 7020 feet. Release date not set.

THE CAST

| | |
|---|---|
| John Geste | Ralph Forbes |
| Otis Madison | Lester Vail |
| Isobel Brandon | Loretta Young |
| Ramon Gonzales | Don Alvarado |
| Lady Brandon | Irene Rich |
| Sergeant Frederic | Paul McAllister |
| Zuleika | Leni Stengel |
| Jacob Levine | Otto Matbieson |
| Ivan Badineff | Bernard Siegel |
| Mrs. Frank Madison | Myrtle Stedman |
| Judge Advocate | John M. St. Polis |
| Prosecuting Attorney | Joseph de Stefani |
| Major Lebaudy | Hale Hamilton |
| The Emir | George Rigas |

## Follow the Leader

*(Paramount)*

***Loaded with Laughs***

*(Reviewed by Charles F. Hynes)*

ED WYNN didn't make such a dent in the box-offices in silent days, but he will overcome that handicap with "Follow the Leader," which has laughs in abundance. Patrons will have a gay time following his silly antics, for they surely are funny.

This is an adaptation of the musical show, "Manhattan Mary," but Paramount wisely has subordinated the musical slant, making it but incidental to a good action comedy. Even the title was changed to remove the musical comedy onus. The result proves the wisdom of the company's policy of reserving the right to change pictures on its program if and when changing public tastes warrant.

Wynn is all over the place, getting laughs at every turn, and can be guaranteed to bring down any house. Lou Holtz is a close second in this and Lou screens well. Ginger Rogers and Stanley Smith supply the love interest. The balance of the cast is fine. Norman Taurog did a fine job of directing.

The story is merely incidental to Wynn. He's a stagestruck waiter who accidentally knocks out a tough gangster and is made leader of a gang. The gang decides that the restaurant owner's daughter is going on the stage, and threaten to bump off Lou Holtz, a press agent, if she doesn't get a break.

Then they force Wynn to see to it that the leading lady is missing on the opening night, so the girl can get the star part. She's a hit and goes abroad to star in Paris, returning finally to her sweetheart, with whom she has had a falling out.

The dialogue in this is sparkling, having been written by George White, DeSylva, Brown and Henderson and Billy K. Wells. The latter has written some funny stuff under the Fox banner. White appears in the picture as the producer of George White's Scandals, which adds to the selling value of the picture.

*Use dramatic shorts or scenics with this.*

Produced and distributed by Paramount. Directed by Norman Taurog. From the play, "Manhattan Mary," by William K. Wells, De Sylva, Brown and Henderson and George White. Adapted by Gertrude Purcell and Sid Silvers. Dialogue staged by Al Parker. Photographed by Larry Williams. Length, 5,950 feet. Running time, 65 minutes. Release date, Dec. 13.

THE CAST

| | |
|---|---|
| Crickets | Ed Wynn |
| Mary Brennan | Ginger Rogers |
| Jimmy Moore | Stanley Smith |
| Sam Platz | Lou Holtz |
| Ma Brennan | Lida Kane |
| Helen King | Ethel Merman |
| George White | Bobby Watson |
| R. C. Black | Donald Kirke |
| Bob Sterling | William Hallican |
| Fritzie Devere | Holly Hall |
| Two-Gun Terry | Preston Foster |
| Mickie | James C. Morton |

# Opinions on Pictures

## The Royal Bed

*(Radio)*

***Delightful Sophistry***

*(Reviewed by Jack Grant)*

HUMANIZING royalty has concerned several of our playwrights in recent seasons. Outstanding among the crop was "The Queen's Husband" by Robert E. Sherwood, and his play now reaches the screen guised under the somewhat cryptic title of "The Royal Bed," but with minimum changes in its film adaptation.

As simon-pure entertainment for intelligent audiences this talker has few equals in its class. Lowell Sherman, credited with directing as well as enacting the leading role, has turned out a delightful tid-bit in sophisticated satire. Class houses can tout this picture to the skies and look the patron in the eye both coming and going.

The story opens in a royal palace of a mythical kingdom. The queen is about to depart on a money-raising trip to America and is satisfying herself that everything will run smoothly in her absence. She has small regard for the abilities of the king, whose crown rests lightly on a democratic brow. In fact, the king seems much more interested in playing checkers with a lackey than in running the affairs of state.

For example, he has long avoided signing orders for the execution of fifty-odd convicted revolutionists. The militaristic premier demands action, but without avail.

Soon after the departure of the queen the threatened revolution breaks out. Mobs storm the gates and the palace is under artillery fire. The premier has had himself made dictator by parliament and proposes to quell the uprising by force.

It is then the king does a little rising up himself. Free for the first time since their marriage from the domineering influences of his wife, he ceases to be "The Queen's Husband" and decides "to give the royal prerogatives a little much-needed exercise."

The king meets with the leaders of the revolutionists, finds them pleasant fellows with legitimate grievances and sets out to right those wrongs. This he accomplishes by disbanding parliament and forcing the resignation of the premier-dictator, things he did not know were in his power until necessity forced his reading the constitution of his country.

While he is at it, he also makes possible the marriage of the princess and his secretary, the man she really loves. Thus he upsets the unwelcome wedding of his daughter and the prince chosen for her mate by diplomatic treaty. Having turned like a long suffering worm, the king then goes back to his job of being just "The Queen's Husband." All of this is told with subtle charm and delightful humanness.

A cast that could hardly be improved upon supports Lowell Sherman, whose work is deft as ever. Mary Astor should always play royalty, so lovely is she as the princess, and Nance O'Neil makes an admirable queen. A sterling portrayal of the dictator is contributed by Robert Warwick. Gilbert Emery makes memorable the checker-playing lackey and comes near to stealing the picture.

Sherman is to be commended in his direction that allows every player full opportunity. Story values are never sacrificed to personal footage of the actor-director.

Like the manufacturer who advertised he stood behind every bed he sold, conscientious showmen can back up this "Royal Bed." Play it by all means.

*Musical and novelty shorts to fill.*

Produced and distributed by Radio Pictures. Directed by Lowell Sherman. From the play by Robert E. Sherwood. Adaptation by Walter Ruben. Photographed by Leo Tovar. Length, 6,480 feet. Running time (preview), 72 minutes. Release date not set.

THE CAST

| | |
|---|---|
| The King | Lowell Sherman |
| The Queen | Nance O'Neil |
| Princess Anne | Mary Astor |
| Granton | Anthony Bushell |
| Premier Northrup | Robert Warwick |
| Ambassador | Alan Roscoe |
| Crown Prince | Hugh Trevor |
| Phipps | Gilbert Emery |
| Fellman | Frederick Burt |
| Laker | Carroll Naish |
| Major Blent | Desmond Roberts |
| Ladies in Waiting—Lita Chevret, Nancy Lee Blaine, Betty Recklaw, Estelle Etterre | |

## The Criminal Code

*(Columbia)*

***Swell B. O. Melodrama***

*(Reviewed by Bill Crouch)*

COLUMBIA has turned out a swell box-office picture in "Criminal Code." A fine story, with cast and direction to match, makes this picture one of the outstanding prison dramas of the year. It has humor, suspense, pathos and action, and just enough of each. Howard Hawks, the director, knew what he was about when he filmed this piece, and the treatment he gives it is noteworthy.

In the cast, Walter Huston and Phillips Holmes have the important roles. Huston, as the district attorney and later the warden, is well fitted for his role and gives a great performance.

Phillips Holmes, as the boy whom Huston sends to prison, gives a portrayal that is of stellar importance. Constance Cummings, in the part of the warden's daughter, is impressive in her screen debut and fits the role ably. Mary Doran is well cast in a small role. As Galloway, Boris Karloff is outstanding for a fine performance, while others who appear to a distinct advantage are DeWitt Jennings, John Sheehan, Nicholas Soussanin and Otto Hoffman.

The story concerns young Holmes, who is being railroaded to prison by Huston in order that Huston will get favorable support in the coming elections. Holmes, in defending Mary Doran from a rich man's son, kills the youth in a fight. After serving six years in the jute mills, Holmes comes before Huston, now the warden, and is made a trusty—Huston's chauffeur. Here Holmes falls in love with Miss Cummings and she falls for him. They do not declare their love, however.

When Karloff kills a "squealer" in the warden's office Holmes is aware of who committed the crime, but will not tell. Huston has him thrown into solitary confinement in order to save his job as warden. When the daughter learns of this, she tells Huston she knows he "railroaded" Holmes and demands he set the lad free—a parole having been granted him. The lovers are thus united and Huston forced to suffer.

Most of the story takes place in prison and the production is marked by elaborate sets and intimate glimpses of prison life. Important details in prison conduct have not been overlooked, and the talker is marked by reality in its presentation. All this enhances the appeal of the film version over that of the stage play.

This talker rates plenty of attention as a feature for the better class first-run houses. It will do well in the subsequent bookings also and will stand up under heavy exploitation. Don't be afraid to buy it.

*Use light comedy or musical shorts to fill.*

Produced and distributed by Columbia. Directed by Howard Hawks. From play by Martin Flavin. Adaptation and added dialogue by Fred Niblo, Jr. Photographed by James Howe. Edited by Edward Curtis. Length, 7,920 feet. Running time, 88 minutes (preview). Release date, Jan. 15, 1931.

THE CAST

| | |
|---|---|
| Warden Brady | Walter Huston |
| Mary Brady | Constance Cummings |
| Robert Graham | Phillips Holmes |
| Gertrude Williams | Mary Doran |
| Gleason | DeWitt Jennings |
| McManus | John Sheehan |
| Galloway | Boris Karloff |
| Fales | Otto Hoffman |
| Runch | Clark Marshall |
| Nettleford | Arthur Hoyt |
| Katie | Ethel Wales |
| Dr. Rinewulf | Nicolas Soussanin |
| Spelvin | Paul Porcasi |

## The Yellow Mask

*(British International Pictures)*

***Hash***

*(Reviewed by Robert Hoge)*

THIS is billed as "a musical melodrama to end all melodramas," but it comes pretty late for that. Anyway, we're in favor of it (the elimination part). Edgar Wallace wrote the story, a combination of mystery thriller and musical comedy. When it sticks to the mystery slant, it's fairly good, but when it's musical comedy it's not so good. The two have been hashed together in such a manner that the resultant mixture is altogether a tiresome affair.

The producer warns that the film is not to be taken seriously, with the spectator invited to join with the author in kidding musicals. He was kidding himself. The story is so implausible and unreal that it doesn't click, the comedy is of the unfunny kind, despite Lupino Lane's labored efforts, and the music is dull.

We're not familiar with the routine, but we can't imagine the British government sending a lone and apparently unarmed aviator to capture the yacht of a powerful Oriental, who has kidnaped the heroine and stolen a priceless diamond from the Tower of London. The British fleet would be more like it. There are other sequences as bad.

Lupino Lane is featured in the billing, playing the role of a reporter. By means of some ingenious trapdoors and some slapstick (silly, but funny) he succeeds in getting some laughs. Warwick Ward as the cunning Oriental deserves top honors in the cast, composed of names unfamiliar to American audiences.

*This may get by on a double feature program, but put a strong film with it.*

Produced and distributed by British International Pictures. Directed by Harry Lachman. Edited by E. B. Jarvis and Emile de Ruelle. Photographed by Claude Friese-Greene. Length, 6,300 feet. Running time, 70 minutes. Release date, Dec. 5, 1930.

THE CAST

| | |
|---|---|
| Sam Slipper | Lupino Lane |
| Mary Trayne | Dorothy Seacombe |
| Li-San | Warwick Ward |
| John Caro | Wilfred Temple |
| Molly | Winnie Collins |
| Ralph Carn | Haddon Mason |
| Ah-Song | Frank Cochrane |
| Sunshine | William Shine |
| Steward | Wallace Lupioo |

## Igdenbu

*(Amkino)*

***Lacks Wide Appeal***

*(Reviewed by J. P. Cunningham)*

ENTERTAINING only so far as a fondness for the educational qualities of race study is concerned. At "art" theatres and in the non-theatrical field, it should be appreciated, but the general run of theatres will find very little to satisfy amusement-hungry patrons.

Produced by Vostokino, it portrays an intimate life study of a small tribe in the waste lands of Siberia, where primitive methods still are depended upon for a livelihood. In a background of terrific blizzards and a flood, the hardships of this tribe are presented, with unusually fine scenic beauty the highlight.

The bare story thread moves slightly through six reels and its continuity is choppy more often than not. Photography, except in a few rare spots, is sloppy. Titles by Shelley Hamilton seem uncertain and reveal but little. Soviet propaganda, as usual, appears at the climax.

*If you run this at all, use a strong feature on a double bill and some light shorts.*

Produced in Soviet Russia by Voskino. Distributed in U. S., via state rights market, by Amkino. American titles by Shelley Hamilton. Length, undetermined. Cast, all natives.

# Opinions on Pictures

## Mothers Cry

(*First National*)

***Drama, Usually Effective***

(*Reviewed by Red Kann*)

FIRST NATIONAL set out to wring the tears from the women quotas in the audience and, as a general observation, succeeded in reaching its objective.

This is a mother story, as the title obviously indicates. It is also pretty drab stuff, almost always unrelieved by any light touches. Whether the women will go for it, despite the fact that its appeal is evidently designed almost entirely for the weaker sex, remains to be seen. "Lummox," another mother love yarn, was a generally fine picture and far better in treatment and performance than "Mothers Cry," yet it did an almost perfect nosedive at the box-office. It is this writer's suggestion that the exhibitor take a look at this one before making up his mind.

The story has five principal characters. Dorothy Peterson is the mother; Helen Chandler and Evalyn Knapp, her daughters; and David Manners and Edward Woods, her sons. From the day of her engagement all through the years the drama takes you, getting off to a nicely tempoed comedy beginning with bustles and flannel nightgowns providing the amusement, and so through the struggles that come with raising a family on a moderate income. Helen Chandler proves to be a member of the intelligentsia, dissatisfied with her surroundings and eager for the better things of life. David Manners is the model son who achieves manhood and a reputation as a promising architect. Miss Knapp is the replica of her mother: plodding, patient, resigned. Woods is Danny, the bad boy who develops into a gangster and the ultimate devastator of his entire family.

Miss Chandler eventually goes wrong; Manners reaches success as a designer of buildings. Miss Knapp marries happily and Danny travels down the road to ruin. Over them all the mother watches—ready to conciliate, to forgive, to slave her fingers to the bone in order to keep her family together and happy. The climax comes when Miss Chandler, weeping over the love letters of the man who ruined her, becomes involved with Danny, just out of prison. He wants the letters for blackmail and kills his resisting sister to get them. But the law takes its course and Danny is electrocuted, thereby reducing the family to two. The mother, jealous of the successful architect-son, persuades him to leave and to deny his relationship with the murderer. He does, but is later reunited with his mother if only temporarily. In his success, she finds solace.

A fine story, this yarn by Helen Grace Carlisle. Yet something has been lost in the transfer from the printed word to the screen. The performances are uniformly good, with Miss Peterson, as the mother, in the lead despite the fact that her job leaves something to be desired. Reginald Pasch, as the German son-in-law, is splendid. Edward Wood, as Danny, is usually very good, except for an occasional inclination toward overacting.

*Use light shorts to relieve the drama.*

Produced and distributed by First National. From novel by Helen Grace Carlisle. Directed by Hobart Henley. Adaptation and additional dialogue by Lenore Coffee. Length, 6,855 feet. Running time, 75 minutes. Release date, Jan. 4, 1931.

THE CAST

| | |
|---|---|
| Mary Knight Williams | Dorothy Peterson |
| Beatty | Helen Chandler |
| Artie | David Manners |
| Hart | Sidney Blackmer |
| Danny | Edward Woods |
| Jenny | Evelyn Knapp |
| Sadye | Jean Bary |
| Frank Williams | Pat O'Malley |
| Mary's mother | Claire McDowell |
| Mary's father | Charles Hill Mailes |
| Karl Muller | Reginald Pasch |

## Reducing

(*M-G-M*)

***Laugh Riot***

(*Reviewed by Don Ashbaugh*)

M-G-M sneaked this one into a cold house on Sunday night for a preview. The regular Hollywood preview crowd was absent as a result, but the audience made up for any lack of cheer leaders. They almost tore the seats out with laughter.

"Caught Short" surprised the studio heads by crashing box-office records. This picture may surpass even those records.

Marie Dressler and Polly Moran are teamed again and if anything they have many more chances to bring giggles than they had in their first offering. They have an excellent cast supporting who contribute considerable to the comedy while carrying along the romance and other components of the story.

Willard Mack and Beatrice Banyard are given credit for the dialogue continuity. They have furnished all of the players with clever speeches which have been interpreted in highly amusing fashion by Charles Reisner, who deserves a hand for the direction displayed. Further wisecracks have been added by Robert E. Hopkins and Zelda Sears, who assisted with the dialogue.

Anita Page is seen as the small town daughter of Marie and Lucien Littlefield. The latter is especially good as the rather pathetic husband of the amply proportioned comedienne.

Sally Eilers is cast as the ritzy and haughty daughter of Polly, who runs a gaudy beauty parlor in New York.

Buster Collier, Jr., is the roue who first seduces Leila and throws her over for Anita, only to be forced at the conclusion, at the point of a Civil War pistol wielded by Marie, to marry Polly's daughter.

William Bakewell has a sympathetic role as the country boy sweetheart of Anita who is greatly distraught during her affair with the smart city slicker. Of course he gets her back at the finish.

Jay Ward and Billy Naylor as Jerry and Marty Truffle, the two trouble-making sons of Marie, who are always causing excitement, gather in no little of the applause and laughter.

The story revolves principally around the swell beauty parlor operated by Polly. She sends for her cousin, Marie, who arrives with the entire family, amid a lot of slapstick gags, to live with the tilted-nosed city folks.

Polly's daughter is disgusted with her country relatives and is considerably put out when her sweetie gives her the air to pay court to the country girl.

The thrill climax comes when the city girl, discovering Anita on her way to the apartment of the city fellow, goes to Marie and discloses that she is going to have a baby. Marie takes the situation in hand, however, with her big revolver, and forces the rapscallion to marry Leila.

When Polly discovers what has happened she goes to Marie's home in the tenements, where she moved after a battle with Polly, and makes a dramatic speech renouncing her high toned ideas and begging forgiveness.

Some of the scenes in the beauty parlor, when Marie turns on the wrong switches and almost bakes a few customers, pushes Polly into the mud baths and in general wreaks havoc, convulsed the customers.

*You can depend on it to bring them in. Will need only dramatic shorts of almost any kind on the same bill.*

Produced and distributed by M-G-M. Dialogue continuity by Willard Mack and Beatrice Banyard. Directed by Charles F. Reisner. Photography by Leonard Smith. Additional dialogue by Robert E. Hopkins and Zelda Sears. Edited by William LeVanway. Running time (preview), 77 minutes. Length, 6,930 feet. Release date, Jan. 3, 1931.

THE CAST

| | |
|---|---|
| Marie Truffle | Marie Dressler |
| Polly Rochay | Polly Moran |
| Vivian Truffle | Anita Page |
| Johnnie Beasley | Buster Collier, Jr. |
| Elmer Truffle | Lucien Littlefield |
| Joyce Rochay | Sally Eilers |
| Tommy Haverly | William Bakewell |
| Jerry Truffle | Billy Naylor |
| Marty Truffle | Jay Ward |

## The Bachelor Father

(*M-G-M*)

***Clever Adult Comedy***

(*Reviewed by Jack Grant*)

THEY have done a nice job of cleaning up this spicy stage success, and as a starring vehicle for Marion Davies it seems tailor-made. It will be considered by many her best talker to date, and is good for a week's stand in any house where Davies is a draw.

None too much emphasis is placed on the legitimacy of "The Bachelor Father's" three children. There is a line which suggests many marriages, but the suggestion will be overlooked by most of the audience. Much of the dialogue is on the border line of the risque in innuendo.

Sir Basil Winterton, facing a lonely old age, is persuaded to gather his three children from various corners of the earth, bringing them to live with him. He has been supporting the offspring of his glamorous youth for many years and decides he may as well have their companionship, too.

His lawyer (Ralph Forbes) rounds up a boy, Geoffrey, in rural England; Maria, daughter of an Italian opera singer, in Florence; and Tony (Marion Davies) in New York. Meeting his three children proves an ordeal for Sir Basil. But despite his grouchiness the trio put him on a month's probation to give him a chance to act like a father.

The month ends with the engagement of Tony to the young attorney. Then she hears the news that she is not, after all, the daughter of Sir Basil. A widow with her eye on the bachelor father attempts to discredit Tony by revealing her real parentage. This revelation leads to a break between Sir Basil and Tony, so the girl prepares to join a young aviator in attempting to hop the Atlantic.

Sir Basil, hearing the take-off broadcast by radio from the aviation field, realizes he loves his pseudo-daughter, and attempts to stop the flight. Her fiancee is dispatched to the field to bring her back. He arrives to find her injured by the plane's crash in the trees. A complete reconciliation all around follows.

Acting honors go to C. Aubrey Smith in the title role he created in the original Belasco production. It is a delightful performance, suave and authoritative, and dominates the picture, though closely contested by Marion Davies. Ralph Forbes makes a forthright hero and Nena Quartaro is charming as the opera singer's child. Others are uniformly good in support. Robert Z. Leonard's direction deserves attention.

"The Bachelor Father" is built for the box-office and should get its share of business.

*Balance with musical and novelty shorts.*

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Robert Z. Leonard. From the play by Edward Childs Carpenter. Adaptation by Laurence E. Johnson. Photographed by Oliver Marsh. Length, 7,200 feet. Running time (preview), 80 minutes. Release date, Jan. 10, 1931.

THE CAST

| | |
|---|---|
| Tony | Marion Davies |
| John | Ralph Forbes |
| Basil Winterton | C. Aubrey Smith |
| Geoffrey Trent | Raymond Milland |
| Dick Berney | Guinn Williams |
| Doctor MacDonald | David Torrence |
| Mrs. Webb | Doris Lloyd |
| Bolton | Edgar Norton |
| Marie Credare | Nena Quartaro |
| Larkin | Halliwell Hobbes |
| Mrs. Berney | Elizabeth Murray |
| Mr. Creswell | James Gordon |

## Aunts in the Pants

(*Radio*)

***A Riot***

MARK SANDRICH and Johnnie Grey have done a whale of a job in gagging this comedy, which is one long howl. It has plenty of novelty, generous gobs of good old-fashioned slapstick and some clever lines. Walter Catlett is featured, the nephew of a wealthy and sedate spinster aunt (Cissie Fitzgerald), who on the side is a wow for wild parties. They awaken, after a wild party, to learn they are in a jam with a copper, whose eye auntie had blackened, and that they had brought home a few sailors, a horse, some chorus girls and a fellow in dress suit who has lost his pants. Then when auntie's old maid sister comes on the scene in her effort to have auntie declared incompetent, there is a merry mix-up. One of the best comedies in many moons. The sequence showing the horse in bed is a howl. Running time, 21 minutes.

## Wizard Land

(*Pathe*)

***Okay***

TOM TERRISS manages to make this trip to Papua more exciting than ordinarily, showing close-ups of the warlike natives and their domestic life. The Vagabond Director again plunges himself into a hideous danger, embellishing the synthetic drama with his excitable voice, but once again he escapes and his cameraman manages to follow. Running time. 11 minutes.

## Another Fine Mess

(*M-G-M*)

***A Pippin***

LAUREL and Hardy are in a class by themselves in the comedy line. This one has plenty of good hearty laughs and a number of real situations. Director James Parrot wisely lets action carry the sequence whenever possible, cutting talking to a minimum, which is one of the reasons why these comedies never drag. Laurel calls a cop a sissy, and they take refuge in a mansion whose owner is just leaving for South Africa. When prospective lessees arrive, they are on the spot and plenty happens. Hardy's deal to lease the house for $20 a month, which he tells the purchaser to mail to him in South Africa, is a wow. Running time, 28½ minutes.

## Excuse the Pardon

(*Vitaphone No.* 1,069)

***Wet***

CAREY, an accused murderer, gets his pardon. Then the pardon board discovers it was all a mistake and, in order to save their political heads, get the prisoner back by a ruse. The warden, believing Carey innocent, tells him so and promises the prisoner he will do what he can to secure his release. Silly story, developed with as much dramatic sense. Ralph Morgan and Katherine Alexander featured. Running time, 10 minutes.

## Trader Ginsburg

(*Radio*)

***Fairly Good***

NAT CARR appears as a radio salesman who has chased his prospect across Europe and lands in the African jungles, where the millionaire is engaged in a lion hunt. Carr has a narrow escape and in disgust tosses away his radio sample, a vest pocket affair, and an ostrich tries to swallow it. Just then some cannibals come along, and believe Carr is a god, for the ostrich is apparently singing. Taken before the king, Carr is told to make the bird sing, but an S. O. S. has taken all radio stations off the air, so Carr and the millionaire are put into the kettle. However, the radio again functions and Carr trades it for their release. The story is novel and has some good gags. Running time, 18 minutes.

# *Short Subjects*

## Strange As It Seems, No. 4

(*Universal*)

***A Pippin!***

FOURTH in the series of "Strange As It Seems," by John Hix, the newspaper columnist, this one far surpasses its predecessors in the same group and runs far in the lead of the many competitive reels now in the market. Colorful backgrounds used in the presentation of facts and oddities of nature are outstanding, and the Multicolor used reaches an unusually high mark. This has wide appeal and most certainly deserves a spot on any type program, from the standpoint of both entertainment and educational qualities. Running time, 14 minutes.

## Who Killed Rover?

(*M-G-M*)

***Great Card***

THESE M-G-M dog comedies are sensational and this one is no exception. It's a meller take-off on Philo Vance yarns, with a newlywed heir captured by kidnapers. The bride is heartbroken and the district attorney craves Vance's aid. Vance does his stuff and finally reaches Rover, but too late, as he has been bumped off. A great novelty two-reeler, which will click anywhere. Zion Myers and Jules White deserve great credit for the uncanny manner in which they induce these dogs to act. Running time, 14 minutes.

## Accordion Joe

(*Paramount*)

***Diverting Nonsense***

BIMBO turns a long-distance accordion champ in this and comes through with a load of credit for himself. His plane drops in the Indian country where Bimbo makes violent and reciprocated love to an Indian maid. The tribe turns sour and plans a tomahawking party, but Bimbo's music turns them into jazz steppers instead. Good cartoon. Produced by David Fleischer. Running time, 7 minutes.

## Framed

(*Universal-Leather Pushers*)

***Popular Stuff***

THE same old conventional "Leather Pushers" Boasting only of snappy ring action, which features each of the series, the current reel is in line with the type of screenfare which second, third and subsequent runs go for in a big way. The more sophisticated picturegoers will probably find too much sloppy "hero" stuff and an absence of intelligent handling in important situations. Running time, 18 minutes.

## Copy

(*M-G-M*)

***Fair Hoke***

A SHORT drama with a newspaper city room as the setting. Roscoe Karns is the hard-hitting city editor, launching a campaign against the unseaworthiness of excursion steamers plying to and from the city. The steamship magnate threatens to get Karns, who is told to drop the campaign by his chief. Instead, Karns quits, announcing that first he will get out the next edition. Meanwhile, one of the steamers takes fire and Karns is told his wife and child are among the victims. He sticks to his post and learns the wife and child are safe. Some of it is hoke which newspapermen are sure to kid. That getting-out-the-next-edition gag is a jarring note. Running time, 23 minutes.

## The Dixie Chase

(*Pathe*)

***Excellent***

SHOT in North Carolina, this Grantland Rice Sportlight is packed with interest from start to finish. It starts off with an informal fox hunt and shows the actual capture of the animal. Then there is a night hunt for 'possum, and the camera shows the prey treed. The baying of the hounds adds realism to the short. Running time, 13 minutes.

## Go Ahead and Sing

(*Paramount*)

***Pretty Funny***

TOM HOWARD tries to do a little pan-handling in this comedy, singing to the accompaniment of his wop pal's fiddling. They are in front of a hospital and an attendant comes out to ask them to stop. But the fiddler says it doesn't mean a thing, telling Tom "Go ahead and sing." He does and the attendant gets tough, warning them they must stop, with the same result. Finally, he socks Tom with a baseball bat, while the fiddler is repeating his "Go ahead and sing." Running time, 11 minutes.

## Springtime at the Zoo

(*British International Pictures*)

***Fine Short***

A VISIT to an English zoo in springtime, showing the various animals and birds getting ready for the new warm season. A wide variety of subjects are shown, with a lecturer giving their names and discoursing throughout the reel. Running time, 7 minutes.

## Pickin' Cotton

(*Tiffany*)

***Average Short***

THIS series of Negro musical numbers, presenting the Forbes Randolph Kentucky Jubilee Singers, is well done, but there is a sameness about the various subjects which deprive them of real kick. This one is about on a par with the others, registering as an average short. Running time, 9 minutes.

## Camera Trails

(*Paramount*)

***Fine Scenic***

A NEW idea in scenics is employed in this entertaining Robert Bruce subject. It opens on a film location, where the director is forced to a retake because the girl slammed a door too hard. Then the cameramen engage in conversation, one stating his present job is nothing like the fine time he had making travel subjects. Scenes of the many spots he visited then are shown, until the director is ready for the retake. Running time, 8 minutes.

## Doctor's Orders

(*M-G-M*)

***Not So Good***

HAL ROACH"S Boy Friends haven't much to work with in this comedy. A couple of the kids want to meet some girl friends, so they fake a wreck in the girls' yard, with another playing the role of doctor, and then doubling as the nurse. It has action, but the plot is silly and the laughs infrequent. Running time, 22 minutes.

## Audio Review No. 48

(*Pathe*)

***Interesting***

THE three units comprising this issue will appeal to all types of patrons, their diversity being notable. The first depicts the ancient castles and chateaux of France, with a background of rare scenic beauty; in the second "The Rollickers," a radio quartette, sings one of Rachmaninoff's songs, with marked success, and the third is an English comedy, pro-

duced "way back when," entitled "The Fatal Sneeze." It proves that movies do move and any audience will get a kick out of it. Running time, 9 minutes.

## Stone Age Stunts

(*Pathe*)

***Good***

A CONSIDERABLE amount of originality makes this Aesop Fable highly entertaining, combining modern civilization with caveman days. The prehistoric mouse and his sweetie are having a gay time in a cabaret located in a skyscraper mountain when it catches fire, and the brave firemen, elephants who spray water through their trunks, save the lovers. Running time, 7 minutes.

## Too Hot to Handle

(*Radio*)

***Some Funny Gags***

LOUISE FAZENDA gets off a few laughs in this comedy, which is climaxed by a wild ride in a fox hunt. Louise poses as a social secretary and by mistake sends her hard-boiled family out to serve as professional society guests. Things happen when the fox hunt starts, and Louise has some ride. A fairly good comedy. Lewis R. Foster directed. Running time, 21 minutes.

## Looser Than Loose

(*M-G-M*)

***Pretty Good***

THIS has a good plot and some good gags, averaging well with other Charley Chase comedies. A fairly good sprinkling of laughs help considerably as the action is somewhat slow. Charley is told by his boss to take a good customer on a party, and when he assures his fiancee it's to be a nice affair, she insists on going along. The customer prefers her, so forces Charley to make a trade. Thelma Todd opposite Charley looks like a million and is a good trouper. Running time, 21 minutes.

## High Steppers

(*Pathe*)

***Fair***

APPARENTLY Grantland Rice ran out of punchy ideas for his Sportlights, for in this edition he travels from one section of the country to another for the purpose of shooting runners and sprinters. Why doesn't he concentrate on football during the season? It's too tame for the average audience that demands something for its money. Running time, 9 minutes.

## The Glories of Nikko

(*M-G-M*)

***Fine Travelogue***

THIS is the first of the current Burton Holmes series for M-G-M and it's a highly entertaining subject, showing the beauties of the Japanese city of Nikko. The beautiful "fence" of Nikko is one of the world's architectural wonders, and Holmes interestingly describes how it has endured for centuries without defacement. A program suggestion in billing the short is to contrast this fact with what its fate probably would have been in the United States. Running time, 9 minutes.

## China's Old Man River

(*M-G-M*)

***Good Scenic***

ANOTHER of the Burton Holmes travels, this time a trip up the Yangtse in China. The sordidness of the surroundings, the various modes of river travel, an American gunboat and the swirling rapids of the upper river are interestingly presented and described by Holmes. Running time, 8½ minutes.

# *Short Subjects*

## Mickey's Bargain

(*Radio*)

***Ingenious***

MICKEY (Himself) McGUIRE and his gang surely have a lot of contrivances to play with and guard their hangout in this comedy. It is highly entertaining, the antics of the kids sustaining the interest throughout. It's a burlesque on "The Big Trail" and the Indian fight is well done. Running time, 19 minutes.

## The Bughouse

(*Radio*)

***Just Fair***

ANOTHER of the Toby, the Pup, series, produced by Charles Mintz. It follows fairly familiar lines, in that it contains the various assortment of dancing contortions, common to cartoon subjects generally. Only fair. Running time, 6 minutes.

## Alpine Echoes

(*Vitaphone Varieties*)

***Very Well Done***

THE use of prop scenery for mountain backgrounds takes little from the production value of this one in which a colorful setting is made for Douglas Stanbury's presentation of two songs. He is assisted by the Chalet quartette, but aid of the latter does very little to strengthen the entertainment qualities of the reel. Spot in any place. Running time, 8 minutes.

## Seeing Bermuda

(*Talking Picture Epics*)

***Colorful Scenic***

REACHING a high mark in scenic material. Bermuda offers a picturesque background, with its quaint towns and picturesque beauty. Dubbed to the voice of Frank Ormston, who helps, in his convincing description, to raise entertainment value. Nicely made and deserving of a booking in practically any type theatre. Running time, 11 minutes.

## Curiosities

(*Columbia*)

***Splendid***

WALTER FUTTER knocks out a pip in this new "Curiosity" release, covering many unusual fields in presenting wonders of the world and freaks of nature. Voice is nicely synchronized with the action. Okay for a spot on any type bill. Running time, 9 minutes.

## Peas and Ques

(*State Rights*)

***Educational***

MADE in England by Pro Patria Films, this one stacks up as splendid material for schoolroom use or at kiddie matinees. Highly educational from the biological standpoint, but lacking entertainment interest. Showing the wonders of nature in certain biological aspects. Voice dubbed to the silent print is weak. Running time, 9 minutes.

## Go Ahead and Eat

(*Paramount*)

***Just Fair***

TOM HOWARD, "goofy" comic, in a vaudeville skit which is good for a few laughs. It's not as good as his "Go Ahead and Sing." Tom and another down-and-outer find a policeman's cap and coat and try to work the old army game on a restaurant, i. e., one eating a meal, and the other appearing on the scene as a cop. It works swell the first time, but Tom is out of luck on his try. Running time, 11 minutes.

## Johann Strauss

(*FitzPatrick Pictures*)

***Rich in Entertainment***

HIGHLIGHTED by his "Blue Danube Waltz," the tuneful melodies of Johann Strauss are featured in this "Music Master" and develop into one of the most colorful and entertaining shorts of the FitzPatrick series. The production values rate high and are enhanced to a considerable extent by the Victor Symphony Orchestra. A scenic episode is beautiful. Running time, 11 minutes.

## Girls We Remember

(*Vitaphone Varieties*)

***Snappy Revue***

THERE are more steppers in this one than in many of last year's feature musicals. They form the background for an entertaining revue, in color, during which numerous specialty numbers are staged. Nicely made, although only one tune, the title song, is used for song and dance. Running time, 10 minutes.

## Major Hammond—Adventure

(*State Rights*)

***Thrilling***

A THRILLING deep-sea fishing trip along the coast of southern California and Mexico, presenting close-ups of numerous big catches. Has a strong appeal for sports lovers. The kids will like it, too. Running time, 9 minutes.

## Love Business

(*M-G-M*)

***A Rib Tickler***

HAL ROACH'S "rascals" turn in a remarkable performance, particularly because of the limited action provided them. Laughs galore emanate from the "serious" situations woven around a "romance" between Chubby, Freckles and their pretty school teacher. Young and old howled plenty at the performance. Spot this one on a heavy bill and let the "kids" do the rest. Running time, 18 minutes.

## Politics

(*Vitaphone Varieties*)

***Fair***

TYPICAL George Jessel screen fare, with a weak yarn—and an old one at that—doing much to take the edge off of George's performance. Jessel's Jewish monologue is depended upon for the laughs, which are not forthcoming. Blame the story. Running time, 11 minutes.

## Mysterious Mose

(*Paramount*)

***Very Good***

MAX FLEISCHER'S Talkartoons are unique in the cartoon field. This is an illustrated version of the "Mysterious Mose" song and it's good for a generous number of laughs. Running time, 6 minutes.

## *"Music Tax" Suit Launched at Denver*

Denver — Clinton M. Stowell of the Washington Park is being sued for $250 for showing "True to the Navy" with the song "There's Only One Who Matters to Me." Gene Buck, president of the American Society of Composers, Authors and Publishers, says he had no license for public performance of the song.

# • Stop Us If We're Wrong •

CENSUS NOTES: Dave Flamm, married ten years, is now a papa....The youngster's name is Frederick....Jules Levy had a blessed event also....Mrs. L. has presented him with a boy....That makes two kids in the family, the other being a 5-year-old girl.

* * *

*"The Lottery Bride," new Jeanette McDonald opus, features a marathon dance. Wonder why they didn't get Milt Crandall to stage it? ....Harry S. Dahn was feted at a banquet at Montreal, prior to leaving management of the Capitol to become connected with the head office at Toronto.*

* * *

**Credit the Universal gang with another coup in the booking of "Finger Prints" into the Roxy, the second chapter play released by the company to be set into the big house....Speaking of serials, Nat Levine deserves a big hand for his "The Lone Defender," which is clicking pretty generally throughout the country.**

* * *

Conditions in theatre business in the East are picking up, take it from Harold Lloyd, whose observations were made public on his return to the Coast....Lloyd Hamilton is to star in a series of short reel comedies for Universal ....That company surely is building up its comedy output.

* * *

*The advent of talkers has put a crimp in the old-time gag of starring prize fighters....Sidney Franklin, director, now has to specify that he is not Sidney Franklin, the bullfighter.... He has signed a two year contract with United Artists.*

* * *

**After previewing "The Great Meadow," which Charles Brabin directed for M-G-M, studio executives were so impressed with the performance given by Gavin Gordon that they decided to add almost an entire sequence of scenes in which he dominates. As a result, Gordon may essay the leading male role in another one of their productions.**

* * *

*Virginia Lee Corbin has returned to Hollywood "to resume the picture career interrupted by her marriage 18 months ago," she announces. . . . Believe it or not, but they say that Director Alan Crosland has presented Natalie Moorhead with a 10-carat diamond ring. . . . Wedding bells soon.*

## Backfire

**Chicago—Both the press agent for a Loop theatre and the theatre's owner are gentlemen known locally for spirited temperaments and unbridled tongues. Putting them together in the same office (particularly with business being what it is) produces some amazing results. Not the least interesting of these is the frequency with which the official status of the press agent is subject to change. Hardly a week passes without the p. a. either being "fired" or "resigning." But regardless of which procedure is employed, the gentleman is inevitably back at his desk the following day.**

**The most recent clash between the two occurred during an argument over whether it was the p. a.'s turn to "resign" or to be "fired."**

## It Worked

**"Your honor," pleaded the film salesman, "I should like to be excused from jury service because a friend of mine, to whom I owe $25, is leaving today for Europe, and if I don't hurry I won't be able to pay him back what I owe."**

**"You're excused," responded the court. "We can't have any liars like you on this jury."**

THEY were afraid of a flop at the Motion Picture Club, business conditions and the stock market being what they are, so Monte Carlo Night has been indefinitely postponed—the first one, held last year, swelled the treasury by $5,000.

* * *

*Charles Smakwitz, Warner district manager, headquartering in Albany, is now turning over his weekly pay envelope to one of the fair sex. The bride was formerly Imogene Shoor of Albany.*

* * *

**Abe Stern, who used to make comedies of that name for Universal; Joe Vergesslich, well known in New York exchange circles; Milton J. Schwartz, formerly with Fox and of late sales hound for Columbia in Europe; Jules Rubens, an important limb on the Publix tree; and Leon Leventhal, officially styled vice-president of Brandt Theatrical Enterprises—Harry and Billy are in the legit field now, you know—are latest members of the Motion Picture Club.**

* * *

Social futures at the M. P. Club:

December 31—New Year's Eve party.

January 24—Fancy dress ball with buffet supper free to guests. Nine members are scheduled to make up as Prosperity, but the mob will know it's all a fake.

March 19—Bridge battle; prizes, and everything. The last is purposely vague if you know how some of the boys play bridge.

April 18—Monte Carlo Night, accompanied by all which that applies and dancing.

* * *

The ping pongers at the Club rate something like this: Howard Dietz, Dave Loew, Morty Spring, Bruce Gallup, Morris Kutinsky, Arthur Loew, A. R. Hammerslag, Henry Siegel, Leo Lubin, Gene Picker, Bill Frankel and Jack Shapiro.

If you know your company affiliations, you will inevitably come to the conclusion that this event looks like an M-G-M walk-away.

* * *

*O. S. Jones has resigned from the Publix-Michigan circuit to join the continuity department of radio station WXYZ, owned by the Kunsky-Trendle-Pierce combine. . . . Wolter Winchell reports that "the Irving Netchers (Constance Talmadge) are blessed-eventing" and that he observed a theatre sign reading: "Douglas Fairbanks, Jr.—The Little Accident."*

* * *

**The State in Omaha spotted in two shorts with "Sinners' Holiday." One was "Why Continue the Struggle?" The other, "Why Give Up?" Well, we'll bite. . . . Why?**

* * *

Charles M. Steele, Tiffany comptroller, celebrated his 25th wedding anniversary recently and was presented with a 40-piece silver serving set by his colleagues in the office. The presentation was made by Carl J. Goe.

SPOTTED last week in Old No. 729: Eddie Eschmann, Stanley W. Hatch and Dario Farralla....Regular First National reunion ....Yes, sir, there'll be a franchise everywhere ....Verne Porter, Universal Eastern story chief, is on the Coast conferencing (that there word is hereby copyrighted) with Carl Laemmle, Jr., on yarns....Took a hundred with him....So says Oscar Cooper.

* * *

*Evert R. Cummings, Paramount division manager at Omaha, and Miss Hazel Gregory of Rock Island, Ill., took the marital clinch on Thanksgiving Day....Many happy re....Pardon us....We meant congratulations....Alice White denies that she's washed up in the fillums and that she's going on the stage....Says she still gets 1,000 fan letters a day....It's sweet of them not to bolt Alice.*

* * *

**Alice Glazer announces that she is going to surprise her husband, Benjamin Glazer, director....She's going to sue him for divorce....Mental cruelty is the charge.... Uncle Walt Winchell says that "the next Ruth Chatterton chin-ema will be the first using the new 'perfect' sound devices discovered by Western Electric."**

* * *

That Columbus front page newspaper photo of C. C. Pettijohn must have been taken in the Year 1. . . . Lawrence Tibbett, M-G-M operatic star, received a big hand on a visit to Boston. . . . Trem Carr is in New York from the Coast. . . . He's doing a nice job on the Bob Steele and other westerns. . . . M. H. Hoffman, in New York from the Coast, recalls the days, so many, many years ago, when he was with Universal.

* * *

*Emil Jensen, the "G.M" for Inspiration Pictures, whose bad leg took him to Florida for sunshine and cure, has returned to the Big Town.*

* * *

**Paul H. Sloane, passing through from Europe to Hollywood, spent a handful of hours in New York. . . . One reason was the studio wanted him back on the job by December 15 and, of equal importance, was the new baby in the Sloane household. It's been many weeks since Paul and Mrs. Paul have seen the offspring and you know how parents are.**

* * *

Phil Reisman is busy uo at Universal this week in sales conferences with a number of his chief aides. . . . Flicker stars paid plenty to see Notre Dame wallop Southern California. . . . Norma Shearer, 'tis said, laid 750 smackers on the line for ten tickets. . . . Fighting Al Steffes and Aaron Saperstein have returned to their home grounds after completing the Allied conferences.

## Doing His Bit

**Braddock, Pa.—Here's a practical plan for theatre operators to help in the present unemployment situation. It is the idea of Sam Bleyer, manager of the Capitol. One day in each week an extra man is employed, for whom jobs are being found around the theatre. A different man is employed each day, being paid at the end of the day's work.**

# Appeal from U. S. Anti-Trust Ruling Sought By RCA

Philadelphia—Setting aside of the verdict of the U. S. District Court of Delaware that the Radio Corp. of America had violated the Clayton anti-trust law is asked in petition to the Court of Appeals filed by John W. Davis, Democratic nominee for President in 1924. The charge related to a dominating control of the radio tube business through pooling of patents with those of General Electric, Westinghouse Electric and other companies. The DeForest Radio Co. is victor so far in the action.

RCA, General Electric and Westinghouse are defendants in a Department of Justice action charging trust law violation in the deal which gives the two last named firms control of RCA in exchange for patents.

## *Vaudeville Unit Shows Fanchon & Marco Plan*

Production of a unit vaudeville show every fourth week is planned by Fanchon & Marco. They will be given the same production values as the regular "Ideas." There will be four acts and a flash with a line of 16 girls in each unit. When the units reach Milwaukee an additional act will be added for the balance of the eastern time.

## *Big Sales Drive*

**Seventeen hundred and fifty-two exhibitors, including 32 circuits, have signed for the entire list of Sono Art-World Wide Thrill-O-Dramas, in a record sales drive just completed by Budd Rogers, sales director. He cites this as an instance of the sharp trend toward action pictures. There are ten pictures in the group. The first picture of the series, "Swanee River," now is being prepared for production in Hollywood by George Weeks. In addition, Rogers has closed with a number of circuits for showing of "The Costello Case" and "Reno."**



*Budd Rogers*

## *Shipman Handling Troupe*

Roanoke, Va.—Ernest Shipman now is handling the Avon Players, Shakespearean troupe, which he has booked until the end of March. He also has signed up Young Stribling for a spring tour in "As You Like It."

## *Reubenson Here*

Reg Reubenson of the Seventh Film Co., Ltd., is in New York from London for about three weeks. He is after new product to distribute abroad.

# Villain Always Licked By Code, Wunder Asserts

Des Moines—Key to continued improvement of films is in the hands of the public, Dr. Clinton Wunder, of the Academy of M. P. Arts and Sciences, told the Kiwanis Club and the film committee of the Federation of Women's Club here.

"Above the minimum level of the 'production code,' the public must decide what it will have," he said. "If it attends sensational pictures and stays away from those reflecting the highest standards of art and drama you cannot blame your local exhibitor for adjusting his schedule accordingly."

He attacked the belief that crime was encouraged by pictures, declaring: "There is an ironclad rule that will not let the guilty escape punishment. The actual content of pictures tends to encourage enforcement. A study of 620 features made during 1929 showed that 33.7 per cent contained no villain and no crime, 17.5 per cent killed off the villain, and in 33.8 per cent the villain was captured and left in prison. In 10.4 per cent the villain reformed and tried to recompense society for his crimes."

## *Gilbert Starts Work*

Hollywood—John Gilbert has begun work on his next M-G-M picture, "Gentleman's Fate," an original story by Ursula Parrott. Merwyn Leroy is directing.


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218 West 42nd Street New York City

# Chi Thermometers California Ads to E. Throckmorton

Chicago—Eddie Cantor refused to come out of his coat collar and answer questions when met at the Dearborn St. station here en route from California last week. The mercury in the Santa Fe's thermometer, appended to a post in the open, wind-swept station ramp, stood at exactly four degrees above the formidable zero mark. Eddie looked at it and shrunk further into his coat collar, turtle-wise.

"Ow," he muttered. "Who pays for these California advertisements around here?"

Eddie and his wife were members of the Sam Goldwyn party, New York bound. Goldwyn indicated he was prepared to do his part to relieve the unemployment situation.

"I'm looking for a new leading man for Gloria Swanson," he said, "and a new leading lady for Ronald Colman. We need new faces. They're the life of the industry."

Eddie had his head further inside his overcoat. He will work on a picture called "Palmy Days" when he gets to New York.


## CLASSIFIED ADS

### For Sale

600 Leather Upholstered Theatre Chairs. 1—3-Unit Ticket Register. 2 Complete Simplex Projectors. AMUSEMENT SUPPLY COMPANY, Inc., 630 Ninth Avenue, New York City.

### Managers School

LEARN Modern Theatre Management. Through approved home-study methods, the Institute has successfully trained hundreds of theatre men. Free particulars. THEATRE MANAGERS INSTITUTE, 335 Washington Street, Elmira, New York.

### Wanted

WANTED—THEATRE in town, three to six thousand population. State description, also opposition. Write Box No. 696, MOTION PICTURE NEWS, 729 Seventh Avenue, New York.

### Situation Wanted

CARPENTER, CABINET MAKER and UPHOLSTERER, especially experienced in taking care of seats—either salary or contract. ALEX CEIZLER, 1311 Avenue K, Brooklyn, New York.

### Situation Wanted

AT LIBERTY!!! Just the man you want. MANAGER—six years experience, four years independent; two years Class A chain house. Combined Vod-vil and talking picture experience. Can buy, book, exploit and put your house over! Excellent character references; splendid letters from past employers. Age 26; Married; open for immediate offer. If you need a real worker, then apply to Box No. 695, MOTION PICTURE NEWS, 729 Seventh Avenue, New York.


# Seating Industry Asks for Square Deal in Petition

Washington — Proposed changes in the trade practice rules for the public seating industry were discussed in a brief submitted to the Federal Trade Commission by counsel for the trade practice committee of the industry, in which certain of the changes were declared to be acceptable while others were felt to be undesirable. It was suggested in the brief that the judgment of the industry as to what trade practices are unfair methods of competition and what business methods are unsound should be very carefully considered before being over-ruled, as proposed in some of the changes.

"We have no desire to violate either the letter or the spirit of any law," the commission was told. "We do desire to eliminate unfair methods of competition, price discrimination and unsound business methods from our industry.

"We believe that trade practices which are clearly unfair methods of competition and that unnecessary qualifying and confusing verbiage should be omitted.

"We believe that if a certain practice is not an unfair method of competition, does not restrain trade, does not tend to create a monopoly, or does not discriminate in price but is regarded by the industry as unsound and undesirable—that our industry should be permitted to go on record as condemning such practice.

"We believe that in case of doubt as to whether a certain trade practice is an unfair method of competition, or is an unsound business method, the industry should be given the benefit of the doubt until such time as it shall develop that the practice is against the public interest."

## *RCA Photophone to Record Films in India*

Madan Theatres, Ltd., controlling more than 100 theatres in India, Burma and Ceylon, has acquired a complete sound recording unit and seven sound reproducing equipments from RCA Photophone, and upon arrival of the sound reproducing apparatus in Calcutta, will begin production of sound pictures for exclusive exhibition in its chain of theatres. F. Madan, director of Madan Theatres, has been in New York for the past two months.

## *Markowitz to Get Back House*

San Francisco—Negotiations are nearing completion between Wagnon Theatres and D. S. Markowitz by which the Embassy, now operated by W. B. Wagnon, will revert to D. S. Markowitz. The latter owns the lease on the Embassy. It was in this theatre that talking pictures were launched some two years ago.

## *Walsh in New Post*

Cleveland—Ralph Walsh has been appointed district manager of Warner theatres with headquarters in Cleveland. Walsh will work directly under Phil Gleichman, zone manager.

# Racine Second Runs to Operate Only 3 Nights

Racine, Wis.—Subsequent theatres in Racine are planning to operate only three nights a week. It is generally conceded that competition in this city of approximately 75,000 is keen and that the town is overseated. With economic conditions in the present strained circumstances, it is keenly felt in Racine, which does not offer a greatly diversified line of industries.

All three of the large circuits in Wisconsin, Warners, Fox and RKO, operate a theatre in Racine. Warners have the Venetian, Fox the State and RKO the newly renovated Mainstreet. These are the only first-run houses in the city.

In addition there are the Uptown and Capitol, operated by the Racine Amusement Corp.; the Douglas, Crown and Granada, all independent houses. How soon the three-day-a-week policy will go into effect has not been made known, although it is said to be seriously considered by the subsequents.

## *Henger at Oklahoma City*

Oklahoma City—George Y. Henger, formerly connected with the exploitation and publicity department for Skouras Brothers Warner theatres in St. Louis, has taken over duties as director of publicity for Warner Mid-West theatres, Leto J. Hill, district manager, announced. Henger succeeds Harry Niemeyer, Jr., who has returned to St. Louis. Todd Ferguson, assistant to Niemeyer, has handled the department since the departure of the first director and the arrival of the second.


BUSINESS MEN stay at the



NEW YORKER

The New Yorker has 2500 rooms, every one with radio, tub and shower bath, Servidor and circulating ice water. There are four popular-priced restaurants, including Coffee Shop. Rates from $3.50 a day. 85% of the rooms are $5, or less.

Manhattan's Largest and Tallest Hotel
34th Street at 8th Avenue, New York City
RALPH HITZ · Managing Director

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York




# Loyola Ban on Night Football Pleases Exhibs

Chicago—The action of Loyola University of Chicago in reducing football to an intra-mural, rather than an intercollegiate sport, has won the approval of local showmen, if no other. During the past season Loyola had opened a new stadium on the north side of the city and played its well-attended games at night under a flood of arc lights. Neighborhood theatres, and even Loop houses, felt the competition and now welcome its ending as they would the death of any other competitive enterprise.

This more or less innocent competition with the theatre business was even offered by Rev. Robert M. Kelly, president of Loyola, as one of the major reasons for the abolition of the sport as a public spectacle. Football is in the "amusement stage" now, he said, due to the fact that it was getting away from the schools and being centered on the public.

"In other words," Rev. Kelly explained, "colleges and universities are competing with entertainment agencies for the patronage of the public."

The big intersectional football games which attract thousands to the city and are played in the daytime, are regarded as a boon to local theatre business. Loyola's games, however, do not fall into this category and, played at night, are strictly competition for theatres.

## *Clap Hands*

**Chicago—Warners put a personal guarantee on Pathe's "Big Money" when the picture played the Avalon, de luxe South Side Warner house, and a user of prominent advertising space in local dailies.**

**Prominently displayed in the theatre's ad space was a box which read in bold-face type: "We stake our reputation as judges of good entertainment on this picture. We are proud to GUARANTEE 'Big Money' as the most delightful and unusual comedy drama of the year. (Signed) Warner Bros."**

**Only hitch was that B. & K. was advertising Warners' own picture, "The Life of the Party," at a downtown theatre as the "most delightful and unusual comedy of the year" at the same time the Warner guarantee appeared on the Pathe picture.**

## *Wabash Ave.—South*

CHICAGO.

CARL KINSEY, president of the Chicago Musical College, in whose building the defunct Punch & Judy is located, is reliably reported to have been the "angel" for the Machat brothers in launching the swanky house and, as such, naturally is the one who takes the biggest "rap" in connection with the collapse of the $100,000 venture. New lessees for the spot are hard to locate, according to the rental agents.

* * *

*C. E. Beck was passing the kids in to see "Third Alarm" gratis all week at the Castle. Parents, of course, had to accompany them.*

* * *

E. T. Gomersall is reported to be confined to an Indianapolis hospital. The Universal district sales manager has been threatened with an appendectomy.

* * *

*The new Christmas trailers just completed by National Screen are finding a nice market locally. Flashes of Christmas scenes in nations all over the world, with a Santa Claus offering the customary greetings in native tongues, are features of this novel holiday sound release.*

* * *

Henri Ellman is selling indoor golf equipment particularly designed for theatre installations, and can be seen presiding over the show room at 730 South Wabash. Irving (Security) Mandel is reported interested in the same venture with which Ellman is associated.

* * *

*Censors made their temporary headquarters in the Pathe exchange during the week while their regular quarters in the State Street police building were being remodeled.*

* * *

L. Strandt, owner of the Arlington, Ill., theatre, got caught in a family chicken pox epidemic and was quarantined, together with his wife and two children, early in the week.

* * *

*You should see them jump at the M-G-M exchange when the fire drill gang sounds. Frank Ishmael explains it by saying most of them live at boarding houses and mistake it for a dinner bell.*

* * *

Warners' Symphony was the second Chi house to clean up with the Swedish dialogue picture "Foer Hennes Skull" ("For Her Sake"), despite the fact that the house is traveling distance from the real Swedish and Norwegian neighborhoods.

* * *

*Mortha Zegler, cashier of the Modlin, was obliged to surrender $78 to a yegg who gunned her while his partner covered the ticket taker neorby.*

* * *

National Screen's new office space is already overcrowded, though just opened a week or so

(Continued on next page)

# U. A. Chi Office Cleared of 'High Pressure' Charge

Chicago — Explanations indicating that the United Artists exchange is not guilty of saddling the defunct Punch & Judy theatre with a fatal guarantee for its initial offering, "Abraham Lincoln," were made here this week. Local exhibitors have made the charge and in so doing imply that high pressure sales methods were responsible for closing the "Lincoln" deal, and that the guarantee specified by the exchange imposed an obligation that was at once the death blow of the swanky Machat venture

It has been authoritatively disclosed—and verified—that the United Artists exchange here not only used no "high pressure" methods in connection with the deal, but actually attempted to discourage the "Lincoln" booking. It is not claimed that benevolence prompted the exchange's arguments against the bookings. It was feared that the Punch & Judy engagement might prove disastrous to the picture's subsequent business at the United Artists theatre.

The Punch & Judy's owner, however, refused to be dissuaded from taking the picture and readily agreed to the stipulated guarantee. His belief in and enthusiasm for his new venture in "arty" theatres was not to be shaken even by a $25,000 guarantee. After opening the theatre, the picture lasted six weeks and grossed approximately $40,000. Six weeks later the house closed. The revival of old, distinguished productions wasn't enough apparently to draw them to the house's out-of-the-way location.

George F. Sivore & Co., rental agents, are now trying to find a tenant for the house, with a scarcity of prospects in sight.

## *Paris Likes U. S. Talkers*

**Chicago—Charles Boyer, husky French actor, and Maurice Ernou, former commander of a French submarine chaser, paused here en route to Hollywood this week and paid their respects to American moviedom.**

**"American talkies are highly rated in Paris," said Boyer, who will make a French version of "The Big House" for M-G-M. "You have superior equipment and a head start on us. Your foreign market problems, I believe, are being well met by the making of foreign versions in Hollywood."**

**M. Ernou will be married to Jeanne Helbling, of "The Big Parade" cast, in Hollywood.**

# "Drop In" Trade Is Imperiled By Chicago Subway

Chicago—Theatre interests here, it is believed, will oppose plans which have been submitted for a downtown Chicago subway system inasmuch as they provide for a pedestrian underground thoroughfare in addition to a transportation system. Stores and shops will be permitted to open on to the underground avenue, and, it is believed, the enormous diversion of pedestrian traffic from the present street levels, on which fully half of the Loop's theatres are located, will have a disastrous effect on future theatre business here. This effect will be particularly emphasized in inclement weather when State Street theatres at present reach their highest peaks of "drop in" business.

The present subway plans call for transportation and commercial underground thoroughfares on both State and Madison streets. Along these thoroughfares, within the Loop, are located Publix-Balaban & Katz' Chicago, Roosevelt and McVickers theatres; the RKO State-Lake; Warner's Orpheum, and C. E. Beck's Castle theatre. There are only five additional major picture houses within the Loop.

## *Only Four Illinois Houses Shut in Month*

Chicago—Four Illinois theatres went dark during November, the fewest closings of any month of the current year, according to the current report of the Chicago Film Board of Trade. One of the four closings, the Orpheum at Georgetown, Ill., was caused by fire, and will be reopened after repairs. The other closings were: Golden, at Golden, Ill.; Opera House, at Seaton, and the Illinois, at Ottawa.

The following changes in ownership occurred during the month: The Admiral, to the Madrid Theatre Corp.; Blaine, to Lewis S. Glans; Logan Square, to Henry Lipsie & Co.; Parkside, to the B. G. L. Amusement Corp.; Vogue (formerly Chateau) to Essaness Theatres; Woods, to Jones, Linick & Schaefer; Strand, Brookfield, Ill., to Berwyn Auditorium Corp.; Central, Fairbury, Ill., to Perceny & Frantz; Family, Gary, Ind., to Gary Family Theatre, Inc.; Lyric, Genoa, Ill., to Adkins, Hill & Sowers; Princess, Le Roy, Ill., to R. A. Isaacs, and the Colonial, Oglesby, Ill., to E. E. Alger.

## *Accounting Service to Open Branch Offices*

Chicago—Opening of branch offices of the Federal Theatrical Accounting Service in New York, Albany, Boston, Buffalo, Cleveland, Cincinnati and Pittsburgh is announced by Harry Ross, president. Ross's organization also has offices in operation at Milwaukee, Detroit and Indianapolis, in addition to the headquarters here. More than 1,000 checkers are now engaged by Federal to work on percentage checking in these cities. In addition, a corps of supervising inspectors is employed to verify the work of the checkers.

## *Pink Routs Red*

**Chicago—"Today," the independent production which has been making swell dough at the Woods, is the perfect example that a pink ticket can offset any sort of review published about a picture here. Five out of six critics were thumbs down on it, with the most widely read of all of them, stating "The less said about it, the better," to conclude her review. But how they went for it (the ones who pay).**

## *Schoenberg Lectures at Chicago S. M. P. E. Meet*

Chicago—O. F. Spahr, president of Enterprise Optical Manufacturing Co., was host to the Chicago chapter, S. M. P. E., at its regular monthly meeting here last week. The program included a lecture by V. A. Schoenberg, Enterprise sound engineer, and a screening of "Whoopee," offered by the United Artists' exchange. The meeting was held at the Enterprise laboratories.

The meetings of the Chicago chapter now alternate from month to month between semi-social dinner sessions and technical and business meetings.

## *Wabash Ave.—South*

(*Continued from preceding page*)

ago. The addition was made by taking over adjoining space in the same building and cutting a new door through to the new quarters.

* * *

*"Abraham Lincoln," which had six weeks at the Punch & Judy, is slated to follow "Hell's Angels" at the United Artists. B. & K. figures the engagement at the out-of-the-way swank house failed to hurt the picture's earning possibilities in any material way.*

* * *

The day a New York trade paper published a story heralding the "end" of double featuring in Chicago, there were, by actual count, 52 houses in the city using the extra picture.

* * *

New protection deal engineered in Milwaukee last week by Fox and the Film Board there definitely outlaws all double featuring and give-aways by exhibitors of that city.

* * *

Wabash Ave. glimpses: Lou Abramson's new coat. . . . Harry Gold, U. A. New York office, chasing circuit contracts with Eddie Grossman. . . . Tom's new beanery de luxe serving a pre-release menu. . . . Two chain execs squire-ing a couple of well known show girls on an afternoon pilgrimage. . . . Architect A. S. Graven admiring his handiwork on the new Paramount exchange. . . . And wishing he could have made it a skyscraper. . . . Lady censors, unable to understand the German of "Zwei Herzen," asking the distributor if it's all right, at a screening. . . . Biggest raccoon coat on the Row with Felix Mendelssohn inside. . . . Filmack's "Welcome" herald on the front door, which is the only assurance to callers we know of on the Row. . . . The Inter-office social life among theatre organizations in the Standard Oil Building. . . . M-G-M exchange getting tough and obdurate with the chains that imagine they don't have to buy like everybody else does.

KANE

# 'Videballeton' Is New Treat for Film Audiences

Chicago—A combination of synchronized motion pictures and "flesh," each contributing to the entertaining and interpretative values of the other, will provide the perfect theatre programs of the future, in the opinion of Andreas Pavley, of the Pavley-Oukrainsky ballet, following a tryout of his original presentation idea at the Eighth Street Theatre here.

Pavley has styled his combination picture and flesh acts as the "videballeton." It was presented here on a stage outfitted with what resembled a standard motion picture screen, with the difference being a central arched opening in the screen, within which the living performers appeared. On both sides of the screen opening motion pictures were projected, providing not only a colorful stage setting, but action which was synchronized with and contributed to the living tableau in the center of the stage. The picture's synchronization served also as the synchronizing agency which made the flesh action a unit with the action of the picture.

The innovation proved particularly adaptable to the Pavley entertainment; aiding materially in a novel presentation of interpretative dancing. It was well received by audiences. Critics, though not enthusiastic, were interested. They pronounced it, for the most part, "unusually interesting" and possessing "distinct possibilities."

In its present form it would undoubtedly prove popular in presentation houses, either as a single "act," or with a combination of acts. Theatre men here agree it might profitably replace entire stage shows in the de luxe combination houses.

## *Wells Promoted*

Chicago—A district sales meeting of National Screen Service brought together about 25 of the company's representatives at the Chicago office last week. The appointment of "Gilly" Wells, widely known National Screen salesman, to the post of divisional sales manager for Iowa and adjacent territory, was made known at the meeting. Wells' headquarters will remain at Des Moines, his former post. Pat Garyn, general sales manager, presided at the meeting, assisted by Hal Young, local manager for National Screen.

## *Swanky $75,000 Chi House Folds After Two Months*

Chicago—After two months, the $75,000 Punch & Judy, swanky house, has folded, due to indebtedness and unavailability of product. Operators expecting pay checks were disappointed, it is said.

## *Saunders Joins Ross*

Chicago—Claude Saunders, former Paramount exploitation chief, and a former district supervisor of RKO theatres in the Northwest, has been named first assistant to Harry Ross, and will have an important part in the future expansion and development of Ross's Federal Theatrical Accounting Service.

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

## Can We Learn?

OUT of some old scrap-book we find a passage which says: "A slip of the foot can soon be recovered, but a slip of the tongue may never be gotten over."

It's a sad, but nevertheless true fact that many of us act as if we know it all, regardless of what the subject may be, or the standing, experience, and knowledge of the man who approaches us. Yet that man may simply be striving to do his duty with faithfulness to his chief.

John Wanamaker, in one of his many writings said, "some milk gets sour over-night, but some men's natures sour in a minute over small suggestions made in the interest of the business."

Does that strike home? Be honest with yourself. Are you that type? Do you lend a willing ear to constructive suggestions or do you immediately assume that the giver is trying to tell you your business?

We have pounded home the angle time and again; and the whole structure of the Round Table Club is based upon the idea that we can all learn something from each other.

Here we are, an organization of some three thousand members, banded together on the theory that to help each other we are helping ourselves. And if that theory was all wrong the organization would have perished by the wayside long ago instead of constantly growing.

The head of the Century Circuit in New York, and a famous merchant, both had the same idea. One says, "Go slow, take it easy and don't rush." While the other: "Think twice before speaking, or take a glass of water and head off hasty speech."

These men are typical of successful operators in their respective fields. We would do well to profit by their teachings.

We, in the theatre game, taking into consideration, mergers, consolidations, chains, etc., had to change many of our viewpoints. Hundreds of showmen, accustomed to running their own theatres must now listen to the advice and counsel from numerous superiors and the home office.

Under this new system of theatre operation we soon learn that it pays to listen to what we are told with the idea that those who are doing the talking know what they are talking about. Don't take it for granted that you know it all. If it's from your direct superior, try to keep in mind that he too has a job to fulfil, he too is held accountable for the conduct of the houses under his supervision.

Listen and try to profit by advice because you don't know it all—yet.

*"Chick."*

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# MANAGERS' ROUND TABLE CLUB

## *Who Said "Depression"?*

**This picture, taken prior to the closing day of Amos 'n' Andy's first cinema effusion, "Check And Double Check," at the Golden State Theatre in Riverside, California, seems to bear pretty strong evidence of the fact that Riverside, at least, is paying no attention to the prevalent hullabaloo and bemoanings about business depression in both the amusement and commercial worlds. The lines of people, four abreast, extend, as best we can make out, for at least an entire city block. Maybe we need more "Amos 'n' Andys" in the country. Who knows?**



## *Blackface Gag On Pepsodent Pluggers Helped O. Brownlee*

Contests will generally click in any town. It all depends upon the type of contest used. Will it fit in with the town's idea of what a contest should be? Will it help business? These and questions of like nature are asked of himself by every showman when he wants to put a contest across. The "blackface contest" staged by Ollie Brownlee of the Joie Theatre in Fort Smith, Ark., must have passed muster on all these questions, as the Publix showman used the stunt, and also included a parade.

Tie-ups with two music stores and a drug store enabled Brownlee to put on the Amos 'n' Andy make-up contest for all grade school children, with a Fresh Aid Taxi contest for all public schools, including the Senior and Junior High Schools.

The prizes to the winners of the make-up contest were: To the two grade school boys made up to the nearest perfect likeness of Amos 'n' Andy—two portable victrolas; to the grade school girl made up to the nearest perfect likeness of Madame Queen a beauty set was presented. The school entering the nearest approach to the Amos 'n' Andy open air taxicab was given a Victor radio.

The two music stores furnished the two portable victrolas and the radio. The drug store donated the make-up material for the kids to use for the make-up contest. The only co-operation sought for was getting the contests presented to the pupils —and this was accomplished through the school board and the High School and Grade School executives.

The kids went for the contests with plenty of enthusiasm. They were assured of not only being probable winners of one of the prizes offered but also guests of the theatre to see the preview before the parade. With the sanction of the school board, the individual school executives and teachers went for it with as much enthusiasm as the kids themselves. The bands of both Junior and Senior High Schools were secured to take part in the parade.

The interest shown by the school children and the attention given to publicizing the contest in the schools by the school heads is evidenced by the fact that more than 1,000 kids turned out to take part in the parade.

The preview of the picture was given to the kids in make-up so as to encourage them to make up and also get them all together at one spot to better organize the starting of the parade. The word-of-mouth comment taken home and passed on by these children also made the opening of the regular showing a tremendously big attraction.

The parade started immediately after the preview screening —about 11:30 Saturday morning, and proceeded up and down the main street, headed by the High School bands, closely followed by the fresh air taxis and the kids in make-up carrying banners on the picture.

The parade was advertised by 60-inch ads in all local papers paid for by the music stores, and also ample news articles gratis. It was witnessed by thousands. It was a picnic for the kids and completely sold the public on seeing the picture.

The winners, who were picked by competent judges, had their pictures published in the Sunday issue with a news story heralding the whole stunt as one of the biggest advertising stunts ever pulled in Fort Smith.

The campaign went over very well, the theatre receiving reams of publicity, to say nothing of the good-will garnered. As it is Brownlee's custom to turn out work of this sort week after week, we think that we will have more of it to pass along in the near future. Are we right, Ollie?

## *This Type of Letter Made a Hit with All Persons Receiving It*

Still displaying showmanship out on the Pacific Coast, Richard L. Moss is now selling shows at the Fox Pasadena Theatre in Pasadena, Cal.

Those regular followers of the Club pages will all remember Dick as a very active showman, his work having appeared here on numerous occasions. And we think that it has always contained an item or two of interest to his fellow showmen and members of the Round Table Club. He was formerly located at the Regent and the Florence Theatres, so should you be wondering if this is the same Dick Moss, we'll say, yes.

Though his house is located on the main street, he is a bit removed from the downtown section of the city, therefore, it is rather hard work to sell shows. As a matter of fact, it was said that the house looked like a cluck when construction work was first started on its present location. But Moss is proving otherwise. Judging from the work he is turning out, the house should be going along merrily. Just to give you a line on what he did recently, and show you the value of the stunt, we want to tell you about the gag he pulled on "Laughter."

A special letter was made up, imprinted on the theatre stationery. The letter carried but one paragraph, in which was stated: "Enclosed are passes for 'Laughter.' The only favor we ask in return is that you tell two or more of your friends that 'Laughter,' the new Paramount sensation is at the Fox Pasadena Theatre for one week starting Friday, (Date)." It was signed by Moss. The letter created a lot of word-of-mouth comment and resulted in the theatre obtaining some good publicity.

Should you be able to work a stunt like the above in your town, we think that it will prove to be a valuable one. The cost of the gag is trivial, and you might even arrange to make up a regular form, in which you can include the title of the picture, sending the letters out to various people, on each new change of show. We understand that Dick is going to pass along some more stunts very soon. Well, Dick, we're looking forward to seeing them so that we can let the rest of the Club know what you are doing. Oke?



LIVE-WIRE NOVELTIES
Get the GOOD-WILL of all your patrons from 6 to 66 with our latest attractive "NOISE MAKING" Christmas colored souvenir, NOW available. Write for sample immediately.
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# MANAGERS' ROUND TABLE CLUB

## *Magazzu Turns Out Showmanship at the Grand in Hazelton*

Out in Hazelton, Pa., showmanship has long thrived. We have presented a number of the activities indulged in by the live-wire showmen operating in that town, and we are sure that in many instances slants of value were to be noted in the work on display. We would like you to meet the latest Hazelton showman to hook up with the Managers' Round Table Club organization—P. A. Magazzu, manager of the Grand Theatre.

Mr. Magazzu has been in the show game for quite some time, so he is well versed in the racket and thoroughly qualified for the job he now holds. He is very active in the town, too, having helped the local merchants in many ways. One of his recent stunts, engineered through a tie-up with a local paper, was that of offering free passes to the best letters submitted to the editor of the paper on what was considered the best news in the paper. This gag was used as a plug for "Good News." It went over especially well.



With Mr. Magazzu constantly on the go and displaying so active a brand of showmanship, we think that the Club has acquired another member who will prove active. Let's hear some more about your work, "P. A.," so that we can pass it along to the rest of the Club.

## *Service Staff at Olympia Thea. Has Wide-Awake M'bers*

Harmony among the employees of a theatre is an indispensable asset to any showman. With each and every employee performing his own function, and at the same time working in unison with the person above or below him, the showman is assured that things will run smoothly. Thus he is permitted to go out and devote his entire attention to the selling of his shows, if it so be that the occasion warrants it.

At the Washington St. Olympia Theatre in Boston, Mass., they have an excellent organization among the employees. It is called the Olympia Service Club, and numbers the service staff, cashiers, etc., among its membership. All is harmony at this house, and it is a certainty that George Laby, manager of the theatre, does not have any petty grievances brought to him for settlement. The boys have their own arbitration board, all disputes being settled among them. They have a special Club room, donated by, and in, the theatre, in which all business is transacted, special parties such as midnight suppers, are given, and entertainment in the form of boxing and fencing offered.

An excellent publication, called the Olympia Service News, is turned out by, and for, the Club members. H. L. Shonting is editor-in-chief, with R. G. Morely as associate. D. Martin is business manager, and R. E. Randall and A. De Young handle the advertising and circulation departments, respectively. Perusing the magazine closely, we notice that the boys think a lot of Laby, a number of mentions being made of his fine manner of treating the boys. In this edition, his picture appears on the front page. It is also interesting to note that the magazine is dedicated to Edward Zorn, the district manager, of whom a notice, signed by the staff, says:

"It is with greatest pleasure that the dedication of this magazine is in honor of a man who is esteemed a sincere and loyal leader. One who deserves the utmost praise in his energetic efforts for Publix ideals. One who has shown real fellowship and co-operation. We speak of none other than Mr. Edward Zorn, our district manager—wishing him greater success in the future."

Not bad, is it? We'd like to hear more about Mr. Zorn and his work.

This edition of the Olympia Service News contained eight pages printed on good coated stock. If you would like a copy of the publication, why not send a note to Mr. Laby requesting it? We are sure that he would be glad to comply. Look it over. Perhaps you can make use of some of its slants.

## "LOBBY LAFFS"

By DICK KIRSCHBAUM




*An Impromptu Meeting*

## *Monster Radio Set Plugged Comedians For H. Bamberger*

A gigantic enlargement of a Westinghouse radio receiving set, extending the full height of the lobby of the Kentucky Theatre, Lexington, Ky., made a splendid display for the showing of "Check and Double Check."

Herman Bamberger, manager of the Kentucky, arranged for the "dummy" cabinet through the local dealers of Westinghouse radio, using it in connection with cut-out "heads" of Amos 'n' Andy.

In addition to immediately identifying radio with Amos 'n' Andy, the device was also used to attract attention to the theatre. A sign was placed on the display telling everyone that the Pepsodent Hour would be received on this giant set each evening.

In between broadcasts, a record reproducing device played Duke Ellington orchestral selections. A real radio unit was placed in back of the dummy front, and this enabled the theatre to receive Amos and Andy broadcasts, as well as reproduce the records.

The residents of the town and patrons of the theatre all paid plenty of attention to the display, so much so that the theatre found business to be excellent during the run of the film. We are glad to note that Bamberger is still hitting the showman high spots, and we would like to hear from him again. What do you say, Herman?

# MANAGERS' ROUND TABLE CLUB

## *It Clicked!*

**A truckload of toys was collected at the special morning show that Ed. Hiehle, manager of the Midland Theatre, in Newark, Ohio, ran recently. The purpose of Hiehle's show was to secure toys—broken or whole—for distribution to needy kids at Christmas time, along with the various foodstuffs and clothings that the city yearly distributes. Upon presentation of a toy, a kid was entitled to free admission to the show. The employees of the house contributed their services. The newspaper hit the line with all the force of its columns. The affair was a big success.**

**HAVE YOU RUN ONE YET? THERE'S STILL SOME TIME LEFT!**

## *A SWELL GROUP-AD!*

Showmen who are responsible for a group of theatres located in any one town or city might be interested in this group ad for the RKO houses in Cincinnati, Ohio.

We have already passed on one or two examples of group advertising from this circuit houses in Cincinnati, and we believe they are the work of Danzinger, the publicity director for the RKO group.

We suggest that you study the make-up of this ad, and keep in mind that it is a two-column by 14-inch affair, with the black background setting off very nicely, each one of the individual announcement. A close study will reveal the variety of sales appeal which have been injected into them.

Pay particular attention to the text, and general make-up of the individual ads in this group, as they can all be applied to advertising on attractions other than the ones referred to in this ad, and for that reason should become valuable to those who are constantly seeking new plans or novel texts for their advertising make-up.

We are always delighted to pass along work of this kind and any of our other members or readers who are at all interested in passing along something new in the way of newspaper advertising are cordially invited to clip and send us some of their ads. They will receive our immediate attention and those that we feel so warrant treatment, will be played up aside from the other group ads which appear from time to time on the Club pages.




We are grateful to the RKO continued co-operation and we are always glad to throw space open on the Club pages to broadcast their numerous showmanlike activities.

## *Levinson Does Good Work at State in Ozone Park, L. I.*

When he played "The Dawn Patrol" at the State Theatre in Ozone Park, Long Island, N. Y., M. J. Levinson, manager of the house turned out an excellent campaign that resulted in box-office receipts above the average.

Though a bit handicapped by local conditions, Levinson nevertheless, sets out to put every picture across in some manner. At times it happens that just a ballyhoo will sell the picture. At other times he finds that heralds put the show across for him. There is nothing out of the ordinary in that sort of business-getting. It seems that it happens all over the country. An instance of the way the public flocks to see shows, when word-of-mouth comment starts to spread can be seen in a couple of playdates at the State not so long ago. The picture on the opening day did just a fair business. On the second day, the house was packed. The third day, they had to hold them out. What did it? It's rather hard to say. It might have been Levinson's excellent campaign or it might have been the word-of-mouth comment. Then again it might possibly have been the heralds.

On "The Dawn Patrol," Levinson found that his best bets were a truck ballyhoo and an atmospheric front. The truck ballyhoo was driven about the theatre neighborhood and the surrounding vicinity, attracting attention wherever it went. The atmospheric front was well made up. The copy on the art work, and the background, was done in international tone. Flags decorated the marquee, and bunting was placed about the lobby. A special banner was placed on the marquee to plug the picture.

These few activities are but a small part of the work Levinson turns out at the State, but as they are all we have on hand at this writing, we are passing them along. We hope that "M. J." will keep us posted on his future work, as we believe it will contain some items of interest. Right, "M. J."?

## *Excellent Campaign Turned Out by Hance For Special Week*

When he learned that he was to do his part and promote Paramount-Publix Prosperity Week in his town, Monte Hance, manager of the Saenger Theatre in Biloxi, Miss., stepped out and turned in a splendid campaign.

The various merchants, newspapers and banks all helped in making the week one of the most prosperous in the history of the city. A nice tie-up with one of the banks was affected whereby Buddy Rogers presented a one-dollar opening account to all girl babies born during the week, and Nancy Carroll kicked in in the same manner for the boy babies. The newspapers played this stunt up quite a bit even recording the letters that were presumed to have come from these Paramount screen stars. The bank took care of all the deposits of which there were five, and expense of the stunt.

The dollar circulation stunt was also put into effect. A dollar bill to which was attached a paper, was signed by every person getting hold of this particular bill. Whoever had it at certain hours of the day was to phone in to the newspaper office just so a record of its travels could be traced. This stunt meant daily write-ups in the papers which further helped to carry out the Prosperity idea.

A contest was also worked with the Classified Ad page of the paper Using the 14 letters in Prosperity Week, these were scattered through the classified columns; four one day four another day, and three and three. To the first 15 persons submitting these hidden letters, arranged in proper sequence, in the most unique form, one guest ticket was awarded to see the current picture. Merchants further co-operated by making some reference to Prosperity Week in their regular ads and the newspaper contributed many excellent write-ups on the same subject.

Publicity and good-will of considerable value were secured through Hance's activities on this special week, and these most assuredly, will stand him in good stead throughout the coming season. It is work of this type that helps keep theatres out of the red and sailing over the blue week after week. But since Monte turns out plenty of activity every week, we won't say any more right now.

# MANAGERS' ROUND TABLE CLUB

## *Reward Heralds Were A Big Feature Of R. Lamb's Campaign*

When it comes to displaying showmanship that will bring them up to the theatre box-office in droves, you can depend on J. E. Watson, manager of the Broad Theatre in Columbus, Ohio. His recent work on "Good News" bears out our contention that Watson is a live-wire.

In addition to his usual routine advertising, such as advance trailer, lobby display, etc., a large electric sign carrying the title of the picture was installed on the marquee. The location of the Broad Theatre is such that the sign was plainly visible from a large portion of the business section of the city.

A contest was run in the Columbus Citizen, whereby readers were invited to give their interpretations of "Good News," selected from the columns of the paper. Best letters were awarded theatre tickets. A tie-up was effected with the leading hat stores of the city. The stores ran notices in their ads to the effect that anyone bringing a hat to the theatre, and turning it in as a ticket would be given free admission to the house. The theatre profited on this angle, securing newspaper advertising free of charge. In addition to the notice in the ads, each of the stores carried copy, to the same effect, in their windows. Stills were also used. All of the music stores were tied-up.

The picture went over very well, holding up strongly during its run. Keep up the good work, "J. E.," and let's have some more of it.

## *Ballyhoo and Paper Bag Stunt Helped Gordon Sell Show*

One of the stunts that Leonard Gordon, manager of the Palace Theatre in Newport News, Va., used recently on his campaign for "All Quiet On the Western Front," was the imprinting of a quantity of paper bags with an advertising mat on the film. The bags were distributed to various dealers, who used them on all purchases made at their establishments.

The paper bag imprinting stunt is one that has appeared on the Round Table pages many times, and we are pleased to state that it was found to be effective in nearly every instance used. We do not think that much money was involved in the tie-up that Gordon made and we are sure that the amount expended more than paid for itself. Are we right, Leonard?




Along with this story, we are showing a picture of the novel street ballyhoo that plugged the picture. A compoboard tank, lettered with the title of the picture and the theatre, and painted a dull gray color, was constructed and mounted on a Ford car. The improvised tank was driven about the city, the driver sounding the horn blatantly whenever a congested section was reached. A great deal of interest was shown in this ballyhoo, and it undoubtedly did much towards putting the film over at the Palace.

We are glad to note that Leonard is stepping out and doing his part along the show front of Newport News. Let's hear from you again, Leonard, and tell the rest of the showmen in your town that we'd like to hear from them, too.

## "The Showman's Calendar"

### AN EXCLUSIVE CLUB FEATURE

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

### DECEMBER

| | |
|---|---|
| Dec. 16 | Boston Tea Party (1773) |
| Dec. 17 | Wright Brothers' First Successful Aeroplane Flight (1903) |
| Dec. 21 | Shortest Day of Year<br>Pilgrims landed at Plymouth Rock (1620) |
| Dec. 25 | Christmas<br>Washington Crossed the Delaware (1776) |
| Dec. 26 | Washington defeated British at Battle of Trenton (1776) |
| Dec. 28 | Woodrow Wilson's Birthday (1856) |
| Dec. 29 | Iowa becomes a state (1848) |
| Dec. 31 | New Year's Eve |

### JANUARY

| | |
|---|---|
| Jan. 1 | New Year's Day<br>Paul Revere's Birthday (1735)<br>Emancipation Proclamation (1863) |
| Jan. 4 | Utah became a state (1896)<br>Pres. Taft proclaims admission New Mexico as state (1912) |

***Can you tie any of the above events into your theatre's activities?***

**And don't overlook the many local events that are constantly turning up right in your own town, county or state.**

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

## *Xmas Benefits!*

**An auction night can be arranged for your theatre. Promote gifts from local merchants. Announce that you will have a local celebrity—preferably the Mayor—auction off the gifts to the highest bidder. The proceeds of the auction to be donated to a worthy charity for the distribution of food and clothing to needy families on Christmas Day. The theatre can offer a reduced rate admission price, and also turn the proceeds over to the charity. The employees of the house should be glad to donate their services. The plan is a worthy one. Act on it!**

## *Checks and Double Checks Stencilled by Cohen on Streets*

One of the many excellent stunts used by Manager Ben M. Cohen in putting over Amos 'n' Andy in "Check and Double Check" at the Publix-Capitol Theatre, Hazelton, Pa., was the use of a Fresh Air Taxi such as appears in the picture and is seen all through it.

The dilapidated taxi was used three days in advance and during playdates. Special ads appearing in the newspapers as well as being lettered on the sides of the taxi invited the public to hail the Fresh Air Taxi for a free ride to the theatre. Most everybody in town was anxious to see the popular radio entertainers and many of them took advantage of the Fresh Air Taxi to get one of the thrills of life. This stunt clicked so well in the estimation of newspaper reporters that they brought along their staff photographers and made their respective stories more vivid by picturing the Fresh Air Taxi itself.

Using an advance stunt, a bed was put in the lobby with a dummy in the bed as though sleeping. A card on the bed stated that this person was waiting to be one of the first ones to see Amos 'n' Andy in their first talking picture.

With the Mayor's sanction, the sidewalks were chalked with single and double checks with the populace quick to get the significance of "Check and Double Check." This unique stunt created more than the usual gossip, which in turn helped to remind persons about the picture. Upon receiving notification that the picture was to be held over, Cohen secured an excellent co-operative page with the merchants and also lettered the fact on the Fresh Air Taxi. And boy! when they hold 'em over, it means something. Or, in the Amos 'n' Andy jargon, "ain't Dat Sump'n."

Is Cohen always active? Yes, sir! Take the recent Prosperity Week Campaign in which he plugged both the week and the film, "Monte Carlo."

Cohen induced the mayor to issue a special proclamation which was carried by the newspaper, then he had this reprinted and it was distributed by the Chamber of Commerce. Cohen had a Prosperity Dollar Bill in circulation for the week for which merchants offered $1.50 in trade; ran an essay contest in the high school on "Prosperity"; tied up with leading milk company to start a bank account for each baby born during Prosperity Week and tied up a treasure chest stunt with the merchants, the chest being on display in the theatre lobby. On top of all this, he lined up a half dozen merchants for a fashion show at the theatre, with the result that business for the one day of the show ran $150 above normal.

## *Limerick Secured a Valuable Tie-Up as Part of Campaign*

Even the trolley companies are coming to the fore and taking advantage of those marvelous faculties possessed by showmen throughout the country which are employed for the betterment of business, whether the country be enjoying "Business depression" or "prosperity." The latest gag pulled by George Limerick, assistant manager of the Coleman Theatre in Miami, Okla., which, though used as a plug on "Dixiana," seems to us to savor of an ulterior motive that contains all the appearance of a clever idea to combat Old Man Bumbiz. Anyway, here's the stunt.

When he learned the playdates of "Dixiana," Limerick arranged a tie-up with the North East Oklahoma Railroad, the company agreeing to furnish free transportation to all persons going to the theatre to see "Dixiana." The railroad furnished a special car, which, for five days prior to the showing, was run over the entire route. The car was especially bannered and plugged the excursion trip and the film. In addition to this, the company also placed special ads in the newspaper telling of the free tickets. Limerick reciprocated by running a notice in the regular theatre ad. The conductors on the trolleys gave out special tickets entitling the holders to the free trip. The stunt caused plenty of talk all about the town, and resulted in many new faces being seen at the theatre, persons who never before had entered the house. The railway company was more than pleased with the publicity it received; the theatre, ditto.




As we think that it is an excellent institutional plug, we are showing a couple of the novel ads that the trolley company uses in the daily papers. Should you have secured the co-operation of your trolley company in the past, or contemplate gaining it in the future, it might be a good idea for you to show the ads to the local traction head. They are really very novel and there is no doubt but that they are effective. And remember, the idea may also be used by your theatre to carry special messages. The "Trolley Talk" can be changed to Blank Theatre Talk and the message put across. A cut of the front of your house will brighten the ad and provide a more effective plug. What do you think? Oke, George. Keep up the good work.

# "Thank You, Mr. General Manager"

***"All of our theatre managers have been instructed to join the ROUND TABLE CLUB, as I find that it contains more real information and help in a single issue than all the rest of the trade papers combined in a month. I find the many ideas of exploitation and numerous articles very interesting and on more than one occasion have helped me on some particular campaign. Am sorry that I have not contributed to the department before, but assure you that in the future I shall become a more active member."***

*Hall Industries Theatres,*
*F. D. Nance,*
*General Manager.*

# MANAGERS' ROUND TABLE CLUB

## *Natalie Tolman Has Her Say On Kid Biz. Building Problem*

"Supervisor of Juvenile Activities." Whoo-eee! What a title! We certainly didn't have them like that in the days when we used to work around a theatre. But today—ah! that's different. The title heading of this paragraph is the one conferred upon Natalie Tolman, the "Big Sister" in charge of Paul W. Kunze's Kiddie Klub at the State Theatre in Stoughton, Mass.

Under Miss Tolman's guidance, the Kiddie Klub has grown to gigantic proportions. She has put plenty of work into it. It should. Let's give you a line on what she does to keep the kids happy, and at the same time boost business for the State Theatre. In showman language—boy, she sure picked this up quick—she tells us about her work on Children's Book week, saying:



"Plans for our celebration of Children's Book Week by our State Theatre Kiddies' Klub, Nov. 16 to 22, had been running through my mind for quite some time. Noticing your box-comment on the approach of this week and your advice for its observance caused me to construct a complete workable outline of activities which I feel may be of some assistance to managers planning to recognize National Book Week. Incidentally, next year, posters and other helpful Book Week material may be obtained from National Association of Book Publishers, 347 Fifth Avenue, New York City.

"Being a nation-wide activity with the Parent-Teachers' Association in back of it, makes it a very easy opportunity for beneficial tie-ups and likewise creates tremendous good-will. It seems to be the consensus of opinion, especially of the Parent-Teachers' Association, that "movies" are more or less an injury to children rather than an educational feature. Here is the chance to break down this barrier to some extent.

"The first step was to interview the superintendent of schools and find out what the schools planned to do to observe this week. If this interview did nothing else, it put the theatre in right with the super. To have the schools in back of the theatre is a valuable asset—children are great boosters. We have found with our Kiddies' Klub here that the week-end business has increased in adult admissions practically double that of last year, as a direct result.

"Several contests were arranged with the superintendent's permission. For the Junior High pupils we had a poster contest for Book Week—three prizes awarded at the theatre Saturday afternoon of that week and donated by the theatre. Local drawing teacher and several art students to judge posters and the best work displayed during the week in the lobby.

"For lower grades—a word contest—object being to make as many words as possible from the words "Children's Book Week." Each room teacher took charge of this contest and prizes, donated by local book store, were presented in each room on Friday of the week. Thus giving myself as theatre representative an opportunity to make personal visit to each room to talk to the children. This works out as a spelling feature with the spirit of rivalry. Likewise, being done in the homes, gets the parents interested due to the fact that adults get a "kick" out of this type of contest. This contest itself does not require any special talent and goes over big.

"It can also be carried into the High School English Department, by an Essay Contest on "Books" sponsored by the Woman's Club with rewards donated by them.

"Every afternoon during the week story hours were conducted on the mezzanine floor following the matinee. In every community there can be found some one with the ability to tell stories; either an elocution teacher or a school teacher. This is a tremendous good-will proposition. Due to many houses running a continued policy, it is possible to work out a story hour at Library with the theatre sponsoring story teller. This tie-up is a great newspaper publicity bet. Every child attending the story hour was given a souvenir book-mark with the compliments of our Kiddies' Klub.

"The local book store gladly put a New Book Display in lobby and also co-operated to the extent of supplying books for the Story Hour and advertising the same, in their window display for that week.

"Our Kiddies' Klub arranged a tie-up with the library. The Klub furnished book marks to be put in all the outgoing children's books—one week in advance and during the week. This book mark was a souvenir of the Kiddie Klub and mentioned the daily Story Hours to be held at theatre during that week.

"For our Saturday afternoon meeting coming in Children's Book Week we worked on a little playlet entitled 'When the Books Speak for Themselves.' It was a very simple little thing requiring very little effort to put on, but containing a marvelous lesson.

"For this same meeting we had booked a special educational short subject on 'Printing' showing the evolution of printing and how books are prepared for the public. In this way it was possible to get children into the theatre whose folks are not active picture-goers.

"We observed the Book Week last year in less elaborate a manner due to the fact that the Kiddie Klub was not active at that time. We did, however, find much co-operation from the schools, newspapers, and library, and, as the observance can be made at negligible cost to the theatre the effort is really worth while. This is a dignified proposition and establishes a contact with an element which can not be reached by ordinary theatrical promotions.

"Sincerely hope that this outline can be of some use to you, and that it will be found helpful to the rest of the Round Table Club's showmen.

"Keep smiling with

"Natalie Tolman."

Oke, Miss Tolman. And let's hear some more from you.

## *All Aboard for a Good Time!*

**The lid's off. The Round Table crowd is going to throw a party and a get-together that will keep 'em talking for months after.**

**THE TIME:** *January 13th, 11:30 P. M.*
**THE PLACE:** *Hotel Astor, Times Square, New York.*
**THE AFFAIR:** *Monster Beefsteak Supper and Rally of Club members from in and around New York.*

**Our only regret is that everyone of our members can't be there. But those who can make it are going to have one hell of a good time. What the committee is planning is nobody's business now—but at midnight on January 13th, it'll be everybody's business.**

**If you have not received the "dope," shoot us a line and we'll see that you are told all you ought to know.**

**BEEFSTEAK COMMITTEE,**
***Eddie Hitchcock***
***Wally Allen***

## *FLASH*

**A special from Florida informs us that our Regional Chairman, Earle M. Holden, was married recently. Earle manages the Fairfax Theatre in Miami. Congratulations, Earle!**

# MANAGERS' ROUND TABLE CLUB

## How Do You Like These?




**Joe Weil, demon exploiteer and publicity man, is responsible for the assembling of this group of ads. You may recall his last layout on "The Lady Surrenders." We were more concerned over the individual layouts rather than the text in this group, so we did not "blow" it up to a larger size. Some good angles here boys. They ought to prove helpful.**

## *Three Girls Formed Bridal Party As A Plug For Picture*

Three girls featured in a recent street ballyhoo used by A. P. Barry, manager of the Polk Theatre in Lakeland, Fla., to sell the attraction current at the house.

One of the girls was dressed as a bride and the other two as bridesmaids. The girls rode around town in an open touring car—with a chauffeur to pilot them. Banners on the car with copy pertaining to the picture, theatre and playdates and the three girls gave the picture an excellent publicity break.

Barry also had a unique-looking lobby display that attracted plenty of attention. This display consisted of a large pile of old shoes placed in a corner of the lobby with a sprinkling of rice on and around the shoes. On top of these shoes was an art card reading, "Waiting for Joan Crawford in OUR BLUSHING BRIDES." During run of picture, the rice was sprinkled in front of theatre on the outer part of sidewalk.

The stunts went over to great results, the theatre receiving a lot of publicity and additional business as a result. We'd like to hear some more concerning Mr. Barry's work, and we hope that he will pass it along to us. And include your photo and some dope on yourself, also, "A. P."

## *McKoy - Falkenburg Are Active Miami, Fla., Combination*

And still another method of securing free publicity in the newspapers comes to light. The stunt was executed by James McKoy and Francis Falkenburg, manager and assistant manager, respectively, of the Olympia Theatre in Miami, Fla., down where some fine work is displayed.

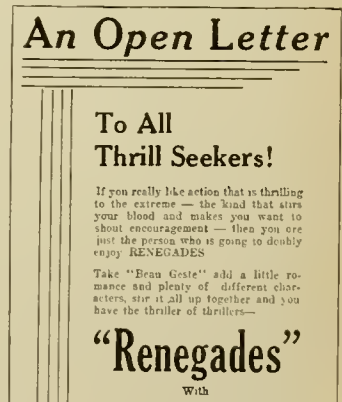
When "Good News" first broke upon the theatre horizon, a tie-up was effected, by the producers, with a nationally known manufacturer of phonograph records. The company distributed special stills, showing the stars of the picture bearing a record apiece plugging the picture. Falkenburg secured one of these pictures, had his artist blank out the record plug, and, in white, stencil in "The Olympic Theatre (on one record), through the courtesy—of the Herald—offers Miamians—'Good News'." The still was then taken to the Miami Herald and used as an advertising plug on the amusement page.

This is but one of the many examples, that we have come across, where a showman has used his head to good advantage. Securing publicity in this manner is a stunt that would do credit to any showman's ability. Keep it up, Francis.

## *Open Letter Ad Was Used by Forrester To Help Sell Show*

Ever since the open letter idea proved to be a winner in the amusement field, showmen have used it often. It has been utilized to plug pictures, to plug service staffs, to plug sound, to plug the theatre, and almost anything of interest to show patrons. It is generally conceded that in the open letter may be found one of the most potent mediums of a showman's Campaign and one that is especially studied.

When "Renegades" played the World Theatre in Kearney, Neb., recently, Eddie Forrester, live-wire manager of the house, whose exploits have appeared on our pages before, decided to adopt the open-letter slant and use it in his newspaper advertising. He followed through with his resolution and the result was the ad which we are showing. We understand that the ad created somewhat of a sensation when it first appeared in the local paper and aroused the interest of every amusement seeker reading the pages devoted to theatredom. Young and old perused every line. As the film was booked in for Friday and Saturday, it meant that the kids would be there in droves on the Saturday matinee show. And they were. If you'll study the copy closely, you will see that it is especially fashioned along the lines that the head, "To All Thrill Seekers," implies.


An Open Letter

To All Thrill Seekers!

If you really like action that is thrilling to the extreme — the kind that stirs your blood and makes you want to shout encouragement — then you are just the person who is going to doubly enjoy RENEGADES

Take "Beau Geste" add a little romance and plenty of different characters, stir it all up together and you have the thriller of thrillers—

"Renegades"

With

Warner Baxter—Noah Beery

Myrna Loy

A superb cast of the screen's finest stars, in a setting of the great desert, which keeps hidden well its secrets—an American and an Englishman ruling an empire with all the wild fire which distinguishes their nations—and behind it all a super-woman! Beat that for a plot!

But don't forget, the last showings tonight of Bebe Daniels in DIXIANA, with Wheeler and Woolsey

The WORLD Theatre

FRIDAY — SATURDAY

An ad of this sort, simply made up and carrying copy that sells, will always bring in additional business to the box-office. But again, as we have done before, we want to point out that it is well not to use the open-letter stunt too much, as persons becoming used to seeing it will attach no importance to your message. It is best used when you have a picture or a feature that you are certain will please the public. And being located in the town, you should know the public. Oke?

# MANAGERS' ROUND TABLE CLUB

## *William Brown Had Them Talking About "Animal Crackers"*

One of the big reasons why "Animal Crackers" scampered over to the winning side of the ledger when the Mark Brothers' film played the Marboro Theatre in Brooklyn, N. Y., was the corking tie-ups arranged by William Brown, manager of the house.

Upon receipt of his booking, Brown got in touch immediately with the National Biscuit Company, who agreed to furnish 7,500 animal crackers, which were distributed in paraffine bags carrying the theatre imprint and a plug for the company. They also put special window displays in several of the neighborhood stores. In addition to this—and deciding to make a great job of it—they sent an expert window trimmer to the theatre. The trimmer built a beautiful platform 12 feet high and six feet wide having a background of colored crepe paper. The background was to be used to set off a display that Brown had arranged in conjunction with the company and with a local confectioner.



Through his tie-up with the confectioner, he was enabled to secure a solid chocolate cow, which weighed fifty-four pounds, as well as several other chocolate animals, ranging in weight from one to three pounds. Interspersed among the candy animals were placed boxes of animal crackers. On each side of the display two cut-outs of the Uneeda Biscuit Boy were deposited. The boys, in addition to carrying a box of the company's product, carried a sign which stated that: "The Uneeda Boy Suggests You Try 'Animal Crackers'" (play date, etc.). We are showing a photo of the completed display in the event that you would like to use a stunt of this type for your house. The display created a lot of comment from everyone entering the lobby, with the ultimate result that business went up a couple of notches all during the run of the film.



We would like to tell you that the smiling showman whose photo appears at the top of this story is none other than William Bill Brown, himself. We think he deserves a compliment for the splendid tie-up he arranged. What do you think?

And he also deserves another one for the way he plugs his Club. No. matter how busy Bill is, he always manages to get in a good word for his fellow showmen. What do you think?

## *Gallagher Used a Group of Stunts to Sell Lloyd Picture*

Due to the excellent campaign that he turned out on "Feet First" when it played the Capitol Theatre in Sioux City, Ia., Gerald Gallagher, manager of the theatre was enabled to chalk up another box-office winner to the string of victories he has annexed in his years in the show game.

The outdoor billing consisted of 10 24-sheets, posted up-side-down, two weeks in advance. 100 window cards in shine parlors and shoe hospitals, with tie-up copy which eliminated passes. 35 dashboard cards were used on as many street cars, 20 inserts were placed in prominently located windows, and 20 tire covers were used on spare tires of taxicabs.

Inasmuch as the picture played Sioux City on Election Day, Gallagher got out 10,000 "Vote for Harold Lloyd" throwaways, which were distributed at the polls. 2,000 20" cardboard rulers were distributed in office buildings. In addition to using illustrations of Harold Lloyd, these rulers carried copy reading, "You won't need a ruler to measure the deep, long laffs in Harold Lloyd's latest comedy, 'Feet First.' Every inch a laff. Capitol Theatre, starts Friday, November 7."

Following through on the national tie-up made with Florsheim shoes, Gallagher arranged for a very attractive window display in the store of the local Florsheim dealer. A 3-column cut of the window appeared in the Sunday edition of the Sioux City Journal.

Six columns of co-operative advertising were sold by the Sioux City Journal for "Feet First." These ads included the Florsheim dealers in town, as well as the shoe shine parlors and shoe hospitals, who were not regular advertisers. Two days in advance of the opening, a truck was used to ballyhoo "Feet First" on the streets. This ballyhoo consisted of a float in the form of a huge cut-out of a shoe on which was printed the theatre's announcement.

The Sioux City Journal ran a series of stories, offering free admissions to the first 100 persons bringing wearable old shoes to the theatre. These shoes were donated to the Salvation Army for the needy.

We are passing these ideas along in the event that you can use some of them yourself, should the occasion arrive where they can be spotted. We want to thank Gerald for passing them along and we hope to have some more in the very near future.

## *The REAL Green Pastures!*

Christmas . . . happiness . . . joy . . . peace on earth, good-will to men . . . just a few weeks more and it will be here . . . a day in the year when everyone expresses happiness . . . oh, pardon us . . . we said "everyone" . . . we're wrong there . . . for a moment we forgot about those poor humans to whom Christmas is just December 25 . . . another day on the great calendar of Time . . . another monotonous day . . . another day of privation . . . another day of suffering . . . while the other half of the world laughs . . . laughs and says: "Merry Christmas" . . . oh, well . . . it seems that some people forget . . . but . . .

It is not a showman's duty to forget . . . already the showman should have set his dates for special shows . . . benefits . . . anything . . . so long as it is going to help lessen another's burden, if only for a moment . . . think of the joy all around if on December 25th you can be thinking: "Well, I've done my bit . . . I've given the local charities plenty of food . . . and clothing . . . and toys . . . for distribution among the poor" . . . say listen guy! . . . it's the greatest thrill you'll ever get . . . remember what James Russell Lowell says:

". . . he who gives but a slender mite,
and gives to that which is out of sight,
That thread of the all-sustaining Beauty
Which runs through all and doth all unite,—
The hand cannot clasp the whole of his arms,
The heart outstretches its eager palms,
For a God goes with it and makes it store
To the soul that was starving in darkness before."

Sure it's poetry . . . but it's human poetry . . . it's the kind of poetry that makes a man's chest expand as he breathes:

"There's nothing like Charity—WITH A CAPITAL 'C'." Will YOU say the above?

# MANAGERS' ROUND TABLE CLUB

## *Money Talks!*

"Where is this place by the name of Miami?" asks a showman as he offers for our inspection, a notice on the recent "Feet First" contest for Publix managers run by Russell Holman.

The managers of the circuit were invited to submit ideas which could be incorporated in the press book and aid the selling of Harold Lloyd's new picture. Here are the prize winners, note the Miami entrants:

FIRST PRIZE—$100

Miss Madeline Woods, Chicago, Illinois.

EIGHT PRIZES—$50 EACH

E. S. Coppock, Eastman Theatre, Rochester, N. Y.
Bob Kelley, Metropolitan, Houston, Texas.
Frank Moneyhun, Olympia Bldg., Miami, Fla.
Harl A. Wolever, Strand Thea., New Orleans, La.
Lou Smith, Publix-Kunsky, Detroit.
Miss Lea Duhamel, Paramount, Providence, R. I.
J. R. Mendenhall, Pinney, Boise, Idaho.
Les Kaufman, Paramount, Brooklyn, N. Y.

TEN PRIZES—$10 EACH

James H. McKoy, Olympia, Miami, Florida.
Earle M. Holden, Fairfax, Miami, Florida.
W. W. Grist, Jr., Carolina, Greenville, S. C.
Dave Fred, United Artists, Los Angeles.
Roy P. Drachman, Rialto, Tucson, Arizona.
Howard Thomas, Rex, Sumter, S. C.
E. E. Whitaker, Carolina, Charlotte, N. C.
Frank Harting, Saenger, Hope, Arkansas.
H. H. Goldstein, Shawmut, Roxbury, Mass.
Ralph Stitt, Rivoli, New York City.

If you've followed our pages regularly, a good many of the above names will appear familiar to you. YEP! THEY ARE MEMBERS OF THE MANAGERS' ROUND TABLE CLUB! ! !

## *American & Foreign Talkies Presented At State Theatre*

At this time, we'd like to introduce to you a manager on the J. Real Neth Circuit of theatres in Columbus, Ohio, who is turning out some good work. Meet John McCormick, manager of the State Theatre.

Mr. McCormick enjoys the distinction of being the first showman in the city to present talking pictures in a foreign tongue. The innovation has recently been introduced by Mr. Neth in the State and from all accounts it looks like a winner. The first picture to be shown was "The Big Pond" Paramount's all-talkie starring Maurice Chevalier. It and the short, "Molesson," and "Clinique Musicale" met with a great reception. The foreign films are to be presented on stated Saturdays at 10 A. M. The series will continue throughout the winter.



With two types of films to plug, American and foreign, it will no doubt be interesting to see how they are sold by this live-wire showman handling the State. We hope that he will keep us posted on what he is doing out there along the showman line so that we can pass along his work to the rest of the Club. What do you say, Mr. McCormick? Let's hear from you.

We want to thank Miss Jean LaRoe, publicity director of the circuit, for shooting this photo, and a line or two along to Club headquarters. We want to hear some more about the circuit's activities, Miss La Roe.

## *School Tie-Up Netted Davis a Lot Of Local Good-Will*

Through the use of a well-known showman stunt a short time ago, Claude Davis, manager of the Bohemia Theatre in Cleveland, Tenn., was enabled to chalk up some record business at his house during the playdates of "Africa Speaks", when the film unreeled before the town.

As the schools presented a natural tie-up, Davis immediately got in touch with them and arranged to give a short talk at each one on the value of the picture. The playdates happened to fall in with Educational Week and this aided Davis considerably in crashing the schools. After his talks, he distributed literature on the picture. All of the school teachers were given passes and invited to be the guests of the theatre. The result was that the teachers were so pleased that they told the kids about the picture. The kids, upon returning home, stated that they wanted to see the film. The "standing room only" sign had to be dusted off and placed on the box-office at both matinee and evening performances. Which, you will agree, spoke well for Davis' showmanship.




To give you a line on the type of sign work and poster design used by Davis, we are showing a couple of photos of the art. We think that you will be especially interested in the white caricature of the elephant used as a plug for "Swing High." Look this type of work over, as you might find it a welcome change from your regular run of art work. If you want any more dope on it, drop Davis a line at the theatre and we are sure he'll supply the desired information. Thanks. Claude, for passing this along. Let's hear from you again real soon.

## *Miller Handling A New Theatre Down In Baltimore, Md.*

With the new house on his hands, we are sure that W. L. Miller, manager of the recently opened Patterson Theatre in Baltimore, Md., is going to display some corking showmanship.

Since he has been in the show game, Miller has been turning out some fine examples of showmanship, and his work at the Red Wing theatres bears out our statement. The opening campaign for his house was well planned and executed. The theatre was spick and span, lobby crowded with flowers, house staff arrayed in resplendent uniforms, and every one eager to put the evening over successfully.

We want to wish Miller the best of luck on his new assignment and we hope that he will keep us posted on his future work. Let's hear from you, "W. L."

# MANAGERS' ROUND TABLE CLUB

# CLUB INDEX FOR NOVEMBER

*Here's the reference chart for the month of November! Everything listed in alphabetical order—all ready for you to use when you want it. Plenty of novel ways to sell your shows. Complete in every detail, the Club index is your key to bigger and better showmanship. Why not cash in on it by keeping it alongside of your desk and using it?*


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*ANOTHER BIG MONTH OF TRIED AND PROVEN SHOWMANSHIP RIGHT AT YOUR FINGER TIPS*

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**HARRY BARRISTER** is now managing the reopened Granada Theatre in Morgan Hill, Cal.

* * *

**CARL WALKER** has been appointed manager of the new Warner Brothers' Theatre in Huntington Park, Cal.

* * *

**P. SIMOS** is managing the reopened Virginia Theatre in Bakersfield, Cal.

* * *

**BART DATTOLA**, owner of the Alhambra Theatre, New Kensington, Pa., has purchased the old State Theatre, will remodel it throughout and reopen it under the name of "Paramount."

* * *

**G. W. ALBRIGHT** of Richmond, Ind., and his son-in-law, Joseph Neiser of London, Ohio, former owners and operators of the two picture houses in London, have purchased the Oxford Theatre, Oxford, Ohio.

* * *

**BEN LEVIN**, manager of the Strand Theatre, Gilroy, Cal., has just completed supervision of new improvements in the house.

* * *

**MICHAEL BACILE**, manager of the American Theatre in Lodi, N. J., plans a renovation of the house.

* * *

**ALFRED "JEFF" CREAGER** has succeeded Ben Hook as manager of the Murphy Theatre in Wilmington, Ohio, Hook going to Springfield.

* * *

**H. WILKINS AND CHARLES WATT** have taken over management of the Atascadero Playhouse, Atascadero, Cal., from Homer C. McDonald.

* * *

**OTTO J. MOTRY**, pioneer Tiffin, Ohio, movie man and operator of the local Lyric for the past fifteen years, has been engaged by Ritzler and Kirwin to manage the Grand. The firm recently leased the Lyric.

* * *

**JAMES P. MARTIN**, formerly manager of the Fox Wesco house at Murphysboro, Ill., is now acting in the same capacity at the Fox Theatres in Cape Girardeau, Mo., succeeding Reynolds Maxwell.

* * *

**G. L. WOOD** will manage the new Lamar Theatre in Paris, Texas.

* * *

**WALLACE J. STUART**, former house manager at the Allen Theatre in Hartford, Conn., has been appointed house manager of the Paramount Theatre, New Haven, Conn.

* * *

**JOHN D. GEORGE**, former editor of the Homer City Journal, newspaper of Homer City, Pa., has resigned from the newspaper game and will manage the New Grand Theatre, Latrobe, Pa.

* * *

**JOSEPH RASCHKA** is managing the reopened Ritz Theatre in Spokane, Washington.

* * *

**HAL PUGH** has been made director of the Avalon Theatre, Spokane, Wash.

**HAL HORNE** has been appointed manager of the Medbury Theatre, Los Angeles, Cal.

* * *

**C. H. BRITTON** has purchased the Empress Theatre, St. James, Minn., from C. R. Crosby.

* * *

**ALBERT PALDA** is managing the Moreland Theatre, Cleveland, Ohio. House has recently reopened with sound.

* * *

**W. L. UGLOW** has leased the Strand Theatre in Waterlord, Wis. Theatre will be remodeled and sound equipment installed.

* * *

**C. T. KRAGEL** has taken over the Metropolitan Theatre, Prairie du Chien, Wis., from G. A. Panka.

* * *

**JOHN DE MARCE** will manage the new Viking Theatre, Benson, Minn.

* * *

**L. L. TRIPP** has signed over the Majestic Theatre, Elroy, Wis., to O. D. Whitehill.

* * *

**KATHERINE BRUCE** has taken over the Opera House, Montello, Wis., from Mrs. Frank Dodge.

* * *

**GEORGE SAMPSON** is now managing the Harmony Theatre in Detroit, Mich. Sampson was formerly local sales manager for Pathe.

* * *

**BILL CAMERON**, former owner of the Summit, has taken over the Radio, a suburban house in St. Paul, Minn.

* * *

**WALTER SCHLANGER** has taken over the Vogue Theatre, Kenosha, Wis., from Jocius and Slater.

* * *

**JOHN ELY**, former manager of the Gaiety Theatre, Dickson, Tenn., is now on the managerial staff of the Lillian Theatre in Clarksville.

* * *

**HARRY H. WEISS** has succeeded Al F. Weiss, Jr., as manager of the Florida Theatre, Jacksonville, Fla.

* * *

**RICHARD L. MOSS** is now managing the Pasadena Theatre, Pasadena, Cal. Moss formerly managed the Raymond and the Florence.

* * *

**R. D. HINCHMAN** has been appointed manager of Smalley's Theatre, Norwich, N. Y.

***Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.***

**BILL POLSON** has sold his theatre at the Ferry in Braneau, Ida., to the Dickinson, veteran picture people and former operators of the house at Mackey.

* * *

**PETE HIGGINS** has been appointed manager of the new Gateway Theatre in Kirkland, Wash.

* * *

**G. C. BROWN**, formerly manager of the Paramount Theatre, Wheaton, Ill., has taken over the management of the Majestic Theatre in Kankakee, replacing George Mahoney, Jr., who will return to his former position with the Publix houses at Joliet.

* * *

**WILBUR WERTHNER**, former manager of the Crown Theatre, Toronto, Ont., Canada, is now managing the York.

* * *

**WILLIAM C. PIERCE** has been installed as manager of the Harris Theatre, Pittsburgh, Pa.

* * *

**V. E. BEST** has leased the Best Theatre in Albion, Pa. to A. W. Gibbs.

* * *

**HAROLD W. PETTINGILL**, former assistant manager of the Paramount Theatre, Haverhill, Mass., has been appointed manager of the Palace Theatre, Lawrence, Mass. Francis McAvoy succeeds him in Haverhill.

* * *

**CHARLES EASTNER** is now holding the managerial assignment at the Cason Theatre, Blairsburg, Ia.

* * *

**FRED SAUNDERS**, former assistant manager of the Liberty Theatre, Portland, Washington, has been appointed manager of the Grenada Theatre, Spokane.

* * *

**ANDREW HERVEY**, former West Coast publicity chief for Warner Bros., has been appointed publicity director of Charles R. Rogers' productions.

* * *

**VIC GAUNTLET** is the new advertising and publicity manager of the Fox West Coast houses in Seattle. Johnny Northern, formerly of Arkayo steps into Gauntlet's former assignment.

* * *

**H. D. FINKELSTEIN** has purchased the lease on the Grand, Solon, and Fraser Theatres in Spencer, Ia.

* * *

**GEORGE HENGER**, former publicity director of the Ambassador and Missouri Theatres, St. Louis, Mo., has been transferred to Oklahoma City, Okla., where he will act as publicity director of the local Warner house. Todd Ferguson will assist.

* * *

**LEWIS C. HULBERT** of Lynn, Mass., has taken over the Empire Theatre in Whitman.

* * *

**JAMES G. BALMER**, former manager of the Harris South Hills, Pittsburgh, Pa., has been appointed district manager of the Warner Theatres on the West Virginia territory.

* * *

**JOE H. DEKKER**, formerly connected with the Orpheum Theatre, Denver, Colo., has purchased the Granada Theatre.

# MANAGERS' ROUND TABLE CLUB

## *Teaser Postcards Utilized By Finley To Plug Attraction*

A lot of interest for his film, "Strictly Unconventional," was aroused by O. G. Finley, manager of the Victory Theatre in Tampa, Fla., when he set out to sell the picture to the public by means of teaser copy on postcards.

Five hundred cards were signed "Lewis" and another 500 were signed "Catherine." Copy on the cards read: "Dear: Knowing it to be strictly unconventional to call you at your house, will you arrange to meet me Tuesday evening at 8 o'clock at the northwest corner of Tampa and Zack Streets? Hurriedly."

The cards aroused interest to the extent that about 500 phone calls were received at the theatre on opening night of picture and about 15 people were seen waiting at the designated corner. The street address mentioned in the copy on cards was that of the theatre itself.

We have shown many gags of this sort, and have always stressed that it is essential that you know how your town will take the stunt. In some towns it will never click. We are sure that Finley must know his public to use it. Let's hear from you again, "O. G."

## *Burgum Featured A Show To Aid The Unemployed of Town*

Following right along behind the many other showmen who have been taking every opportunity to do what they can to help relieve the unemployment situation, Dan Burgum, manager of the Paramount Theatre in Greenville, Miss., ran a special Saturday morning benefit show, the purpose of which was to secure food for distribution to the poor and the unemployed.

A great many of the towns kiddies were in attendance at the show, the admission price for the youngsters being the donation of some sort of food, no matter the quantity. The photo we are showing will give you an idea of the number of kids that turned out for the performance.



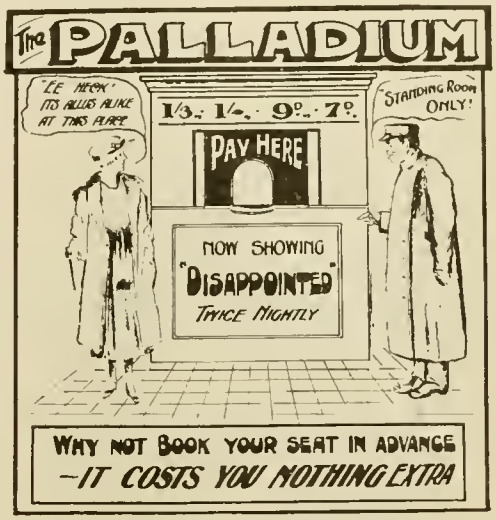
Half of the food received was turned over to the Red Cross for distribution through their organization. The other half was divided between the hot lunch department of the public schools and to the Salvation Army. The newspaper got solidly behind the idea, giving it some wonderful breaks in their columns, not neglecting to mention some particularly complimentary stories directed towards Burgum and his house personnel, all who had donated their services towards the worthy cause. The good-will stunt helped to further the good-will stock of the theatre, and this alone was a tremendous result of the benefit.

By the way, Dan, we'd like to hear from you more often. And when you send us in your next contribution, include your photo.

## *A Thought For Today*

**Ideas lose themselves as quickly as quail, and one must wing them the minute they rise out of the grass—or they are gone.—*Thomas F. Kennedy***

## *Like It?*




**The Cut we are showing here is a reproduction of the slide used by Wally Baker, of the Palladium Theatre in Stockport, England, as a plug for the early reservations of seats. Look it over, and get the humor in the sign "Now Showing—'Disappointed'—Twice Nightly." Shades of Dick Kirschbaum! Is this a habit?**

## *Schosberg Boosted Kid Business on a Recent Film Show*

Building up children patronage was the objective of Milton Schosberg of the Hippodrome Theatre, Pottsville, Pa., when he played "The Silent Enemy" at his house recently.

Through a tie-up with the city's schools and the leading bus company of Pottsville, he invited 1,500 children to a special morning matinee, the children being admitted upon presentation of a special ticket circulated in all the schools. These tickets, which made no special concession in price, permitted all children showing them to the bus company, to get free transportation to the theatre.

Schosberg first sold the school superintendent on the picture's educational value and then sent a special letter to each of the principals advising of this fact, with the result that they recommended the picture to their classes. The kids matinee turnout on the picture is said to have been the biggest the theatre ever had.

Another one of Schosberg's activities—and one that helps tremendously—is his "side" job as movie editor of the town's leading paper. He presents a daily comment of interesting and timely movie chatter, and though not permitted to ballyhoo the theatre, he manages to get in a line or two now and then. The newspaper editor is very well pleased with the column, and so are the readers—so much so that Schosberg is kept pretty busy answering inquiries. In order to give information as nearly accurate as possible he secures his information from Motion Picture News' Blue Book of cinemadom, the Publix Manual, and the circuit's house organ "Publix Opinion."

This is the first time Mr. Schosberg has appeared on the Club pages and we'd like him to know that if he continues this activity he will more than be eligible for an active membership. When you send us in your next contribution, Milton, include your photo and some of your show history, too, so that we can pass it along and introduce you to the rest of the Club.

# MANAGERS' ROUND TABLE CLUB

## The Ten Commandments of Efficiency

A vast amount of study on business management and elimination of waste has been reduced to formula by the U. S. Department of Commerce. This formula consists of ten rules, which might well apply to the motion picture industry, as to any industrial enterprise. The ten points are as follows:

1. Define your purpose. You must know what is to be done before you can know how. This is your master task.

2. Analyze your problem. Your master task then will break up into many detail tasks. Consider them all. Neglect none.

3. Seek for facts. Study every condition governing each task. Find the undesirable element to be eliminated, and the desirable element to be retained. Then standardize right conditions.

4. Devise the one best method. Aim to conserve energy, time, space, material. Determine relations of details to the master task.

5. Find the person best fitted. For each task, certain personal qualities are essential. In each person, certain qualities dominate. Find the person best fitted.

6. Teach the person best fitted, the one best method. Not by driving, but by thorough, patient teaching, are understanding and skill developed.

7. Plan carefully. Right planning of arrangement and sequence of work, will enable you to accomplish tasks in logical order, accurately, quickly, economically.

8. Win co-operation. Co-operation means working together. It cannot be demanded. It must be won. Accept your share of responsibility. Respect the right and aspirations of others.

9. Avoid secrecy. Act on the motive that what is good for your trade as a whole, must also be good for each individual firm. The general pooling of ideas should be fostered. Avoid the attitude of suspicion towards all others in the same line of business.

10. Sift the efficient from the inefficient; the modern method from the antiquated: and keep on doing it week to week, month to month, from year to year.

## Parent-Teachers Tie-Up Helped Break the Ice for E. McDaniel

Good-will building is another of the many tasks that a showman is confronted with when he takes over a house in a town where he is practically unknown. It is sometimes a matter of months before he gets on familiar enough terms with the local citizens to permit his securing their co-operation on various ideas which he wishes to use in order to gain business for himself and the merchants. But, in a little while, everything is ironed out. The stiffness on the part of local merchants, which is so noticeable to a showman when he enters a town cold, departs and the showman is then able to get in some work.

Upon his transfer from the Rialto Theatre in Sinton, Texas, to the managership of the Rialto and Queen Theatres in Kingsville, Texas, E. McDaniel had to do some fast stepping to get in the good-will plugs that he obtained while still a "newcomer" to most of Kingsville.

The first move that he made netted him considerable comment from the residents. He co-operated with the local Parent-Teachers' Association on a membership drive. For every member that was brought in by a Public School student, a free pass was issued to the nominee. The pass was good only on a certain matinee day. In return for his co-operation, the Parent-Teachers' Association rewarded McDaniel with an endorsement of his shows, and sent the endorsement to every class in school, and to the members of the association. The local newspaper pounced upon the angle and played it up strongly, thus giving the theatre an excellent publicity break, and the showman handling the house an introduction.

Another stunt that was cleverly engineered and executed was that of tying up with the local bakery. The baker agreed to place theatre heralds in every loaf of bread leaving the shop. Every hundredth loaf contained a free pass to the theatre. Six thousand heralds are distributed weekly in this manner. A credit line is given to the bakery, with the shop well pleased with the resultant advertising and word-of-mouth comment.

We understand that Mr. Daniel hopes to continue the work that characterized the live-wire efforts of C. S. McClellan, former manager of the house, who was very active, both at the theatres and on the Round Table pages. Oke, "E. M." We are going to check you up on that. And, by the way, shoot us in a photo and a little dope on yourself so that we can give you an introduction.

## Floral Display Was Used to Brighten Up Lobby of House

One of the prettiest lobbies in Altoona, Pa., may be found at the Strand Theatre. It is here that Alvin Hostler, manager of the house, handles the selling of the theatre and its amusement offerings. One of the reasons for the beauty of the Strand lobby is the floral display. The flowers are promoted from a local florist, who, in return for a credit line, gives Hostler the flowers which we are showing in the photo. The stunt is an excellent one, its value being proven by the number of persons who enter the theatre and express their delight at the display.

When he played "Office Wife" recently, Hostler promoted some office furniture from a local dealer and placed it in the lobby as an advance plug. A card was placed atop of a desk, and plugged the picture with copy: "Why Do 10,000,000 Women Fear This Woman? See 'Office Wife,'" etc. The display created a great deal of comment and helped put the show across in no small measure.

For his selling of "Whoopee," one of the best tie-ups that he effected was that of introducing a "Whoopee" Sundae that was placed on sale at 100 fountains. Cards and streamers were used to plug the picture and the concoction. As nearly the entire town was covered, it was a pretty sure thing that the publicity and word-of-mouth comment resulting would tend to boom business at the house during play dates. There was no disappointment in evidence! The theatre was jammed from opening to closing! Whoopee showmanship sold "Whoopee"!



As a national play is being made today by showmen in an effort to bring back the kiddies, a great deal of work has been centered upon the serial. For an inaugural showing of "The Indians Are Coming," a special herald of the circus flyer type, printed in black on yellow stock, was distributed to all of the kids in Altoona. The move proved a good one. Another stunt that has helped Hostler's business building is the cards that are placed in every loaf of bread wrapped and sold at a local bakery. The cards give a credit to the dealer, as well as plugging the picture. Passes are placed in some of the loaves wrapped.

We think that enough has been passed along now to show that Hostler is right there when it comes to show selling. We hope, in view of the fact that he is so active, he will keep us posted on his future work. Let's hear from you again, Alvin.

## *OH, YES!*

## F. G. NUTTING says:

*"I sure look forward to the* Motion Picture News *and as soon as it arrives I turn at once to the Managers' Round Table Club section, as the merchandising ideas sure prove a great help to one always looking for clever ideas."*

*Manager, State Theatre, Minot, N. D.*

# MANAGERS' ROUND TABLE CLUB

## *Prosperity Week Campaign Executed By Ponton Clicked*

The recent Paramount-Publix Prosperity Week that the circuit houses were featuring not so long ago gave many showmen opportunities of displaying tricks of the trade, and at the same time let them know how they stood along the good-will line in their town. Knowing that good-will building is one of the greatest of theatre assets, W. H. Ponton, manager of the Carolina Theatre in Fayetteville, N. C., contacted the secretary of his local Merchants' Association, the Chamber of Commerce, and the Fayette Observer, local paper.

When the plan which Ponton formulated was presented to the various heads of the local organizations, they all expressed their satisfaction of the generous and mutually advantageous scheme; so it was decided to make Paramount-Publix Prosperity Week a local affair and call it Fayetteville Prosperity Week.

The Observer sold 36 merchants the idea and subsequently ran three full pages of advertising—tying in on the prosperity idea. Ponton figured that the only way he could cash in on the local Prosperity Week was to use the Prosperity Dollar stunt—and all the merchants agreed to give $1.25 in merchandise for this particular dollar bill.

It was announced in advance on the screen that Buddy Rogers was sending along the dollar bill to be put in circulation to show what a dollar would do if kept in circulation. The newspaper contributed a front-page story about the dollar bill that it was received from Buddy Rogers and was then turned over to the secretary of the Merchants' Association. The story also stated that the holder of the bill at certain times of the day was to phone into the newspaper office in order that a check of its whereabouts could be kept.

The dollar bill created a lot of talk during the week and indirectly proved a good medium in advertising the week's attractions at the theatre. As some of our members may recall, we carried a story on this dollar bill angle not so long ago. It must be clicking pretty good in the Middle West and in the South, as many showmen are making use of it. Perhaps it will go in your town, also. Why not give it a trial if it will fit in with local conditions? We want to thank Ponton for letting us in on his work, and we hope that his future contributions will be forthcoming shortly.

## *Classified Ad Tie-Up With N'paper Proved Profitable for Jacob*

A good-will stunt that helped boost his stock with the local paper, thereby setting him right in line for anything that he might want to break in the sheet later on, was engineered by A. M. Jacob, manager of the Century Theatre in Jackson, Miss., when he tied-up with the sheet and innovated a classified ad tie-up in conjunction with the showing of one of his feature pictures.

A full-page ad on Friday before Monday and Tuesday showings of the picture appeared in the paper announcing details of the tie-up, stars, name of theatre, title of picture and playdates. The following day (Saturday) a quarter-page ad appeared with its make-up identical to the full-page ad of the day before.

The tie-up with the newspaper offered the users of the classified ad page an opportunity of acquiring one or two tickets to see the picture without cost. All that was necessary to win one or two theatre tickets was to place a 25-cent classified ad (and get one ticket) or a 48-cent classified ad (and get two tickets). It was also necessary that the type of ads be "cash" ads and also that no one person could get more than two tickets.

Many persons took advantage of this offer, but no matter what the amount of persons receiving passes, Jacob was still way ahead of the game. Indeed, if his house had been nearly all paper (which it wasn't, though) he would have profited by the good-will angle. It is interesting to note that the large amount of space that was devoted to his theatre served to sell the Jackson public on the picture, boosted business a good bit above par. We'd like to have some more accounts of your work, "A. M."

## *Just A Reminder*




**The picture tells the story. It shows the vast amount of edibles collected by David Silverman from members of the Mickey Mouse Club of the Belmont Theatre, the house managed by Silverman in New York City, when a show was arranged whereby free admission was granted to all children bringing some form of food. The merchandise is to be donated to the needy persons of the neighborhood. Are you doing your bit?**

## *J. Manning Dressed Up Gag and Used It As Plug for Picture*

Again proving that many stunts appearing on the Club pages may be adapted to suit various pictures, Jack Manning, manager of the Paramount Theatre in Greenwood, Miss., made use of the old wedding ring and pink ribbon gag to turn out a novel exploitation plug for Clara Bow in "Her Wedding Night," the titian-haired siren's latest film.

By means of a piece of pink ribbon, the wedding ring (an inexpensive affair which may be purchased from any wholesale novelty dealer) was attached to a card that carried copy on the picture reading: "Clara Bow in 'Her Wedding Night'—Whom Fate Has Joined Together Try to Put Asunder! Come and Tell Clara How to Rid Herself of Two Unwanted Husbands on 'Her Wedding Night.'" A couple of ad mats were also used on the card. Title and play dates of film were shown.

When the cards first made their appearance, they were met with plenty of enthusiasm, and long before the world-of-mouth comment had gotten around, the cards were all given away. Manning reported a good business on the picture, and, in no small measure, it was due to this gag. We are glad to see that Jack believes in making stunts fit his pictures and not sitting and waiting for certain films to come along, or, after using a stunt once, discarding it. Keep it up, Jack, and let's hear some more from you.

## *Notice to Members*

**PLEASE be sure to notify the Chairman of any change of address.**

**—THANK YOU.**

# MANAGERS' ROUND TABLE CLUB

## *Binstock Presents Novel Backgrounds On Advance Displays*

For a number of good reasons—all of them showmen—Astoria, Long Island has been the center of a lot of corking showmanship for the past few seasons. We have presented, on the Club pages, many examples of live-wire work that we are of the opinion proved to be valuable to whoever used it when we passed it along. Of the Astoria showmen, Paul Binstock, manager of the Fox Astoria Grand is very active.

No matter what type of picture he is playing at his house, you will generally find that Paul is right there with the goods and turning out some knockout flashes for a lobby display. One of his most recent ones was on "All Quiet on the Western Front," and because it presented an unusual picture, he gave it a great break as an advance plug. We are showing a photo of the display, arranged in his lobby, and all set to sell "All Quiet" with a big noise. We believe that once before it was pointed out that Paul uses a painted background, or a twenty-four sheet background, on most all of his advance displays. If you will look closely at the photo, you will note that he is using this idea in conjunction with the picture he is plugging. The background sets off the display of machine guns, helmets, rifles and sandbags very well. Cut-outs were also placed alongside the display.



Should you be using this form of lobby display, it might be well for you to consider the angle that Binstock has hit upon in the form of the depictive background. It is one that will attract a lot of attention especially if blinker spots are focused upon it and shed green and red rays over the scene. The whole idea may be put into effect at a small cost, and we believe that the publicity resulting from it will more than help you jam them in during playdates. Before closing this story, we'd like to enumerate one or two of Paul's other activities, so that you may see that he knows his stuff along all of the other show lines, too, putting it into use at every possible opportunity.



A real estate corporation was plugging some newly built homes in Astoria. They offered free bus service to all persons wishing to inspect the houses. Binstock arranged to place a large banner, plugging his picture, directly below the company's banner. This move was found to be very valuable, aiding him in the selling of the show to good advantage. The real estate men liked it because, as they stated, "it made people look at the bus." Other valuable tie-ups included the securing of the co-operation of a fur store to plug Jeannette McDonald, star of "Monte Carlo," the feature playing the Astoria Grand at the time. The store permitted Binstock to place large signs in their windows. As the fur dealer has one of the best clienteles in the town, it is easily seen that the tie-up was a most advantageous one.

And now. At the top of this article you will notice the picture showing Paul, busily engaged in transacting the office routine—as much as possible—over the telephone. We want to ask you to look closely at the photograph and note the prominent spot that his membership certificate occupies on the office wall. How about your certificate? Does it, too, occupy so outstanding a position? Let's see it. Thanks, Paul.


# CLUB EMBLEM PIN!!!

**WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!**

**This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

**Name of Member.....**

**Theatre .....**

**Address .....**

**City..... State.....**

# MANAGERS' ROUND TABLE CLUB

## THE BIG PARADE OF NEW MEMBERS CONTINUES!

**SAM PEARLMAN** is the manager of the Rialto Theatre in Asbury Park for the Publix outfit. Sam is another of those peppy managers who has been keeping this division of Publix out front in the Eastern territory. Welcome into the Club, Sam, and give our regards to our many friends out your way.

———*Wear Your Club Pin! ! !*———

**WIILIAM BRIEMAN** manages the Edgwood Theatre in Baltimore, Maryland. From all indications Brieman's application for membership sews up this town 100% Round Table and rank it with many other cities now enjoying this distinction. Keep us posted on your activities, Bill, because you are pretty sure to have some fast working to do with all the Round Table showmen in your city. Let's have a photo, too, so we can give you a regular introduction.

———*Wear Your Club Pin! ! !*———

**THOMAS A. PHELAN** is the manager of the Strand Theatre in Long Branch, New Jersey. According to reports drifting into Club headquarters Phelan is turning out some marvelous wirk. Well, Tommy, since turning out corking work seems to be a habit with you showmen in Publix' Jersey district, we want to see even more of it on our pages in the future. What do you say?

———*Wear Your Club Pin! ! !*———

**VERNE McINTYRE** manages the Elsinore Theatre in Salem, Ore. Mr. McIntyre is a very capable showman and in view of this fact manages to keep them coming to his theatre on every play date. But since we have seen a lot of the work of showmen in Oregon, we would also like to see what McIntyre can do so that we can pass it along and let his fellow showmen look at it. How about it, Vernie?

### *Photos of Members!*

**THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.**

## *HERE ARE SOME OF THEM!*

**GARRY LASSMAN** is the manager of the Egyptian Theatre, in Milwaukee, Wisconsin. We thought that we had Milwaukee pretty well sewed up as regards membership in the Managers' Round Table Club, so we were rather surprised when the mailman brought us Mr. Lassman's application. But we think that the city is now 100% Round Table. We want to welcome Garry into the Club and we are sure than his association with the many showmen will be both pleasant and profitable.

———*Wear Your Club Pin! ! !*———

**W. H. STANLEY,** more affectionately known as "Pop," is the relief manager for the Loew Theatres in New York and Brooklyn. He has been in the game for many years and he's more than capable of holding his own with the present day conditions. We are glad to welcome him into the Club and we hope to hear from him soon. Give us a photo of yourself, Pop, for our biographies.

———*Wear Your Club Pin! ! !*———

**RONALD R. AGNEW** is the publicity man for the Earle in Philadelphia, Pa., and with so much showmanship being turned out around his house we feel sure that he must be taking part in some of the business building activities. Why not drop us a line or two on your work, Ronald, so that we can pass it along. You know your fellow members like to keep wised up on the show situation all over the country.

———*Wear Your Club Pin! ! !*———

**JOHN BURRELL** manages the Liberty Theatre in Geneva, Ohio. His many associations in the town enable Mr. Burrell to turn out some excellent showmanship, and it is these associations that have also helped him to secure a great deal of good-will for his houses. We have been through the town once or twice while driving through the State but we don't recall right now just what the show conditions were. Let's have a little light on the subject, John.

———*Wear Your Club Pin! ! !*———

**VICTOR J. ROSEN** manages the California Theatre in Santa Barbara, California. Besides taking care of this house, Mr. Rosen also has a District Manager's assignment to look out for, it being his duty to see that things are running right at the Granada, the Mission, and the Rose. With so many houses to take care of, he must be pretty busy, but we think that he will find time to sit down and give us the low-down on his work. How about it Victor?

———*Wear Your Club Pin! ! !*———

**EARLE M. TATE** is the manager of the Strand Theatre in Meridian, Miss., as pretty a little town as you can expect to find for show selling possibilities. If we recall aright, it was not so long ago that we passed along some accounts of showmanship engineered in Meridian and they contained some points of value. Give us a photo and some dope on yourself, Earle, so that your fellow showmen can meet you.

———*Wear Your Club Pin! ! !*———

**JEROME B. HARRISON** manages the Fenway Theatre in Boston, Mass. The Fenway has long held a reputation for showmanship along with the various other houses in the section where it is located. We'd like to know what you've been doing to keep up the showselling angle of the house, Jerome, so that we can pass it along. And when you send in your contribution, include your photo, will you?

**WM. J. TRUESDELL** maiages the Farragut Theatre in Flatbush, Brooklyn, N. Y., for the Century Circuit. According to reports drifting into Club headquarters, this showman is a live-wire. Such being the case, Bill, how about letting us hear from you real soon, as we'd like to pass some of your work along to your fellow members and showmen.

———*Wear Your Club Pin! ! !*———

**BERNARD W. SIMON** is the manager of the Metropolitan Theatre in Brooklyn, N. Y., for the Loew Circuit. We are pretty well acquainted with Mr. Simon's territory and we know that he has to work pretty hard to sell shows in his section, particularly since there are so many other houses near him. We haven't sized up the district though since the days of the old Bijou, which was across the street from the Met. Give us the low-down on the situation, Bernard.

———*Wear Your Club Pin! ! !*———

**S. A. GILMAN** manages the Parkway Theatre in Baltimore, Md. Those of you who have been following the Club pages week after week all know the ace work that has come through this territory. Such being the case, "S. A.," and feeling sure that you will want to be right up with the leaders, we want you to know that we expect to hear from you real soon. And you might include your photo and some dope on yourself as well.

## JOIN NOW!!

### *Here's the Blank*

**Application For Membership In "MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Position** .....

**Wm. A. Johnston** — **Honorary Chairman**

**"Chick" Lewis** — **Chairman**

## WHAT ARE YOU WAITING FOR?

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Break Up, The | | | | | |
| Cain and Artem | E. Gall-N. Simonov | June | 6 | 7202 | 76 | June 14 |
| Children of the New Day | F. Gillilazova-Likiia | June | 28 | 5316 | | |
| China Express | Special Cast | Mar. | 8 | 5631 | 63 | Mar. 15 |
| Demon of the Steppes | Saltykov-Podlesnaye | Jan. | 16 | 6800 | 75 | |
| Fragment of an Empire | Nikitin-F. Semeeova | Jan. | 25 | 7000 | 78 | Feb. 1 |
| Igdenbu | Li-Iun-Shen | Nov. | | 6280 | | |
| Law of Siberian Taiga | Kevebui Kima | July | 23 | | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | Jan. | 4 | 6000 | 67 | Jan. 18 |
| Old and New | Martha Lepkina | May | 2 | 6921 | 76 | May 10 |
| Pamir, Record of Expedition | | July | 12 | 6000 | | |
| Sell | S. Svashenko | Oct. | 17 | 5600 | 62 | Oct. 25 |
| Storm Over Asia | V. Inkizhinev | Sept. | 5 | 7152 | 72 | Sept. 13 |
| Turksib | Educational | May | 24 | 9900 | 60 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| Jimmy Higgins | A. Buchma |
| Living Corpse, The | V. Pudovkin |
| Spring | Educational |
| Transport of Fire | G. Kuznetsov |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4 | 5400 | 60 | Aug 23 |
| *†§Beyond the Rio Grande (A.T.) DF | | | | | |
| *†§Breed of the West (A.T.) DF | Wally Wales | Nov. | 12 | 5400 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26 | 5400 | 60 | Oct. 18 |
| *†§Firebrand Jordan (A.T.) DF | Lane Chandler | June | 26 | 5400 | 60 | July 26 |
| *†§Red Fork Range (A.T.) DF | Wally Wales | Dec. | | 5400 | 60 | |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24 | 5600 | 62 | July 5 |
| *†§Trails of Danger (A.T.) DF | Wally Wales | Sept. | 30 | 5405 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Norton | Jan. | 20 | 5700 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. | 24 | 5400 | 60 | |

## COLUMBIA

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. | 15 | 7054 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Sidney-Murray | Apr. | 26 | 6356 | 71 | May 3 |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | Oct. | 25 | 6843 | 76 | Nov. 1 |
| *†§Call of the West (A. T.) | Revier-Matt Moore | May | 10 | 6500 | 72 | May 31 |
| *†§For the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. | 6 | 7060 | 72 | Oct. 4 |
| *†§Guilty? (A. T.) | Holland-Vaill | Mar. | 8 | 6371 | 71 | Apr. 12 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. | 5 | 9272 | 103 | Apr. 19 |
| *†§Lone Rider, The (A.T.) | Jones-Reynolds | June | 9 | 5432 | 60 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-D. Sebastian | Aug. | 1 | 5976 | 65 | Aug. 16 |
| *†§Last of the Lone Wolf (A.T.) | Lytell-Patsy Miller | Aug. | 26 | 6500 | 64 | Sept. 13 |
| *†§Madonna of the Streets (A.T.) | Evelyn Brent-Robert Ames | Dec. | 1 | 6932 | 77 | Dec. 6 |
| *†§Melody Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. | 25 | 6398 | 71 | Feb. 15 |
| *†§Men Without Law | Buck Jones | Oct. | 15 | 6090 | 70 | Nov. 29 |
| *†§Personality (A. T.) | Starr-Artmur | Feb. | 15 | 6304 | 70 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Pringle | Mar. | 26 | 6368 | 71 | May 17 |
| *†§Rein or Shine (A. T.) | Joe Cook-Joan Peers | Aug. | 15 | 6273 | 92 | July 28 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. | 17 | 6359 | 63 | May 31 |
| Shadow Ranch | Buck Jones | Sept. | 1 | 5768 | 66 | Nov. 15 |
| *†§Sisters (A. T.) | O'Day-O'Neil | June | 15 | 6284 | 70 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Devy Lee | Aug. | 25 | 6356 | 70 | Sept. 13 |
| *§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. | 16 | 6247 | 67 | Sept. 6 |
| *†§Temptation (A. I) | Wilson-Gray-Percy | June | 6 | 6279 | 70 | June 28 |
| *†§Tol'able David (A.T.) | Cromwell-Beery-Peers | Nov. | 15 | 7350 | 70 | Nov. 15 |
| *†§Vengeance (A. T.) | Holt-Revier-Straspe | Feb. | 22 | 6160 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Anybody's Girl | Barbara Stanwyck-Ric. Cortez | | | |
| *†Arizona (A.T.) | | | | |
| *†§Charley's Aunt (A.T.) | Charles Ruggles-June Collyer | Dec. | 28 7390 88 | Dec. 6 |
| *§Criminal Code, The (A.T.) | Holmes-Huston-Doren-Cummings | Jan. | 15,'31 7920 88 | Dec. 13 |
| *†§Dawn Trail (A.T.) | Buck Jones-Miriam Seegar | | | |
| Desert Vengeance | Buck Jones-Barbara Gedford | | | |
| *†§Dirigible (A.T.) | Holt-Groves-Wray | | | |
| *†§Fifty Fathoms Deep (A.T.) | | | | |
| *†§Flood, The (A.T.) | | | | |
| For the Defense | Evelyn Brent | | | |
| Joaquin Murieta | Buck Jones | | | |
| *†§Last Parade, The (A.T.) | Grant Withers-Constance Cummings | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Syren-C. Meyers-R. Hattes-Love | | | |
| *†§Meet the Wife (A.T.) | | | | |
| §Miracle Woman, The (A.T.) | Barbara Stanwyck | | | |
| *†§Subway Express, The (A.T.) | Jack Holt-Fred Kelsey | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†Alaskan Knights | Krazy Kat Cartoon | May | 22 1 reel | July 12 |
| *†§Apache Kid, The | Krazy Kat Cartoon | Apr. | 8 | |
| *§Arctic Antics (A.T.) | Silly Symphony | June | 5 reel | Aug. 2 |
| *†Autumn | Silly Symphony | Feb. | 13 1 reel | |
| *†§Bandmaster, The | Krazy Kat Cartoon | Sept. | 6 | Nov. 8 |
| *§†Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25 1 reel | |
| *†§Barnyard Concert (A.T.) | Mickey Mouse | Mar. | 3 1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14 1 reel | Feb. 16 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr. | 11 1 reel | Aug. 23 |
| *†§Came the Dawn | Eddie Buzzel | Oct. | 1 | Nov. 29 |
| *†Cannibal Capers | Silly Symphony | Mar. | 13 1 reel | |
| *†Cat's Meow, The | Krazy Kat Cartoon | Jan. | 2 1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 6 1 reel | |
| *†§Cinderella (A.T.) | Krazy Kat Cartoon | Aug. | 14 | Nov. 15 |
| *†§Continental Evening, A | Fay Marbe | Feb. | 12 1 reel | Feb. 22 |
| Crystal Gazer | Specialties (Eddie Buzzell) | | | Nov. 6 |
| *†§Curiosities | Novelty | | 6 min. | |
| *†Desert Sunk | Krazy Kat Cartoon | Mar. | 27 1 reel | |
| *†§Do It Now | Clark & Bergman | Jan. | 29 1 reel | |
| *†§Dutchman's Pedaddle | Rambling Reporter | Sept. | 6 | |
| *†§Faith, Hope and Charity | Specialties (Eddie Buzzell) | Sept. | 0 1 reel | Feb. 22 |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14 1 reel | June 21 |
| *†§Firefighters (A.T.) | Mickey Mouse | June | 11 1 reel | Nov. 15 |
| †§Frellicking Fishes (A.T.) | Silly Symphony | May | 8 1 reel | Sept. 27 |
| *†§Galloping Gouche (A.T.) | Mickey Mouse | Feb. | 14 1 reel | |
| Gorilla Mystery | Mickey Mouse | Oct. | 1 | Dec. 6 |
| *†§Ham Berger & His Horse Radish (A.T.) | Color Sensation | July | 18 1 reel | |
| *†§Hard Boiled Yeggs | Specialties (Eddie Buzzell) | Oct. | 12 | Nov. 15 |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1 1 reel | |
| *†§Hawaiians | Columbia-Victor Gem | Apr. | 8 1 reel | |
| *†§Honolulu Wiles (A.T.) | Krazy Kat Cartoon | July | 17 1 reel | Jan. 24 |
| *†§Hot and Bothered | Specialties (Eddie Buzzell) | Sept. | 26 | Nov. 8 |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | 1 reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5 1 reel | Nov. 8, '28 |
| *§†Jazz Rhythm | Krazy Kat | June | 18 1 reel | July 26 |
| *†§Jewel of Asia | Rambling Reporter | Sept. | 26 | Nov. 8 |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19 1 reel | Jan. 11 |
| *†§Karnival Kid (A.T.) | Mickey Mouse | May | 23 1 reel | |
| *†§Lambs Will Gamble | Krazy Kat Cartoon | | | |
| *†§Land of Long Ago | Rambling Reporter | Sept. | 26 | |
| *†§Let's Talk Turkey | Rambling Reporter | | | |
| Little Trail, The | Krazy Kat Cartoon | | | Nov. 29 |
| *†§Marionettes | Tony Sarg | Mar. | 12 1 reel | Aug. 9 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26 1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20 1 reel | Oct. 12, '29 |
| *§†Midnight in a Toy Shop | Silly Symphony | July | 3 1 reel | |
| *†§Monkey Melodies | Silly Symphony | Aug. | 10 | Oct. 18 |
| *†§Never Strike Your Mother | Specialties (Eddie Buzzell) | Oct. | 18 | |
| *†§Night (A.T.) | Silly Symphony | July | 31 1 reel | June 28 |
| †Old Flame, An | Krazy Kat Cartoon | Apr. | 24 1 reel | |
| *†§Oo'ry Nnuse (A.T.) | Mickey Mouse | Mar. | 28 1 reel | |
| *†§Pixie, The | Mickey Mouse | Oct. | 1 | Nov. 29 |
| *†§Plane Crazy (A.T.) | Mickey Mouse | Feb. | 28 1 reel | |
| *†§Playful Pan | Silly Symphony | | | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 9 1 reel | |
| *†§Princess Lady Bug (A.T.) | Color Sensation | Mar. | 17 1 reel | |
| *§Prodigal Daughter, The | Specialties (Eddie Buzzell) | Sept. | 26 | |
| *†§Rosita-Tors | Utica Jubilee Singers | Feb. | 28 1 reel | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 9 1 reel | |
| *†§Slow Beau | Krazy Kat Kartoon | Feb. | 27 1 reel | Feb. 22 |
| *†§Spookeasy | Krazy Kat Kartoon | Jan. | 30 1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Maulan | Mar. | 28 1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23 1 reel | |
| *†§Steam Boat | Geo. Combs | Jan. | 18 1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31 1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 17 1 reel | |
| *†§Summer | Silly Symphony | Jan. | 18 1 reel | Feb. 1 |
| *†Talking Screen Snapshots | Released twice a month | | 1 reel | June 9, '29 |
| Vagabond Salesman, The | Specialties (Eddie Buzzell) | | | |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11 1 reel | |
| *†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15 1 reel | Jan. 11 |
| *†§Wistar | Silly Symphony | | | |
| *†§Ye Heartie Shop (A.T.) | Color Sensation | Apr. | 12 1 reel | May 3 |

## CONTINENTAL PICTURES CORP.

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Fourth Alarm, The | Nick Stuart-Ann Christy | Oct. | 25 | | Oct. 18 |
| Rampant Age (A.T.) (D.F.) | Murray-Kennedy | Jan. | 15 | 5743 | 64 | Jan. 18 |
| *†§Second Honeymoon, The (F.) | Josephine Dunn | Sept | | 3586 | 67 | |
| Worldly Goods | Kirkwood-Kennedy | Aug. | 1 | 6065 | 85 | Aug. 2 |

### Coming Feature Attractions

| | |
|---|---|
| Air Eagles | 6 reels |
| Defenders of the Law | 6 reels |
| Hellion's Last Cruise, The | 6 reels |
| Mystery Train, The | 6 reels |
| Rose of Chinatown | 6 reels |
| Sea Devils | 15 reels |
| Streets of Shadows | 6 reels |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Average Husband (A.T.) | Clyde-Meerhead | Sept. | 7 | 1648 | 18 | Aug. 23 |
| *†§Bitter Friends (A. T.) | Lambert-McPhail | Apr. | 27 | 1609 | 18 | |
| *†§Big Jewel Case, The (A.T.) | Lambert-Kelsey-Gerala | Feb. | 23 | 1480 | 16 | Feb. 22 |
| *†§Bluffer, The (A.T.) | Clyde-Stadman | Sept. | 28 | 1022 | 11 | Oct. 26 |
| *†§Bulls and Bears (A.T.) | Pollard-Clyde-Beebe | Mar. | 2 | 1838 | 20 | Feb. 22 |
| *†§Bully Beef | Terry-Toon | July | 13 | 643 | 8 | July 12 |
| *†§Camera Shy (A.T.) | Newton-Hiatt | Feb. | 15 | 1496 | 16 | Feb. 1 |
| *†§Campus Crushes (A.T.) | Clyde-Beebe-Stuart | June | 15 | 1929 | 21 | June 28 |
| *†§Caviar | Terry-Toon | Feb. | 23 | 659 | 7 | Feb. 22 |
| *†§Choo Suey | Terry-Toon | Aug. | 24 | 329 | 6 | |
| *†§Chumps, The (A.T.) | Beebe-Clyde | July | 6 | 1688 | 21 | July 12 |
| *†§Codfish Balls | Terry-Toon | June | 15 | 578 | 9 | |
| *†§College Cuties (A.T.) | Tamblyn-Rondell | Dec. | 28 | 1649 | 19 | Dec. 7 |
| *†§Costa Rican Case | Wm. J. Burns Detective Mysteries | Dec. | 21 | | | |
| *†§Dad Knows Best (A.T.) | Helmes-Bolton | Mar. | 30 | 1640 | 20 | Apr. 12 |
| *†§Dance Hall Marge (A.T.) | Marjorie Beebe | Jan. | 18,'31 | 1925 | 21 | |
| *§†Divorced Sweethearts (A.T.) | Christy-Irwin-Pollard-Beebe | Oct. | 26 | 1822 | 22 | Nov. 1 |
| *†§Don't Bite Your Dentist (A.T.) | Clyde-Pollard | Nov. | 9 | 1837 | 22 | Sept. 27 |
| *†§Don't Give Up (A.T.) | Buster and John West | Oct. | 26 | 1724 | 19 | Oct. 11 |
| *†§Don't Leave Home | Johnny Hines | Dec. | 28 | 1665 | 19 | |
| *§Drumming It In (A.T.) | McKee-Smalley | Jan. | 26 | 1600 | 18 | |
| *†§Dutch Treat | Terry-Toon | Sept. | 21 | 812 | 8 | |
| *†§Expensive Kisses (A.T.) | Bert Roach | Dec. | 7 | 1614 | 18 | Dec. 6 |
| *†§Fatal Woes for This (A.T.) | Beebe-Barnes-Clyde | May | 23 | 1880 | 22 | May 31 |
| *†§Flying Trio, A | Hedge Pedge | Sept. | 7 | 895 | 10 | |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. | 27 | 1686 | 18 | Apr. 26 |
| *†§French Fried | Terry-Toon | Sept. | 7 | 547 | 6 | Oct. 18 |
| *†§Freshman's Goat, The (A.T.) | Bobby Agnew | June | 15 | 1684 | 19 | Aug. 9 |
| *†§French Kisses | Cook Sheckley | Sept. | 7 | 1780 | 19 | |
| *†§Fried Chicken | Terry-Toon | Oct. | 19 | 568 | 8 | Sept. 27 |
| Girls Will Be Boys (A.T.) | Charlotte Greenwood | Jan. | 25 | | | |
| *†§Golf Nuts | Terry-Toon | Dec. | 14 | 320 | 6 | Nov. 22 |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 22 | 1981 | 22 | July 12 |
| *†§Good Morning, Sheriff (A.T.) | Lloyd Hamilton | May | 25 | 1735 | 18 | June 14 |
| *†§Grandma's Girl (A.T.) | Clyde-Peters-Kane | Oct. | 12 | 1895 | 21 | Oct. 25 |
| *†§Hail the Princess (A.T.) | Bailey-Collins | May | 11 | 1573 | 17 | |
| †Hawaiian Pineapples | Terry-Toon | May | 16 | 602 | 7 | May 24 |
| *§He Trumped Her Ace (A.T.) | Burke-Beebe | Mar. | 25 | 1895 | 21 | Apr. 12 |
| *†§Hello Television (A.T.) | Clyde-Christy | Aug. | 17 | 1644 | 20 | Aug. 23 |
| *†§His Error (A.T.) | Barnes-Collins | Sept. | 14 | 1760 | 20 | |
| *†§Hollywood Theme Song (A.T.) | Gribbon-O'Leary-D'Avril | Dec. | 7 | 1559 | 20 | Nov. 1 |
| *†§Honeymoon Zeppelin (A. T.) | Beebe-Pollard | Apr. | 13 | 1976 | 22 | Apr. 26 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June | 28 | 1716 | 18 | June 28 |
| *†§Hot and Hew (A.T.) | Goodwin-Crane | Jan. | 12 | 1528 | 17 | Jan. 11 |
| *†Hot Turkey | Terry-Toon | May | 4 | 604 | 7 | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| *†§How's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22 | | 1667 | | 18 | | |
| *†§Hungarian Goulash | Terry-Toon | June | 29 | | 618 | | 8 | | |
| *†Indian Pudding | Terry-Toon | Apr. | 6 | | 578 | | 6 | Apr. | 26 |
| *†§Irish Stew | Terry-Toon | Oct. | 6 | | 535 | | 6 | Oct. | 11 |
| *†§Johnny's Week End (A.T.) | Johnny Hines | Sept. | 14 | | 1053 | | 16 | | |
| *†§Jumping Beans | Terry-Toons | Nov. | 2 | | 499 | | 5 | Oct. | 25 |
| *†§Kangaroo Steak | Terry-Toon | July | 27 | | 535 | | 6 | | |
| *†§Love A La Mode (A.T.) | Granville-Drea | Nov. | 2 | | 1770 | | 18 | | |
| Love Bargain, The (A.T.) | Alberta Vaughn-Bobby Agnew | Jan. | 11 | '31 | | | | | |
| *†§Love Your Neighbor (A.T.) | Lloyd Hamilton | Oct. | 12 | | 1758 | | 22 | Sept. | 27 |
| *†§Marriage Rows (A.T.) | Lloyd Hamilton | Jan. | 18 | '31 | 1882 | | 21 | | |
| †§Match Play (A.T.) | Hagen-Diegel | Mar. | 16 | | 2002 | | 22 | Feb. | 22 |
| *†§Medley of Rivers, A | Hodge-Podge | Nov. | 9 | | 932 | | 10 | | |
| *†§Monkey Meat | Terry-Toon | Aug. | 10 | | 548 | | 6 | Aug. | 23 |
| *Museum of Art, A | Hodge-Podge | Feb. | | | 1 reel | | | | |
| *†§My Harem (A.T.) | Morse-Bradbury | Nov. | 18 | | 1764 | | 19 | | |
| *†§No, No, Lady (A.T.) | Clyde-Christy | Jan. | 4 | '31 | 1798 | | 20 | Dec. | 6 |
| *†§On Darling (A.T.) | Dover-McPhail-Peak | Feb. | 18 | | 1565 | | 17 | Feb. | 1 |
| *†§Our Nagging Wives (A.T.) | Ford Sterling | Nov. | 9 | | 1780 | | 19 | Oct. | 25 |
| *†Over the Air | Hodge-Podge | Oct. | 12 | | 835 | | 10 | Sept. | 27 |
| Pessionate Pups, The | Bert Roach | | | | | | | | |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 16 | | 1660 | | 18 | May | 10 |
| *†Pigskin Capers | Terry-Toon | Dec. | 28 | | 544 | | 6 | | |
| *†§Poisoned Ivory (A.T.) | Lloyd Hamilton | Mar. | 16 | | 1642 | | 19 | Mar. | 29 |
| *†Popcorn | Terry-Toon | Jan. | 11 | '31 | 543 | | 6 | | |
| *†Pretzels | Terry-Toon | Mar. | 8 | | 623 | | 8 | Apr. | 6 |
| *†§Prize Pupcies (A.T.) | Lloyd Hamilton | Aug. | 9 | | 1724 | | 18 | | |
| *†§Racket Cheers (A.T.) | Clyde-Irwin-Pollard | Nov. | 23 | | 1994 | | 22 | Nov. | 8 |
| *†§Radio Kisses (A.T.) | Beebe-Duryea-Carewe | May | 4 | | 1891 | | 21 | June | 14 |
| *†Roman Punch | Terry-Toon | Apr. | 20 | | 560 | | 8 | Apr. | 26 |
| *†§Rough Idea of Love (A.T.) | Beebe-Eastman | Dec. | 21 | | 1898 | | 21 | | |
| *†Salt Water Tuffy | Terry-Toon | Nov. | 30 | | 582 | | 8 | | |
| *†§Scotch (A.T.) | Clyde-Bevan-McPhail | Jan. | 18 | | 1961 | | 22 | Jan. | 4 |
| *†§Scotch Highballs | Terry-Toon | Nov. | 18 | | 560 | | 8 | | |
| Shotgun Wedding, A | Buster & John West | | | | | | | | |
| *†§Sl, Sl, Senor (A.T.) | Tom Patricola | Sept. | 21 | | 1753 | | 20 | | |
| *†Spanish Onions | Terry-Toon | Mar. | 29 | | 637 | | 7 | | |
| *†§Sugar Plum Papa (A.T.) | Clyde-Gribbon | Feb. | 15 | | 1832 | | 21 | Feb. | 1 |
| *†§Suppressed Crime, The | Wm. J. Burns Detective Mysteries | Nov. | 23 | | | | | | |
| *†§Swiss Cheese | Terry-Toon | June | 1 | | 547 | | 6 | | |
| *†§Take Your Medicine | Andy Clyde | Oct. | 26 | | 968 | | 10 | Oct. | 25 |
| *†Tid Bits | Hodge Podge | Dec. | 21 | | 879 | | 9 | | |
| *†§Their Wives' Vacation (A.T.) | Kelton-Murray | Dec. | 14 | | 1895 | | 21 | | |
| *†§Three Hollywood Girls (A.T.) | Leota Lane-Rita Flynn-Phyllis Crane | Jan. | 4 | | | | | | |
| *†§Trouble For Two (A.T.) | Raymond McKee | Mar. | 9 | | 1527 | | 17 | Mar. | 29 |
| *†§Up a Tree | Lloyd Hamilton | Nov. | 30 | | 1777 | | 19 | | |
| *†§Ulrich Case, The | Wm. J. Burns Detective Mysteries | Jan. | 4 | '31 | | | | | |
| *†§Vocation Loves (A.T.) | Clyde-Betty Boyd | Sept. | 28 | | 1064 | | 21 | | |
| *†§Western Knights (A.T.) | Lambert-St. John-McPhail | Apr. | 20 | | 1661 | | 20 | Apr. | 5 |
| *†§Wilkins Murder Mystery | Wm. J. Burns | Dec. | 7 | | 1014 | | 11 | Sept. | 27 |
| *†§Won by a Neck | Lloyd Hamilton | Oct. | 5 | | 1885 | | 21 | Oct. | 11 |

## FIRST NATIONAL

*(Available sound-on-disc and sound-on-film)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June | 1 | 5872 | 62 | June 7 |
| *†§Bad Man, The (A.T.) | Huston-Revier | Sept. | 14 | 7124 | 77 | Aug. 30 |
| *§Bride of the Regiment (A.T.) | Segal-Pidgeon | June | 22 | 7418 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 21 | 6419 | 72 | July 5 |
| *†§College Lovers (A.T.) | Whiting-Nixon | Oct. | 5 | 5639 | 63 | Sept. 0 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10 | 10054 | 112 | July 10 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 11 | 6684 | 74 | June 7 |
| *†§Furies (A.T.) | Warner-Wilson | Mar. | 16 | 6906 | 75 | Apr. 26 |
| *†§Girl of Both the West (A.T.) | Harding-Renate | Oct. | 12 | 7278 | 75 | June 21 |
| *†§Gorilla, The (A.T.) | Fresnay | Nov. | 2 | 7001 | 77 | Oct. 4 |
| *†§In the Next Room (A.T.) | Jack Mulhall | Jan. | 25 | 6336 | 70 | Apr. 2 |
| *†§Lilies of Field (A.T.) | Corinne Griffith | Jan. | 6 | 5979 | 67 | Dec. 21, '29 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 2 | 6180 | 66 | Mar. 8 |
| *†§Murder Will Out (A.T.) | Mulhall-Lee | Apr. | 6 | 6200 | 68 | Apr. 19 |
| *†§Notorious Affair, A (A. T.) | Blue-Revier | May | 4 | 6210 | 69 | May 3 |
| *§Numbered Men (A.T.) | Negel-Claire | Aug. | 3 | 6480 | 72 | June 7 |
| *†§One Night at Susie's (A.T.) | Dove-Fairbanks, Jr. | Oct. | 19 | 5760 | 64 | Nov. 1 |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 9 | 5800 | 64 | Jan. 4 |
| *†§Playing Around (A.T.) | White-Morris | Jan. | 18 | 6003 | 66 | Apr. 3 |
| *†§Road to Paradise, The (A.T.) | Young-Mulhall | July | 20 | 6835 | 77 | July 6 |
| *†§Scarlet Pages (A.T.) | Ferguson-Wallace | Sept. | 28 | 5900 | 65 | Aug. 6 |
| †§Show Girl in Hollywood (A.T.) | White-Mulhall | Apr. | 20 | 7919 | 85 | May 3 |
| *†§Song of the Flame (A.T.) | Gray-Claire | May | 25 | 6501 | 72 | May 3 |
| *†§Spring is Here (A.T.) | Claire-Gray | Apr. | 13 | 8386 | 70 | Apr. 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 2 | 5832 | 63 | May 10 |
| *†§Sunny (A.T.) | Marilyn Miller | Nov. | 23 | 7258 | 81 | Oct. 11 |
| *†§Sweethearts and Wives (A.T.) | Joe Frisco | June | 15 | 7001 | 77 | June 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 6 | 5012 | 55 | July 19 |
| *†§Too Speed (A.T.) | Brown-Claire-Whiting | Aug. | 24 | 7200 | 82 | June 21 |
| †§Truth About Youth (A.T.) | Young-Taurie | Nov. | 30 | 8235 | 69 | Nov. 29 |
| *†§Way at All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. | 7 | 8032 | 67 | July 20 |
| *†§Widow from Chicago (A.T.) | Neil Hamilton | Nov. | 9 | 6235 | 65 | Oct. 25 |

### Coming Attractions

| Title | Star | Rel Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Adies (A. T.) | Richard Barthelmess | Dec. 28 | 7189 | 80 | Oct. 4 |
| Ambush | Loretta Young | | | | |
| Big Business | Dorothy Mackaill | | | | |
| Broodminded | | | | | |
| *†§Captain Blood (A.T.) | James Ronnie | | 7029 | | |
| Chances | Douglas Fairbanks, Jr. | | | | |
| *†§Father's Son (A.T.) | Young-Stone-Rich | | | 77 | Oct. 4 |
| *†§Going Wild (A.T.) | Joe E. Brown | Dec. 21 | 6466 | 72 | Aug. 23 |
| Green Cat, The | Dorothy Mackaill | | | | |
| *†§Honor of the Family, The (A.T.) | Walter Huston | | 7309 | | Oct. 4 |
| *†§Hot Heiress, The (A.T.) | Lyon-Musgrave | | | | |
| *†§Kiss Me Again (A.T.) | Clive-Pidgeon | Jan. 25, '31 | | | |
| *†§Kismet (A.T.) | Otis Skinner | Jan. 18, '31 | 8253 | 92 | Nov. 8 |
| Lady for Love, A | Loretta Young | | | | |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | | 5070 | 66 | Nov. 1 |
| *†§Little Caesar (A.T.) | Edw. G. Robinson | | 7300 | | |
| *†§Men of the Sky (A.T.) | Irene Dunoy-Jack Whiting | | | | |
| *†§Mother's Cry (A.T.) | Peterson-Menhers | Jan. 4, '31 | 6055 | 75 | Dec. 13 |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | 6480 | 72 | Sept. 13 |
| *†§Naughty Flirt (A.T.) | Alice White | Jan. 11, '31 | 3187 | | |
| Paris Preferred | | | | | |
| Party Husband | Dorothy Mackaill | | | | |
| *†§Right of Way, The (A.T.) | Negel-Young | | 6147 | | |
| *†§Too Young to Marry | Young-Wilbers | | 6400 | 00 | Aug. 9 |
| Tenderfoot, The | Joe Brown | | | | |
| You and I | Loretta Young | | | | |
| *†§Women Hungry (A.T.) | Lee-Kohler-Blackmer | | 6116 | | |

## FITZPATRICK PICTURES, INC.

### Features

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Lady of the Lake | Percy Marmont-Benita Hume | Nov. 1 | 3677 | 45 | Oct. 25 |

## SOUND SHORTS

### Traveltalk Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| No. 1—From Barcelona to Valencia (F.&D.) | | Sept. | 1008 | 11 | |
| No. 2—From Valencia to Granada (F.&D.) | | Oct. | 971 | 11 | Oct. 12, '29 |
| No. 3—From Granada to Toledo (F.&D.) | | Nov. | 975 | 11 | Nov. 18, '29 |
| No. 4—In Old Madrid (F.&D.) | | Dec. | 867 | 10 | Feb. 8 |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | May | 972 | 11 | June 21 |
| No. 6—Gateway to India, The (F.&D.) | | June | 850 | 9½ | |
| No. 7—Temple of Love, The (F.&D.) | | July | 936 | 10½ | Sept. 6 |
| No. 8—Imperial City (F.&D.) | | Aug. | 837 | 8 | Aug. 23 |
| No. 9.—Picturesque Hong Kong (F.&D.) | | Sept. | 716 | 10 | |
| No. 10—The Island Empire (F.&D.) | | Oct. | 716 | 8 | Sept. 6 |
| No. 11—Japan In Cherry Blossom Time (F.&D.) | | Oct. | 768 | 8 | Nov. 22 |
| No. 12—Java—The Fragrant Isle (F.&D.) | | Nov. | 773 | 9 | |
| No. 13—Charming Ceylon | | Nov. | 705 | 9 | |
| No. 14—Honolulu to Havana | | Dec. | | | |
| No. 15—Siam to Korea | | Jan. | | | |

### American Holiday Series

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 3 |
| *Armistice Day (A.T.) | 3 |
| *Christopher Columbus (A.T.) | 3 |
| *George Washington (A.T.) | 3 |
| Independence Day (A.T.) | 3 |
| §Labor Day | 3 |
| §Memorial Day | 3 |
| §Mother's Day | 3 |
| §Origin of Christmas | 3 |
| §Thanksgiving | 3 |

### Movie Horoscope Series

One Release for Each Month of the Year

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | 830 | 0 | |
| People Born in September (D.&F.) | | | 691 | 11 | |
| People Born in October (D.&F.) | | | 854 | 10½ | |
| People Born in November (D.&F.) | | | 711 | 8 | |
| People Born in December (D.&F.) | | | 714 | 8 | |
| People Born in January (D.&F.) | | | 801 | 10 | |
| People Born in February (D.&F.) | | | 810 | 10 | |
| People Born in March (D.&F.) | | | 801 | 10 | |
| People Born in April (D.&F.) | | | 689 | 8 | |
| People Born in May (D.&F.) | | | 749 | 8½ | |
| People Born in June (D.&F.) | | | 844 | 10½ | |
| People Born in July (D.&F.) | | | 623 | 8 | |

### Music Master Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| †Georges Bizet (D.&F.) | | Sept. | 972 | 11 | |
| †Johannes Brahems (D.&F.) | | Sept. | 971 | 11 | Feb. 15 |
| †Franz Liszt (D.&F.) | | Sept. | 998 | 11 | Apr. 5 |
| †George Frederick Handel (D.& | | Oct. | 990 | 1 | |
| †Frederick Chopin (D.&F.) | | Oct. | 832 | 10½ | |
| †Ludwig Van Beethoven (D.&F | | Oct. | 881 | 7½ | Apr. 19 |
| †Johann Strauss (D.&F.) | | Nov. | | | |
| †§Guiseppe Verdi (D.&F.) | | Nov. | 851 | 8½ | Nov. 29 |
| †Felix Mendelssohn (D.&F.) | | Dec. | 819 | 9 | |

## FOX FILMS

*(All releases sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Are You There? (A.T.) | Lillie-Derrick | Nov. | 30 | 3400 | 60 | Nov. 29 |
| *†§Arizona Kid, The (A.T.) | Baxter-Marsh | Apr. | 27 | 7450 | 83 | May 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Feb. | 23 | 6487 | 72 | Mar. 1 |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. 2 | Standard | 11116 | Oct. 11 | |
| | | | Grandeur | 14200 | | |
| *†§Cameo Kirby (A.T.) | Terris-Murray | Jan. | 12 | 8120 | 88 | Dec. 7, '29 |
| *†§Cheer Up and Smile | Lee-Lake-Baclanova | June | 22 | 5800 | 62 | Aug. 2 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. | 10 | 8171 | 89 | Apr. 19 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. | 17 | 7861 | 86 | June 21 |
| *†§Crazy That Way (A. T.) | Bennett-MacKenna | Mar. | 30 | 5828 | 64 | Mar. 29 |
| *†§Dancers, The (A.T.) | Moran-Holmes-Walker Byron | Nov. | 9 | 7500 | 83 | Oct. 4 |
| *†§Devil With Women, A | Victor McLaglen-Marie | Nov. | 10 | 5750 | 64 | July 26 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | Apr. | 20 | 5500 | 64 | Mar. 29 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May | 4 | 7472 | 84 | May 10 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June | 29 | 6340 | 70 | June 14 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. | 19 | 6395 | 70 | Dec. 14, '29 |
| *†§High Society Blues (A.T.) | Gaynor-Ferrell | Mar. | 23 | 6750 | 75 | Mar. 1 |
| *†§Just Imagine (A.T.) | Brendel-Sullivan | Nov. | 23 | 10050 | 111 | Oct. 18 |
| *†§Lady Lies (A.T.) | O'Brien-Loy-Browne | Aug. | 31 | 5500 | 61 | July 12 |
| *†§Let's Go Places (A.T.) | Wagstaff-Lane | Feb. | 2 | 6745 | 72 | Jan. 18 |
| *†§Lightnin' | Will Rogers-Dresser | Dec. | 7 | 8500 | 94 | Oct. 25 |
| *†§Lilliom | Farrell-Taylor | Oct. | 5 | 6472 | 84 | Sept. 13 |
| †§Lone Star Ranger (A.T.) | George O'Brien | Jan. | 5 | 5940 | 66 | Jan. 25 |
| *†§Man Trouble | Sills-Mackaill | Aug. | 24 | 7800 | 84 | Aug. 30 |
| *†§Men Without Women (A. T.) | MacKenna-MacDonald | Feb. | 8 | 7246 | 81 | Jan. 4 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May | 25 | 6500 | 72 | June 14 |
| *†§Oh, Fer a Man! (A.T.) | MacDonald-Denny-White | Dec. | 14 | 7800 | 88 | Nov. 8 |
| *†§One Mad Kiss (A.T.) | Del Rio-Mejico | July | 13 | 8568 | 94 | July 26 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. | 23 | 8600 | 92 | June 14 |
| *†§Our Town Back (A.T.) | Rich-Warner-Hackett | Sept. | 14 | 6800 | 74 | July 26 |
| *†§Renegades | Baxter-Beery-Ley | Oct. | 26 | 8400 | 95 | Oct. 4 |
| *†§Rough Romance (A.T.) | O'Brien-Chandler | June | 15 | 4800 | 54 | June 21 |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Dec. | 18 | 6750 | 75 | Oct. 4 |
| *†§Sea Wolf (A. T.) | Milton Sills | Sept. 21 | | 8000 | 89 | Aug. 30 |
| *†§Sky Hawk (A.T.) | Carrick-Chandler | Jan. 26 | | 6925 | 78 | Dec. 14, '29 |
| *†§So This is London (A.T.) | Will Rogers | June | 8 | 8300 | 92 | May 31 |
| *†§Song O' My Heart (A.T.) | John McCormack | Sept. | 7 | 8243 | 82 | Mar. 15 |
| *†§Soup to Nuts (A.T.) | Healy-Winninger-Smith | Sept. | 28 | 8340 | 70 | Oct. 25 |
| *†§Such Men Are Dangerous (A.T.) | Baxter-Owen | Mar. | 9 | 7586 | 82 | Feb. 1 |
| | (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue) | | | | | |
| *†§Temple Tower (A.T.) | MacKenna-Day | Apr. | 13 | 8200 | 68 | May 17 |
| *†§3 Sisters (A.T.) | Bauer-Patrick | Apr. | 6 | 6442 | 71 | Apr. 26 |
| *†§Up the River (A.T.) | Luce-Bogart-Tracy | Oct. | 12 | 8200 | 92 | Oct. 11 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July | 19 | 7209 | 00 | July 19 |
| *†§Women Everywhere (A.T.) | Murray-Dorsay-Kellard | June | 1 | 7500 | 83 | June 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All Women Are Bad | MacDonald-Lowe-Holliday | | | |
| *§Alone With You (A.T.) | Gaynor-Garrick | | | |
| Axelle | | | | |
| *†§Barcelona (A.T.) | Gaynor-Bogart | | | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| Charlie Chan Carries On | Churchill-Garrick-Hymer | | | |
| §Cisco Kid, The (A. T.) | Lowe-Baxter | | | |
| †§Connecticut Yankee, A (A.T.) | Will Rogers-O'Sullivan | Mar. 6, '31 | | |
| Doctors' Wives | Baxter-Bennett | | | |
| *†§East Lynne | Ann Harding-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Feb. 15, '31 | 5600 | 62 | Nov. 1 |
| *†§Girls Demand Excitement (A.T.) | John Wayne-Virginia-Cherrill | | | |
| *†§Going Native (A.T.) | Brendel-White-Tracy | | | |
| Heir to the Hoorah, The | Will Rogers | | | |
| *†§Hat Numbers (A.T.) | Corcoran-Byron Collier, Sr. | | | |
| Land Rush | Victor McLaglen-Fay Wray | | | |
| *†§Man Who Came Back, The (A.T.) | J. Gaynor - C. Farrell - K. MacKenna | Jan. 11, '31 | | |
| Menace for Men | John Wayne-Virginia Cherrill | | | |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Jan. 25, '31 | | |
| Merely Mary Ann | Janet Gaynor-Celia Lottus | | | |
| Mr. Lemon of Orange | Brendel-Dorsay-Churchill | | | |
| *†§Movietone Follies of 1931 (A.T.) | Special Cast | | | |
| *†§No Favors Asked (A.T.) | McLaglen-Francis | | | |
| *†§Once a Sinner | Dorothy Mackaill-Joel McCrea | Feb. 8, '31 | | |
| *†§One Night in Paris (A.T.) | Gaynor-MacKenna | | | |
| *†§Painted Woman, The (A.T.) | John Wayne-Claire Lee | | | |
| *†§Part Time Wife (A.T.) | E. Lowe-L. Hyams | Dec. 28 | 6500 | 72 | Dec. 6 |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Warner | Dec. 21 | 6480 | 72 | Oct. 18 |
| Seas Beneath, The | O'Brien-Lessing-Maris | Jan. 18, '31 | | | |
| *†§She's My Girl (A.T.) | Farrell-Compton | | | | |
| *†§She Wears the Pants (A.T.) | | | | | |
| *†§Soldier, The (A.T.) | Baxter | | | | |
| *†§Spy, The | Hamilton-Kay Johnson | Feb. 1, '31 | | | |
| Squadrons | Charles Farrell-Elissa Landi | Mar. 1, '31 | | | |
| Stolen Thunder | MacDonald-Brook | | | | |

*Means synchronized score. †Means sound effects. §Means volce All-Talker. P.T. means Part-Talker.

*(including dialogue and incidental songs). A.T. after title means D means disc. F means sound-on-film.*

| | | | | | | |
|---|---|---|---|---|---|---|
| *†§Their Mad Moment (A.T.) | Baxter-Mackaill-Pitts | Feb. 22, '31 | | | | |
| Torso Girls Lost | | Mar. 15, '31 | | | | |
| †§Under Suspicion (A.T.) | J. Harold Murray-Moran | Jan. 4, '31 | 5800 | | 64 | Nov. 22 |
| †§Women of All Nations (A.T.) | Mclaglen-Lowe | | | | | |
| *†§Wyoming Wonder (A.T.) | Howard-Corcoran | | | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson-Meighan | | | | | |

## INTERNATIONAL PHOTOPLAY DISTRIBUTORS

### FEATURES

| Title | Star | Rel. Date | Length Reels | Length Mins. | Reviewed |
|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. | 7 | 79 | June 21 |
| *†§Carmen Circle, The | Stewart-Reme | Feb. | 7 | 79 | Jan. 11 |
| *†§Dark Red Roses (A.T.) | Rome-Gable | Mar. | 8 | 67 | Mar. 8 |
| *†§Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. | 8 | 50 | |

### SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Aai-Gontal Treatment | | 2 | 17 | |
| *†§Abbie Mitchell & Sizzle & Blake | Song Program | 1 | 6 | |
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | 1 | 8 | |
| *†§Feed the Brute (A.T.) | Animal Novelty | 1 | 8 | |
| *†§Hoak (A.T.) | Frawley & Smith | 1 | 9 | |
| *†§Justice (A.T.) | Special Cast | 2 | 17 | |
| *†§Little Joaraeys in Seagland | Song Series | 1 | 6 | |
| Marionettes | | | | |
| 1. Grand Opera | | 1 | 8 | |
| 2. Alter-Op | | 1 | 6 | |
| 3. Old Olmples & Tears | | | | |
| *†§Miser, The (A.T.) | Bransby Williams | 1 | 6 | |
| *†§Mr. Smith Wakes Up (A.T.) | Marriott-Gett | 2 | 16 | |
| *†§Night in Oixie, A (A.T.) | Mitchell-Nudgies | 2 | 16 | |
| *†§Nora Blaney No. 1 | Song Program | 1 | 9 | |
| *†§Nora Blaney No. 2 | Song Program | 1 | 8 | |
| *†§Radio Franks & 4 Bashelors | Song Program | 1 | 6 | Aug. 30 |
| *†§Teddy Brown & His Band | Jazz Program | 1 | 9 | Nov. 16, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Niles Welch | 2 | 16 | |

## METRO-GOLDWYN-MAYER

### FEATURES

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. 21 | 8170 | 91 | Dec. 21, '29 |
| *†§Big House, The (A.T.) | Beery-Morris-Hyams | June 14 | 7901 | 88 | June 28 |
| *†§Billy the Kid (A.T.) | John Mack Brown | Oct. 16 | 8808 | 82 | Sept. 13 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | Jan. 3 | 7961 | 89 | Nov. 16, '29 |
| *†§Call of the Flesh | Navarro | Aug. 16 | 9061 | 99 | |
| (Reviewed under title of "Singer of Seville" to July 12th, 1930. Issue | | | | | |
| *†§Caught Short (A.T.) | Dressler-Moran | May 10 | 6823 | 71 | May 10 |
| *†§Chasing Rainbows (A.T.) | Love-King | Jan. 10 | 8813 | 96 | |
| (Reviewed under title of "Road Show" in Nov. 2, 1929, issue) | | | | | |
| *†§Children of Pleasure (A. T.) | Gray-Rubin-Johnson | Apr. 28 | 6400 | 72 | Aug. 8 |
| *†§Ovil-May-Care (A.T.) | Ramon Novarro | Feb. 7 | 8813 | 98 | Dec. 28, '29 |
| *†§Diverses, The (A.T.) | Shearer-Morris | Apr. 19 | 7533 | 84 | Apr. 19 |
| *†§Doughboys | Buster Keaton | Aug. 30 | 7325 | 81 | July 26 |
| (Reviewed under title of "Big Shot" in July 26 issue.) | | | | | |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. 22 | 8413 | 93 | Feb. 22 |
| *†§Floradora Girl, The (A.T.) | Davies-Gray | May 31 | 7260 | 81 | June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyams | Mar. 15 | 6382 | 93 | Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. 23 | 7931 | 86 | Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | May 17 | 7654 | 85 | June 7 |
| *†§Lady's Morals, A (A.T.) | Grace Moore | Nov. 8 | 7856 | 88 | |
| (Reviewed under title of "The Soul Kiss" in Oct. 4 issue.) | | | | | |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | May 24 | 6856 | 77 | May 31 |
| *†§Lady to Love, A (A.T.) | Vilma Banky | Mar. 8 | 8429 | 94 | Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-La Rogue | Aug. 9 | 7121 | 79 | May 3 |
| *†§Lord Byron of B'way (A.T.) | Terry-Kaley-Edwards | Feb. 28 | 7069 | 78 | Jan. 25 |
| *†§Love to the Rough (A.T.) | R. Montgomery-O. Jordan | Sept. 8 | 7668 | 85 | Aug. 16 |
| *†§Madam Satan (A.T.) | Johnson-Reginald Denny | Sept. 20 | 10320 | 113 | Aug. 30 |
| *†§Man of the North (A.T.) | S. Leonard-G. Roland | Sept. 27 | 6359 | 80 | Oct. 25 |
| Min and Bill | Marie Dressler | Nov. 29 | 5977 | 87 | Oct. 18 |
| *†§Montana Moon (A.T.) | Joan Crawford | Mar. 29 | 7917 | 86 | Feb. 8 |
| *†§Nat So Dumb (A.T.) | Davies-Nugent | Jan. 17 | 6875 | 75 | |
| (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue.) | | | | | |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July 19 | 9138 | 182 | July 19 |
| *†§Our Embarrassing Night | All English Cast | June 21 | 8811 | 90 | Aug. 16 |
| *†§Passion Flower (A.T.) | K. Francis-Johnson-Sickford | Dec. 6 | 7171 | 80 | Oct. 25 |
| *†§Redemption (A.T.) | Gilbert-Nagel-Adoree | Apr. 5 | 6019 | 67 | May 10 |
| *†§Remote Control (A.T.) | Haines-Darae | Nov. 15 | 5958 | 67 | Oct. 11 |
| *†§Rogue Song, The (A.T.) | Lawrence Tibbett | May 10 | 9723 | 108 | Feb. 1 |
| *†§Romance | Greta Garbo | Dec. 26 | 5977 | 78 | Aug. 2 |
| *†§Sea Bat, The (A.T.) | Sickford-Millan-Torres | June 6 | 6253 | 69 | May 3 |
| *†§Ship From Shanghai, The (A.T.) | Nagel-Johnson-Wolheim | Jan. 31 | 6178 | 69 | Jan. 18 |
| *†§Sins of the Children (A.T.) | Mann-Nugent | June 28 | 7716 | 88 | July 5 |
| (Reviewed under title of "Richest Man" in the World in July 5 issue.) | | | | | |
| *†§Strictly Unconventional (A.T.) | Stone-Cavanagh-Owen | May 3 | 4970 | 55 | Feb. 22 |
| (Reviewed under title of "The Circle" in Feb. 22, 1929, issue.) | | | | | |
| *†§This Mad World (A.T.) | Rathbone-Johnson | Apr. 12 | 6452 | 72 | Apr. 18 |
| *†§They Learned About Women (A.T.) | Van and Schenck | Feb. 14 | 6773 | 97 | Dec. 14, '29 |
| *†§Those Three French Girls (A.T.) | R. Deany | Oct. 11 | 8780 | 76 | Oct. 18 |
| *†§Unholy 3, The | Chaney-Lee-Linow | July 12 | 6478 | 72 | May 24 |
| *†§War Nurse (A.T.) | Walker-Montgomery | Nov. 22 | 7333 | 82 | Sept. 20 |
| *†§War Is a Sailor (A.T.) | John Gilbert | Nov. 1 | 7967 | 88 | Sept. 20 |
| *†§Way Out West (A.T.) | Haines-Hyams | Aug. 2 | 6407 | 71 | Aug. 9 |
| *†§Woman Racket (A.T.) | Moore-Sweet | Jan. 24 | 6887 | 77 | Dec. 14, '29 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Father | Davies-Forbes | Jan. 10, '31 | | |
| *†§Dance, Fools, Dance (A.T.) | Joan Crawford | | | |
| *†§Daybreak (A.T.) | Ramon Novarro | | | |
| Easiest Way, The | Constance Bennett-Robert Montgomery | | | |
| Five and Ten | | | | |
| Gentleman's Fate | Gilbert-Wolheim | | | |
| Get-Rich-Quick Wallingford | Bill Haines | | | |
| Girls Together | | | | |
| *†§Great Day, The (A.T.) | Joan Crawford | | | |
| Great Lover, The | Adolphe Menjou | | | |
| *†§Great Meadow, The (A.T.) | Brown-Beaumont | Jan. 31, '31 | | Nov. 29 |
| *†§Her Fortune (A.T.) | Joan Crawford | | | |
| It's a Wise Child | Marion Davies | Jan. 24, '31 | | |
| *†§Inspiration | Greta Garbo | Jan. 24, '31 | | |
| Mata Hari | Greta Garbo | | | |
| *†§March of Time (Tent.) | Weber & Fields | | | |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Jan. 17, '31 | | Oct. 25 |
| Paid | Crawford-Armstrong | Dec. 20, '30 | | |
| (Reviewed under title of "Within the Law", Issue of Nov. 15) | | | | |
| *†§Red Dust (A.T.) | Greta Garbo | | | |
| *†§Reducing (A.T.) | Dressler-Moran | Jan. 3, '31 | | |
| Secret Six, The | Beery-Rambeau | | | |
| Shepherd of Guadalouge | | | | |
| *†§Southerner, The | Lawrence Tibbett | | | |
| *†§Souaw Man, The | Roland Young | | | |
| Strangers May Kiss | Norma Shearer | | | |
| Susan Lenox, Her Rise and Fall | | | | |
| Their First Mistake | Laurel & Hardy | | | |
| (Reviewed under title of "The Rag," issue of Sept. 27) | | | | |
| *†§Trader Horn (A.T.) | Harry Carey | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. 19 | 1895 | Mar. 29 |
| Another Fine Mess | Laurel-Hardy | Nov. 29 | 2591 | Dec. 13 |
| *†§Baby Follies (A.T.) | Revue | Apr. 12 | | Dec. |
| *†§Baby Talk | Boy Friends | Jan. 17, '31 | | |
| Bark Brothers, The | Dogville | | | |
| *†§Bear Shooters | Our Gang | May 17 | 1881 | Feb. 15 |
| *†§Below Zero | Laurel-Hardy | Apr. 26 | 1889 | Oct. 25 |
| Big Oog House, The | Dogville | Mar. 14, '31 | | |
| *†§Blo Kick, The | Harry Langdon | Mar. 29 | 1627 | Jan. 25 |
| *†§Bigger and Better | Boy Friends | Oct. 25 | 1789 | |
| Blood and Thunder | B. Friend | Jan. 17, '31 | 1801 | |
| *†§Blotto | Laurel-Hardy | Feb. 8 | 2854 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Mar. 22 | 1928 | Apr. 5 |
| Busy Barcelona | Holmes | Apr. 11, '31 | | |
| China's Old Man River | Holmes | Oct. 4 | 862 | Dec. 13 |
| *†§Clock Shop, The | Revue | May 10 | 2 reels | |
| Clyde Doerr & His Saxophone Sextet | Orchestra Act | Jan. 18 | 572 | |
| *†§College Hounds | Dogville | Sept. 27 | 1524 | Mar. 29 |
| *†§College Romeos | Novelty | Jan. 25 | 853 | |
| Copy | Novelty | Oct. 11 | 1877 | Dec. 13 |
| Crazy House | Dane-Maran | Nov. 1 | | |
| Cuckoo Murder Case, The | Flip the Frog Series | Oct. 18 | 724 | Nov. 1 |
| Devil's Cabaret | Revue | Dec. 13 | | |
| *†§Doctor's Orders | Boy Friends | Sept. 13 | | Dec. 13 |
| *†§Dogwa Negra | Dogville | Oct. 20 | 1493 | Nov. 1 |
| *†§Dollar Dizzy (A.T.) | Charley Chase | Oct. 4 | 2354 | |
| *†§Dublin and Nearby | Holmes | Dec. 27 | 862 | |
| *†§Fast Work (A.T.) | Charley Chase | June 28 | 1868 | May 24 |
| *†§Fiddlesticks (A.T.) | Cartoon | Aug. 16 | 568 | Aug. 16 |
| *†§Fifty Million Husbands | Charley Chase | May 24 | 1848 | Mar. 29 |
| *†§Fighting Parson | Langdon | Feb. 22 | 1877 | Dec. 14, '28 |
| *†§First Seven Years, The | Our Gang | Mar. 1 | 1843 | Apr. 5 |
| *Flower Garden | Revue | Jan. 18 | 1663 | |
| *Flying Fists | Cartoon | Sept. 8 | 628 | |
| *†§Gems of M-G-M (A.T.) | Novelty | Jan. 3, '31 | 1846 | |
| Girl Shock | Charley Chase | Aug. 30 | 1786 | Aug. 23 |
| Glories of Nikko, The | Holmes | Aug. 23 | 908 | Dec. 13 |
| *†§Haywire (A.T.) | Laurel-Hardy | May 28 | 1775 | June 7 |
| Head Guy, The | Harry Langdon | Jan. 11 | 1878 | |
| Helping Grandma | Our Gang | Jan. 3, '31 | 2 reels | Nov. 1 |
| High C's | Charley Chase | Dec. 27 | 2823 | |
| *†§Hog Wild (A.T.) | Laurel-Hardy | May 31 | 1775 | |
| Hoosegow, The | Laurel & Hardy | | | Oct. 25 |
| *†§Hot Dog | Dogville | Aug. 18 | 1400 | Feb. 15 |
| *†§Isle Morocco | Holmes | Dec. 6 | 900 | |
| *†§Kiddies Revue (A.T.) | | Mar. 15 | | |
| *†§King, The | Harry Langdon | June 14 | 1787 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | Sept. 8 | 2781 | Aug. 2 |
| Ladies Last | Boy Friends | Oct. 8 | 1893 | |
| Looser Than Loose | Charley Chase | Nov. 15 | 1893 | Oct. 13 |
| Love Business | Our Gang | Feb. 14, '31 | 1857 | |
| Love Fever | B. Friend | Feb. 28, '31 | | |
| Modern Madrid | Holmes | Nov. 15 | 851 | |
| *†§Night Owls (A.T.) | Laurel-Hardy | Jan. 4 | 1895 | Dec. 14, '28 |
| *†§Old Man Trouble (A.T.) | Davidson-Nichols | | 2 reels | |
| Peeps at Peking | Holmes | Jan. 17, '31 | 804 | |
| *†§Pirates (A.T.) | Jenny Rubin | Feb. 15 | 1622 | Aug. 16 |
| Pups Is Pups | Our Gang | Aug. 30 | 1693 | Oct. 18 |
| *†§Real McCoy (A.T.) | Charley Chase | Feb. 1 | 1889 | Dec. 14, '29 |
| Rounder, The | Novelty | Nov. 22 | 1812 | |
| School's Out | Our Gang | Nov. 22 | 1893 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. | | |
| *†§Shrimp, The | Harry Langdon | May 3 | 1738 | Feb. 15 |
| Snappy Cabellero | Revue | Sept. 20 | | |
| *†§Song Writer's Revue, The (A.T.) | Novelty | Aug. 30 | 1861 | |
| So Quiet on the Canine Front | Dogville | Jan. 31, '31 | | |
| Spain's Maddest Fiesta | Holmes | Sept. 13 | 908 | Nov. 15 |
| Sultan's Camp of Victory | Holmes | Feb. 28, '31 | | |
| Tale of the Alhambra, A | Holmes | Feb. 7, '31 | | |
| *†§Teacher's Pet (A.T.) | Our Gang | Oct. 11 | 1894 | Aug. 16 |
| That Little Bit of Heaven | Holmes | Mar. 21, '31 | | |
| Through the Yangtze Gorges | Holmes | Oct. 25 | 879 | |
| Thundering Tenors | Charley Chase | Feb. 7, '31 | 1923 | |
| *†§Tough Winter, | Our Gang | June 21 | 1880 | Mar. 29 |
| *†§Van & Schenck | | Jan 11 | 790 | |
| Village Barber, The | Flip the Frog Series | Sept. 27 | 658 | Oct. 11 |
| Virginia Judge, The | Act | Jan. 4 | 803 | |
| *†§Vodeville (A.T.) | Laurel & Hardy | | 2 reels | |
| What a Man | Charley Chase | Feb. 7, '31 | | |
| *†§When the Wind Blows | Our Gang | Apr. 5 | 1755 | |
| *†§Whispering Whoopee | Charley Chase | Mar. 6 | 1907 | Mar. 29 |
| Who Killed Rover? | Dogville | Nov. 8 | 1346 | Dec. 13 |

## PARAMOUNT

### FEATURES

| Title | Star | Rel | Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Animal Crackers (A.T.) | Marx Brothers | Sept. | 6 | 8897 | 99 | Aug. 30 |
| *†§Anybody's War (A.T.) | Moran & Mack | Aug. | 2 | 8117 | 75 | Apr 5 |
| *†§Anybody's Woman | Chatterton-Brook | Aug. | 30 | 7243 | 91 | Aug. 18 |
| *†§Big Pond, The (A.T.) | Chevalier-Colbert | May | 3 | 9084 | 76 | May 17 |
| Blue Angel, The | Emil Janning-Marlene Dietrich | Dec. | 15 | 9037 | 100 | Nov. 22 |
| *†§Border Legion, The (A.T.) | Arlen-Wray-Holt | June | 28 | 6068 | 68 | July 5 |
| *†§Dangerous Nan McGraw (A.T.) | Helen Kane | July | 5 | 6571 | 71 | June 28 |
| *†§Dangerous Paradise (A.T.) | Carroll-Arlen | Feb. | 22 | 5244 | 56 | Feb. 22 |
| *†§Derelict (A.T.) | Bancroft-Francis | Nov. | 22 | 6622 | 75 | Oct. 18 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May | 24 | 6743 | 75 | May 17 |
| Fast and Loose | Hopkins-Starrett-Lombard-Morgan | Nov. | 8 | 6384 | 71 | Nov. 29 |
| *†§Feet First (A. T.) | Harold Lloyd | Nov. | 8 | 8100 | 90 | Dec. 11 |
| *†§Follow Thru (A.T.) | Rogers-Carroll | Sept. | 27 | 8386 | 94 | May 24 |
| *†§Follow the Leader (A. T.) | Ed Wynn | Dec. | 13 | 5950 | 65 | Dec. 13 |
| *†§For the Defense (A.T.) | William Powell | July | 28 | 5670 | 63 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. | 23 | 8847 | 68 | July 12 |
| *†§Hands Up (A.T.) | Rogers-Kane | Oct. | 11 | 6785 | 78 | Sept. 27 |
| *†§Her Wedding Night | Clara Bow | Oct. | 18 | 6924 | 75 | Sept. 27 |
| *†§Honey (A.T.) | Nancy Carroll | Mar. | 29 | 6701 | 74 | Feb. 22 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. | 28 | 7171 | 70 | Apr. 19 |
| *†§Laughter (A. T.) | Nancy Carroll | Oct. | 25 | 8893 | 99 | Nov. 1 |
| L'Enimatique Mr. Parkee (Slightly Scarlet) | A. Menjou-C. Colbert | | | 6390 | 71 | Sept. 6 |
| *†§Let's Go Native (A.T.) | MacDonald-Oakie | Aug. | 16 | 6787 | 85 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Gross | Apr. | 19 | 6312 | 70 | May 31 |
| *†§Love Among the Millionaires (A.T.) | Bow-Smith | July | 19 | 6810 | 71 | July 12 |
| *†§Love Parade (A.T.) (D) | Chevalier-MacDonald | Jan. | 18 | 10622 | 111 | Oct. 19 |
| *†§Man From Wyoming (A.T.) | Cooper-Collier | July | 12 | 5989 | 68 | July 12 |
| *†§Manslaughter (A. T.) | Colbert-Marsh | Aug. | 9 | 7954 | 89 | July 26 |
| *†§Men Are Like That (A.T.) | Hal Skelly | Mar. | 22 | 5467 | 61 | Nov. 25 |
| *†§Monte Carlo | Buchanan-MacDonald | Oct. | 4 | 8077 | 85 | Aug. 9 |
| *†§Morocco (A. T.) | Coeger-Dietrich | Dec. | 8 | 8237 | 92 | Oct. 11 |
| *†§Only the Brave (A.T.) | Gary Cooper | Mar. | 6 | 6624 | 67 | Mar. 15 |
| *†§Only Saps Work | Errol-Arlen-Brian | Dec. | 6 | 6644 | 74 | Nov. 29 |
| On the Spot | Jack Oakie | Jan. | 24, '31 | | | |
| *†§Paramount Parade (A.T.) | Special Cast | Apr. | 26 | 9125 | 101 | Apr. 5 |
| *†§Playboy of Paris (A.T.) | Maurice Chevalier | Oct. | 18 | 6512 | 73 | Sept. 13 |
| *†§Queen High (A. T.) | Ruggles-Rogers-Morgan | Aug. | 23 | 7905 | 88 | Aug. 8 |
| *†§Return of Fu Manchu (A.T.) | Oland-Arthur | May | 15 | 6586 | 73 | May 10 |
| *†§Safety in Numbers (A.T.) | Charles Rogers | June | 7 | 7070 | 79 | June 7 |
| *†§Santa Fe Trail | Richard Arlen | Sept. | 27 | 6639 | 65 | Sept. 27 |
| *†§Sap From Syracuse (A.T.) | Jack Oakie | July | 25 | 6018 | 68 | Aug. 2 |
| *†§Sarah and Son (A.T.) | Ruth Chatterton | Mar. | 22 | 6868 | 77 | Mar. 22 |
| *†§Sea God, The (A.T.) | Arlen-Wray | Sept. | 13 | 6534 | 73 | Aug. 30 |
| *†§Sea Legs (A.T.) | Jack Oakie | Nov. | 29 | 5873 | 90 | Nov. 15 |
| *†§Seven Days' Leave (A.T.) | Gary Cooper | Jan. | 25 | 7300 | 68 | Nov. 23 |
| Reviewed under the title of "Medal" in Nov. 23, 1929 issue | | | | | | |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | June | 14 | 6392 | 68 | June 7 |
| *†§Silent Enemy, The | Indian Cast | Aug. | 2 | 7551 | 68 | May 17 |
| *†§Slightly Scarlet (A.T.) | Evelyn Brent | Feb. | 22 | 8204 | 71 | Jan. 25 |
| *†§Social Lion, The (A.T.) | Oakie-Brian | June | 21 | 8405 | 66 | June 21 |
| *†§Spollers, The (A. T.) | Coener-K. Johnston-B. Compson | Sept. | 20 | 8128 | 92 | Aug. 30 |
| *†§Texan, The (A.T.) | Gary Cooper | May | 10 | 7142 | 66 | May 17 |
| *†§Tom Sawyer (A.T.) | Jackie Coogan | Nov. | 15 | 7848 | | Oct. 18 |
| *†§True to the Navy (A.T.) | Clara Bow | May | 31 | 6396 | 71 | May 17 |
| *†§Vagabond King, The (A.T.) | King-MacDonald-Oland | Apr. | 19 | 9412 | 108 | Jan. 11 |
| *†§Virtuous Sin, The (A.T.) | Huston-Francis | Nov. | 22 | 7233 | 81 | Oct. 4 |
| *With Byrd at the South Pole | | June | 28 | 7411 | 92 | June 28 |
| *†§Young Eagles (A.T.) | Charles Rogers | Apr. | 5 | 6405 | 71 | Mar. 22 |
| *†§Young Man of Manhattan (A.T.) | Colbert-Ruggles | May | 17 | 7306 | 65 | Apr. 26 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Along Came Youth (A.T.) | Charles Rogers | Dec. 20 | 6623 | Oct. 18 |
| *†§Buy Your Woman | Paul Lukas | Mar. 28, '31 | | |
| Dishonored | Gary Cooper-M. Dietrich | Mar. 7, '31 | | |
| *†§Fighting Caravan, The (A.T.) | Gary Cooper | Jan. 10, '31 | | |
| Finn and Hattie Abroad | Leon Errol-Mitzi Green | | | |
| Gang Buster, The | Jack Oakie-Jean Arthur | Jan. 17, '31 | 6120-68 | Dec. 13 |
| *†§Honeymoon Lane (A. T.) | Eddie Dowling | Feb. 28, '31 | | |
| *†§Huckleberry Finn (A. T.) | Junior Durain | | | |
| *†§Kid Boots (A. T.) | Jack White | | | |
| Ladies' Man | Wm. Powell-Kay Francis | | | |
| †§Merton of the Talkies (A.T.) | Jack Oakie | | | |
| New Morals | Ruth Chatterton | Mar. 21, '31 | | |
| No Limit | Clara Bow | Jan. 24, '31 | | |
| *†§Perchs Na | Maria Jacobini | | 69 | |
| *†§Right to Love, The (A.T.) | Ruth Chatterton | Dec. 27 | | Dec. 6 |
| *†§Seese Romances (A. T.) | Arlen-Carrall | | | |
| *†§Rose of the Rancho (A. T.) | Gary Cooper | | | |
| *†§Royal Family of Broadway, The (A.T.) | Fredric March | Feb. 7, '31 | | |
| Scandal Sheet | George Bancroft | Jan. 31, '31 | | |
| †§Scarab Murder Case (A. T.) | William Powell | | | |
| *†§Skiooy (A. T.) | | Apr. 25, '31 | | |
| Stampede | | Feb. 15, '31 | | |
| *†§Stolen Heaven | Nancy Carroll | Feb. 21, '31 | | |
| Strictly Business | Claudette Colbert | Mar. 7, '31 | | |
| The Westerner | Richard Arlen-Mary Brian | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Ace of Spades, The | Talkartoon | Jan. 17, '31 | 1 reel | |
| *†§Accidents Will Happen (A.T.) | Smith and Dale | Aug. 2 | 2 reels | |
| Accordion Joe | Talkartoon | Dec. 13 | | |
| *†§Actions Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | May 3 | 1 reel | |
| Anything But Ham | Smith and Dale | Jan. 24, '31 | 1 reel | |
| *†§Artist's Reverie, The (A.T.) | Gamberelli & Co. | Aug. 2 | 1 reel | June 14 |
| *†§At Home (A.T.) | Lulu McConnell | Aug. 9 | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | May 31 | 1 reel | |
| *†§Barnacle Bill, the Sailor (A.T.) | Talmartoon | Aug. 30 | 1 reel | Aug. 2 |
| *†§Bearded Lady (A. T.) | Louise Fazenda | Mar. 1 | 1 reel | |
| *†§Bedella | Screen Song | Jan. 4 | 1 reel | |
| *†§Belle of the Night | Dorothy McNulty | Feb. 15 | 2 reels | |
| *†§Blue Songs (A.T.) | Ruth Etting & Orchestra | Jan. 3 | 1 reel | |
| Big Splash, The | Walsmuller-Kruger | Jan. 17, '31 | 2 reels | |
| By Appointment | Craig-Bond | Nov. 1 | 1 reel | |
| By the Beautiful Sea | Screen Song | Jan. 24, '31 | 1 reel | |
| *†§Camera Trails | Bruce Scenic | Oct. 11 | 1 reel | Dec. 13 |
| *†§Chinese Fantasy (A.T.) | Novelty Act | Jan. 3 | 1 reel | |
| *†§Chinatown Fantasy, A | Miller-Deva | July 5 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | May 10 | 1 reel | |
| *†§Cleaning Up (A.T.) | C. Conklin-M. Swain | Sept. 27 | 2 reels | |
| *†§Cockeyed News No. 1 (A.T.) | Eddie Cantor | Aug. 9 | 1 reel | |
| *†§Come Take a Trip in My Airship | Screen Song | May 24 | 1 reel | June 14 |
| *†§Confounded Interest (A.T.) | Raymond-Caverly | Oct. 11 | 1 reel | |
| *†§Deep "C" Melodies (A.T.) | Frances Williams, Yacht Club Boys | Jan. 25 | 1 reel | |
| *†§Deserats Sam | Bert Gordon | Mar. 29 | 1832 | |
| Discovered | Sally Ward | Jan. 17, '31 | 1 reel | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. 9 | 1 reel | |
| *†§Don't Believe It (A. T.) | James Gleason | Feb. 8 | 2 reels | Mar. 22 |
| *†§Down With Husbands | Arthur-Roach | Mar. 8 | 2 reels | Mar. 22 |
| *†§Dressden Dolls, The (A.T.) | Maria Gamberelli | July 26 | 1 reel | |
| *†§Drifting Along (A.T.) | Robert Bruce Scenic | Sept. 6 | 1 reel | |
| *†§Duke of Dublin (A. T.) | Charles Murray | Feb. 1 | 2 reels | |
| Elmer Takes the Air | Stubbe Kreuger-Assan-Jordan | Apr. 25, '31 | 2 reels | |
| Excuses | Bruce Novelty | Nov. 29 | 1 reel | |
| *†§False Alarm Fire Co. (A.T.) | Smith & Dale | Mar. 8 | 1 reel | |
| *†§Family Next Door, The | Charles Ruggles | Jan. 11 | 2 reels | Feb. 15 |
| *†§Fatal Card, The (A.T.) | W. & E. Howard | Nov. 8 | 1 reel | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | Mar. 16 | 1 reel | |
| *†§Flings | Hartman | May 3 | 1 reel | Apr. 19 |
| *†§Fit to Be Tied (A.T.) | Burns & Allen | Aug. 2 | 1 reel | |
| *†§For Love or Money (A.T.) | Lois Wilson | Jan. 4 | 1870 | |
| *†§Food for Thought (A.T.) | Allen & Canfield | Sept. 13 | 1 reel | |
| French Line, The | Gina Malo | Jan. 24, '31 | 1 reel | |
| *†§Getting a Break (A.T.) | Block & Sully | May 17 | 1 reel | June 28 |
| *†§Getting a Ticket (A.T.) | Eddie Cantor | Mar. 1 | 1 reel | |
| *†§Glow Worm, The (A.T.) | Screen Song | Aug. 23 | 1 reel | July 19 |
| Go Ahead and Eat | Tom Howard | Jan. 3, '31 | 1 reel | |
| *†§Go Ahead and Sing (A.T.) | Tom Howard | Oct. 25 | 1 reel | Dec. 13 |
| *†§Grand Uproar (A.T.) | Talkartoon | Oct. 4 | 1 reel | |
| *†§He Was Her Man (A.T.) | Gilda Gray | | 2 reels | |
| *†§Helping Hand, The (A.T.) | Sally Ward | Oct. 4 | 2 reels | |
| *†§Her Future Husband | Ethel Merman | Sept. 6 | 1 reel | |
| *†§His Honor, the Mayor | Charlie Murray | Mar. 22 | 2 reels | July 15 |
| His Price | Johnny Burke | Dec. 13 | 1 reel | |
| *†§His Wife's Birthday (A.T.) | Sally Ward | Oct. 26 | 2 reels | |
| *†§Hold-Up (A.T.) | Tom Howard | | 1 reel | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | Sept. 13 | 2 reels | |
| *†§Hot Dog | Talkartoon | Mar. 29 | 1 reel | |
| *†§Hot Time in the Old Town Tonight, A (A.T.) | Screen Song | Aug. 2 | 1 reel | July 6 |
| *†§I Came First (A.T.) | Herman Timberg | Apr. 12 | 1 reel | |
| *†§I'm a Wild Woman (A.T.) | Seydell-Ash | Aug. 16 | 1 reel | |
| *†§I'm Afraid to Come Home in the Dark | Screen Song | Feb. 1 | 1 reel | Jan. 25 |
| *†§I'm Forever Blowing Bubbles | Screen Song | Mar. 15 | 1 reel | |
| In Again, Out Again | Cook-Bond | Dec. 20 | 1 reel | Nov. 22 |
| *†§In the Good Old Summertime (A.T.) | Screen Song | June 7 | 1 reel | |
| *†§In the Shade of the Old Apple Tree | Screen Song | Jan. 18 | 1 reel | |
| *†§Insurance | Eddie Cantor | Aug. 23 | 1 reel | June 28 |
| *†§Introduction of Mrs. Gibbs (A.T.) | Lulu McConnell | Sept. 20 | 1 reel | |
| It Might Be Worse | Georgie Jessel | Jan. 3, '31 | 2 reels | |
| It's All Over | Marion Harris | Dec. 20 | 1 reel | |
| *†§ Jazz Preferred (A.T.) | Zelaya | Aug. 9 | 1 reel | July 6 |
| Just a Pal | Minor Watson | Nov. 15 | 1 reel | |
| *†§Kandy Kabaret (A.T.) | Children's Ballet | Aug. 23 | 1 reel | June 28 |
| *†§Knights in Venice (A.T.) | Smith & Dale | Mar. 23 | 1 reel | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Millicot | Sept. 6 | 1 reel | |
| *†§La Paloma | Screen Song | April. 12 | 574 | |
| *†§La Schnappa, Inc. (A.T.) | Smith & Dale | Nov. 8 | 2 reels | |
| *†§Let Me Explain (A. T.) | Taylor Holmes | Jan. 25 | 2 reels | |
| Love in the Suburbs | Victor Moore | Jan. 31, '31 | 2 reels | |
| Lovers Lane (A.T.) | Arthur & Morton Havel | | | |
| Make Up Your Mind | Alice Boulden | Jan. 10, '31 | 1 reel | |
| *†§Many Moons (A.T.) | Bruce Novelty | Aug. 9 | 1 reel | Sept. 6 |
| Marlutch | Screen Song | Nov. 15 | 1 reel | Nov. 8 |
| *†§Marry at Once | Arthur & Morton Havell | Oct. 25 | 2 reels | |
| *†§Meek Mr. Meek, The (A.T.) | Jimmy Barry | Aug. 16 | 1 reel | |
| *†§Meet the Boy Friend (A.T.) | Lillian Roth | Aug. 30 | 1 reel | |
| *†§Melodies (A.T.) | Smith Bros., Singing | | 1 reel | |
| *†§Million Mo's, A | Lee Morse | Apr. 26 | 964 | Jan. 25 |
| Model Women | All Star | Dec. 6 | 1 reel | |
| *†§Moon Bridge's Wedding (A.T.) | Indian Musical Novelty | Feb. 22 | 1 reel | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | Jan. 11 | 1 reel | |
| *†§My Gal Sal (A.T.) | Screen Song | Oct. 18 | 1 reel | |
| Mysterious Mose | Talkartoon | Dec. 27 | 1 reel | |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | Aug. 16 | 2 reels | Oct. 25 |
| *†§New Rhythm | Azplazer & Band | Oct. 18 | 1 reel | |
| *†§Noah's Lark (A.T.) | Talkartoon | Oct. 26 | 1 reel | |
| Office Blues | Ginger Rogers | Nov. 22 | 1 reel | |
| Oh Teddy | Billy House | Dec. 20 | 2 reels | |
| Ol' King Cotton | George Dewey Washington | Dec. 27 | 1 reel | |
| *†§Ole Man Whoooee (A.T.) | Art Frank | Sept. 27 | 1 reel | July 26 |
| On a Sunday Afternoon | Screen Song | Nov. 29 | 1 reel | |
| *†§Operatic Selections (A.T.) | Tito Schipa | May 24 | 1 reel | Nov. 22 |
| *†§Paramount Acts | | | 1 reel | |
| Paramount Comedies | | | 2 reels | |
| *†§Paramount Pictorial No. 1 | Clara Bow | Sept. 27 | 1 reel | |
| No. 2 | Fish Faces Munich Manni-kins; Walrus Hunting in Si-beria; Stars of To-morrow | Oct. 25 | 1 reel | |
| Paramount Screen Song | | | 1 reel | |
| Paramount Sound News | (Two Editions Weekly) | | 1 reel | |
| Paramount Talkartoons | | | 1 reel | |
| Patient, The | The Three Swifts | Nov. 29 | 1 reel | |
| Plastered | Willis, West & McGinty | Nov. 22 | 1 reel | |
| Please Go 'Way and Let Me Sleep | Screen Song | Jan. 10, '31 | 1 reel | |
| Prisoner's Song, The | Screen Song | Mar. 1 | 1 reel | |
| Pulling A Bone | Burns & Allen | Jan. 10, '31 | 1 reel | Nov. 8 |
| *†§Radio Riot | Talkartoon | Feb. 15 | 1 reel | |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | Aug. 24 | 1 reel | |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | Oct. 18 | 1 reel | Oct. 11 |
| *†§Resolutions (A.T.) | Billy House | Aug. 30 | 2 reels | |
| Row, Row, Row | Screen Song | Dec. 20 | 1 reel | |
| *†§Rube, The | Jimmy Barry | June 21 | 1 reel | |
| Runaway Boys | Bruce Novelty | Jan. 31, '31 | 1 reel | |
| *†§Sailor's Luck, A | George Beatty | Sept. 13 | 1 reel | Nov. 15 |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | Mar. 8 | 1 reel | |
| *†§Scrapply Married | Johnny Arthur & Bert Roach | Feb. 22 | 2 reels | Jan. 18 |
| Seeing Helen Home | Helen Lynd | Dec. 6 | 1 reel | |
| Seven In One | Juliet | Dec. 27 | 1 reel | |
| Simply Killing | Willie & Eugene Howard | Jan. 31, '31 | 1 reel | |
| *†§Sing, You Dancers (A.T.) | Puck & White | Sept. 20 | 1 reel | |
| Sky Scraping | Talkartoon | Nov. 1 | 1 reel | |
| Sky Scrapers | Chester Conklin | Dec. 6 | 2 reels | |
| *†§So This Is Paris Greso | Fazenda | Jan. 18 | 2 reels | Jan. 25 |
| *†§Song Service (A.T.) | Lee Morse & Co. | Oct. 25 | 1 reel | |
| Staleroom 19 | Clute-La Mar | Jan. 17, '31 | 1 reel | |
| *†§Stein Song (A.T.) | Screen Song-Vallee | Sept. 6 | 1 reel | Sept. 6 |
| *†§Story Book Parade, The (A.T.) | Children's Ballet | Oct. 4 | 1 reel | Aug. 23 |
| *†§Strike Up the Band (A.T.) | Screen Song | Sept. 27 | 1 reel | |
| *†§Stronger Sex, The (A.T.) | Myers-Roach | Mar. 15 | 1760 | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | July 12 | 1 reel | |
| Sure Cure | Lynn Overman | Nov. 1 | 1 reel | Sept. 6 |
| *†§Swing You Sinner (A.T.) | Talkartoon | Sept. 20 | 1 reel | Oct. 11 |
| *†§That Party In Perseo (A.T.) | Eddie Cantor | Jan. 3 | 1 reel | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | July 14 | 1 reel | |
| Tongue Tied | Lulu McConnell | Dec. 13 | 1 reel | |
| Toos of Trouble | Rudy Muller and Rosa | Jan. 3, '31 | 1 reel | |
| *†§Toys (A.T.) | Three Ormonde Sisters | July 28 | 1 reel | |
| *†§Travelin' Alone (A. T.) | R. Bruce Scenic | | 1 reel | Nov. 22 |
| *†§Twentieth Amendment, The (A.T.) | | Jan. 22 | 2 reels | |
| Up to Mischief | Talkartoon | Nov. 22 | 1 reel | Nov. 22 |
| *†§Voices of Lonely Men | R. Bruce Scenic | Apr. 19 | 1 reel | |
| *†§Wanderlust, The | R. Bruce Scenic | April 5 | 1 reel | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | Feb. 8 | 1 reel | |
| *†§While the Captain Waits | Armida | Nov. 6 | 1 reel | Nov. 8 |
| Why Continue the Struggle | Casey-McHugh | Nov. 15 | 1 reel | |
| *†§Wise Flies (A.T.) | Talkarton | July 19 | 1 reel | June 14 |
| *†§Yes, We Have No Bananas | Screen Song | Apr. 26 | 1 reel | May 24 |
| *†§You're In the Army Now | Johnny Burke | Oct. 11 | 2 reels | |

## PATHE

## FEATURES

| Title | Star | Rel. Date | Length Feet. | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Beyond Victory (A.T.) (F.) | Boyd-Twelvetrees-Gleason-Scott | Nov. 30 | | | |
| Big Money | Quillan-Gleason-Armstrong-Gleason | Oct. 26 | 7310 | 82 | Oct. 4 |
| *†§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. 2 | 7607 | 84 | Nov. 15 |
| *†§Her Men (A.T.) (F.) | Twelvetrees-Holmes-Rambeau | Sept. 21 | 7508 | 85 | Sept. 13 |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Herton-Ames | July 13 | 8870† | 97 | June 14 |
| *†§Night Work (A.T.) (F.) | Eddie Quillan | Aug. 3 | 8394 | 95 | Aug. 23 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. 15 | 6740 | 73 | Nov. 30 |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Nov. 20 | | | |
| *†§Pardon My Gun (A.T.) (F.) | Starr-Dureya | June 28 | 5654 | 63 | July 5 |
| *†§Rebound | Ann Harding | Dec. 14 | | | |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. 5 | 7074 | 78 | Feb. 6 |
| Sap Takes a Holiday | Constance Bennett | Nov. 23 | 7304 | 81 | Nov. 29 |
| *†§Swing High (A.T.) (F.) | Twelvetrees-Scott | May 18 | 7500 | 75 | May 3 |

## Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | June 28, '31 | | |
| *†§Crashing Through (A.T.) | William Boyd | Dec. 28, '31 | | |
| *†§Greater Love, The (A.T.) | Ann Harding | Aug. 2, '31 | | |
| *†§In Deee (A.T.) | Constance Bennett | Jan. 16, '31 | | |
| *†§I Take This Woman (A.T.) | Bannister-Harding | June 7, '31 | | |
| *†§Last Frontier, The (A .T.) | William Boyd | July 26, '31 | | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. 5, '31 | | |
| Lonely Wives | Lew Ayres-Merton | | | |
| *†§North of the Yukon (A.T.) | William Boyd | May 10, '31 | | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. 19, '31 | | |
| *†§Rawhide (A.T.) | William Boyd | Feb. 8, '31 | | |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. 15, '31 | | |
| *†§Takeaway (A.T.) | Robert Armstrong | Aug. 16, '31 | | |
| *†§This Marriage Business (A.T.) | Helen Twelvetrees | July 5, '31 | | |

## SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the Imeortant series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 28 min. | |
| Pathe Sound News | | 10 min. | |
| Pathe Silent News | | 10 min. | |
| Pathe Audio Review | | 11 min. | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 8 min. | |
| Grantland Rice Sportlights | | 10 min. | |
| Talking Tecics of the Day | | 7 min. | |
| Kents Rockne Notre Dame | | | |
| Football Series of 6 | | | |
| 1. The Last Yard | Oct. 18 | 1 reel | Aug. 30 |
| 2. The Hidden Goal | Oct. 18 | 1 reel | Aug. 30 |
| 3. Flying Feet | Oct. 18 | 1 reel | Sept. 13 |
| 4. Touchdown | Oct. 18 | 1 reel | Oct. 11 |
| 5. Two Minutes to Go | Oct. 18 | 1 reel | Oct. 25 |
| 6. Backfield Aces | Oct. 18 | 1 reel | |

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All for Mabel | Carney-Wills | Oct. 12 | 2 reels | Aug. 23 |
| *†§Americs ar Bust | Daphne Pollard | July 27 | 2 reels | June 21 |
| *†§Beauties, The | Hiatt-Kaley | June 29 | 2 reels | |
| Big Cheese | Aesop Fable | Oct. 26 | 1 reel | Nov. 6 |
| *†§Big Hearted | Harry Dribbon | June 22 | 2 reels | June 28 |
| *†§Bull's Eyebrows, The | Morgan-McPhail | Aug. 31 | 2 reels | Aug. 2 |
| Breakfast in Bed | Pollard-Pangboro | Nov. 18 | 2 reels | |
| *†§Bugville Romance, A | Aesop Fable | June 6 | 1 reel | June 21 |
| *†§Camous Favorites | Sportlight | June 29 | 1 reel | July 5 |
| *†§Carnival Revue | Hiatt-Hughes | Aug. 3 | 2 reels | July 19 |
| *†§Chasing Rainbows | Sportlight | Aug. 10 | 1 reel | |
| *†§Champion Makers | Sportlight | June 15 | 1 reel | June 21 |
| Circus Capers | Aesop Fable | Sept. 28 | 1 reel | Oct. 4 |
| Cobb Goes Fishing | Sportlight | Oct. 5 | 1 reel | Oct. 4 |
| Dangerous Youth | Daphne Pollard | 21 min. | | Nov. 29 |
| *†§Drums of Fear | Vagabound Adventure Series | June 29 | 1 reel | June 28 |
| *†§Deep South | Song Sketch | Aug. 24 | 1 reel | June 28 |
| Dixie Chase, The | Sportlight | | | Dec. 13 |
| *†§Dude Ranching (A.T.) | Sportlight | Sept. 21 | 1 reel | Aug. 16 |
| Ebony Shrine | Vagabond Adv. Series | Sept. 21 | 1 reel | May 31 |
| *†§Farm Foolery | Aesop Fable | Sept. 14 | 1 reel | Sept. 20 |
| Frozen Frolics | Aesop Fable | Aug. 31 | 1 reel | Sept. 13 |
| Gem of Asia, The | Vagabond Adventure Series | Oct. 19 | 928 | Sept. 27 |
| †§Give Me Action | Maning-Holmes | Aug. 17 | 2 reels | Aug. 9 |
| *†§Glacier's Secret, The | Vagabond Adventure Series | June 1 | 1 reel | May 61 |
| *†§Gliding | Sportlight | Sept. 21 | 1 reel | Sept. 27 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| Glory of Goslin | Vagabound Adventure Series | Nov. | 18 | 1 reel | Nov. 8 |
| Gypped in Egypt | Aesop Fable | Nov. | 9 | 1 reel | Nov. 15 |
| *†§Hearts and Hoofs | Rise-Kasle | Sept. | 2 | 2 reels | May 31 |
| *†§Hold the Baby | Agnew-Crane-MacNeil | Nov. | 9 | 2 reels | |
| *†§Hooked | Sportlight | May | 18 | 1 reel | May 24 |
| *†§Hot Tamale | Aesop Fables | Aug. | 3 | 1 reel | Aug. 9 |
| *†§I'll Take That Dae | All Star | Oct. | 6 | 2 reels | |
| *†§Jungle Jazz | Aesop Fable | July | 6 | 1 reel | July 19 |
| *†§Jungle Terror | Vagabond Adv. Series | Sept. | 13 | 1 reel | Sept. 20 |
| *†§Kid the Kidder | Campus Comedy | Dec. | 7 | 2 reels | Sept. 20 |
| Lair of Chang How | Vagabond Adventure Series | June | 15 | 2 reels | 18 June 7 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. | 17 | 1 reel | Aug. 23 |
| *†§Let 'Er Buck | Sportlight | July | 27 | 1 reel | Aug. 9 |
| *†§Live and Learn | McNeil-Deering | June | 16 | 2 reels | Aug. 2 |
| *†§Love's Memories (A.T.) | Song Sketch | Feb. | 16 | 1 reel | June 7 |
| *†§Love That Kids | Vagabond Adventure Series | Aug. | 24 | 1 reel | June 7 |
| *†§Mandalay | Song Sketch | Jan. | 5 | 1 reel | |
| *†§Midnight | Aesop Fables | 835 ft | | 7 min | Dec. 25 |
| *†§Mind Your Own Business | Agnew-Gulliver | July | 30 | 2 reels | 17 June 12 |
| Musical Beauty Shop | Melody Series | June | 7 | 2 reels | 16 June 7 |
| Mystic Isles, The | Vagabond Adventure Series | Nov. | 30 | 2 reels | Nov. 22 |
| Neat and Tidy | All Star | Sept. | 28 | 2 reels | |
| *†§New Waiter, The | All Star | June | 8 | 2 reels | |
| *†§Night Clerk, The | All Star | Sept. | 14 | 2 reels | |
| *†§Night in a Dormitory, A | Ginger Rogers | Jan. | 6 | 2 reels | |
| Office Boy | Aesop Fable | | | | Nov. 29 |
| *†§On the Air (A.T.) | Topics of the Day | | 12 | 1 reel | Jan. 4 |
| *†§One Nutty Night | Wills-Carney | Nov. | 30 | 2 reels | Nov. 22 |
| *†§Oom Pah Pah (A.T.) | Aesop Fable | May | 11 | 1 reel | June 7 |
| Par and Double Par | Sportlight | Nov. | 2 | 1 reel | Nov. 22 |
| *†§Pathe Audio Review (A.T.) | Released Every Week | | | 1 reel | |
| *†§Pathe Sound News | Released Twice Every Week | | | 1 reel | |
| *†§Perfect Match, A (A.T.) | Lorraine Mayo | Apr. | 8 | 2 reels | Apr. 5 |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | May | 4 | 2 reels | May 10 |
| Racqueteers | Sportlight | Oct. | 18 | 2 reels | 11 Oct. 11 |
| *†§Rich Uncles (A.T.) | Richard Carle | May | 11 | 1 reel | May 3 |
| *†§Ride 'Em Cowboy | White-Carney | Apr. | 13 | 2 reels | Apr. 5 |
| Romeo Robin, A | Aesop Fable | June | 22 | 1 reel | June 28 |
| *†§Royal Flush, A (A.T.) | All Star | Dec. | 16 | 2 reels | Aug. 30 |
| *†§Rubeville Nite Club (A.T.) | H. B. Watson | Jan. | 26 | 2 reels | Nov. 18 |
| *†§Seared Fires | Vagabond Adventure Series | July | 23 | 1 reel | |
| *†§Sands of Egypt, The | Vagabond Adventure Series | Nov. | 2 | 956 ft | 10 |
| *†§Satan's Fury (A.T.) | Vagabond Adventure Series | Sept. | 7 | 1 reel | Aug. 23 |
| Sea Going Sheiks | Treacy-Cooke-Rice | | | 2 reels | |
| Seein' Indians | Daphne Pollard | | | 2 reels | |
| Self Defense | Sportlight | Sept. | 7 | 1 reel | Sept. 13 |
| *†§Shiz Ahay (A.T.) | Aesop Fable | Jan. | 6 | 2 reel | Jan. 11 |
| *†§Singing Sops (A.T.) | Aesops Fables | Feb. | 2 | 1 reel | Feb. 8 |
| *†§Sixteen Sweeties (A.T.) | White-McNaughton | Apr. | 20 | 2 reels | Apr. 18 |
| Ski Hi Frolics | Sportlight | Aug. | 24 | 1 reel | |
| *†§Sky Skippers (A.T.) | Aesop Fable | Feb. | 16 | 1 reel | Feb. 15 |
| Snow Time | Aesop Fable | July | 20 | 1 reel | 8 July 26 |
| *†§Some Babies | Carle-Hiatt-Little Billy | Sept. | 21 | 2 reels | Aug. 16 |
| *†§Somewhere Out | Sportlight | July | 13 | 1 reel | |
| *†§Songs of Mother | Song Sketch | Feb. | 2 | 1 reel | May 10 |
| *†§Spills and Thrills (A.T.) | Sportlight | Apr. | 6 | 1 reel | Apr. 12 |
| *†§Spinning Through (A.T.) | Sportlight | Feb. | 23 | 1 reel | Feb. 15 |
| Snorting Brothers | Sports | June | 1 | 1 reel | 6 June 7 |
| Stone Age Stunts | Aesop Fable | | | | Dec. 13 |
| Swell People | Dot Farley-Harry Gribbon | Aug. | 24 | 2 reels | 22 July 19 |
| Temples of Silence | Vagabound Adventure Series | July | 13 | 2 reels | 10 July 19 |
| Three Wise Chucks | | | | 2 reels | |
| *†§Tight Squeeze (A.T.) | La Maire | Feb. | 2 | 2 reels | Nov. 23 |
| Trombo Tangle | Carr-Farley | Nov. | 2 | 2 reels | Nov. 8 |
| *†§Trumpeteer, The (A.T.) | Song Sketch | Jan. | 19 | 1 reel | Jan. 4 |
| Trying Them Out | All Star | May | 25 | 2 reels | 17 June 7 |
| Two Fresh Eggs | Al. St. John-Jimmie Aubrey | July | 6 | 2 reels | 20 July 5 |
| Two Plus Fours | Nat Carr-Thelma Hill | Aug. | 10 | 2 reels | 20 July 26 |
| Under the Cock-Eyed Moon | Carney-Wells | Oct. | 26 | 2 reels | 20 Nov. 15 |
| *†§Venetian Nights | Vagabond Adventure | Aug. | 10 | 1 reel | Aug. 16 |
| *†§Voice of the Sea (A.T.) | Song Sketch | May | 4 | 1 reel | May 3 |
| *†§Western Whoopee (A.T.) | Aesop Fables | Apr. | 15 | 1 reel | Apr. 19 |
| What, No Salt | Topics of the Day | Mar. | 8 | 1 reel | |
| Wizard Land | Vagabond Adventure Series | | | | 11 Dec. 13 |

## RADIO PICTURES

### FEATURES

| Title | Star | Rel Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Alias French Gertie (A.T.) | Daniels-Lyon | Apr. | 20 | 8416 | 65 | Apr. 19 |
| *†§Beau Bandit (A.D.) | La Rocque-Kenyon | Mar. | 2 | 8128 | 89 | June 21 |
| *†§Case of Sergeant Grischa | Morris-Compson-Nerahoit | Feb. | 23 | 6181 | 82 | Mar. 8 |
| *†§Check and Double Check (A.T.) | Ames 'n' Andy-Carol-Rich | Oct. | 25 | 6929 | 75 | Oct. 24 |
| *†§Conspiracy, The (A.T.) | Love-Trever-Sparks | Aug. | 3 | 915 | 72 | Nov. 8 |
| *†§Cuckoos, The (A.T.) | Wheeler-Woolsey | May | 18 | 9155 | 90 | Apr. 5 |
| *†§Danger Lights (Reviewed Sept. 6 Star Film and Dec. Wid | Wolheim-Armstrong-Arthur | Sept. | 22 | 7055 | 73 | |
| *†§Dixiana | Bebe Daniels | Aug. | 30 | 9383 | 99 | July 28 |
| *†§Escape (A. T.) | All Star Cast | Sept. | 1 | 6345 | 68 | Feb. 15 |
| *†§Framed (A.T.) | Brent-Toomey | Mar. | 16 | 6111 | 88 | Feb. 16 |
| *†§Hall Shot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. | 4 | 7459 | 79 | Sept. 27 |
| *†§He Knew Women (A.T.) | Sherman-Joyce | May | 16 | 6319 | 70 | Apr. 26 |
| *†§Inside the Lines | Compson-Forbes | Dec. | 20 | 6632 | 75 | July 12 |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | Aug. | 17 | 8309 | 69 | July 19 |
| *†§Leathernecking (A. T.) | Foy, Jr.-Rubin | Sept. | 22 | 7600 | 81 | Sept. 8 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | Jan. | 5 | 7038 | 78 | Dec. 21 '29 |
| *†§Lovin' the Ladies | Richard Dix | Apr. | 6 | 8130 | 66 | Feb. 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June | 1 | 6469 | 72 | May 31 |
| *†§Pay Off, The | Lowell Sherman | Oct. | 15 | 6377 | 70 | Sept. 13 |
| *†§Runaway Bride, The (A .T.) | Astor-Hughes | May | 24 | 6194 | 72 | May 31 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Busse | Aug. | 1 | 6727 | 73 | June 28 |
| *†§Shooting Straight (A.T.) | Dix-Lawlor | July | 20 | 6720 | 71 | July 12 |
| *†§Silver Horde (A. T.) | Brent-Wolheim | Dec. | 25 | 6768 | 75 | Sept. 27 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Assorted Nuts | Bert Wheeler-Robert Woolsey | | | |
| Bachelor Apartment | Lowell Sherman | | | |
| Beau Ideal | Forbes-Vail | | 7020 | 78 Dec. 13 |
| Children of the Streets | Betty Compson | | | |
| *†§Cimarron (A.T.) | Richard Dix | | | |
| *†§Hook, Line & Sinker | Wheeler-Woolsey | Dec. | 25 6570 | 73 Dec. 8 |
| Kept Husbands | | | | |
| Madame Julie | | | | |
| *†§Perfect Alibi, The (A. T.) | | | | |
| Private Secretary | | | | |
| Royal Bed | Sherman-Aster | | 6480 | 72 Dec. 13 |
| Sin Ship | Wolheim-Aster | | | Nov. 1 |
| Sour Grapes (Tent.) | | | | |

## SOUND SHORTS

| Title | Star | | Length | Reviewed |
|---|---|---|---|---|
| Aunts in the Pants | W. Catlett | Nov. | 22 | 2 reels 21 Dec. 13 |
| Black and Tan | Duke Ellington & Orchestra | Feb. | 8 | 1 reel |
| *†§Bridegroom, The (A.T.)(F) | Marc Connelly | Feb | 2 | 1 reel |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. | 1 | 2 reels June 21 |
| *†§Campus Sweethearts (A. T.) (F&D) | | Mar. | 0 | 2 reels |
| *†§Come and Marry A.T.) | Vaughn-Cooke-Sargent | May | 18 | 2 reels |
| *†§Dear Slayer (A.T.) | Vaughn-Cooke | Mar. | 2 | 2 reels Feb. 22 |
| Dizzy Dates | Dane-Arthur | Dec. | 7 | 2 reels 19 |
| *†§Eventually But Not Nev (A.T.) (F&D) | Vaughn-Cooke | Apr. | 13 | 2 reels Apr. 19 |
| *†§Fair Deceiver, The (A. T.) (F&D) | | Jan. | 8 | 1 reel |
| Fall to Arms, A | Louise Fazenda | Dec. | 20 | 1772 20 |
| *†§General Glasgury (A.T.) (F) | Nat Carr | Apr. | 13 | 2 reels |
| *†§Golf Specialist, The | W. C. Fields | Aug. | 19 | 2 reels 23 July 9 |
| *†§Good Time Kenneth | Marc Connelly | July | 20 | 1 reel Aug. 9 |
| *†§Gunpoet Glasgury (A.T.) (F) | Nat Carr | Jan. | 12 | 2 reels Nov. 9 |
| *†§Guest, The (A. T.) (F&D) | Marc Connelly | May | 25 | 1 reel |
| Hey Diddle Diddle | Nick & Tony | Dec. | 7 | 1 reel 18 |
| *†§Hot Bridge (A.T.) (F&D) | | May | 11 | 2 reels |
| Humanette No. 1 | Benny Rubin | Aug. | 22 | 1 reel 6 July 6 |
| Humanette No. 2 | Hutchinson-Lorch | Sept. | 1 | 10 |
| Humanette No. 3 | Clyde-Rubin | Oct. | 1 | 8 |
| Humanette No. 4 | B. T. Murray | Nov. | 20 | 1 reel 8 Nov. 8 |
| Humanette No. 5 | | | | 1 reel |
| Knights Before Xmas | Dane-Arthur | Nov. | 15 | 2 reels 16 |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. | 30 | 2 reels May 3 |
| *†§Last and Foundered (A. T.) (F&D) | Vaughn-Cooke | Jan. | 19 | 2 reels |
| *†§Magnate, The (A. T.) (F&D) | Marc Connelly | Mar. | 30 | 1 reel |
| *†§Men Without Shirts (A.T.) | Dane-Arthur | Aug. | 19 | 2 reels July 5 |
| *†§Mickey's Bargain (A. T.) | (F&D) Mickey Yule | Dec. | 27 | 2 reels 19 Dec. 13 |
| *†§Mickey's Champs (A. T.) | (F&D) Mickey Yule | Feb. | 2 | 2 reels |
| *†§Mickey's Luck (A. T.) | (F&D) Mickey Yule | Mar. | 30 | 2 reels Apr. 12 |
| *†§Mickey's Master Mind (A. T.) | (F&D) Mickey Yule | Mar. | 2 | 2 reels |
| *†§Mickey's Merry Men (A. T.) | (F&D) Mickey Yule | July | 20 | 2 reels Aug. 16 |
| *†§Mickey's Musketeers (A.T.) | | Oct. | 20 | 1623 18 Aug. 16 |
| *†§Mickey's Strategy (A. T.) | (F&D) Mickey Yule | Jan. | 5 | 2 reels |
| *†§Mickey's Winners (A. T.) | (F&D) Mickey Yule | Aug. | 17 | 2 reels |
| *†§Mickey the Romeo (A. T.) | (F&U) Mickey Yule | June | 22 | 2 reels |
| *†§Mickey the Whirlwind (A.T.) | (F&D) Mickey Yule | Apr. | 27 | 2 reels |
| *†§Mickey the Warrior | Mickey Yule | May | 25 | 2 reels |
| Moonlight & Mockey Business | Nick & Tony | Nov. | 15 | 2 reels 21 Nov. 15 |
| *†§On to Peoria (A.T.) | Nick & Tony | July | 13 | 2 reels June 14 |
| *†§Old Bill's Christmas (A.T.) | | Feb. | 9 | 2 reels Dec. 14 '29 |
| *†§Old Vamps for New (A. T.) | Vaughn-Cooke | Feb. | 2 | 2 reels Jan. 25 |
| *†§Palooka Flying School (A.T.) | | June | 22 | 1 reel 21 |
| *†§Peep on the Deep, A | Clark-McCullough | Sept. | 1 | 2 reels 20 July 5 |
| *†§Pure and Simple | Louise Fazenda | Sept. | 15 | 2 reels Oct. 11 |
| Razored in Old Kentucky | Nick and Tony | Oct. | 20 | 1699 18 Nov. 6 |
| *†§Saving Sam, the (A.T.) | Vaughn-Cooke | Feb. | 16 | 2 reels Feb. 9 |
| *†§Sleeping Cuties (A.T.) | Alberta Vaughn | Jan. | 6 | 2 reels Dec. 21, '29 |
| Society Goes Spaghetti | Nick and Tony | Sept. | 15 | 2 reels 20 Sept. 27 |
| *†§Strange Interview, The (A.T.) (F) | Sherwin-Knowles | Mar. | 2 | 1 reel |
| Talking Turkey | Benny Rubin | | | |
| Toby Bughouse | Toby, The Pup | Dec. | 7 | 1 reel 6 Dec. 13 |
| *†§Toby the Fiddler (A.T.) | Toby, the Pup | Sept. | 1 | 1 reel 7 |
| Toby, the Miner | Toby, the Pup | | | 6 Nov. 15 |
| Toby in the Museum | Toby, the Pup | Aug. | 19 | 1 reel May 24 |
| Toby, the Showman | Toby, the Pup | Nov. | 22 | 1 reel 7 Nov. 8 |
| Too Hot to Handle | Louise Fazenda | Nov. | 15 | 2 reels 21 Dec. 13 |
| Trader Ginsburg | Nat Carr | Dec. | 27 | 2 reels 18 Dec. 13 |
| Wife of Riley | Nick & Tony | | | |
| *†§Who's Got the Body (A.T.) | Nick & Tony | Aug. | 3 | 2 reels May 24 |

## SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Air Police | | | | | |
| *†§Big Fight, The (A.T.) | Williams-Lane | Sept. | 1 | 5850 | 65 | Apr. 19 |
| *†§Blue Skies D'Glory | Eddie Dowling-B. Compson | Jan. | 1 | 8800 | 90 | Dec. 14/29 |
| *†§Cock D' the Walk (A.T.) | J. Schildkraut-Lady | May | 15 | 7200 | 80 | Apr. 19 |
| *†§Costello Case | Tom Moore-Lola Lane | Oct. | 15 | 7200 | 78 | Oct. 18 |
| Damaged Love | Collyer | Dec. | 15 | | | |
| *†§Dude Wrangler, The (A.T.) | Duryea-Basquette | June | | 6200 | 66 | May 24 |
| *†§Great Gabbo | E. Von Stroheim-B. Compson | Jan. | 1 | 8950 | 100 | Sept. 21, '29 |
| Hell Bent For Frisco | | | | | | |
| *†§Hello Sister (A.T.) | L. Hughes-Borden | Feb. | | 8500 | 105 | Apr. 6 |
| Jaws of Hell | McLaglen-Hume | Dec. | 30 | 8850 | 100 | |
| Just for a Song | Davis-Carpenter | Dec. | 20 | | | |
| *†§Once a Gentleman (A.T.) | Horton-Wilson | Sept. | 1 | | | June 21 |
| *†§Rene (A.T.) | Roland-Thomsen-Love | Oct. | 1 | 7200 | 80 | Oct. 11 |
| *†§Rogue of the Rio Grande | Hatton-Loy Bohr | Oct. | 15 | 7000 | 70 | Dec. 6 |
| Symphony in Two Flats | Novello-Logan | Dec. | 15 | | | |
| *†§Talk of Hollywood | Nat Carr-Fay Marbé | Mar. | 1 | 6586 | 72 | Dec. 21/29 |
| *†§Up The Congo | Travel Lecture | Feb. | 1 | 5600 | 82 | |
| *†§What a Man (A.T.) | Denny-Segar | June | 1 | 7000 | 79 | Mar. 29 |

## STATE RIGHTS

### FEATURES

| Title | Star | Dist'r | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. | 1 | 8900 | 73 | June 21 |
| Aime de Gauche | Special Cast | Edw. L. Klein | | | Sept. | 6 |
| Asphalt | Froelich-Amano | Allied Film | Mar. | 13 | 8 reels | 85 | May 10 |
| Bali | | J. C. Jackson | Nov. | 15 | 7 reels | | |
| *†§Because I Love You | Mady Christians | Amer. Gen. Film | Jan. | 24 | 8000 | 100 | Feb. 8 |
| *†§Bride 68 (P.T.) | Veidt-Brink | Amer. Angelo | Apr. | 8 | | 100 | Apr. 19 |
| *†§Bright Eyes | Balfour-Trevor | New Era | July | 10 | 6800 | 76 | July 9 |
| *†§Burning Heart, The | Christians-Froelich | Harold Auten | May | 10 | 8372 | 88 | May 24 |
| *†§Call of Circus (A.T.) (D.F.) | Bushmen Clayton | Burr | Jan. | 15 | 5468 | 61 | Jan. 18 |
| Caught in Berlin Underworld | Fritz Kortner | | | | | | Feb. 15 |
| Chess Player, The | Johanna-Blanchard | Unusual Pict. | | | | | |
| *†§Civilization | Hickman-Markey | Am. Trad. Assn. | | | | | |
| *†§Clancy in Wall Street (A.T.) | Murray-Littlefield | Arlecteret | Mar. | 15 | 7127 | | Mar. 1 |
| *†§Constant Nymph, The | Ivor Novelle | Big Three Exs. | Aug. | 17 | 7800 | 67 | July 6 |
| *†§Co-Optimists | Special cast | New Era | Feb. | 8 | | | Feb. 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | | Jan. 11 |
| *†§Dance Man, The (P.T.) | Chas. Hutchinson | Cosmos | May | 20 | 6516 | 82 | May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | | Mar. 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Ellsmere Prod. | Jan. | | 5400 | 60 | Dec. 14 |
| Docks of Hamburg | Jugo-Fritsch | Ufa | | | | | |
| *†§Drifters | | Harold Auten | | | | 40 | July 3 |
| *†§Escaped from Dartmoor | Baring-Hennine | Harold Auten | Apr. | 11 | 7329 | 70 | Apr. 19 |
| Ex-Flame | | Liberty Prod. | 6480 | | 72 | | Nov. 29 |
| Eternal Feels | | Judea Films | Sept. | 23 | 6120 | 68 | Sept. 6 |
| Farmer's Wife | Thomas-Nall-Davis | Allied | Jan. | 4 | 6845 | | Jan. 18 |
| Figure | | Franco-American | Not Set | 6360 | | 71 | Dec. 7 |
| Flame of Love | Anne May Wong | Brit. Int. | Oct. | 30 | 6600 | 74 | Nov. 8 |
| Hate Ship, The | | Brit. Int. | Nov. | 14 | 6750 | 75 | Nov. 22 |
| *†§Heart's Melody (A. T.) (F & D) | Fritsch-Parlo | Ufa Film | | | | | |
| Her Unborn Child (F & D) | Special Cast | Windsor | Jan. | 107609 | | 85 | Jan. 18 |
| Hungarian Nights | Special Cast | Amer. Gen. Film Co. | Aug. | 5/29 | 8 reels | | June 14 |
| *†§Immortal Vagabond (A.T.) | Hald-Froelich | Ufa Film | | | | | |
| In the South Seas with Mr. and Mrs. Pinehot | | Talk. Pict. Epics | Sept. | 1 | 5538 | | May 31 |
| *†§Ingagi | | African Hunt | | | 12776 | 86 | Apr. 26 |
| Jane Casket, The | French Cast | Cosmos | | | 5800 | 64 | |
| *†§Jazz Cinderella | M. Ley-L. Rebards | Chesterfield | Aug. | 14 | 8161 | 68 | Sept. 20 |
| *†§June and the Paycock (A.T.) | Sara Allgood | Harold Auten | June | 27 | 8100 | | July 5 |
| *†§Just Off Broadway | D. Keith-A. Christy | Chesterfield | Mar. | 16 | 7650 | 85 | Dec. 14 |
| *†§Ladies In (A.T.) | Day-Walker | Chesterfield | May | 17 | 8093 | 89 | May 3 |
| *†§Last Dance, The (A.T.) | Reynolds-Rebards | Audible | Mar. | 8 | 6525 | 65 | Mar. 29 |
| Lotus Lady | | Audible | Oct. | 31 | 8100 | 05 | Nov. 15 |
| Loose Ends | Edna Best | British Inter. | Oct. | 17 | 7560 | 84 | Oct. 25 |
| Lost Patrol | | Pro Patria | Not Set | 5100 | | 57 | Dec. 21 |
| *†§Love at First Sight (A.T.) | Keener-Foster | Chesterfield | Feb. | 15 | 6039 | 68 | Feb. 1 |
| *†§Made to Order | Julian Eltinge | Jesse Weil | | | 8240 | | Jan. 25 |
| *†§Madonna of the Sleeping Cars | Claude Frane | Little Playhouse Film Co. | | | | | Oct. 18 |
| *†§Manxman, The | Carl Brisson | Ufa | 6800 | | Dec. | 21 | Dec. 14 |
| Melody of the Heart | | Ufa Film | Aug. | 29 | Eng. 8081 Germ. 8543 | 90 | Sept. 6 |
| Midnight Special, The | | Chesterfield | Dec. | 15 | 6190 | 60 | Dec. 6 |
| Murder | Marshall-Baring | British Int. | Oct. | 24 | 8200 | 90 | Nov. 1 |
| Mystery at the Villa Rose | Trevor-Baring | Harold Auten | May | 31 | 8000 | 100 | mins. |
| *†§Mysteries of Nature | | Ufa | | | | 71 | |
| Passion Song, The | Olmsted-N. Beery | Excellent | | | 5080 | 56 | |
| Peacock Fan The | Dorothy Dwan | Chesterfield | | | 5400 | 60 | |
| Poor Millionaire | Tolmadge-Howard | Gillmore | Apr. | 7 | 5200 | 68 | May 17 |
| Port | Special Cast | Ufa Films | | | | | |
| *†§Ramgaat Age (A.T.) (D.F.) | Murray-Kennedy | Continental | Jan. | 15 | 3743 | 84 | Jan. 18 |
| *†§Rasputin, the Holy Devil | Special Cast | Martin Berger | | | | | Aug. 30 |
| *†§Romance of the West | Jack Perrin | Jack Treg | June | 16 | 3494 | 81 | Aug. 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | | | | Oct. 12 |
| Sea Fury | Mildred Harris | Tom White | Not Set | 6200 | | 66 | Dec. 7 |
| *†§Slums of Takio | Japanese Cast | Moviegraphs | | | | | |
| Smoke Bellew | Conway Tearle | First Division | | | 8805 | 73 | |
| *†§Sombras de Gloria | Jose Bohr | Sono Art World Wide | | | | | Feb. 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | | | 6300 | 70 | |
| Stampede | Native Cast | Harold Auten | Apr. | 26 | 7540 | 80 | May 3 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Strange Case of District Attorney "M" | | Unusual Photoplay | Mar. | 6 | 600 | | Mar. | 22 |
| Suspense | | British Int. | | | | | Nov. | 8 |
| *†§Three Outcasts, The | Yakima Canutt | Weco | Mar. | 7 | 5 reels | | Oct. | 19 |
| *†§Throw of the Dice | Seeta Dvi | Hollywood Pic. | Dec. | 29 | 6700 | | May | 31 |
| Thunder Bod | Cornelius Keefe | Crescent | | | 5917 | 60 | | |
| *†§Today (A.T.) | Nagel-Owen | Majestic | Nov. | 1 | 6660 ft. | | Oct. | 25 |
| *†§Treasure, The | | Film Arts Guild | | | | | Nov. | 30 |
| Two Hearts in Waltz Time | Janssen-Theimer | Asso. C. of A. | Oct. | 10 | 8800 | 98 | Oct. | 25 |
| Two Worlds | Nora Baring-John | Langdon E. A. Dupont | Nov. | 21 | 6000 | 82 | Nov. | 29 |
| *†§West of Rockies (A.T.) (D) | Art Mix | World Art | Jan. | 16 | 5100 | 66 | Aug. | 9 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | | Mar. | 1 |
| *†§White Devil (P.T.) (F & D) | Mosjukin-Degover | UFA Films | | | | | | |
| Why Cry at Parting | Haim-Oralle | International | | | 7000 | 78 | Feb. | 22 |
| *†§Woman Who Was Forgotten (A.T.) | Belle Bennett | State Cleome | Jan. | 1 | 7560 | 65 | Jan. | 25 |
| Wonderful Lies of Nina Petrowna | Heim-Ward | Allied Films | May | 30 | 6 reels | 80 | June | 14 |
| Yellow Mask | Lane-Seacombe | British Int. | Dec. | 5 | 6300 | 70 | Dec. | 13 |
| *†§Yiddish Mama, The (A.T.) | Mee Simea | Idea Films | | | | | | |
| Young Woodley | All English Cast | Harold Anten | Sept. | 26 | 7500 | 73 | Oct. | 4 |

## Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Ape, The (A.T.) | | Liberty Prod. | | | | |
| Atlantic | Elstree | | | 90 | | Oct. 11 |
| †§Body, Soul and Dress | | | | | | |
| Buying a Wife | Special Cast | Aff. European | | 7 reels | | |
| *†§Comeback, The (A.T.) | | Majestic | | | | |
| *†§Dancing Fathers (A.T.) | | | | | | |
| *†§Davy Jones Locker (A.T.) | | Liberty Prod. | | | | |
| *†§Der Tiger Von Berlin | Susa-Frank | Ufa Film | | 55 | | Sept. 27 |
| *†§Divorce Question, The (A.T.) | | Majestic | | | | |
| Duty to be Silent | Maria Albana | Aff. European | | 6 reels | | |
| *§†East Lynne (A.T.) | | Liberty Prod. | | | | |
| *†§East of Asia (A.T.) | | Liberty Prod. | | | | |
| Eternal Sacrifice | | | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | | |
| Exodus to the New World, The | Lyon-Provost | Pioneer | | | | |
| Full Dressed Thieves | Nils Asther | Aff. European | | 7 reels | | |
| German Underworld | Special Cast | Aff. European | | 7 reels | | |
| Gold Diggers of Hollywood | | | | | | |
| Great Unknown, The | John Leader | Aff. European | | 6 reels | | |
| *†§Hail the Woman (A.T.) | | Majestic | | | | |
| Her Viennese Lover | Asther-Nolen | Aff. European | | 6 reels | | |
| *†§In Oklahoma (A.T.) | | | | | | |
| Mink of the Snowlands | Special Cast | Allied | | | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | | | |
| *†§Mother's Millions (A.T.) | May Rosen | Liberty Prod. | | | | |
| Our Daily Bread | Mary Nolan | Aff. European | | 7 reels | | |
| *†§Price Mark, The (A.T.) | | Majestic | | | | |
| *†§Red Kisses (A.T.) | | | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | | | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | | | |
| *†§Smart Women (A.T.) | | Majestic | | | | |
| *†§Thou Shalt Not Squeal (A.T.) | | | | | | |
| *†§Trap, The (A.T.) | | Majestic | | | | |
| Unholy Love | Wegener-Petrovitch | Aff. European | | | | |
| When Duty Calls | Special Cast | Allied | | 6714 feet | | |
| Wildest Whoopee | Jack Perrin | | | | | |
| Women Like Men | | Liberty Prod. | | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | | |

## SOUND SHORTS

| Title | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| *†§Anyway By Air | | Visugraphic | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Barn Dance | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Besides the Western Sea | | Castle Film | 1 reel | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | |
| Bosom Friendship | Novelty | UFA | 10 min. | |
| *†§Bring On the Bride (A.T.) | | Elbee | 2 reels | Nov. 9 |
| *†§Broken Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| †Chain Gang, The | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| †Conquest of the Cascades | Educational | Gen. Electric Co. | | Apr. 19 |
| Coast to Coast | Talker | Visugraphic | 2 reels | Aug. 30 |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | |
| Electric Ship | Educational | General Electric | 9 | Nov. 8 |
| *†§Ell-Ell | Cantor Waldman | Judea Film | 950 ft. | |
| *†Evening in Jewish Camp | Eval Miller | Judea Film | 1000 ft. | |
| Felix Fernandino | | Imperial | 9 | Nov. 22 |
| *†§Friend Husband (A.T.) | | Burr | 2 reels | |
| *†§Frost and Old Lace | | UFA | 1 reel | Sept. 20 |
| †Galloping Gaucha | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Feb. 1 |
| *†§Jewish Gypsy | Hymie Jacobson | Judea Films | 1000 ft. | |
| Jewish Melody | Cantor Waldman | Judea Films, Inc. | 1 reel | |
| *†Jungle Rhythm | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| †Just Mickey | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†§Kiddie Cabaret | | Mayfair | 2 reels | Apr. 26 |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| *†§Kol Nidre No. 1 | Cantor Schmilikel | Judea Films | 900 ft. | |
| *†§Kol Nidre No. 2 | Cantor Waldman | Judea Films | 950 ft. | |
| Land of Freedom | Seymour Reizteit | Judea Films, Inc. | 2 reels | |
| *†§Mat-Ko Mashma-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawa (P.T.) | | Capital Prod. | 3½ reels | June 7 |
| †§Measuring Time | | UFA Film | 7 min. | Sept. 27 |
| *†§Meet the Family (A.T.) (F) | Harry Delt | Elbee | 2 reels | |
| *†Mickey's Concert | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†§Monkey Squawks (A.T.) | | Burr | | Dec. 6 |
| Natascha | Pinchus Lavenda | Judea Films, Inc. | 2 reels | |
| Not So Quiet on the Western Front | | British Int. | 2 reels | 25 Nov. 1 |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 1600 ft. | |
| One Day | | Visugraphic | | Dec. 6 |
| *†Plage Crazy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 1 |
| *†Plow Boy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Polo | | Visugraphic | 10 min. | |
| Sailors' Sweetheart | Hymie Jacobson | Judea Films, Inc. | 2 reels | |
| Scarlet Runner & Co. | | British Int. | 8 | Nov. 8 |
| Secrets of Nature | | British Int. | 12 min. | Nov. 1 |
| *†§Shoemaker's Romance (A.T.) | (A.T.) | Judea Films | 1900 ft. | |
| *†§Shofed I | Charles Lawner | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered | Special Cast | Burr | | |
| *†§Sixty Minutes From Broadway | Color Novelty | Castle | 1 reel | |
| Spanish Rhythm | Felix Fernandino & Orch. | Imperial | 9 min. | Nov. 29 |
| Springtime at the Zoo | British Int. | | 7 min. | Dec. 13 |
| *†§Style and Class (A.T.) | Marty Barratz | Judea Films | 2000 ft. | |
| *†§Summer Harmonies | Song Cartoon | Biophone | 1 reel | Oct. 5 |
| Talk-o-Graphs | Norman Brakenshire | Henry Sonenshine | 9 min. | Nov. 29 |
| *†Tee Time | Felix the Cat | Copley Films | 1 reel | Apr. 5 |
| *†§Una-Sana-Takof | Cantor Waldman | Judea Films | 950 ft. | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 5 |
| *†When the Cat's Away | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Wild Waves | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| World Unseen, A | Scientific | UFA | 12 min. | |

## SYNDICATE PICTURES CORP.

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Beyond the Law | Robert Frazer | Oct. | 4930 | 50 | Nov. 8 |
| †§Breezy Bill | Bob Steele | | 4500 | 50 | Sept. 20 |
| *Canyon of Missing Men | Tom Tyler | June | 4742 | 50 | Aug. 2 |
| Code of Honor | Mahlon Hamilton | Oct. | 5605 | 50 | Nov. 15 |
| *†§Code of the West | Bob Custer | | | 57 | |
| Convict's Code, The | Cullen Landis | | | 56 | Oct. 4 |
| Hunted Men | Bob Steele | Apr. | | 4853 | |
| *†§Lonesome Trail, The | Chas. Delaney | Sept. | 15 | 5786 | 65 Sept. 13 |
| *†§Overland Bound | Leo Maloney | Apr. | 15 | 5040 | 66 Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Mar. | 1 | 4700 | 52 Mar. 29 |
| Phantom of the Desert | Jack Perrin | Nov. | 1 | 6 reels | | |
| Under Texas Skies | Bob Custer | Nov. | 15 | 6 reels | | |
| Western Honor | Bob Steele | | | 4849 | 50 May 17 |
| Westward Bound | Buffalo Bill, Jr.-Ray Roosevelt | Dec. | 1 | 6 reels | | |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Boy of the Plains, A | | Apr. 15, '31 | 6 reels | | |
| Frontier Days | | May 1, '31 | 6 reels | | |
| God's Country and the Man | | Dec. 15 | 5 reels | | |
| Last of the Pawnees | | Apr. 1, '31 | 6 reels | | |
| Red Coats of Canada | | Feb. 1, '31 | 6 reels | | |
| Riders of the North | | Feb. 15, '31 | 6 reels | | |
| Rose of the Rio Grande | | Jan. 1, '31 | 6 reels | | |
| Sheer Luck | | | | | |
| Song of the Plains | | Mar. 1, '31 | 6 reels | | |
| Texas Ranger, The | | Mar. 15, '31 | 6 reels | | |
| West of Cheyenne | | Jan. 15, '31 | 6 reels | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Alice Chops the Suey | | Feb. 1, '31 | | | |
| *†Alice Gets Stage Struck | | Jan. 15, '31 | | | |
| *†Alice Gets Stung | | Oct. 15 | | | |
| *†Alice Loses Out | | Mar. 1, '31 | | | |
| *†Alice on the Farm | | Oct. 1 | | | |
| *†Alice Picks the Champ | | Mar. 15, '31 | | | |
| *†Alice Plays Cupid | | Apr. 1, '31 | | | |
| *†Alice Rattled by Rats | | May 1, '31 | | | |
| *†Alice Solves the Puzzle | | Apr. 15, '31 | | | |
| *†Alice the Jailbird | | Nov. 1 | | | |
| *†Alice Wins the Derby | | Nov. 15 | | | |
| *†Alice in the Jungle | | Jan. 1, '31 | | | |
| *†Alice's Balloon Race | | Dec. 15 | | | |
| *†Alice's Egg Plant | | Dec. 1 | | | |
| *†Alice's Little Parade | | Sept. 1 | | | |
| *†Alice's Mysterious Mystery | | May 15, '31 | | | |
| *†Alice's Orphan | | Feb. 15, '31 | | | |
| *†Allee's Tin Pony | | Sept. 15 | | | |
| *†Broken Spur, The | Jack Hoxie | Feb. 1, '31 | 2 reels | | |
| *†Cyclone Bliss | Jack Hoxie | Oct. 15 | 2 reels | | |
| *†Desert Bridegroom | Jack Hoxie | Jan. 15, '31 | 2 reels | | |
| *†Desert's Crucible | Jack Hoxie | Oct. 1 | 2 reels | | |
| *†Dead or Alive | Jack Hoxie | Nov. 15 | 2 reels | | |
| *†Double-D, The | Jack Hoxie | Dec. 1 | 2 reels | | |
| *†Marshall of Money Mint | Jack Hoxie | Sept. 15 | 2 reels | | |
| *†Rider from Nowhere | Jack Hoxie | Nov. 1 | 2 reels | | |
| *†Romantic Sheriff, The | Jack Hoxie | Jan. 1, '31 | 2 reels | | |
| *†Sparks of Flint | Jack Hoxie | Feb. 15, '31 | 2 reels | | |
| *†Two-Fisted Jefferson | Jack Hoxie | Sept. 1 | 2 reels | | |
| *†Western Romance | Jack Hoxie | Dec. 15 | 2 reels | | |

## *TALKING PICTURE EPICS*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Reviewed |
|---|---|---|---|---|
| Across the World with Mr. and Mrs. Martin Johnson (F) | Mr. & Mrs. Martin Johnson | Feb. 22 | 6200 | Jan. 25 |
| Around the World Via Graf Zeppelin (F) | Commander Hugh Eckener | May 15 | 4600 | |
| Bottom of the World (F) | Dr. Robt. Cushman Murphy | July 26 | 3600 | |
| The Break-Up (F) | Captain Jack Robertson | July 4, | 4800 | |
| Hunting Tigers in India (F) | Commander Geo. M. Dyott | Jan. 31 | 7980 | |
| Lost Gods (F) | Count Byron Khun de Prorok | Nov. 1 | 4900 | July 12 |
| Mexico Today (F) | Emma Lindsay Squier | | | |
| Ship-Wrecked in the Arctic (F) | George Palmer Putnam | | | |
| To the South Seas (F) | Mr. & Mrs. Gifford Pinchot | Sept. 15 | 5400 | |
| Wild Men of Kalihari (F) | Dr. C. Ernest Cadle | Nov. 21 | 4600 | Nov. 29 |
| World Below the Sea (F) | Dr. William Beebe | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length Feet | Reviewed |
|---|---|---|---|---|
| Bird Islands of Peru (F) | Dr. Robt. Cushman Murphy | Feb. 12, '31 | 1860 | Nov. 8 |
| Killing the Killer (F) | Dr. Raymond L. Ditmars | Mar. 1 | 971 | |
| Let's Sing (F) | Howard Wade Kinsey | Sept. 1 | 960 | |
| Like a Beaver (F) | Dr. Raymond L. Ditmars | Feb. 12, '31 | 940 | |
| Monkey Whoopee (F) | Dr. Raymond L. Ditmars | Dec. 25 | 900 | |
| Naked Man vs. Beast (F) | Martin Johnson | Dec. 15 | 980 | |
| Seeing Bermuda on a Bicycle (F) | (No. 1) Wanderlust | Jan. 1 | 960 | |
| Today and Yesterday (F) | Hearst News Reel | Jan. 21 | 2000 | |

## *TIFFANY*

### FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A.T.) | Armida-Terry | May 20 | 5974 | 65 | May 31 |
| *†§Borrowed Wives | Rex Lease | Sept. 10 | 5580 | 62 | Aug. 30 |
| Extravagance | June Collyer-Lloyd Hughes | Oct. 10 | 5888 | 66 | Sept 20 |
| *†§Headin' North (A.T.) | Bob Steele | Nov. 1 | 4950 | 55 | Nov. 8 |
| *†§High Treason (A.T.) | Hume-Thomas | June 15 | 7693 | 59 | June 7 |
| *†§Hot Curves (A.T.) | Rubin-Lease-Day | Apr. 15 | 11416 | 88 | July 12 |
| *†§Journey's End (A.T.) | Colin Clive | Mar. 25 | 8210 | 130 | Apr. 12 |
| *†§Just Like Heaven (A.T.) | Louise-Newell | Oct. 22 | 5850 | 65 | Oct. 11 |
| *†§Kathleen Mavourneen (A.T.) | O'Neil-Delaney | June 20 | 5169 | 58 | Aug. 2 |
| Land of Missing Men | Bob Steele | Oct. 15 | 5167 | 58 | Oct. 4 |
| Love Trader | Leatrice Joy | Dec. 8 | 5700 | 64 | Oct. 18 |
| *†§Mamba (A.T.) | Hersholt-Boardman-Forbes | Mar. 10 | 8183 | 69 | Mar. 8 |
| *†§Medicine Man, The (A.T.) | Benny-Bronson | June 25 | 8211 | 89 | June 21 |
| *†§Near Rainbow's End (A.T.) (Reviewed as "Dangerous Business" Issue Dec. 21, 1929) | Steele-Lorraine | June 10 | 5910 | 65 | July 5 |
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Aug. 8 | 6050 | 65 | Aug. 60 |
| *†§Paradise Island (A.T.) | Harlan Day | July 15 | 6507 | 73 | July 5 |
| *†§Sunny Skies | Benny Rubin | May 1 | 6994 | 76 | May 24 |
| *†§Swellhead (A.T.) | Gleason-Shilling-Walker | Mar. 20 | 7040 | 76 | Apr. 26 |
| Third Alarm, The | James Hall-Hersholt-Louise | Nov. 17 | 6300 | 70 | Nov. 6 |
| Thoroughbred | Garon-Garry | Aug. 10 | 5425 | 50 | Aug. 23 |
| Under Montana Skies | Kenneth Harlan | Sept. 10 | 5273 | 57 | Nov. 15 |
| Utah Kid | Rex Lease-Dorothy Sebastian | Oct. 27 | 4408 | 49 | Nov. 22 |
| *†§Wings of Adventure | Rex Lease | Aug. 1 | 5050 | 56 | Aug. 8 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha | Torres & Lyon | | | |
| Arctic Patrol, The | | | | |
| The Barbarian | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |
| Branded Men | Rex Lease | | | |
| Caught Cheating | Sidney-Murray | | | |
| Circus Parade | | | | |
| Command Performance, The | Une Merkle-Neil Hamilton | | | |
| Danger Signal | | | | |
| Drums of Jeopardy, The | June Collyer-Lloyd Hughes | | | |
| Fighting Grin, The | Rex Lease | | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Fighting Thru ..... Ken Maynard
Ghost Ship, The .....
Hi-Jack .....
Lasca .....
Lawless Valley ..... Rex Lease
Lure of the Yukon, The .....
Moran of the Lady Letty .....
The Oklaw .....
Platinum ..... Lola Lane
*†§Ridin' Fool, The (A.T.) ..... Bob Steele
Roaring Barrier .....
She Got What She Wanted ..... Compson-Tracy ..... Oct. 18
Single Sin, The ..... Kay Johnson-Bert Lytell
Steel .....
*†§Sunrise Trail, The (A.T.) ..... Bob Steele
Two Gun Man, The ..... Ken Maynard
Unpardonable Sin .....
Wild Youth .....
X Marks the Spot .....

## SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Color Symphonies Series | 6 in Technicolor | | 1 reel | |
| Chinese Flower Boat | | July 5 | | |
| Cossack Bride | | Jan. 25 | | |
| Dancing Bear | | June 10 | | |
| In Old Madrid | | Feb. 10 | | |
| Parisian Nights | | June 25 | | |
| *†§Jungle Drums | Colortone | Oct. 24,'29 | 2 reels | Dec. 20, '29 |
| Kentucky Jubilee Singers | Series of 6 | | | |
| Old Black Joe | | May 1 | 2 reels | |
| On a Plantation | | Apr. 15 | 2 reels | May 10 |
| Pickin' Cotton | | | 1 reel | |
| Road Home, The | | | 2 reels | |
| Slave Days | | | 1 reel | Dec. 6 |
| Welcome Home | | | 1 reel | Nov. 29 |
| Musical Fantasies | Series of 6 | | 1 reel | |
| Fire Worshippers | | Aug. 10 | | Sept. 27 |
| Memories | | Apr. 23 | | |
| William Tell | | Aug. 1 | | |
| Way Down South | | | | Dec. 6 |
| Paul Nurst Comedies | Series of 6 | | | |
| De Wolf's Champion | | | | Dec. 6 |
| Tale of a Flea, The | | | | |
| Rolling Stone Series | Series of 6 | | | |
| In the Mountains | | Sept. 25 | 1 reel | Sept. 6 |
| Tiffany Chimp Series | 6 Monkey Comedies | | 2 reels | |
| 1. Africa Seldwks | | | | |
| 2. Little Big House, The | | Sept. 5 | | Aug. 30 |
| 3. Little Covered Wagon, The | | Oct. 15 | | Oct. 4 |
| 4. Little Divorcee, The | | | | Dec. 6 |
| 5. Blimp Mystery, The | | July 25 | 2 reels | Sept. 27 |
| 6. Nine Nights in a Bar Room | | | | |
| 7. Aping Hollywood | | | | |
| Voice of Hollywood Series | Station S-T-A-R | | 26 1 reel each | |
| No. 8 | Ben Turpin | | | Apr. 26 |
| No. 9 | Wesley Barry | | | Apr. 19 |
| No. 10 | Robert Woolsey | | | |
| No. 11 | Billy Bevan | | | May 24 |
| No. 12 | Lloyd Hamilton | | | May 31 |
| No. 13 | Geo. K. Arthur | | | July 19 |
| No. 14 | Joe Cobb | | | Aug. 9 |
| No. 15 | Ruth Roland | | | July 12 |
| No. 16 | Neil Hamilton | Aug. 10 | | |
| No. 17 | Laura La Plante | Aug. 29 | | |
| No. 18 | Gleason & Armstrong | Sept. 11 | | |
| No. 19 | Johnny Hines | | | |
| No. 20 | James Hall | | | Oct. 11 |
| No. 21 | Conklin & Christy | | | |
| No. 22 | Ian Keith | | | |
| No. 23 | Sammy Cohen-Tiffany Talking Chimps | | | Dec. 6 |

# *UNITED ARTISTS*

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Abraham Lincoln, A.T.) | Walter Huston | Nov. 8 | 9704 | 97 | Aug. 23 |
| *†§Bad One, The (A.T.) | Dol. Rls-Lowe | May 3 | 6673 | 74 | Mar. |
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. 29 | 7810 | 86 | Nov. 15 |
| *†§Be Yourself (A.T.) (F) | Fannie Brice | Feb. 8 | 6377 | 67 | Feb. 1 |
| *†§Du Barry, Woman of Passion | (A. T.) Norma Talmadge | Oct. 11 | 8110 | 90 | Nov. 1 |
| *†§Eyes of the World (A.T.) | Merkel-Holland | Aug. 30 | 7222 | 81 | Aug. 23 |
| *†Hell's Angels (A.T.) | Lyon-Hall-Harlow | Nov. 15 | | | June 7 |
| *†§Hell Harbor (A.T.) | Velez-Hershelt | Mar. 22 | 8354 | 92 | Mar. 8 |
| *†§Lottery Bride, The (A.T.) | MacDonald-Garrick | Oct. 25 | 7472 | 83 | Nov. 22 |
| *†§Lummox (A.T.) (F) | Westover-Lyon | Jan. 18 | 7533 | 84 | Feb. 1 |
| *†§One Romantic Night (A.T.) | Gish-Nagel-La Rocque | Apr. 12 | 8592 | 72 | Mar 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. 1 | 8225 | 91 | Feb. 22 |
| *†§Raffles (A.T.) | Ronald Colman | July 26 | 6509 | 70 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. 13 | 6128 | 90 | Sept. 20 |
| †§Whoopee (A.T.) | Eddie Canter | Sept. 27 | 8393 | 93 | July 12 |

## COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§City Lights (F) | Charlie Chaplin | | | |
| *†§Devil to Pay | Ronald Colman | Jan. 7,'31 | 7200 | 80 Dec. 6 |
| Front Page | Louis Wolheim | | | |
| Kiki (A.T.) | Mary Pickford | | | |
| *†§One Heavenly Night | Evelyn Laye-John Boles | Jan. 10, '31 | | |
| (Reviewed under the title of "Queen of Scandal," issue of Oct. 25) | | | | |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | | | |
| *†§Sons O' Guns (A.T.) | Al Jolson | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Glorious Vamps (A.T.) | Bobby Watson | Jan. 25 | 952 | Jan. 25 |
| *†§Second Hungarian Rhapsody | | May 24 | 895 | July 19 |
| †§The Americans Come (A.T.) | Otto Matieson | Aug. 2 | 978 | |
| *†§Wizard's Aprentice | | Apr. 20 | 840 | Sept. 20 |
| *†§Zampa (A.T.) | | Sept. 6 | 1 reel | Sept. 6 |

# *UNIVERSAL*

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§All Quiet on Western Front (A.T.) | Wilhelm-Ayres-Wray | Aug. 24 | 12423 | 138 | Apr. 26 |
| Big Timber (Re-Issue) | William Desmond | Mar. 30 | 4388 | | |
| *†§Burning Trail (Re-Issue) | William Desmond | July 29 | 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Apr. 20 | 7519 | 83 | Apr. 5 |
| *†§Cat Creeps (A.T.) | Twelvetrees-Hersholt-Hackett | Nov. 10 | 6493 | 73 | Sept. 20 |
| *†§Climax, The (A.T.) | Crawford-Hersholt | Jan. 26 | 6848 | 65 | Mar. 29 |
| *†§Cohens and the Kellys in Scotland | Sidney-Murray | Mar. 1 | 7800 | 82 | Mar. 15 |
| *†§Concentratin' Kid (A.T.) | Heot Gibson | Oct. 26 | 5148 | 57 | Nov. 1 |
| *†§Czar of Broadway (A.T.) | Wray-Compson-Harron | May 25 | 7314 | 81 | Apr. 26 |
| *†§Dames Ahey (A.T.) | Glenn Tryon | Feb. 9 | 6773 | 66 | Feb. 8 |
| *†§Devil's Pit, The | Special Cast | Mar. 9 | 6268 | 69 | Apr. 27 |
| (Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue.) | | | | | |
| *†§East Is West (A.T.) | Lupe Velez-Lew Ayres | Oct. 23 | 6683 | 75 | Sept. 27 |
| *†§Embarrassing Moments (A.T.) | Reginald Denny | Feb. 2 | 5280 | 58 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Apr. 6 | 6763 | 75 | Dec.21,'29 |
| Flying Hoofs | Jack Hoxie | Feb. 2 | 3852 | 43 | |
| *†§Hell's Heroes | Bickford-Hatton | Jan. 5 | 6148 | 70 | Dec.21,'29 |
| *†§Hide-Out (A.T.) | Murray-Crawford | Mar. 30 | 5299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. 17 | 8183 | 102 | Apr. 5 |
| *†§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-Hobart | Oct. 6 | 8485 | 95 | Sept. 27 |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. 1 | 7897 | 87 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. 2 | 5785 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Hoot Gibson | Feb. 16 | 5784 | 64 | Feb. 15 |
| *†§Mountain Justice | Ken Maynard | May 4 | 6748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. 12 | 5609 | 62 | Dec. 28 |
| *†§Outside the Law (A.T.) | Nolan-Robinson | Sept. 18 | 7116 | 78 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. 19 | 5900 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Hoot Gibson | Apr. 27 | 6094 | 67 | May 24 |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | Nov. 24 | | | Oct. 18 |
| *†§Song of the Caballero | Ken Maynard | June 29 | 6524 | 73 | July 12 |
| *†§Sons of the Saddle | Ken Maynard | Aug. 3 | 6872 | 76 | Aug. 9 |
| *†§Spurs (A.T.) | Hoot Gibson | Aug. 24 | 5303 | 58 | Sept. 6 |
| *†§Storm, The (A.T.) | Special Cast | Aug. 18 | 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. 23 | 6198 | 67 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June 1 | 5462 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb. 23 | 5025 | 56 | Jan. 4 |
| *†§What Men Want | | July 31 | 6041 | 67 | Sept. 6 |
| *†§White Hell of Pitz Palu | Special Cast | June 1 | 7727 | 86 | May 10 |
| White Outlaw, The (Re-Issue) | Jack Hoxie | May 25 | 4511 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June 8 | 6529 | 73 | July 12 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Blind Husbands (A.T.) | | | | |
| *†§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Loff | Dec. 25 | | Oct. 4 |
| *†§Cohens & Kellys in Africa | Sidney-Murray | Jan. 19, '31 | | Nov. 8 |
| *†§Dracula (A.T.) | Bela Lugosi | | | |
| *†§Fires of Youth | Lew Ayres | | | |
| Free Love | Nagel-Tobin | Jan. 5, '31 | 8100 | 90 Dec. 6 |
| Loose Morals | | | | |
| Many a Slip | Joan Bennett-Lew Ayres | | | |
| *†§Resurrection (A.T.) | Boles- Velez | | | |
| Seed | | | | |
| *†§Strictly Dishonorable (A.T.) | John Boles | | | |
| Up and Up, The | | | | |
| *†§White Captive, The | Dorothy Janis | | | |

## SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Alias the Bandit | Bobbie Nelson | May 17 | 2 reels | Apr. 19 |
| All West | Sid Saylor | June 18 | 2 reels | May 24 |
| Bashful Whirlwind (Reissue) | Edmund Cobb | Aug. 30 | 2 reels | |
| Battling Kid, The | Bobbie Nelson | June 14 | 2 reels | May 24 |
| Beauty Parade, The | Arthur Lake | July 2 | 2 reels | June 7 |
| Benjamin Franklin (Reissue) | | June 23 | 1 reel | |
| Boundary Line, The (Reissue) | Fred Humes | July 5 | 2 reels | |
| Close Call (Reissue) | Edmund Cobb | Aug. 2 | 2 reels | |
| Columbus & Isabella (reissue) | | June 9 | 1 reel | |
| Crooked Trails | Ted Carson | May 3 | 2 reels | Mar. 29 |
| Danger Claim, The | Bobbie Nelson | Mar. 22 | 2 reels | Feb. 15 |
| Fighting Terror (Reissue) | Billie Sullivan | July 19 | 2 reels | |
| Follow Me | Arthur Lake | Apr. 30 | 2 reels | Apr. 5 |
| Foul Ball | Sid Saylor | Apr. 16 | 2 reels | Mar. 16 |
| French Leave | Sid Saylor | Mar. 19 | 2 reels | Mar. 8 |
| Getting the Air | Arthur Lake | Mar. 6 | 2 reels | Feb. 1 |
| Her Bashful Beau | Arthur Lake | June 11 | 2 reels | May 24 |
| His Girl's Wedding | Arthur Lake | July 23 | 2 reels | June 28 |
| Law in the Saddle | Ted Carson | Apr. 5 | 2 reels | Mar. 1 |
| Lightning Rider, The | Ted Carson | Aug. 23 | 2 reels | July 19 |
| Man Hunter, The | Ted Carson | July 26 | 2 reels | July 5 |
| Milky Way (Reissue) | Charlie Puffy | Mar. 10 | 1 reel | |
| Omar Khayam (Reissue) | | July 14 | 1 reel | |
| One Wet Night | Roach-Edwards | Feb. 24 | 1 reel | |
| Paul Revere (Reissue) | | Aug. 18 | 1 reel | |
| Peekaboo | Arthur Lake | July 9 | 2 reels | June 7 |
| Plane Crazy | Sid Saylor | Aug. 9 | 2 reels | July 19 |
| Pony Express Kid, The | Edmund Cobb | May 21 | 2 reels | Apr. 26 |
| Post of Honor | Bobbie Nelson | Feb. 17 | 2 reels | Jan. 15 |
| Prehistoric Man (Re-Issue) | | Aug. 11 | 1 reel | |
| Prairie Kid, The (Reissue) | Edmund Cobb | Apr. 12 | 2 reels | |
| Queen of Roundup (Reissue) | Josie Sedgwick | Mar 1 | 2 reels | |
| Red Coat's Romance | Ted Carson | June 28 | 2 reels | |
| Restless Hoss (Re-Issue) | Neely Edwards | Mar. 24 | 1 reel | |
| Seeing Red (Reissue) | Billy Sullivan | Aug. 16 | 2 reels | |
| Should Poker Players Marry? | | June 30 | 1 reel | |
| Sid's Long Count | Sid Saylor | May 28 | 2 reels | Apr. 26 |
| Six Gun Justice | Bobbie Nelson | Apr. 19 | 2 reels | Mar. 15 |
| Some Show | Arthur Lake | Apr. 2 | 2 reels | Mar. 1 |
| Son of Courage | Bobbie Nelson | July 12 | 2 reels | June 21 |
| Speak Easy (Reissue) | Charlie Puffy | Apr. 7 | 1 reel | |
| Step Right Up | Sid Saylor | May 7 | 2 reels | Apr. 19 |
| Storm King (Re-Issue) | Edmund Cobb | Feb. 16 | 2 reels | |
| Why Walt | Slim Summerville | Feb. 10 | 1 reel | |
| Wild Hand, The (Reissue) | Billy Sullivan | Mar. 15 | 2 reels | |
| Wild West Wallop (Reissue) | Edmund Cobb | May 31 | 2 reels | |
| William Tell | | Jan. 27 | 1 reel | |
| Wolf's Fangs | Ted Carson | May 31 | 2 reels | May 10 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arabian Daze | Sporting Youth | Mar. 3 | 2 reels | Feb. 22 |
| Africa | Oswald Cartoon | Dec. 1 | | Nov. 29 |
| Alaska | Oswald Cartoon | Dec. 15 | | |
| All for a Lady | Leather Pusher Series No. 6 | Dec. 31 | 2 reels | Nov. 29 |
| †§Bowery Bimboes | Oswald Cartoon | Mar. 17 | 1 reel | Apr. 5 |
| †§Broadway Follies | Oswald Cartoon | Mar. 3 | 1 reel | Feb. 15 |
| *†§Brother for Sale (A. T.) | Sunny Jim | June 25 | 2 reels | Dec. 21 |
| *†§Chinese Blues (A.T.) | Sporting Youth | Mar. 31 | 2 reels | Mar. 29 |
| †§Christmas Cheer (A T) | Sunny Jim | Feb. 3 | 2 reels | Dec. 14 |
| Chile Con Carmen | Oswald Cartoon | Feb | 1 reel | Jan 1 |
| China | Oswald Cartoon | Jan. 12,'31 | 1 reel | |
| †§Colo Feet | Oswald Cartoon | Aug. 16 | 1 reel | |
| Comeback, The | Leather Pusher Series No. 4 | Dec. 3 | 2 reels | |
| *†§Detective, The | Oswald Cartoon | Sept. 22 | 1 reel | Oct. 11 |
| *†§Discontented Cowboys | Sidney-Murray | Nov. 12 | 2 reels | Oct. 11 |
| *†§Fellow Students | Sid Saylor | Apr. 9 | 2 reels | Mar. 8 |
| †§Footlight Follies (A.T.) | Sporting Youth | Feb. 3 | 2 reels | Jan. 25 |
| †§Fowl Ball, The | Oswald Cartoon | Oct. 13 | 1 reel | |
| Framed | Leather Pusher Series No. 7 | Jan. 14,'31 | 2 reels | Dec. 13 |
| Go to Blazes | Sidney-Murray | Oct. 15 | 2 reels | Nov. 8 |
| †§Halloween | Sporting Youth | Apr. 14 | 2 reels | Apr. 5 |
| *†§Hammer & Tongs (A.T.) | Leather Pusher Series No. 2 | Oct. 6 | 2 reels | |
| *†§Hash Shop | Oswald Cartoon | Apr. 14 | 1 reel | Apr. 12 |
| Hello Russia | Slim Summerville | Jan. 7,'31 | 2 reels | |
| *†§Hell's Heels | Oswald Cartoon | June 2 | 1 reel | June 7 |
| *†Henpecked | Oswald Cartoon | Aug. 11 | 1 reel | |
| *†§His Bachelor Daddy | Sunny Jim | May 14 | 2 reels | Apr. 19 |
| *†§Not for Nollywood | Oswald Cartoon | May 19 | 1 reel | May 24 |
| It Happened in Hollywood | Red Star Comedy | Feb. 2,'31 | 2 reels | Nov. 29 |
| *Hurdy Gurdy | Oswald Cartoon | Jan 20 | 1 reel | Nov. 35 |
| *†§Kid Roberts (A.T.) | Leather Pusher Series No. 1 | Sept. 9 | 2 reels | |
| *†Kisses and Curses | Oswald Cartoon | Feb. 17 | 1 reel | Jan. 25 |
| *†§Knockout, The | Leather Pushers Series No. 3 | Nov. 6 | 2 reels | Oct. 11 |
| Laughback, The | Red Star Comedy | Dec. 24 | 2 reels | |
| †§Live Ghosts (P & D) | Ann Carlisty | Jan. 20 | 2 reels | Jan. 11 |
| Love Punch, The | Sidney-Murray | Dec. 10 | 2 reels | Nov. 22 |
| Mardi Gras | Leather Pusher Series No. 5 | Dec. 17 | 2 reels | Nov. 22 |
| Mars | Oswald Cartoon | Dec. 29 | 1 reel | |
| *†§Mexico | Oswald Cartoon | Nov. 17 | 1 reel | Nov. 29 |
| *†§Mush Again | Sunny Jim | Apr. 23 | 2 reels | Mar. 29 |
| *†§My Pal Paul | Oswald Cartoon | June 16 | 1 reel | June 28 |
| Navy, The | Oswald Cartoon | Nov. 9 | 1 reel | Nov. 15 |
| *†§Neighbors | Sunny Jim | Mar. 28 | 2 reels | Mar. 1 |
| *†§Not So Quiet | Oswald Cartoon | July 7 | 1 reel | July 26 |
| *†§Ou La La | Slim Summerville | Nov. 26 | 2 reels | Nov. 15 |
| *†§Parlez-Vous | Summerville | Sept. 10 | 2 reels | Aug. 16 |
| *†Prison Panic | Oswald Cartoon | Apr. 28 | 1 reel | May 10 |
| Rolling Along | Sidney-Murray | Oct. 1 | 2 reels | |
| †§Royal Fourflush | Sporting Youth | Feb. 17 | 2 reels | Jan. 25 |
| *†§Schoolmates | Sporting Youth | Apr. 28 | 2 reels | Apr. 26 |

*Means synchronized score. †Means sound effects. §Means voice (including dinlogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§Seeing Stars | Sporting Youth | Mar. | 17 | 2 reels | Mar. | 8 |
| *†§She's a He (A.T.) | Sunny Jim | June | 4 | 2 reels | May | 10 |
| *†§Singing Sap | Oswald Cartoon | Sept. | 15 | 1 reel | Sept. | 20 |
| †§Sister's Pest | Sunny Jim | Feb. | 2b | 2 reels | Jan. | 25 |
| †§Snappy Salesmen | Oswald Cartoon | Aug. | 18 | 1 reel | | |
| *†§Spooks | Oswald Cartoon | July | 21 | 1 reel | | |
| †§Steeplechase (A. T.) | Sporting Youth | Jan. | 6 | 2 reels | Dec. | 14 |
| *†§Stop That Noise | Sunny Jim | July | 18 | 2 reels | June | 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. | 1 | 1 reel | Sept. | 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. | 29 | 1 reel | Oct. | 11 |
| *†§Strange as It Seems No. 3 | Novelty | Nov. | 3 | 1 reel | Nov. | 22 |
| *†§Strange as It Seems No. 4 | Novelty | Dec. | 22 | 1 reel | Dec. | 13 |
| *†§Talking Newsreel | | Sept. | 29 | 1 reel | | |
| *†§Treme Troubles | | Mar. | 12 | 2 reels | Feb. | 15 |
| *†§Tramping Tramps | Oswald Cartoon | Mar. | 31 | 1 reel | Mar. | 29 |
| †§Up and Downstairs | Bobby Vernon | Jan. | 25 | 2 reels | Jan. | 25 |
| *†§Vernon's Aunt | Dent-Archer | Feb. | 19 | 2 reels | Feb. | 1 |
| *†§We We We Marie | Blim Summerville | Oct. | 29 | 2 reels | Oct. | 11 |
| *§†You said It Sailor | Red Star Comedy | Nov. | 19 | 2 reels | Nov. | 15 |

## WARNER BROTHERS

### FEATURES

*(Available sound-on-disc only)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Big Boy | Al Jolson | Aug. | 30 | 8275 | 66 | July 26 |
| †§Courage (A.T.) | Bennett-Nixon | June | 7 | 6630 | 74 | May 31 |
| Captain Thunder | F. Wray-V. Varconi | Dec. | 13 | | | Sept. 27 |
| †§Dancing Sweeties | All Star | July | 19 | 5656 | 63 | June 14 |
| Doorway to Hell | Lewis Ayres | Oct. | 18 | 7092 | 70 | Sept. 20 |
| *†§Dumbells in Ermine (A. T.) | Armstrong-Gleason-Kent | May | 10 | 6300 | 70 | June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. | 25 | 7162 | 79 | Dec. 18 |
| *†§General Crack (A. T.) | John Barrymore | Jan. | 25 | 9109 | 109 | Nov. 15 |
| *†§Golden Dawn (A. T.) | Woolf-Seidl | June | 14 | 7447 | 83 | June 21 |
| *†§Greco Goddess, The (A. T.) | George Arliss | Mar. | 8 | 8853 | 74 | Feb. 22 |
| *†§Hold Everything (A. T.) | Lightner-Brown-O'Neill | May | 1 | 7513 | 84 | Apr. 12 |
| †§Isle of Escape (A. T.) | Blue-Loy | Mar. | 1 | 5814 | 65 | Apr. 5 |
| Life of the Party | Winnie Lightner | Oct. | 25 | 7152 | 78 | Oct. 25 |
| Maybe It's Love | Brown-Bennett | Oct. | 4 | 6568 | 73 | Oct. 25 |
| Mammy (A. T.) | Al Jolson | May | 31 | 7570 | 84 | Mar. 29 |
| †§Man from Blankley's, The(A.T.) | John Barrymore | May | 24 | 6187 | 66 | Apr. 12 |
| *†§Man Hunter (A. T.) | Rin-Tin-Tin | May | 3 | 4383 | 49 | Apr. 12 |
| Man to Man | Holmes-Mitchell | Dec. | 6 | | | |
| (Reviewed under title "Barber John's Boy," Issue of Oct. 4) | | | | | | |
| Matrimonial Bed | All Star | Aug. | 2 | 6030 | 67 | Aug. 9 |
| Moby Dick | John Barrymore | Sept. | 27 | 7220 | 81 | Aug. 16 |
| Office Wife | Mackaill-Stone | Aug. | 23 | 6220 | 69 | Oct. 4 |
| *†§Oh! Sailor, Behave (A.T.) | Irene Delroy-Chas. King | Aug. | 16 | 5856 | 65 | July 12 |
| Old English | George Arliss | Sept. | 27 | 7926 | 72 | Aug. 30 |
| *†§On the Border | Rin-Tin-Tin | Mar. | 15 | 4410 | 49 | Feb. |
| Outward Bound | Leslie Howard | Nov. | 29 | | | Sept. 20 |
| *†§Recaptured Love | Bennett-Holliday | July | 9 | 6120 | 68 | June 7 |
| River's End | Bickford-Knapp | Nov. | 8 | | | Oct. 4 |
| †§Rough Waters (A. T.) | Rin-Tin-Tin | June | 7 | 4260 | 68 | July 26 |
| *†§Royal Box (A.T.) (German) | Moissi-Horn | | | 8000 | 89 | Dec. 28 |
| *†§Second Choice (A. T.) | Dolores Costello | Jan. | 4 | 9150 | 91 | Nov. 11 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. | 26 | 5268 | 89 | May 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. | 15 | 6413 | 71 | Feb. 22 |
| Sinners' Holiday | Withers-Knapp | Oct. | 11 | 5536 | 62 | Oct. 4 |
| Soldier's Plaything, A | Loder-Langdon-Lyon | Nov. | 1 | | | |
| *†§Song of the West (A. T.) | Bores-Segal | Mar. | 15 | 7165 | 80 | Mar. |
| *†§Sweet Kitty Bellairs | Claudia Dell | Aug. | 9 | 5772 | 85 | Sept. 13 |
| †§Those Who Dance (A. T.) | Monte Blue | Apr. | 19 | 6878 | 76 | July 12 |
| *†§Three Faces East | Bennett-von Stroheim | July | 28 | 8120 | 68 | June 21 |
| *†§Under a Texas Moon (A. T.) | Fay-Torres-Lay-Beery | Apr. | 1 | 7498 | 83 | Apr. 12 |
| *†§Wide Open (A. T.) | E. E. Horton | Feb. | 1 | 6341 | 71 | Mar. 29 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|
| Bad Women | Dell-Boley-Gordon | Apr. | 4 '31 | | |
| Beauty and the Boss | All Star | Apr. | 25, '31 | | |
| Both Were Young | | May | 2, '31 | | |
| Captain Applejack | John Halliday | Jan. | 31, '31 | 5840 | Aug. 23 |
| Children of Dreams | | Feb. | 28, '31 | | |
| Divorce Among Friends | All Star | Dec. | 27 | | Oct. 4 |
| Ex-Mistress | Nolan-Hamilton | | | | |
| Fifty Million Frenchman | Olsen & Johnson | Feb. | 14'31 | | |
| Husband's Privileges | All Star | Mar. | 21'31 | | |
| Idol, The | All Star | Apr. | 25, '31 | | |
| Illicit | Stanwyck-Reenie | Feb. | 14, '31 | | Oct. 25 |
| Mayfime | | June | 6, '31 | | |
| Red Hot Sinners | Winnie Lightner | May | 9, '31 | | |
| Second Barrymore Comedy | Barrymore | May | 23, '31 | | |
| Sit Tight | Lightner-Brown | Jan. | 31, '31 | 6300 | Oct. 4 |
| Steel Highway | All Star | Jan. | 17, '31 | | Oct. 4 |
| Viennese Nights | Gray-Segal-Hersholt | Jan. | 3, '31 | 9007 | 100 | Aug. 30 |

### VITAPHONE VARIETIES (D)

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Absent Minded | Perkins-Ford | | 882 | 10 | Apr. 12 |
| Ain't Nature Grand | Looney Tunes No. 7 | | | |
| Alpine Echoes | Douglas Stanbury | | 1 reel | |
| And Wife | Elliott-Davis | | 971 | 11 | Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1435 | 16 | Mar. 15 |
| At the Round Table | Hallinger-Hopper-Runyon-Corbett | | 1 reel | Oct. 4 |
| At Your Service | Landis-Halligan-Blackwood | | 633 | 7 | |
| Baby Bandit, The | Baby Watson-Ann Cornwall | | 1 reel | | |
| Bard of Broadway, The | Walter Winchell | | 2 reels | Oct. 4 |
| Barefoot Days | Cast of Children | | 1 reel | | |
| Battery of Senes, A | Hoyt-Coots-Quintelle | | 218 | 6 | May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | 1 reel | Dec. 6 |
| Believe It or Not, No. 3 | Robert L. Ripley | | 1 reel | |
| Believe It or Not, No. 4 | Robert L. Ripley | | 1 reel | Nov. 1 |
| Believe It or Not No 5 | Robert L. Ripley | | 1 reel | Aug. 30 |
| Believe It or Not No. 7 | Robert L. Ripley | | 1 reel | |
| Benefit, The | Joe Frisco | | 828 | 10 | Feb. 8 |
| Bernie, Ben | Orchestra | | 771 | 9 | Apr. 19 |
| Big Deal, The | Harry Holman | | 1 reel | | |
| Big Men From the North | Looney Tunes No. 6 | | 1 reel | | |
| Big Money, Potter Series | Littlefield-Ward | | 1141 | 12 | May 24 |
| Body Slam, The | Lambert-Lindsay-Irving | | 1 reel | July 18 |
| Border Patrol, The | Frisco-Knapp-Graham | | 2 reels | | |
| Boozo Has a High, The | Looney Tunes No. 4 | | 1 reel | 8 | Oct. 4 |
| Box Car Blues | Looney Tunes No. 6 | | 1 reel | | |
| Bridal Night | Arthur-Merriam | | 1 reel | | |
| Bright Sayings | Shirley-LeMay | | 1 reel | | |
| Broadway's Like That | Ruth Etting | | 865 | 10 | Mar. 8 |
| Bubble Party, The | Geo. Sweet | | 829 | 7 | |
| Bubbles | Vitaphone Kiddies | | 668 | 8 | |
| Cave Club, The | Leach, Merman-Pierlot | | 783 | 9 | |
| Celeste Aida | Giovanni Martinelli | | 1 reel | 9 | June 21 |
| Check Up, The | Jack Hazzard | | 1 reel | | |
| Cheer Leader, The | Tom Douglas | | 826 | 9 | |
| Christmas Knight | Washburn-Eddy-Middleton | | 696 | 8 | |
| College Capers | | | 1 reel | | Nov. 8 |
| Collegiate Model, The | Dna Munson | | 2 reels | | May 10 |
| Compliments of the Season | Dressler-Lane-O'Brien | | 2 reels | | |
| Congo Jazz | Looney Tunes No. 2 | | 1 reel | | Aug. 30 |
| Contrary Mary | Bobby Watson | | 839 | 9 | June 7 |
| Cry Baby | Vernon-Treen | | 1 reel | | |
| Cryin' For the Carolines | | | 1 reel | | |
| Curses | Moore-Clement-Blackwood | | 2 reels | | |
| Dancer | Littel-Camoeau-Merriam | | 744 | 8 | May 24 |
| Darling Brute, The | Jack Hazzard | | 1 reel | | |
| Desert Thrills | Edwin Bartlett | | 725 | 8 | July 26 |
| Devil's Parade, The | Sidney Toler | | 680 | 10 | June 14 |
| Dining Out | Kent-Lake | | 1 reel | | |
| Doctor's Wife | Pangborn-Astor-Mitchell | | 2 reels | | |
| Done in Oil, Potter Series | Littlefield-Ward | | 1539 | 17 | June 14 |
| Ducking Duty | Conklin-Morgan | | 493 | 5 | |
| Duel, The | Fields-Teasdale | | 1 reel | | |
| Emergency Case | Hugh Comeron | | 1 reel | | Sept. 27 |
| Eternal Triangle, The | Rich-Standing-Kallz | | 1 reel | | |
| Everything Happens To Me | Corson-Hoyt | | 1 reel | | |
| Evolution | Progress Motion Pictures | | 1 reel | 10 | June 21 |
| Evolution of the Dance | Lupino Lane | | 1071 | 12 | Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | | |
| Family Ford | Jim Harkins | | 1 reel | | |
| Fashion's Mirror | Newberry-Thompson | | 1 reel | | |
| Feminine Types | Jean Barrios | | 1 reel | | |
| Fight, The | Norman Kerkenshire | | 1 reel | | May 10 |
| Find the Woman | Hugh D'Connell | | 717 | 8 | |
| Five Minutes From the Station | Overman-Churchill-Sidney | | 2 reels | | |
| Footnotes | Page Sisters & Oscar Gropan | | 519 | 6 | Apr. 19 |
| For Art's Sake | Broderick-Crawford | | 1 reel | | Sept. 27 |
| For Two Cents | De Wolf Hopper | | 1 reel | | |
| Fore | Fard-Lane | | 1 reel | | |
| Fowl Triangle | | | 1 reel | | |
| Frame, The | Boyd-Middleton | | 934 | 10 | |
| Gates of Happiness | Arthur Pat West | | 1 reel | 8 | Sept. 27 |
| Ginsberg of Newberg | Eddie Lambert | | 2 reels | | Aug. 2 |
| Girls We Remember | | | 1 reel | | |
| Going Places | Shaw & Lee | | 666 | | June 7 |
| Gob, The | Skelly-Evans-Shannon-Shea | | 2 reels | | |
| Grand Uproar | Jim McWilliams | | 702 | 8 | May 31 |
| Grounds for Murder | Foster-Glendenning | | 1 reel | | |
| Gym Jams | Lew Mayor | | 685 | 7 | Apr. 19 |
| Happy Hottentots, The | Joe Frisco | | 1 reel | | Oct. 25 |
| Harmonizing Songs | Joseph Harmon | | 1 reel | | |
| Hard Guy | Spencer-Tracy, Katherine Alexander | | 1 reel | | Sept. 6 |
| Headache Man, The | Clements-Cavanaugh | | 1 reel | | |
| Head Man, The | O'Connell-Kelly | | 796 | 9 | Apr. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | 1315 | 15 | Oct. 4 |
| Her Relations | Lively-Edward | | 1 reel | | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels | 19 | Aug. 30 |
| His Public | Morris & Campbell | | 2 reels | | |
| Holland | Technicolor | | 783 | 8 | June 14 |
| Hold Anything | Looney Tunes No. 3 | | 1 reel | | Aug. 30 |
| Home Maid | Hackett-Hall-Burley | | 1 reel | | |
| Honolulu | Madison-Marsh | | 1 reel | | |
| Horse Sense | Bob Roebuck | | 1 reel | | |
| Horseshoes | Lynn Overmann | | 1 reel | | |
| Idle Chatter | Lou Holtz | | 908 | 10 | Apr. 19 |
| Ill Wind, An | Hibbard-Lorch-Graham | | 2 reels | | June 14 |
| I'll Fix It | Kent-Lake | | 1 reel | | |
| Japanese Bowl, The | Technicolor | | 884 | 8 | June 14 |
| Jay Walker, The | Chester Clute | | 1 reel | 10 | Sept. 13 |
| Keeping Company | Eddie Buzzell | | 1746 | 19 | May 10 |
| Knocking 'Em Cold | Andrew Tombes | | 1 reel | | |
| Last But Not Leased | Billy Wayne-Thelma White | | 1 reel | | |
| Lady Killer, The | Eric Dressler | | 1 reel | | |
| Last Straw, The | Romney Brent | | 1 reel | | |
| Legacy, The | Betty Compton | | 2 reels | 15 | Aug. 30 |
| Letters | Pauline Garon | | 880 | 8 | |
| Let's Elope | Betty & Jerry Browne | | 645 | 9 | June 14 |
| Let's Merge | Doree Leslie | | 1 reel | | |
| Lobo, the Dogs | Lobo | | 990 | 7 | Mar. 8 |
| Lodge Night | Phillips-Cox | | 1 reel | | |
| Lonely Gigolo | Letti Loder | | 922 | 9 | Oct. 25 |
| Lost and Fanned | Demarest-Bond | | 1 reel | | |
| Love Boat, The | Herman Timberg | | 754 | 8 | Mar. 1 |
| Lucky Break | Fox | | 2120 | | Oct. 25 |
| Madame of the Harem | Judith Anderson | | 1 reel | | |
| Many Happy Returns | Connolly-Gottschalk-Evans | | 2 reels | 17 | Aug. 30 |
| Married | Flint-Ridges-Foran | | 1 reel | | |
| Master Sweeper, The | Chester Conklin | | 904 | 10 | Mar. 8 |
| Martinelli | | | | | |
| Aria from "Alda" | | | 1 reel | | |
| Pagliacci | | | 1 reel | | |
| Prison Scene from "Faust" | | | 1 reel | | Sept. 27 |
| Temple Scene from "Alda" | | | 1 reel | | |
| Matinee Idle | Henry Hull | | 685 | 8 | June 14 |
| Military Post, The | Roberte Guzman | | 570 | 6 | Mar. 15 |
| Modern Fairy Tales | | | 1 reel | | |
| Modern Business | | | 1 reel | | |
| Money, Money, Money | Mason-Kesler | | 876 | | |
| Mr. Intruder | Otto Kruger | | 1 reel | | |
| Music Racket, The | Lee Morse | | 1 reel | | |
| My Mistake | Donald Brian, Pat O'Brien | | 1 reel | | Oct. 25 |
| My Hero | Foy-Chard | | 1 reel | | |
| Naggers, The | Mr. & Mrs. Jack Norworth | | 1 reel | | June 14 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | | 845 | 9 | June 14 |
| Naggers' Day of Rest | Mr. & Mrs. Jack Norworth | | 1 reel | | |
| Naggers Go South, The | Mr. & Mrs. Jack Norworth | | 1 reel | | |
| Nay, Nay, Nero | Cameron-Watson | | 1 reel | | |
| New Racket, The | Bradbury-Homer | | 1 reel | | |
| Nightmare, The | Broderick-Pat O'Brien | | 2 reels | | |
| Nile Green | Broderick-Crawford | | 740 | 8 | June 7 |
| No-Account, The | Hardie-Hutchinson | | 777 | 9 | |
| No Questions Asked | Little Billy-Prounty | | 1 reel | | |
| Number Please | Sheila Barrett-L. Barrie | | 1 reel | | |
| Office Scandal, The | Bergen-Gruber | | 1 reel | | |
| Office Sissy | | | 835 | 9 | Aug. 9 |
| Old Seidelburg | Peterson-Renme-Reed-Gilmore | | 1 reel | | |
| One Good Turn | Ruth Etting-Jay Velie | | 2 reels | | |
| One on the Aisle | Lon Hascall | | 1 reel | | |
| Only the Girl | Wattles-Marsh | | 580 | 6 | |
| On the Job | Frank Orth-Ann Codee | | 1 reel | | |
| Opening Night | Sandy-Jesson-Hoyt | | 1 reel | | |
| Operation, The | Edgar Bergen | | 835 | 9 | Aug. 9 |
| Out for Dame, Potter Series | Littlefield-Ward | | 2 reels | | Aug. 2 |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | | 1243 | 14 | |
| Painter, The | Frank Orth | | | | |
| Paper Hanging | Johnny Arthur | | 1 reel | | May 31 |
| Paula, Lucilla & Chiquita | | | 1 reel | 9 | |
| Pay Off, The | H. B. Walthall | | 1076 | 12 | Mar. 8 |
| People Versus, The | Campeau-D'Malley | | 548 | 6 | Apr. 12 |
| Perfect Understanding, A | May-Oaks | | 537 | 6 | |
| Post of Honor, The | Short-Fielding-Holl | | 1 reel | | |
| Play Boy, The | Fox-Curtis | | 2 reels | | |
| Politics | George Jessel | | 2 reels | | |
| Poor Little Butterfly | Tashman | | 1 reel | | |
| Poor Fish, The | Cavanaugh-Ridges-Schafer | | 1 reel | | |
| Private Engagement, A | Yacht Club Boys | | 1 reel | 8 | Sept. 27 |
| Purely An Accident | Brown-Kearns-Otto | | 1 reel | | |
| Putting It On | Jarvis-Bond | | 1 reel | | |
| Railroad Follies | Morgan-Hager | | 1 reel | | Aug. 23 |
| Rang or Bust | Perdue-Elliott | | 1150 | 13 | June 7 |
| Romeo & Juliet | Charles Hackett-Rosa Low | | 9 | | Nov. 9 |
| Recruits, The | The Three Sailors-Clements | | 1 reel | | |
| Rood Knights | | | 1 reel | 9 | Aug. 9 |
| Rhythms | Reisman Band | | 2 reels | 15 | Aug. 9 |
| Roseland | Ruth Etting | | 2 reels | 14 | |
| Royal Nourisher, The | Eddie Buzzell | | 1550 | 17 | June 14 |
| Rural Hospitality | Roger Imhof | | 1 reel | | |
| Russian Around | Arthur Pat West | | 1 reel | | |
| Russian Rhapsody, A | Kuznetzeff & Nicolina | | 704 | 8 | |
| Salesman, The | Orth-Vernon | | 1 reel | | |
| Santry, Henry & Orchestra | | | 1 reel | | |
| School Daze | Musical-song-dance skit | | 1 reel | | Aug. 30 |
| Scotch Love | Blore-Swinburn-Collins | | 1 reel | | |
| Scotch Taffy | Scott Sanders | | 1 reel | | Oct. 25 |
| Seeing Off Service | Penner-Busley-McNaughton | | 2 reels | | Nov. 1 |
| Seeing Sarah Off | Slyvia Clark | | 1 reel | | |
| Seeing Things | Demarest-Auer-Fielding | | 1 reel | 9 | Oct. 18 |
| Service Stripes | Penner-Waddell | | 1 reel | | |
| Servant Problem, The | Murray-Oakland-Stauber | | 1 reel | | |
| Shakespeare Was Right | Technicolor | | 1 reel | | June 7 |
| She Who Gets Slapped | Tom Dugan | | 1 reel | | June 7 |

*Means synchronized score. †Means sound effects. §Means voice (including dinlogae and incidentnl songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | |
|---|---|---|---|---|
| Ship Ahoy | All Star | 1 reel | | |
| Showin' Off | Vitaphone Kiddies | 1 reel | | |
| Sinkin' In the Bathtub | Looney Tunes No. 1 | 1 reel | | May 10 |
| Sitting Pretty | Joe Phillips-Ruth Donnelly | 1 reel | | |
| Skin Game, The | Irving-White-Duffy | 1 reel | | |
| Slick As Ever | H. J. Conley | 2 reels | | June 7 |
| Song Paintings | Ann Seymour | 1 reel | | June 7 |
| Song Plugger, The | Joe Frisco | 1390 | 10 | June 7 |
| South Sea Pearl | Gastos Glass | 2 reels | | May 10 |
| Stepping Out | Penner-Phillips-Donnelly | 1 reel | | Oct. 25 |
| Still Alarm, The | Webb-Allen | 1 reel | | June 7 |
| Straight and Narrow | Robins-Jenkins | 1 reel | | |
| Strong and Willing | Trixie Friganza | 1 reel | | Sept. 27 |
| Strong Arm, The | Harrington-O'Neil | 1 reel | | |
| Stuttering Romance, A | Joe Penner-Dorothea Chard | 1 reel | | |
| Substitute, The | Chas. Lawrence | 1 reel | | Sept. 27 |
| Surprise | Dugan-Leonard | 1036 | 12 | |
| Suspicion | Lyons-Earle-Morne | 1 reel | | |
| Syncopated Sermon, A | Hall-Johnson Choir<br>Willard Robison | 1 reel | | Nov. 15 |
| System | Clements-Knapp | 1 reel | | |
| Taking Ways | Codee & Orth | 2 reels | | May 10 |
| Talking It Over | Jack Osterman | 739 | 6 | |
| Taxi Talks | Tracy-Alexander | 1346 | 15 | June 14 |
| Temple Belles | Green Sleckman | 1346 | 15 | June 14 |
| Tenement Tangle, A | Ryan & Lee | 756 | 9 | June 14 |
| Thank You, Doctor | Ravold-Taylor-Clute | 1 reel | | Aug. 23 |
| Thirteenth Prisoner, The | Willis Howard-Lee Kohlmar | 1 reel | | Nov. 15 |
| Tintypes | Yorke & King | 1 reel | | Oct. 11 |
| Tom Thumbs Down | Jarvis-McNaughton | 1 reel | | |
| Trip to Paris, A | Jarvis-Taylor | 1 reel | | |
| 23 Skidoo | Lew Fields | 654 | 10 | June 14 |
| Twixt Love and Duty | Howard-Graham-Percival | 1 reel | | |
| Two Rounds of Love | Rennie-Dixon | 1 reel | | |
| Unfair Sex, The | Healy-Gilbert | 1 reel | | |
| Varsity Show, The | Olive Shea | 2 reels | | |
| Varsity Vamp | Mike Ames | 1 reel | | |
| Victim, The | Orth-Howard | 1 reel | | |
| Wanderer, The | Douglas Stanbury | 1 reel | 9 | Sept. 13 |
| Watch Dog, The | Jack Hazzard | 1 reel | | |
| Who's the Boss? | Pangborn-Howard | 1 reel | | |
| Websterian Students | Ryan-Lee | 801 | 9 | Apr. 19 |
| Wedding of Jack and Jill, The | Vitaphone Kiddies | 701 | 9 | June 7 |
| Wedding Belles | Howard-Newton | 485 | 5 | |
| Wedding Bills | Billy Wayne-Helen Lynd-Bronks Benedict | 1 reel | | |
| What a Life | | 955 | 11 | June 14 |
| Who Pays? | Murray-Oakland | 942 | 10 | Mar. 15 |
| Where There's a Will | George Hassell | 2 reels | | |
| Window Cleaners | Brice-Edwards | 637 | 7 | Apr. 19 |
| Woman Tamer, The | Gilbert-Howard-Davis | 1 reel | | |
| Won to Lose | Irving-Lambert | 1 reel | | |
| Work, Milton C. | | 1 reel | | |
| Yamekraw | | 657 | 9 | Apr. 20 |

## SERIALS

### *NAT LEVINE*

| | | | |
|---|---|---|---|
| *†§King of the Kongo (P.T.) | Logan-Miller | Aug. 15'29 | 10 episodes |
| *†§Lone Defender (A.T.) | Rin Tin Tin | Sept. 1, 1930 | 12 episodes |

### *TALKING PICTURE EPICS*

| | | | |
|---|---|---|---|
| *†§Across the World | Mr. & Mrs. Martin Johnson | June 15 | 4 episodes |
| Hunting Tigers in India | Commander Geo. M. Dyott | Apr. 15 | 5 episodes |

### *UNIVERSAL*

| | | | |
|---|---|---|---|
| *†§Tarzan the Tiger | Merrill-Kingston | Dec. 9 '29 | 10 episodes |
| *†§Jade Box, The | Perril-Lorraine | Mar. 24 | 10 episodes |
| *†§Lightning Express, The | Lorraine-Chandler | June 2 | 10 episodes |
| *†§Terry of the Times | Howes-Thompson | Aug. 11 | 10 episodes |
| *†§Indians Are Coming, The | Tim McCoy | Oct. 20 | 15 episodes |

## COMING SERIALS

### *NAT LEVINE*

| | | | |
|---|---|---|---|
| *†§Phantom of the West | Tyler-Gulliver | Nov. | 10 episodes |

### *UNIVERSAL*

| | | | |
|---|---|---|---|
| *†§Spell of the Circus | F. Bushman Jr.-N. Vaughn | Jan. 12, '31 | 10 episodes |
| *†§Fingerprints | Kenneth Harlan | Mar. 23, '31 | 10 episodes |
| *†§Heroes of the Flames | | June 2, '31 | 12 episodes |

### *PATHE*

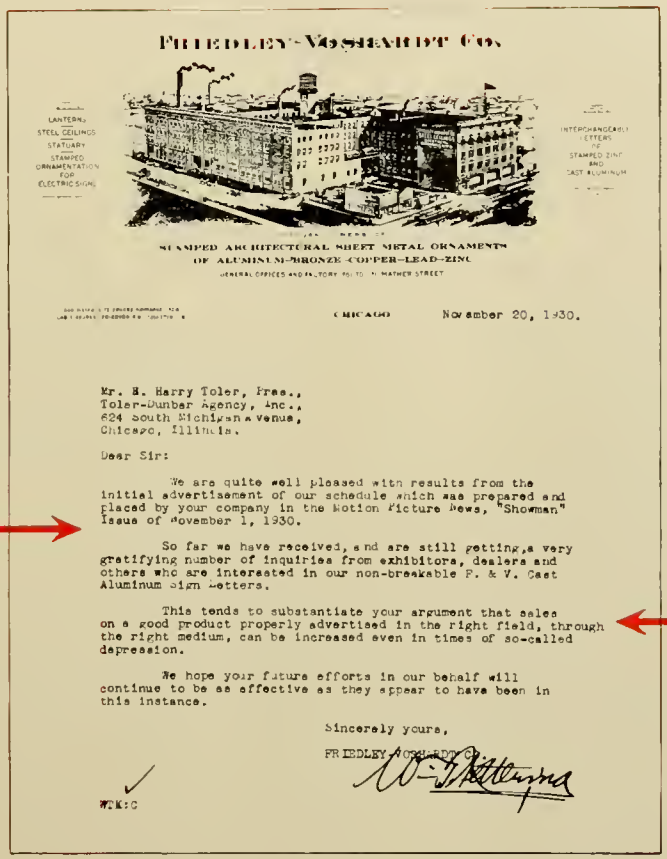
Perils of Pauline


# New Faces—New Names

Nowhere is there a more startling evidence of the great change through which the motion picture industry is passing than in the new names being added to the Lists of Who's Who now being compiled with complete biographical data for the 1931 Edition of

# MOTION PICTURE NEWS BLUE BOOK

# Proper Advertising in THE RIGHT MEDIUM Assures Increased Sales



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LANTERNS
STEEL CEILINGS
STATUARY
STAMPED ORNAMENTATION FOR ELECTRIC SIGNS

INTERCHANGEABLE LETTERS OF STAMPED ZINC AND CAST ALUMINUM

STAMPED ARCHITECTURAL SHEET METAL ORNAMENTS
OF ALUMINUM-BRONZE-COPPER-LEAD-ZINC

GENERAL OFFICES AND FACTORY [illegible] W. MATHER STREET

CHICAGO November 20, 1930.

Mr. H. Harry Toler, Pres.,
Toler-Dunbar Agency, Inc.,
624 South Michigan Avenue,
Chicago, Illinois.

Dear Sir:

We are quite well pleased with results from the initial advertisement of our schedule which was prepared and placed by your company in the Motion Picture News, "Showmen" Issue of November 1, 1930.

So far we have received, and are still getting, a very gratifying number of inquiries from exhibitors, dealers and others who are interested in our non-breakable P. & V. Cast Aluminum Sign Letters.

This tends to substantiate your argument that sales on a good product properly advertised in the right field, through the right medium, can be increased even in times of so-called depression.

We hope your future efforts in our behalf will continue to be as effective as they appear to have been in this instance.

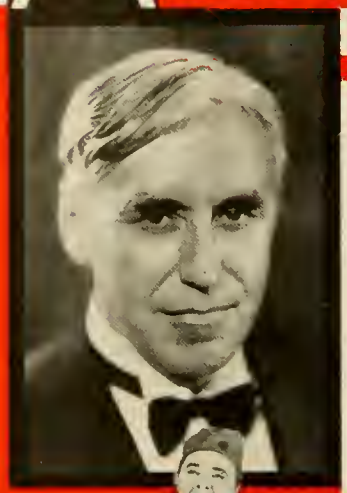
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FRIEDLEY [illegible] Co.

WTK:C

# MOTION PICTURE NEWS

# AMERICA IS SAFE AS LONG AS IT CAN LAUGH



America's collective sense of humor is one of the principal reasons for its greatness; one of the surest guarantees of its future.

Among its most honored sons and daughters have always been those who made its millions chuckle. For they do more for public morale than most of its statesmen.

While you can laugh you'll never be licked. Every time you play a good comedy you are helping your box-office to win. And you are adding your bit toward strengthening the public courage—and that's all America needs now to start the ball of prosperity to rolling again.



**"A HOLLYWOOD THEME SONG"**
with
Harry Gribbon
Yola D'Avril Patsy O'Leary

Mack Sennett is famous for his satires on the movies themselves. And this one, kidding the theme song, is one of his greatest. The critics call it "great fun", "one long howl", "a riot."



**"ROUGH IDEA OF LOVE"**
with Marjorie Beebe, Frank Eastman, Mildred Van Dorn

If you want to give them a rough idea of love as Frankie and Johnny demonstrate it—and a very clear idea of how funny an "action comedy" can be—play this one.

# MACK SENNETT COMEDIES



**"RACKET CHEERS"**
with Andy Clyde
Daphne Pallard Marjorie Beebe

"Mack Sennett still rolling 'em off their seats with good old fashioned slapstick comedy," says the Hollywood Daily Reporter. "Good stuff to satisfy the customers. Good entertainment for the kids."

**"DON'T BITE YOUR DENTIST"** with
Andy Clyde, Daphne Pallard
Patsy O'Leary, Lincoln Stedman

Don't bite your wife if business is not 100 per cent. Get more laughs in your show and advertise them. "Here's one for real clean fun," says Film Daily. "A corker."

**"NO, NO, LADY"** with Andy Clyde
Frank Eastman
Dorothy Christy
Cyril Chadwick

A new and funnier slant on the amateur "drawma"; a comedy done in the best modern manner, with plenty of the good old belly laughs.

Educational Pictures
"THE SPICE OF THE PROGRAM"

**EDUCATIONAL FILM EXCHANGES, INC., *E. W. HAMMONS, President***

Member Motion Picture Producers and Distributors of America, Inc., Will H. Hays, *President*

DECEMBER 20, 1930

# Motion Picture NEWS

Reg. U. S. Patent Office


## They asked for another Charlie Chaplin—*and now they've got one*



Merit never fails to win out. The public has been quick to recognize the amazing comic and dramatic qualities of Marie Dressler. Here is one of the outstanding screen artists of all time. You've seen "Caught Short" and "Min and Bill." But wait till you see Miss Dressler with Polly Moran in "Reducing." Take your hat off to genius.



**METRO-GOLDWYN-MAYER**


VOL. XIII, NO. 25 Price 20 Cents

Los Angeles New York Chicago

# QUIGLEY PUBLISHING COMPANY

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*ANNOUNCES THE CONSOLIDATION OF*

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*TOGETHER WITH THE ACQUISITION OF*

## EXHIBITORS DAILY REVIEW and MOTION PICTURES TODAY

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## MOTION PICTURE HERALD

¶ EXHIBITORS DAILY REVIEW AND MOTION PICTURES TODAY, THE LEADING DAILY NEWSPAPER OF THE MOTION PICTURE INDUSTRY, WILL BE CONDUCTED BY ITS PRESENT SUCCESSFUL MANAGEMENT, STRENGTHENED BY THE PERSONNEL AND RESOURCES OF THE QUIGLEY PUBLISHING COMPANY, AND WILL BE ISSUED AT AN EARLY DATE UNDER THE TITLE

## MOTION PICTURE DAILY

565 FIFTH AVENUE, NEW YORK — DECEMBER 15, 1930

*"It's Always a Good Season For Good Shows"*

# THEY'RE SPENDING BOOM-TIME MONEY TO SEE PARAMOUNT PICTURES!




**"MOROCCO."** Von Sternberg master-drama with Gary Cooper, sensational Marlene Dietrich, Adolphe Menjou. 5th crowded week Rivoli, N. Y. Burning up box-office records everywhere. Boom times never produced a bigger hit.

**"THE BLUE ANGEL."** Jannings-Dietrich love-thrillee packing Rialto, N. Y. in world premiere long run. "Two greotest performances on stage or screen."—*N. Y. Sun.* "Von Sternberg surpasses 'Morocco.'" —*Grophic.* Ufa.

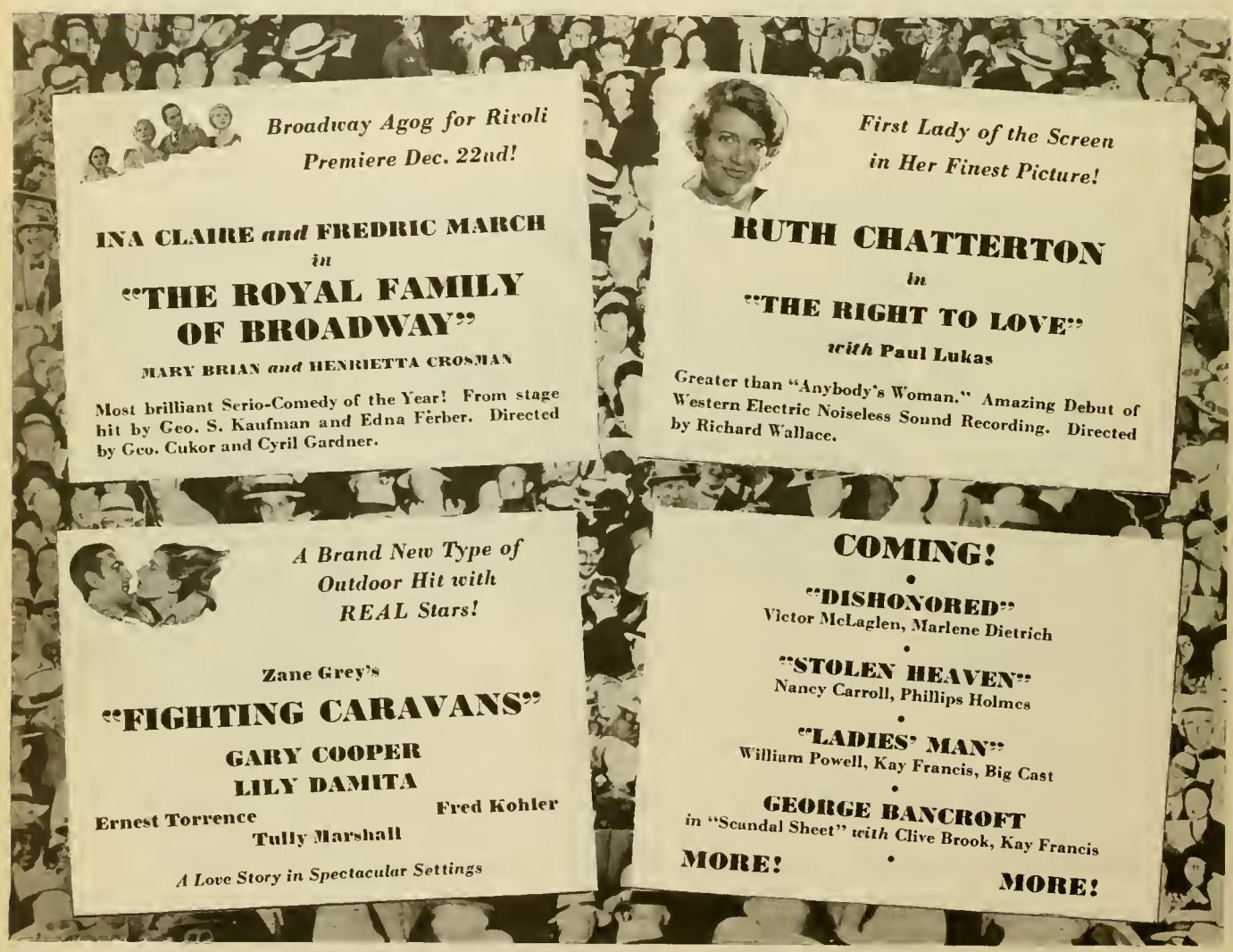
**"TOM SAWYER."** Piling up sky-high grosses everywhere. Adults love it. Kids flock in by thousands. Above photo shows Paramount Theatre, Los Angeles—typical. Jackie Coogan, Mitzi Green, Junior Durkin. John Cromwell, director.

## The Mighty Edge that PARAMOUNT Exhibitors, with Big Product in Quantity, Enjoy Over Their Fellow Showmen is the Vital Trade Fact of 1930!

¶While the opposition moans December as the toughest month of a tough year, theatre men with PARAMOUNT product merrily count record box office intakes week after week. ¶PARAMOUNT has risen to the emergency

of the times and lavished real money, real stars and real showmanship on REAL HITS. ¶The public will buy if they're shown why. The more carefully they buy, the more they buy PARAMOUNT. They know this company produces the outstanding entertainment of any season. NEVER MORE CONSPICUOUSLY TRUE THAN NOW!

# THEY'LL GO ON SPENDING TO SEE THESE COMING PARAMOUNT GREATS!




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***The Company that Gives Reasons for "BUY NOW!"***

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## Western Electric NEW PROCESS NOISELESS RECORDING

• • •

***Noiseless Recording*** marks the greatest advance since the coming of talkies. This new delicate, scientifically developed apparatus for recording produces a result heretofore impossible — keeping out all noises resembling static — producing tones more clean-cut and life-like.

• • •

***Your present Western Electric Equipment*** will successfully handle these new process films without any added parts — another evidence that best results are obtained when the same make of recording and reproducing apparatus is used.

• • •

***To obtain the full benefits*** of the New Process, the most minute adjustments are required to silence the reproducing equipment and maintain high quality.

***As part of the regular ERPI Service.*** Western Electric equipped theatres will have skilled engineering assistance at no extra cost to bring the apparatus up to these new high standards — to get everything possible out of pictures made by the wonderful new Noiseless Recording.

• • •

***Western Electric equipment — ERPI's service*** — continued improvement in methods and apparatus — are all part of the policy of making available facilities that will make your investment in them pay real dividends.

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THE VOICE OF ACTION

Northern Electric in Canada

*Electrical Research Products Inc.*

250 West 57th St., New York

# BIGGER STAR NAMES

Comedy brains and talent unheard of before under one banner . . . directors long recognized for their ability to turn out money-making pictures . . . the pick of the humorous writers . . . a big and growing list of box-office star names . . . that's why




FINER




*Educational's* comedy casts offer literally dozens of names that have shown from marquee lights all over the country . . . names that will add brilliance to your own lights . . . more *real names* than any one company ever offered you before in short feature comedies.

ANDY CLYDE (1) . . . LLOYD HAMILTON (2) . . . CHARLOTTE GREENWOOD (3) . . . BERT ROACH (4) . . . JOHNNY HINES (5) MARJORIE BEEBE (6) . . . HARRY GRIBBON (7) . . . BUSTER WEST (8) . . . JOHN WEST (9) . . . PATSY O'LEARY (10) . . . FRANK EASTMAN (11) . . . DOT FARLEY . . . TOM PATRICOLA (12) . . . JOE PHILLIPS . . . DAPHNE POLLARD (13) . . . AL ST. JOHN . . . YOLA D'AVRIL (14) . . . ALBERTA VAUGHN (15) . . . CLYDE COOK (16) FLORENCE ROBERTS . . . JOHN T. MURRAY (17) . . . VIVIEN OAKLAND (18) . . . NICK STUART (19) . . . NATALIE MOORHEAD (20) VERNON DENT (21) . . . FORD STERLING (22) . . . ANN CHRISTY (23) MARIAN SHOCKLEY (24) . . . PERT KELTON (25) . . . TYLER BROOKE . . . JERRY DREW . . . ADDIE McPHAIL (26) . . . BETTY BOYD (27) . . . HANK MANN (28) . . . ELEANOR HUNT (29) . . . PAT O'MALLEY . . . ESTELLE BRADLEY . . . BERNARD GRANVILLE MONTY COLLINS . . . GLENN TRYON . . . MARGIE "BABE" KANE MARGARET CLARKE . . . EDDIE BAKER . . . ALBERT CONTI ANN ROTH . . . MARCIA MANNING . . . LEE MORAN . . . LINCOLN STEDMAN . . . DOROTHY CHRISTY . . . EDDIE TAMBLYN (30) BOBBY AGNEW . . . RONNIE RONDELL . . . EDWARD NUGENT IRIS ADRIAN . . . LEOTA LANE . . . CHARLES IRWIN . . . RITA FLYNN . . . CYRIL CHADWICK . . . PHYLLIS CRANE.

What other company ever gave you such a box-office line-up as this? What company but *Educational* . . . the *only big specialists* in the short subject field . . . can you count on for the best in comedies always?

Educational Pictures

"THE SPICE OF THE PROGRAM"

# BETTER COMEDIES

*Educational's Comedies* this season are beyond question the finest brand of short feature laugh makers that ever made exhibitors' patrons howl for more. They are better comedies because better people are making them . . . and playing in them.


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Men famous for years of success in making box-office comedy in both feature and short feature lengths are producing and directing *Educational's Comedies.*

MACK SENNETT . . . AL CHRISTIE . . . WILLIAM BEAUDINE
WILLIAM GOODRICH . . . LESLIE PEARCE . . . WILLIAM WATSON
EDDIE CLINE . . . HAROLD BEAUDINE . . . ARVID E. GILLSTROM
STEPHEN ROBERTS . . . NAT ROSS . . . DEL LORD
E. H. ALLEN . . . PAUL TERRY . . . FRANK MOSER.

Many of the best comedy pens of Hollywood and the rest of the country have contributed the stories and the dialogue for *Educational's Comedies*, for the funny tales and the crackling chatter have come from such well known writers as

FLORENCE RYERSON . . . COLIN CLEMENTS . . . AL BOASBERG
JAMES GLEASON . . . JOHN A. WALDRON . . . EARLE RODNEY
JACK JEVNE . . . WALTER WEEMS . . . DICK WEIL . . . ERNEST PAGANO . . . PAUL GIRARD SMITH . . . KEN KLING . . . KATHERINE SCOLA . . . SHERMAN L. LOWE . . . JACK TOWNLEY . . . HALE HAMILTON . . . WALTER DELEON . . . NEAL BURNS
JIMMY STARR . . . HARRY MCCOY . . . BERT LEVY.

**EDUCATIONAL FILM EXCHANGES, INC., *E. W. HAMMONS, President***

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

**A soul piercing scream fraught with horror!**
**A shot in the dark!**
**Then silence, broken only by the low moans of a woman in terror.**



*Just one of many tense moments in*

# The LION and the LAMB

**E. Phillips Oppenheim's famous underworld mystery drama**

*with*

**WALTER BYRON  RAYMOND HATTON**
**CARMEL MYERS**

*Directed by*
**George Seitz**

*A Columbia* PICTURE



VOLUME XLII
NUMBER 25

Motion Picture News

DECEMBER 20, 1930
NEW YORK CITY

# ANNOUNCEMENT

QUIGLEY PUBLISHING COMPANY, publishers of Exhibitors Herald-World, Better Theatres and the Motion Picture Almanac, issues the following announcement:

The consolidation of Motion Picture News and Exhibitors Herald-World has been arranged. The first consolidated issue of the two national motion picture trade publications will be published under date of January 3, 1931. The consolidated publications will be issued under the title—Motion Picture Herald.

Exhibitors Daily Review and Motion Pictures Today, the vigorous and alert daily newspaper of the motion picture business, founded and edited by Mr. Arthur James, has been acquired. This publication will be renamed Motion Picture Daily, and will be published shortly under the auspices of the Quigley Publishing Company.

Announcement also is made that a daily trade newspaper will shortly be established in Hollywood.

Staffs for these several publications, comprising the most capable and experienced persons in motion picture trade journalism, have been assembled. Plans and arrangements have been made for the strengthening and developing of each of these publications to the end of providing for the motion picture industry in all of its branches a trade press organized and geared to meet every requirement of service, present and future, and to discharge its highest responsibilities.

This announcement comes as a culmination of an effort commenced in Chicago in 1915 when the writer of this announcement founded Exhibitors Herald. Exhibitors Herald, first a territorial trade paper, confined to the five Central States, eventually branched out into the national field. Motography, also published in Chicago, was combined with Exhibitors Herald. Then in 1928 Moving Picture World, long hailed as "The Exhibitor's Bible," founded in 1907, was combined with Exhibitors Herald, creating Exhibitors Herald-World. Now, Motion Picture News, developed by Mr. William A. Johnston, a publication which has gallantly carried the banner of enterprise and progress for more than seventeen years, joins with Exhibitors Herald-World in a consolidation of publishing resources which insure a reorganized publication of a vastly greater scope and calibre than has yet been placed at the service of the motion picture and the industry.

Throughout the period since 1915 as a publisher and editor in the motion picture trade the writer of these lines has been the beneficiary of a very generous amount of encouragement and support.

Now, upon the occasion of this development which will place at his disposal vastly greater publishing resources and facilities, he offers hearty assurances that these resources and facilities shall be used to reciprocate, in some small measure at least, for the encouragement and support which have been so generously extended during the past fifteen and one-half years.

MARTIN QUIGLEY

Motion Picture News

Vol. XLII NEW YORK CITY, DECEMBER 20, 1930 No. 25

# IT'S GOING TO BE MIGHTY TOUGH UNLESS—

INSIDE the business this:

Theatre grosses that insist on nosediving week in and week out, to the consternation and mystification of chain operators in New York and out.

As complex a foreign problem as has beset this complex industry since first it started on its hectic way.

Ineffectual production—or bad pictures, if you like—filtering through the studio sieve while the costs to make them pile up at a rate that has industry leaders worried beyond calculation.

## *Economic Blue and Chain Red*

TOPPING this triumvirate of woes is the widespread economic depression which has tobogganned general business clear into the dumps. And off on the sidelines, raising the devil and a few other things, are bankers whose resources make the celluloid institution go 'round. They are disturbed because intake doesn't match outgo and want to know why.

Then producer operation of small theatres has demonstrated itself to be a complete, or near-complete, bust and the travail prevailing over that five-year-old discovery is plenty. Also ironic.

## *The Legislatures Gird for Battle*

OUTSIDE the business this:

January around the corner and forty-three state legislatures ready to turn Big Berthas and popguns on the picture business. Dazzled by press agents who throw millions around carelessly, and don't obey instructions because their bosses don't want them to, law makers are massing for an attack on the "fabulous" wealth of the industry.

They figure in war the aggressor is entitled to the spoils and are fully determined to get their share, via the tax route.

## *Sexy Advertising Another Wooing*

YOU also have the reform groups reaping hay while the sun shines. Sexy advertising, sponsored and, in many cases, encouraged by chain operators whose frenzy for dollars at the box-office is halted by nothing, is supplying the ammunition dumps of the enemy with the big explosives that win battles.

If the conflict rages any hotter than it does today, the responsibility for the outcome is something producers themselves won't be able to explain away.

## *The Dust Cloth on the Round Table*

AND so, it's going to be tough unless the round table is dusted off and some substantial, rational thinkers ordered to plant their feet under it.

This is the time, more vital than any other in film history that this writer, at least, can recall, for get-togethers that spell the burial of political ambitions in favor of a thought on behalf of the industry.

It's a crying need. If something isn't done about it, the need will continue to exist, but the crying will be wet and plentiful.

KANN.

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# Value of Film Boards to Industry Seen Forcing Continuance of Hays Adjuncts

### *Capone Goes Hollywood*

**Hollywood—Al Capone, the midwestern beer baron, has been about the village for the past few weeks, according to those in the "know." The notorious gang chief is planning to settle here and reorganize the liquor business, which he claims is in sad need of reconstruction. For the past several weeks Al has been looking over real estate holdings in the Southland and is expected to choose the site of his California homestead shortly.**

## 'Gambling' George Cohan's First for Par; Gets $100,000

"Gambling," which had a four months' run on Broadway and served as the road vehicle for George M. Cohan during the 1929-30 season, will be the producer-star's initial picture for Paramount. It will be made at the New York studio early in spring.

When Cohan and the Paramount executives reached an agreement to film his last Broadway success the understanding was that "shooting" would begin in November and that the first talker would be released early in 1931. These plans were altered under a mutual agreement to permit Cohan to make his tour in "The Tavern."

About a year ago Cohan reached an agreement with Joseph M. Schenck to produce pictures in Hollywood under the United Artists banner. It was a verbal agreement and when the details were worked out and committeed to paper, the document which resulted presented such a formidable proposal and tied the producer-actor-author down so rigidly he called all bets off. He wants to be footloose so that if he gets his hands on a good play or musical,—or turns one out himself—he will not be bound legally to confine his working moments to studio.

While the financial arrangement between Cohan and Paramount is not made public, from sources believed reliable the information comes that Cohan is to be paid $100,000 for the "Gambling" story, a salary for being its star while in the making, and a good share of the net profits.

### *Yates-Saland Suit to Trial on January 26*

Suit of H. J. Yates' Consolidated Film-Cinema Patents against Nat Saland's Craft Film Lab has been set for trial at Wilmington on January 26. Yates is suing on alleged infringement of Gaumont developer patents. Revolutionary changes are understood to be in store for the lab field if Yates wins the suit.

### *Vote on Reduction in Budget Slated for April; Dun Proposal Considered*

Film boards of Trade, fate of which was up for discussion at last week's meeting of the Hays organization, have nothing to worry about as to their future status. The Hays association placed the boards on trial until April, when vote on the proposed budget for the new fiscal year will be registered, but regardless of this, the organization has no intention of abandoning the boards.

Hundreds of thousands of dollars of annual savings are credited to film boards through their various functions. Serving as a clearing house for distributor problems, the boards justify their existence many times over during the course of a year, the Hays group feels.

The vote in April will be on the reduced budget, which is being cut between $20,000 and $25,000. The 1930 budget was $260,000. At last week's meeting, the status of the boards was discussed and decision made to permit them to carry on "as is" until April, when their future would be determined. Meanwhile, distributors have under consideration a proposal by the R. G. Dun Co. to set up machinery to take over film Boards' functions.

## Pantages, Sure Of Victory, May Produce Abroad

Los Angeles—Alexander Pantages already is laying plans for his future, predicated on the belief that he will beat the rap in the assault case in which he was convicted and sentenced to San Quentin.

The veteran theatre magnate plans production of talkers abroad and in the near future his two sons, Rodney and Lloyd, will go to Europe to survey the situation and consider studio proposals. Talkers are to be made in the country best suited to the individual story's requirements.

## Detroit Excited About Whispers

Detroit—There is plenty of whispering going on here these days following statement that a group of well known former Detroit men are planning to build up a chain of local theatres. This town has been splashing red ink so long it's nobody's business, but it is figured that an aggressive independent group can do more than get by.

Plenty of money is available for the new group and some tough competition is in prospect. Activities of the new chain will get under way soon after New Year's.

### *Sex and Santa*

**Chicago.—One of the prize "boners" of the year was pulled by a circuit neighborhood house which has been making a feature of a Santa Claus with "gifts for the kiddies" for the past two weeks. This week, with the Santa still waiting for the kids, "A Lady Surrenders," which is playing to "adults only" was booked into the theatre.**

## Supervision of F. & M. Shows in East to Loew's

Supervision and routing of Fox stage shows in the East early in the new year will be taken from Fanchon & Marco and vested in the Loew booking office, it is understood. Plans now being formulated are said to call for a complete reorganization of stage policy of all Fox and Loew houses east of the Mississippi. Many theatres now showing vaudeville will switch to presentation shows, with the latter succeeding vaudeville at numerous other stands.

Capitol presentation shows, a regular Loew unit, will be routed into Fox's Academy of Music in New York, and the routing time increased from about 12 weeks as at present to 35 weeks. Regular vaudeville will continue through the Loew office.

Although Fanchon & Marco will continue to have a voice in production of their presentation shows, actual supervision and routing will be done by Loew.

"Too wild to even dignify with a denial," was the manner in which Bert Adler, Eastern representative of Fanchon & Marco, scouted the above yarn crediting Loew with acquiring supervision over Eastern booking and routing of F. & M. stage units.

## Sinemas Splash Some Sinful Stuff

Chicago—More sex was current at Loop theatres this week than is ordinarily found in the local Court of Domestic Relations. The result was that the art and morality seekers turned to the burlesque houses for something refreshing. The Loop line-up included the following pictures: "Madonna of the Streets," "Shame of Mary Boyle" (adults only), "Passion Flower," "Paid" (adults only), "Hell's Angels," "Min and Bill," "A Lady's Morals," "Her Man" and "Her Wedding Night."

There was a golden opportunity waiting for a house that could advertise some such title as "The Life of the Grasshopper."

# The Insiders' Outlook

CONSIDERABLE interest is being evidenced by those in the know over Harley Clarke's suggestion that negative costs be limited to $400,000 top per picture.

Bringing to the business his knowledge of financing and public utility management, Clarke is understood to be a firm believer of control of manufacturing cost in proportion to earning power—a sound business idea, of course. It is his idea that $400,000 negatives represent a fair running average for any picture, balancing the costs of sales, exploitation and prints against average potential return from theatres under percentage bookings.

Looking at it another way:

Why, so Clarke's conclusions are understood to run, invest huge sums of money ranging from $1,000,000 to $2,000,000, or even more, when the potential profit, in view of the cost, becomes an exceedingly dubious factor? There appears to be no good reason against this argument.

Whether the leaders of the industry will go for it, remains to be seen. If the plan is to become operative, it obviously means a more rigid control of studio purse-strings than has prevailed in the industry until now. It means further that the ideas of production responsibles in Hollywood must undergo a change which may prove difficult for them to masticate when you realize the almost uncontrolled freedom in operation which has been theirs for many years.

Another factor:

The difficulty of reconciling divergent points of view, always a dominant and usually a troublesome factor in production, is something which has to be taken into account. One individual may envision a story on a scale that might easily transcend the $400,000 limitation, for instance, and sincerely believe that an additional $300,000 or $400,000 investment will reflect itself in profit. After all, the chances that he may prove to be correct are just as pronounced as any others that may be offered.

These are some of the points which have developed since the Clarke idea was first advanced.

## *Ten Minutes to Go*

Nestling among the starling's cottages at Malibu Beach, where the mountains kiss the waters of the Pacific, is the beach house of James R. Grainger—sales manager, not film lead. His is probably the only non-professional house in the colony. When Jimmy isn't on the Coast, Edmund, pride of the Grainger clan, keeps the family standard aloft.

The other morning Ed awoke to a terrific hammering on the door. "Give me ten more minutes of sleep," he yelled. But he didn't get the period of grace—fortunately for him. The hurry call came from his Fillipino house boy and the rush revolved around the fire that already was creeping up on the Grainger homestead. The minutes were exactly ten, but consequences might have been far worse for Grainger had he won his point.

## *Storm Clouds*

On the surface, everything is lovely. On the inside, the pot is about to boil over. The front that presents itself to the trade looks rosy. But the truth is that this unnamed organization is having anything but a nice, quiet pre-Christmas time of it.

Politics, that industry disturber, is responsible. When the president, for instance, confers, it happens peculiarly enough the general manager is always present, whether he belongs or not. When the general manager functions—that sometimes happens—he fills his office with minions on all sides. That's because the president drops in so often, finds the G. M. apparently frantic with work and comes to the inevitable conclusion that his assistant is one great fellow.

The truth of the situation, as you might suspect, has percolated throughout the entire company. Everybody seems to know it but the head of the firm. Ergo: dissatisfaction, unrest and, finally, near chaos.

## *Impending*

**THE closing year will witness a number of changes in the executive line-up of at least one uppity-up organization in the business.**

**The switch, in the case of one individual, is being precipitated by politics. The circumstances are placing on the spot an important executive against whose account are being charged business errors for which he is no wise responsible, the orders having been issued by a man higher up on the rungs of the ladder.**

**But, like that much quoted observation, this is merely another case of preservation and the first law of nature. The bigger fellow is removing the smaller fellow to save his own skin.**

**The other changes, in an entirely different department of the same company, are about to develop because the bankers have expressed their dissatisfaction over the business regime of the about-to-get-the-axe official.**

**It's going to be a surprise when it happens—and that won't be long now.**

## *Stocks and Socks*

Plenty of the boys in the film business took it on the chin in the Bank of United States crash. One of the comparatively recent newcomers in the trade was taken for one hundred grand, 'tis said. The tap was doubly tough for the party in question, so the story goes, because about the same time he went for a 50 grand ride in a gambling game at a certain New Jersey resort.

## *Irish and Scotch*

Both Paramount and Educational planned to enter the talking reporter field with their newsreels some time ago. Floyd Gibbons, veteran reporter who formerly starred on the radio in the Literary Digest hour, was sought by both firms at the time. After the proposed Educational deal fell through, Paramount bid for Gibbons. The figure offered the veteran war correspondent is understood to have been $5,000 weekly, but Gibbons held out for $10,000.

If you suspect the deal flopped, the honors are yours.

## *Ingenuity*

His many friends who are cheering the success of Fox Movietone News realize that the ingenuity of Truman Talley is to a large extent responsible for the forward strides made by the newsreel. In this respect is recalled the great scoop Truman scored at the Versailles peace conference following the war.

The various diplomats attending the sessions were given for admittance a red card on which was inscribed a coat of arms and other fancy gold lettering. In order to crash the gate, Truman took the top off a box of Pall Mall cigarettes, with which he crashed the gate and scooped the world on the celluloid story.

## *What Price Invectives?*

One of the most amusing and colorful battles in the industry rages between silent and sound news cameramen. The silent boys find that the prevalence of microphones is cramping their style and are properly resentful of the fact.

Accordingly, when there is an event of importance they make every effort to prevent the mikes from interfering with

(*Continued on page* 18)

# LOOKING INTO THE FUTURE

Effective January 3, 1931, Motion Picture News will be consolidated with Exhibitors Herald-World. Both publications, on that date, will make their joint appearance in a new format as MOTION PICTURE HERALD under ownership of the Quigley Publishing Company + +

TO the readers of Motion Picture News, it is important to stress this point:

The publishing characteristics which have captured for this trade journal its position of prestige and respect in the international motion picture field will be retained.

Combined with its present facilities now will be added the resources of the Quigley Publishing Company and the features which have placed Exhibitors Herald-World in the front rank of the trade papers serving this industry.

For the man who would know his business better, the new publication which is to emerge from this important consolidation bids fair to offer at once a concentration of publishing ability, devoted to a common purpose, such as has never before been presented to the industry for its approval and support.

Motion Picture Herald, its publishing sponsors promise, will be a weekly paper in every way representative of the business which it will serve. Its debut on January 3rd is recommended to you as an event to be watched with keenest interest.

KANN

# Erpi to Eliminate Extraneous Noises By Overhauling Sound Installations

### *Dough in Socks*

**Hollywood—Since the closing of the Bank of Hollywood and the Guaranty Bldg. and Loan Co., Hollywoodites have been cautious as to where they put their money. Some are putting it away in the family sock and others are drawing it out and putting it in postal savings. Others get traveler's checks and money orders in exchange for the hard earned dough.**

**General upinion is that the Bank of Hollywood will open up shortly after undergoing a complete reorganization, but the Guaranty company is expected to settle for about 50 cents on the dollar.**

## Censor Dave Is Follies Manager; Will He Blush?

Seattle—Maybe it's just a coincidence, but Dave Himelhoch has just been appointed manager of the Follies Theatre in this city. To make the story more intelligible, however, let it be explained that Dave is chairman of Seattle's very much publicized Board of Theatre Censors, and (here's the laugh) the Follies is the home of Will King's musical comedy troupe, featuring "blackouts" and musical specialties that are, to say the least, "slightly blue" in tone. Local residents are waiting to see whether the Follies shows take on more of the angelic attitude of the censor board with Dave's advent, or whether the board's perspective changes to correspond to the chairman's presentations.

## Publix Ready to Book All Product

Scranton—Publix does not discriminate against any film producer, and at all times stands ready to book the product of any company if it is suitable, George C. Walsh, division head, declared in commenting on the invasion of Scranton by Warners.

The Warner firm has leased the Gaiety, former burlesque house, which is being remodeled as a first-run house. Several other locations are under consideration, it is stated.

M. E. Comerford, who sold his circuit to Warners, holds the majority stock in the Gaiety enterprise. The house is just a few doors away from the Capitol, one of the first string Publix houses. Terms of the lease, closed by Joe Hebrew of Warners, call for a monthly rental between $800 and $900, with option to buy the property for about $85,000.

### *Job Will Be Done on Every Erpi Device in the Country— No New Attachments*

Overhauling of every Western Electric installation in the country will be undertaken by Erpi immediately. The job will be done to silence sound projection mechanism, in line with the company's new production device which is said to eliminate all surface noises.

There will be no additional cost to theatre owners, except where worn-out parts must be replaced to allow for complete silencing of the machine. These parts purchases are not being forced upon exhibitors unnecessarily, according to an Erpi official who told a Motion Picture News reporter that replacement orders will be kept at a minimum, and will be made only where required. New attachments for silencing will not be necessary.

Eight hours will be required to tone down the extraneous noises of the machine, with exhibitors being asked to co-operate by eliminating the noise emanating from devices in the booth other than sound units. When completed, the booth will be practically "sealed" to outside noise interference.

Theatres which have booked pictures made under the new "silent sound" process will be treated first. The initial production, Paramount's "Right to Love," with Ruth Chatterton, is a test of the new process. Others will not be ready until early in February.

Immediately after completion of the silencing job in the U. S., which is expected to take three months and cost Erpi $250,000, servicing of foreign installations will commence.

A demonstration of the Paramount vehicle, in which Erpi engineers assisted in production, revealed elimination of studio surface noises and complete absence of hum. With this accomplished, proper reproduction is impossible unless the many machine noises in the booth are eliminated. Heretofore, studio surface noises "drowned out" extraneous noises in the booth. Both combined to make incidental sound and parts of dialogue sound unnatural and "tinny."

### *Shapiro to East, Allvine West Under Fox Split-up*

Hollywood—Victor M. Shapiro, publicity generalissimo at the Fox studios, leaves for New York early in January to take charge of the home office publicity and advertising departments.

Glendon Allvine, director of publicity and advertising for Fox, sails for Hollywood on the S.S. Virginia January 17 to remain at the studio until the annual sales convention, probably in May.

This schedule will give him about five days to confab with Shapiro in New York on operating problems. The switch is the first step in an interchange of duties under a new plan devised at Fox which will alternate the Eastern and Western department heads in the future.

### *Santa's Option Out*

**Hollywood—The retrenchment policies of the various studios have dealt a serious blow to the film chatter writers. They will receive no Christmas presents from the publicity departments. In the past the press chiefs have been very kind and have given the local scribes a break, but this year there will be no Santa Claus. Last Christmas one enterprising clock salesman sold the publicity heads of three studios electric clocks to give as presents. Imagine the dismay that greeted the arrival of three time pieces to various writers—and all of them alike.**

## Finkelstein Over Crisis; New Chain To Take Impetus

St. Paul—With M. L. Finkelstein, senior member of the former firm of Finkelstein & Ruben, convalescing from a stroke suffered a few weeks ago, plans are under way by his sons, Harold and Danny, for continued expansion of their new chain in Iowa. Danny has resigned from Warner Theatres to become active in the new chain. When his father was stricken, Danny came here by airplane from Atlantic City where he was city manager for Warners.

The Finkelsteins already have invaded two Iowa towns, Spencer and Carroll, in which five houses were acquired. No effort is being made to compete with either Publix or A. H. Blank. Ten million dollars is available for the new circuit's expansion, which is to be in Iowa and Nebraska.

## Tap Dancers Ruin Torrid Dialogue

Seattle—While John Gilbert and Greta Garbo performed on the screen of the Madison, local neighborhood playhouse, tap dancing students on the floor above drove the theatre's patrons away because the emotional scenes could not be heard above the din of the second floor feet. So claims F. M. Farrow, former lessee of the theatre, who is asking damages of $10,000 in Superior Judge Robert S. MacFarland's court.

Defendants in the action are Mr. and Mrs. George Storok, lessors, who are charged by Farrow with driving him out of business by allowing the dancing school to operate directly above the theatre during show hours at night. The storoks, on a cross-complaint, ask foreclosure of a $5,000 mortgage on Farrow's equipment, and deny the tap dancing accusation.

# United Artists, Rescinding 10% Cut in Salaries, Leads Way Back to Normalcy

### *Hoover No Fan*

**Washington—While the Hays association stands ready at all times to furnish any and all film programs which may strike the fancy of President Hoover, few requests for shows for the Chief Executive are made. The President recently viewed "Lightnin'," marking return of Will Rogers to presidential favor. Rogers' wisecracks alienated him from White House receptions and other affairs during the Harding administration.**

## It's Machine Age; Plan to Operate MechanicalHouses

Courtland Smith is getting ready to launch his chain of automatic picture theatres. According to present plans, the proposition will be launched in the Lefcourt Building, 49th Street and Broadway, New York. The shows will be put on by Trans Lux Corp., which Smith heads.

Trans Lux is planning a national chain of store shows featuring automatic pictures. Western Electric sound heads now are being made for the purpose. Jack Connolly is to be managing director of the proposed chain. Only two employes are required to operate the proposed "turnstile" theatres.

## Rembusch Calls Cohorts Together

Indianapolis—Call for a meeting Jan. 7 of Unaffiliated Independent Motion Picture Exhibitors of America has been sounded by Frank J. Rembusch, its secretary, in a message to members of Associated Theatre Owners of Indiana. Rembusch, who has continued the unaffiliated association upon his own initiative ever since the Trade Practice Conference, has drafted a resolution praising the Department of Justice for the credit and arbitration decrees and panning distributors and M. P. T. O. A. and Allied leaders, block booking and a few other of his pet aversions.

### *Malice Charged in Fox Deal with Former Head*

"Malicious reports" circulated about Fox Film, which were climaxed by a story that William Fox was to regain control of the company for a reputed $10,000,000 this week, were spiked by W. C. Michel, vice-president and treasurer of the company. Fox sold control of the firm last April for a reported $20,000,000, following lengthy court fight over control of the company.

### *Other Companies Expected to Follow Lead of Lichtman, Ending Curtailment*

That the industry is turning the corner in its swing back to prosperity is the opinion of a number of executives, who feel that the extended curtailment period is about over. This view was emphasized by Al Lichtman, when at a sales meeting at Chicago he announced that around the first of the year United Artists would rescind its 10 per cent reduction in salaries, put into effect several weeks ago.

In making this statement, which the sales force regarded as a real Christmas present, Lichtman commended the field men for the job they have been doing. Lichtman recently received a substantial salary increase, signing a new contract to continue as head of the firm's distribution, after rejecting an offer from Warners.

Other companies which have cut down on personnel are understood to be planning reinstatements, convinced that such a step will improve morale and efficiency.

## "City Lights," to Get Broadway Premiere Feb. 1

Silent vs. talker is the battle to be staged on Broadway starting Feb. 1, when Charlie Chaplin's "City Lights," synchronized, opens for a run at the George M. Cohan. The picture has been in the making for more than two years and its negative cost is reported at $1,400,000.

Chaplin has stated that the film will be offered to the highest bidder in various situations and regardless of affiliations.

### *To Double License Tax*

Scranton—City Solicitor C. B. Little has been asked by the city council to draft a new ordinance covering the license fees exacted by the city from all theatres. The solons instructed Little to fix the license fee at approximately twenty cents per seat. This move is expected to bring in additional revenue to the city of about $2,100. A tax of twenty cents per seat would be an increase of more than fifty per cent over the present sum.

### *Exclusive*

**Hollywood—One of the largest hotels on the Boulevard is finding business plenty tough. The other night the ballroom had a total of 16 paying customers dancing to the tune of an 18-piece orchestra. Besides that, 42 employes waited to serve the guests.**

### *The Wild Pest*

**Hollywood—Gary Cooper may be found astride a horse when on the screen, but for buzzing up and down the boulevard the lanky star has just purchased a $16,000 Dusenberg that makes the film populace look twice when it sails down the street. Cooper was once rated as champion gear jammer when driving buses in Yellowstone Park. He still shoves a mean throttle, as the Hollywood cops will testify—usually rating about three speed tickets per mile.**

## Memphis Gathers In 3,000 Shekels To Aid Jobless

Memphis—More than $3,000 was added to the unemployment relief fund here through the four major downtown theatres. Nearly 6,000 people crowded into the four houses, RKO Orpheum, Loew's State, Loew's Palace and Warner theatres, to see the Sunday shows, which were given free by exchanges, theatres and employes.

Approximately $1,500 worth of the latest films were donated by the Memphis-Little Rock Film Board of Trade to be used in the four downtown theatres and the neighborhood houses.

The pictures were picked by a committee of three, composed of Frank R. Ahlgren, news editor of the *Commercial Appeal;* C. A. McElravey, managing director of the Memphis Auditorium, and Allan Fisher of the D. A. Fisher Insurance Co.

Sunday shows will prevail in Memphis four consecutive weeks for the benefit of the unemployed.

An admission fee of at least 50 cents is charged each person entering the theatre. The Sunday show movement has the endorsement of the entire city government and is part of the program of Mayor Watkins Overton to assist the hundreds of unemployed in Memphis.

### *Paramount's New Color Process Out of Lab Stage*

Paramount's new color process, details of which have been guarded closley over a two-year period, is understood to be ready for studio use. The method is said to use a new type color-cap over a regular camera lens.

### *Another Patent Suit*

Strengthened by the decision of the U. S. District Court in Michigan, which in another section held the two patents valid, Western Electric has sued for an accounting and injunction against the Amplion Corp. of America and two of its officers, charging patent infringement.

# Sexy Advertising Out in Washington Suburbs; Exhibitors Refusing Film

### *Hind Views*

**Hollywood—One of the independent neighborhood houses, of the 35c-at-all-times brand, advertised a studio feature preview the other night. Film chatterers who are hot on the preview stuff attended en masse and found the "preview" to be "Anybody's Woman," released locally in many theatres here several months ago. The night following another "preview" was booked in and ran for three consecutive nights, heavily plugged. "Preview" was a quickie western that had been on the exchange shelf for about a year.**

## British Urged To Break Into Talker Market

Toronto—Concerted action on the part of British producers to fill the needs of the talker market is urged in the annual report of the Ontario censors. The report rebukes the prevalence of underworld pictures in the current market.

"With the advent of the talking films," says the report, "English-speaking countries form the greatest market. The British Empire appears to be the only unorganized portion of that market, with British production practically confined to Great Britain.

"But the mother country, as well as the Dominions, receives her main supply from the United States, which is the organized and most compact portion of the English-speaking market. If British production and distribution are ever to be anything more than an ideal, concerted action on the part of the British nations is necessary."

During the fiscal 12 months, only 17 British-made pictures were submitted to the board out of a total of 2,022 film subjects. Of this total, the board rejected 65 outright and approved 486 others after deletions or revision had been made. Pictures classified as "universal" or for family patronage numbered only 208, while only 194 were silent subjects out of the total of 2,022.

### *Basket Ball for Relief Fund*

A triple-header basketball game and dance for the benefit of the *Film Daily* Relief Fund will be held Friday night under auspices of the M. P. Athletic Association. Warners will play RKO; Pathe and Columbia have been matched, and also Fox vs. M-G-M. The party is to be held aboard the U. S. S. Illinois, training ship stationed at 98th St. and the North River.

### *14 Radio Directors*

Hollywood—Radio Pictures has 14 directors under contract with signing of Richard Boleslavsky, Russian legit director.

### *If Lurid Adjectives Are Used, Theatres Tell Exchanges They Can't Park Films*

Washington—Neighborhood houses, chain-managed, have notified local exchanges that pictures advertised as sensationally sexy will not be booked for suburban release.

Several of the downtown first run houses have followed a policy of advertising in lurid adjectives whenever a red hot theme permits. The tag "Adults Only" has been stuck on where possible.

Neighborhood house managers report that where this practice has been followed, parents spot the sexy exploitation and refuse to permit their children to attend these pictures when they arrive for second runs.

The notification, not exactly an ultimatum, but received with plenty of respect by exchange managers, is believed to have been inspired by the Hays office in Washington which is reported in mortal dread of drastic action on Capitol Hill.

### *"Hell's Angels" Crashes Tampa's Week Schedule*

Tampa—At last a picture has held the boards a full week at the Tampa. "Hell's Angels" turned the trick. Since the Tampa was built a policy of two changes in the week has been maintained, but this fall Manager Paul Short decided to try out a full week's run. "All Quiet on the Western Front" showed up fine on its four days' run and Short decided to hold it over for the remaining three, but the people were not used to the full week and the fifth day was a flop, so it was pulled and another picture substituted for the remaining two days. A second attempt was made with "Feet First," which was billed for the entire week, but it failed to make the grade and was pulled at the end of four days. Then Short decided to give it a third try and billed "Hell's Angels" for the full week, and it did the trick, playing the full week to excellent business.

### *Both Sides Confident With Patent Writ Near*

Philadelphia—With both sides confident of victory, decision is scheduled soon on appeal of Erpi from the U. S. District Court's decision that its reproducer infringes the Reis patent. However, regardless of the way the case goes, immediate appeal will be made by the loser to the Supreme Court.

### *Paramount Answer Due Dec. 31 in "Trust" Suit*

Boston—Answer of Paramount in the "trust" suit brought against the company by the Strand Amusement Co. of Portland, asking damages of $2,000,000, must be filed by Dec. 31. Motion for dismissal was denied in U. S. District Court here.

### *Beauty in Wide Film*

**One of the most picturesque short subjects ever to grace the screen of a Broadway theatre is on the current bill at the RKO Mayfair in New York.**

**Made with the Spoor-Berggren wide film process, the producers have picked Niagara Falls, an ideal locale, as the subject of one of the first short releases with this "natural vision" device. It's a photographic gem and certainly justifies the use of wide film and screen for scenic material. The symphonic musical accompaniment is on an equally high rating with the depth and beauty of this photographic masterpiece.**

**CUNNINGHAM.**

## Educ'al, Victor, Pathe Readying 16mm Projector

Following in the footsteps of the big electrics, the picture field is turning toward the home movie as a potential contributor of added revenue. Having been almost totally neglected because of a concentration of effort on sound development, the home field now is considered ripe for a wholesale invasion, and, within the next six months, at least five important producer-distributors will have launched a definite program for the production of 16mm subjects in sound, and, possibly, subsidiary units to manufacture portable projectors.

Educational and Pathe, both of which were important non-theatrical factors prior to the advent of sound, are understood to be secretly dickering with RCA-Photophone or RCA-Victor for licenses to manufacture portable sound-on-film machines for the 16mm market, while RCA-Victor is said to have finally developed a machine, to sell at $400, and including radio, victrola and projector.

Universal may tie up with another equipment manufacturer, supplying 16mm sound-on-disc and film versions for home use.

The current trend points toward almost exclusive use of sound-on-film subjects, which would mean that disc portables now on the market will have to be revamped.

### *Roxy Joins NBC*

As a preliminary to joining National Broadcasting Co., Roxy and His Gang will make a tour of eastern cities early in February. He severs his connection with the Roxy Theatre in January.

### *Club Making Drive*

To get out of the red, the Motion Picture Club is making a drive for new members, the goal being the 500 mark. Seventy-six new members are sought.

# Studio Staffs Shoot Holes in Plan to Cut Negative Costs to $400,000 High

### *Another Unholy Three*

**It was a small town. Business was lousy. The manager of the "opery" sulked in his auditorium. Enter a film salesman and a magician, each trying to book a date.**

**The manager told them his tale of woe. The fillum man produced a bottle. When this was empty the magician offered to buy, so the manager introduced them to the local bootlegger, who sold them a bottle of "Poison Ivy" and the seance continued.**

**They all had a good cry over the awful conditions while consuming the aged-over-night likker. When show time arrived all three were laid out on the benches and the house remained dark. However, there weren't very many who came anyhow, for business was lousy.**

## R. E. Atkins One Busy Guy; Has Job Monopoly

Busy? Nothing else but, this fellow R. E. Atkins, who operates the New Lyric at Elkeville. For, aside from his show shop, Atkins has an undertaking business, photograph studio, is in the electric and public service company business and tries his hand at politics on the side. His many occupations are outlined by Atkins in the following to a local electric firm, which had sent him a collection letter. Following is the letter as published by Editor and Publisher:

Dear Sir:

Replying hurriedly to your note regarding amounts due the firm, will say that I am aware of same, but I think there is some mistake in the books, but I cannot be sure until I check over my invoices. I am snowed under with work and have not had time to go over them just now. I also carry the undertaking business here, and I have been rushed day and night. I also operate above show and I have been so busy and worn out at nights that I neglected to take care of my film business, as I have a helper and he has bawled up my bookings.

I also have the photo studio and I have three weeks' work of pictures laying unfinished. I also am the Republican nominee for Supervisor of this Township on the County board, and with these many, many things to put my mind on and all different, I beg you to give me a little time to check over carefully my bills and then remit you. I am also carrying the exclusive electrical business here and have charge of the local public service company.

Business is good in every line I have, as our local mines are running steady. I shall give your letter my personal attention within the next few days. I buried two bodies yesterday, one for today and one for tomorrow. This business requires all my attention.

Thanking you in advence, I am

Yours very truly,

R. E. Atkins.

### *Proposal Seen as Harmful to Productions with Big B. O. Potentialities*

Hollywood—Tough sledding for any attempt to set a hard and fast rule on production costs is forecast by studio workers. Under a plan, which has been progressing rapidly, a top of $400,000 would be set, and studios would be ordered to keep within that figure. However, the flexible nature of production budgets, and the tendency to "shoot the works" on stories with potentialities, make sound studio forces feel that any set maximum figure can't be maintained.

The plan is credited to Harley L. Clarke, president of Fox, who has pointed out to other producers the alarming situation caused by the proportionate cost of films and the amount of revenue they can command. Production nut has been much too high, and drastic steps are being ordered to meet the situation.

In carrying out such a plan, studio workers feel that producers may be riding into a jam, pointing out that in view of present conditions, entertainment values must be increased if pictures are to get the dough at the box office. They agree that waste must be eliminated, but feel that the maximum figure idea just won't work.

## 150 Unemployed Sell RKO Ducats In Washington

Washington—One hundred and fifty men and women started door to door sales of R-K-O theatre tickets last Monday morning. The solicitors receive 25 percent of their sales. Tickets are 50 cents, exchangeable at the box-office for admissions.

Those hired were obliged to show three letters of recommendation from some individual or agency known to the theatre. In addition, R-K-O is protected by a blanket bond written in New York covering all theatres from losses due to defaulting salesmen.

After the first two days the R-K-O office reported that the plan was fairly successful. It is a gesture to relieve unemployment and help the R-K-O box office at the same-time. War veterans are being given a preferential status in passing out these commission jobs.

### *Crass Critics*

**Chicago—The Castle theatre played host to the eight surviving fire-fighters of the Chicago blaze of 1871 at a matinee performance of "The Third Alarm." After viewing the film, the boys opined that they did things much better in the old days.**

### *No Man's Land*

**Chicago—A 15-year-old boy who told detectives he wanted to be what they were when he was discovered in the Woods theatre many hours after closing got nothing but dirty looks from them. They thought the kid was implying that they were a bunch of burglars. The lad was discovered by a night watchman about 3 o'clock in the morning. He was tip-toeing down the stairway from the balcony where he had hidden after the last performance; thus revealing an intimate knowledge of local show business. He knew the balconies were as deserted as a country churchyard on New Year's Eve. He was armed with a gun and a star, and had removed his shoes and was carrying them in his hand. When discovered, he said he had fallen asleep during a performance.**

## Emelka Passes From Reich to French Bankers

Berlin—Climaxing two years of hectic financial wrangling, the German government has relinquished control of Emelka, one of the largest producing-distributing units in this industry. French financiers, headed by Albert Kohan, are the new owners, making the purchase through the local Kraus group.

Kohan was instrumental in bringing together the merger of French Gaumont-Franco-Film Albert and it is expected Emelka will join this amalgamation, acting as an outlet in Germany for French product and producing German talkers for distribution in France.

Emelka ran into difficulties, it was charged, because of its slowness in switching to sound, and passed to the Reich government in order to insure a German ownership of the company, which would guaranty a political influence in the weekly newsreel.

American and British interests are understood to have bid for Emelka.

### *Lehman Closes with Nat'l For Theatrephone Device*

National Theatre Supply will distribute the Theatrephone device for hard-of-hearing, having just closed with Charles H. Lehman, president of Hearing Devices Corp. for theatre rights.

### *2 Weeks for "Today"*

Boston—"Today" is rounding out a two weeks' run at the Park, which changed precedent to hold over the film, which Hollywood Films is distributing in this territory.

# Ruling to Prove Death Blow for All Blue Laws?

Chicago—An opinion rendered by Circuit Court Judge Phillip Sullivan in the hearings of the Evanston Sunday movie case, if sustained, may be the death-blow to all blue laws, numerous Chicago attorneys believe. Judge Sullivan's opinion brands all blue laws as unconstitutional because of religious discrimination against sects which do not recognize Sunday as a religious holiday. It is his belief that all such legislation is in violation of that part of the constitution which guarantees religious liberty, and as such is unenforceable.

The present hearings in the Evanston case involve an appeal by theatre interests in the Chicago suburb for an injunction restraining Evanston police from enforcing the Sunday closing law. A ruling on the injunction is expected within the next few days.

# Philly Fathers Still Feel Blue

Philadelphia—The anti-blue law campaign received a severe set-back when the city council committee, drafted to consider modification of the Act of 1794, rejected a resolution to open films and baseball games on Sunday by a three-to-two vote.

Action of the committee came in the nature of a surprise, as it was generally expected that it would present to the council a strong resolution against the Sunday laws in as much as Councilman "Bill" Roper, former Princeton football coach and a determined opponent of the blue laws, was chairman of a group apparently in accord with open-Sunday views.

Opposition to Roper became apparent when he introduced a plan whereby the Act of 1794 would be repealed and local option in favor of open Sunday be submitted at referendum throughout the state. His open Sunday plan would permit amusements to function between the hours of 2 P. M. and 11 P. M. on Sundays.

# French Features Hit in Montreal

Montreal — French features are having quite a vogue in Montreal. At the Palace Manager George Rotsky used "Toute Sa Vie" for a special midnight pre-view performance on Dec. 12 when patrons of the final performance of "Morocco" were invited to wait over for the extra show without additional charge.

Manager Charles Lalumiere of the Roxy presented the Paramount French version of "The Doctor's Secret" as a regular first run attraction during the week starting Dec. 13. In recent weeks the Roxy has presented English, German, French and United States productions with fair success.

## INSIDERS' OUTLOOK

(Continued from page 12)

their photos. In doing so, they run into plenty of jams. To protect their shots, they usually frame a lot of cussing directly into the mike, so that the objectionable recording outfit will be removed. A flood of swear words makes things tough for the sound news cameramen, and helps the silent men to get the shots they want.

It always works.

THE INSIDERS

## *Buffalo Houses Face New Fire Hazard Drive*

Buffalo—Concerted drive to halt operation of all film theatres here not strictly fire resistive in construction has been started by the advisory committee of the juvenile protection department of the Children's Aid Society. This group quotes a survey to the effect that two of every five local theatres are conforming to all legal restrictions, but still constitute a fire hazard from their construction. At the same time, Fire Commissioner George W. Hadden has given all theatres now operating a clean bill of health, although some of the neighborhood and suburban houses which have been closed do not come in that category.

## *Personal Appearances Used by K. C. House*

Kansas City—Louis Charninsky, manager of the Pantages here, is endeavoring to boost his box-office receipts with personal appearances of film stars. Charninsky, who now is in Los Angeles, has secured Belle Bennett and Mickey McGuire, star of Larry Darmour's juvenile shorts, as the forerunners of the new policy. Belle Bennett appeared on the Pantages stage last week. McGuire is booked for an early engagement.

## *Children's Lists to Be Made by Educators*

St. Louis—Circulation of a periodical list of pictures recommended for children is planned by the Board of Education here. The board recently announced its opposition to the sale by school children of tickets for various shows.

## *Garyn Smiles for Xmas; Trailer Deal In at W. B.*

Pat Garyn has closed a deal with George Skouras and David Weshner of the Warner theatre organization whereby the chain will play the special Christmas and New Year's holiday trailers turned out by National Screen Service.

## *Minneapolis Pantages Dark After Brief Try*

Minneapolis—Considerable mystery surrounds closing of the Pantages, which went dark after a few weeks of low grosses. The house had reopened in November.

# Huffman Houses Plan Big Stunts For Denver Poor

Denver—All five of Harry Huffman's houses here will contribute to the unemployed and needy at Christmas time. The Tabor will have a food matinee and for admission will accept a sack of potatoes, sugar, coffee or canned goods. These will be turned over to a mission. The America will give half the gross for one day from 11 to 6 to the Salvation Army for its unemployment fund and Army officials will be in charge of the house during this matinee. The Bluebird will have its annual toy matinee at which a toy in good condition or a book will admit. These will be used at the Motor Club party for children at the city auditorium on Christmas morning. At the Bide-a-Wee the entire receipts for one evening will be turned over to a committee of women for use among the poor in that section of the city. At the Aladdin Huffman will repeat his annual custom of entertaining over 1,500 inmates of orphanages and other institutions during Christmas week. Huffman also bought the second Salvation Army-Philco radio set sold here and will present this to some institution for Christmas.

# $500,000 House For San Francisco

San Francisco—Plans for the first unit in a theatre building and expansion program were outlined at a luncheon given by San Francisco Theatres, Inc., of which Samuel H. Levin is president. Guests were newspaper men and officials of the Levin organization. The theatre to be built, a 2,000-seater costing $500,000, will be on Ocean Ave., occupying an entire square block between Fairfax and Fairfield. It will be completed about Aug. 1.

Those at the luncheon at the Palace Hotel were Samuel H. Levin, J. C. McCann, Timothy Pfluger, the architect, William Nasser, Alec E. Levin, Don Krull, Fred Johnson, Pat Casey, Harry Johannessen, Harold Wilson, Templeton Peck, Eric Coster, Leonard J. Williams, Homer E. Wall and Walter Barusch.

# Whitbeck Orders 30% Ad Increase

Seattle—Effective January 1, Fox West Coast Theatres will increase its appropriation for newspaper advertising 30%, taking the added funds from other media that will be reduced or discontinued altogether. This was the announcement made here this week by Frank Whitbeck, director of advertising and publicity for the circuit, who has been conferring here with Robert Bender, division manager for the Fox organization, and Vic Gauntlett, Pacific Northwest publicity head.

# There'll Be a First National Franchise In Chicago for the Next Five Years

### *A Real Bet*

**Hollywood—Joan Crawford's latest picture, "Dance, Fool, Dance," is a potential box-office smash with all the elements of real screen entertainment, coupled with great action. It has fine direction and a swell story, so it should make box-office history. William Bakewell, Lester Vail and Cliff Edwards give fine portrayals, but Miss Crawford, as usual, takes top acting honors. Harry Beaumont directed this.**
**CROUCH**

## Dunas, Weinberg Fill New Sales Jobs at Columbia

New sales system of Columbia has swung into operation under Joe Goldberg, general sales manager of the company. Under the new plan, the nation is divided into two territories, with Phil Dunas in charge of the western and Lou Weinberg in charge of the eastern divisions. Weinberg formerly was in charge of short subject sales, while Dunas was district manager at Chicago. Under the plan, shorts as well as features will be handled by both division heads in their respective zones.


*Phil Dunas*

Dunas will have supervision over the following offices: Chicago, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Milwaukee, Minneapolis, Omaha, Portland, Salt Lake City, San Francisco, Seattle, St. Louis and Butte.


*Lou Weinberg*

Exchanges under Weinberg's jurisdiction are: Albany, Atlanta, Boston, Buffalo, Charlotte, Cincinnati, Cleveland, Dallas, Memphis, New Haven, New Orleans, New York, Philadelphia, Pittsburgh and Washington.

### *Alexander Successor?*

Chicago—Branch Manager Roy Alexander is regarded as in line for Phil Dunas' post as district head for Columbia. In event Alexander gets the post, Harry Phillips, salesman, is expected to get the branch.

### *H. J. Merle Hangs Onto Pact And Gets Fine Break Over His Competitor*

Warners are rapidly cleaning up outstanding First National sub-franchises, which are virtually extinct throughout the nation. One of the few remaining is that of the Irving, Chicago suburban, owned by H. J. Merle, who purchased the house originally as a family plaything. Several years ago the number of sub-franchises sold was in excess of 5,000.

Most of them were for short terms and expired during recent years, but a lot were turned back to First National because of reported dissatisfaction over the clause which required country exhibitors to road-showshow at advanced prices any picture which played New York and Chicago first runs at advanced prices. Warners, anxious to clear up the whole thing, accepted such cancellations without protest and even bought up several unexpired franchises. An offer was made to Merle for the franchise he holds, but he refused it because he "had had it a long time; wasn't sure about what its advantages were at the time the offer was made, and didn't have time to look it up."

One of the advantages it gives him is priority with First National product over eight theatres which compete with the Irving in the northwest side neighborhood. According to Chicago's release system, if it were not for the franchise, the Irving would be obliged to follow four of those theatres—two of them are now Warner houses—and could do no better than play day and date with the other four.

Merle is not actively engaged in the management of the Irving. His principal interests are a north side hotel and the Andrews Chair Co., downtown. That explains why he knew so little about the last-but-one First National franchise which he holds. It has five more years to run.

### *Charity Shows Given Break at Gouverneur*

Gouverneur, N. Y.—This village has approved benefit Sunday shows. James P. Papayanokos, owner of the Graylin, is responsible. He was up before the village board last week and said that he had been asked to give a benefit performance for the village hospital, and that he was perfectly willing to give not only one but two shows on Sunday and turn over the proceeds to the hospital. This the board decided to allow. A Sunday film issue was lost in Gouverneur last summer by a few votes.

### *Ruby Moves Plant and Office*

Ruby Camera Exchange, headed by Irving ("Ruby") Rubinstein, has moved headquarters to the second floor at 727 7th Ave., New York, where he now has the entire floor. The portable sound projector factory at Long Island City has also been switched to the new quarters.

### *Page Tennyson*

**The printer who was doing Sono Art-World Wide's heralds for "Jaws of Hell," which is a picturization of "The Charge of the Light Brigade," called up the ad department to apologize for leaving the author's name off the front page. With this apology came a note asking, "Do you think the author will be sore?"**

## PhotophoneSound Ad Projector Is Put on Market

A novel automatic advertising projector, designed to accommodate standard-sized sound film, has been perfected by RCA Photophone in collaboration with the Auto Cinema Corp., which has had a silent motion picture advertising projector on the market for several months. The announcement was made by Sydney E. Abel, Photophone general sales manager. The machine itself, a compact piece of engineering workmanship, operates within a neatly modeled metal housing occupying a space less than two feet square. The projector is motor-driven with power supplied from an ordinary lamp socket. Projector, amplifier, motor and six-inch speaker are within a cabinet, similar in appearance to a radio console, which stands about five feet, six inches high. The picture is thrown upon a transparent screen, 18 by 22 inches in dimension, near the top of the cabinet. The entire equipment, including cabinet, weighs less than 100 pounds. When placed in operation, the film is endless self-rewinding, permitting repetition of the subject indefinitely. The sound amplification can be controlled to any desired volume.


*Sydney E. Abel*

### *Secretary Robbed*

Portland—Miss Nelle Shumate, secretary to Manager Dutton of the Portland branch of the National Theatre Supply Co., was interrupted by a bandit, who at gunpoint stripped three diamond rings from her fingers and escaped with an additional $25 from the till.

### *Warners Aid T. B. "San"*

Hollywood—Harry M. and Jack Warner are donating furnishings and equipment for the Sam and Milton Warner memorial building at the Los Angeles Sanatorium at Duarte. The building was completed some time ago. It will be a free and non-sectarian institution.

# N. Y. Critics O K Spoor Process, But Don't Rave

Critics received the Spoor-Berggren wide-film process at its initial New York showing at the Mayfair, with a fairly warm reception, but not one that might be considered a "rave." The *Evening World* and *Morning Telegraph* believe it to be the best of wide film processes, while the *Graphic* and *Herald-Tribune* let it down coldly.

The concensus pointed toward an accomplishment of third dimensional qualities, and a generally favorable opinion was voiced with regard to outdoor and scenic shots.

A brief summary of opinions of New York critics on the Spoor-Berggren process follows:

**AMERICAN**—* * * As with competitive devices, this process is most effectively used in panoramic shots. And these are plentifully present. Robbed of "Natural Vision," the film would be an obvious little program attraction. * * *

**DAILY MIRROR**—There is a genuine three-dimension illusion about this. * * * The wide screen offers magnificent depth to scenery, thrilliog reality to the action. It transforms an average railroad tbriller into an exciting and impressive film. * * *

**EVENING WORLD**—* * * The impression of third dimensiou really is gained. * * * Characters in the picture take on a sort of embossed appearance like tbose of bas relief. Trees appear rounded, just as in natural life and infinite depth is gained in panoramas. * * * Is a long stride in advance of * * * competitors, for its backgrounds are seldom blurred as they are in other wide-film pbotography * * *.

**GRAPHIC**—* * * Except in shots of huge engines or panoramic scenes taken outdoors, the greater size does not materially aid the production. Rather, at times, it seemed a detriment to the vocal effects * * *.

**HERALD-TRIBUNE**—* * * Once the eye is accustomed to the greater scope of the screen, aod, accordiogly, the larger proportions of every object upoo it, the photoplay becomes exactly the same as it would if shown ou a smaller scale * * * except that the scenery is given more sweep and possibly magoificence by looming up several times larger tban ordinary.

**MORNING TELEGRAPH**—* * * Quite the best of the much-touted large screen processes * * * succeeds to a far greater degree than the other wide-film methods in giving a stereopticon effect that provides an illusion of depth. * * * Wide film serves no particular purpose in itself, and while it may enhance a few outdoor scenes, it adds nothing to the dramatic qualities of any screen story * * *.

**TIMES**—* * * There is a good deal to admire about tbis new wide film * * *.

# Brilliancy Held Constant in Wide Films by Cone

Rochester—Bausch & Lomb Optical Co., pioneer in the projection lens field, has obtained patents on its new condensing system designed to assure constant brilliancy for wide angle films through creation of a larger cone of light by substitution of an oval for round light spot in the rectangular aperture.

The new system, perfected by W. B. Rayton, director of the company's scientific bureau, is composed of a 5½-inch diameter element with sphere cylindrical surfaces and a 6-inch element with sphero paraholic surfaces. A new system of projection lenses, made of special heat resisting glass, also are used with the condenser.

The system is used for 70-millimeter film, but can be used also for standard film.

## *New Phone Plan in Work*

**Effective this week, a numeral will be added to each central phone office name in New York City. In dialing the new way, two letters (instead of three as heretofore) should be used, followed by the new line number. For example, the old method of dialing the Hays office was: LEX 5000. The new way is: LE—2—5000.**

**The new code numbers of central offices where majority of film companies are located follows:**

| | |
|---|---|
| AS hland 4 | LE xington 2 |
| BR yant 9 | LO ngacre 5 |
| CA ledonia 5 | MU rray Hill 2 |
| CH ickering 4 | PE nnsylvania 6 |
| CI rcle 7 | SU squehanna 7 |
| CO lumbus 5 | VA nderbilt 3 |
| LA ckawanna 4 | |

# Oldknow to Map Policy of Coast Publix Theatres

Los Angeles—Policies of the six Paramount houses in Coast keys taken over by Fox West Coast Theatres will be determined upon the return here of Oscar Oldknow, executive vice-president of the Fox circuit.



*Oscar A. Oldknow*

The deal, said to involve $20,000,000, calls for the turning over of three theatres at San Francisco, two at Portland and one at Seattle to Fox West Coast, which also is taking over the Paramount building project at Oakland. It sews up for Fox West Coast the Paramount and First National product in these situations.

Paramount is withdrawing from theatre operation on the Coast, with the exception of the local Paramount. Meanwhile, Warners and United Artists are girding for a theatre battle in Coast keys, while Harold B. Franklin is surveying the situation, preparatory to launching his proposed national chain. Warners, according to M. A. Silver, general manager of the company's Coast chain, will have 35 theatres in operation along the Pacific Seaboard soon after Jan. 1.

## *Aschmann Appointed Div. Manager for Big Four*

Milwaukee—Bill Aschmann was this week appointed division chief for Big 4, supervising Omaha, Minneapolis and Milwaukee at present and later taking over jurisdiction of all midwestern offices.

Aschmann appointed A. B. Seymour as special representative in Nebraska-Iowa, with E. W. Jensen in charge at Minneapolis. Until a new representative is named, Aschmann will handle the Milwaukee office.

## *Contract Exclusive*

Hollywood—Ralph Spence is to write exclusively for Radio Pictures under terms of his contract with William Le Baron.

# Stage Shows in Rochester Houses To Battle RKO

Rochester—Stage shows, despite absence of which downtown houses have been able to make money for all of nine months, are due to come back with a bang after Jan. 1 in the two biggest theatres in the city, the Publix Eastman and Loew's Rochester.

Louis K. Sidney, stage show producer at the New York Capitol, was in town to announce that the Rochester will launch a 30-piece concert orchestra, a stage band and Loew unit shows, without any deviation from the film policy the house has been offering. Victor Wagner, former conductor of the Eastman orchestra, has been signed to direct the concert ensemble at the Rochester.

A day later it was announced that the Eastman would stage a gala flesh show New Year's night at the outset of another combined film and stage unit policy. The move is being made with the feeling that the time is here for stage shows, despite the fact that Publix found them useless two years ago and despite its creditable profits on a straight film policy at the Eastman.

The result will be a neck-and-neck fight among the two theatres and the RKO Palace, which has been running vaude and film since its advent two years ago this Christmas.

# Washington 1st Runs Provide Benefit Shows

Washington—All three first-run theatres, the Fox, Loew's Palace and the Earle, got together for a midnight benefit performance for Washington orphans.

The show was held under the auspices of the Washington *Times* and the Fox and Palace sent over acts to supplement the full performance at Warners' Earle.

The Thursday midnight performance was a sell-out and the Washington orphans, 1,000 strong, will meet Santa Claus at the Rialto Theatre on the morning of Dec. 24.

Managing Director Payette for Warners, Michael J. Cullen for Loew's and Hardie Meakin for the Fox made the special show possible.

## *Gross Wrong*

In an article on the theatre situation in Detroit in the Nov. 29 issue of Motion Picture News it was inadvertently stated that unless the Michigan theatre there grosses $84,000 weekly it is understood to be running at a loss. The figure intended was $24,000 weekly.

## *Aids Relief Program*

St. Louis—Fred Wehrenberg, president of the eastern Missouri and southern Illinois unit, has made theatres of local members available as relief depots in campaign of the *Star* to provide clothes for the needy.

# Marxes, "Youth" Good for $42,500 At Boston House

Boston—General improvement was registered all along the line during the week over the previous fortnight, but it is not expected that business will come back to normalcy until after the holidays.

The Metropolitan, with "Along Came Youth" and the Four Marx Brothers in person, did a good week's business with $42,500. The new children's dancing class appears to be taking well. "Min and Bill" at Loew's Orpheum was another high spot with $24,500 after a couple of weeks when grosses were much lower.

Estimated takings:

**"ALONG CAME YOUTH" (Paramount)**
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Four Marx Brotbers in person, children's dancing class, organ and orchestra specialties, news. **Gross:** $42,500.

**"SIN TAKES A HOLIDAY" (Pathe)**
KEITH'S—(2,800), 30c-65c, 7 days, third week. **Other attractions:** Comedy, Sportlight, news. **Gross:** $17,500.

**"BIG MONEY" (Patbe)**
KEITH-BOSTON—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, comedy, Sportlight, news. **Gross:** $18,000.

**"THE BAT WHISPERS" (United Artistz)**
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, news. **Gross:** $21,500.

**"MIN AND BILL" (M-G-M)**
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Comedy, news. **Gross:** $24,500.

**"JUST IMAGINE" (Fox)**
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, orcbestra, comedy, news. **Gross:** $13,500.

# 'Angels,' 'Nurse' Gather Portland Coin in Bundles

Portland—"Hell's Angels" came at last to the Fox United Artists theatre and hung up another first night record to the glare of dozens of Kleig lights, and accompanied by eight planes which hovered overhead and dropped down the news to the long waiting lines. Six performances daily were necessary to appease the multitudes and the operators gathered in the Xmas money with overtime, the house rolling up a gross of $16,400.

Widely heralded as the sequel to "The Big Parade," "War Nurse" quickly became a big subject at the Fox Broadway, and the word-of-mouth advertising brought increased business and gross of $14,800.

Estimated takings:

**"HELL'S ANGELS" (U. A.)**
FOX UNITED ARTISTS—(945), 25c-75c, 7 days. **Other attractions:** News. **Gross:** $16,400.

**"WAR NURSE" (M-G-M)**
FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** News, Faochon & Marco's "Enchantment Idea." **Gross:** $14,800.

**"BIG MONEY" (Pathe)**
RKO ORPHEUM — (1,700), 25c-35c-50c, 7 days. **Other attractions:** News, "Tbe Ingenues" stage band. **Gross:** $14,400.

**"FOLLOW THE LEADER" (Para.)**
PORTLAND PARAMOUNT—(3,068), 25c-35c-50c, 7 days. **Other attractions:** News, Phil Lampkio and band. **Gross:** $13,400.

**"THE GORILLA" (F. N.)**
RIALTO—(1,498), 25c-35c-50c, 7 days. **Other attractions:** News, Paramount comedies. **Gross:** $9,800.

**"MAN TO MAN"**
HAMRICK'S MUSIC BOX—(1,835), 15c-25c-35c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $9,000.

## *One Day for "Today"*

**Philadelphia—"Today" was yanked at the Earle this week after one day's showing. Censors had cut to such an extent that the Stanley-Warner Co. preferred to withdraw it rather than show it in its altered form. Columbia's "Rain or Shine" was substituted at the last minute as the feature for the week.**

# 'Her Man' Cracks Buffalo Record; Grosses $21,500

Buffalo — While "Morocco" bettered "Tom Sawyer's" mark, giving Shea's Buffalo, with the aid of Lillian Roth in person, a gross of $34,400, best of the winter, the big news is still what the Lafayette is doing. "Her Man" gave that house a new record, $21,500.

Management expressed regret that prior bookings prevented holding over the Pathe feature. So many were turned away on one or two nights that extra ad space was taken in newspapers, apologizing for inability of the theatre to accommodate all patrons.

"Just Imagine" was only so-so at the Great Lakes, which has had tough sledding for some time. Loew's vaudeville unit shows are scheduled to be restored Christmas week, when the house will shift to Friday openings.

Estimated takings:

**"MOROCCO" (Paramount)**
BUFFALO—(3,500), 35c-65c, 7 days. **Other attractions:** Lillian Roth in person, Publix stage show, news. **Gross:** $34,400.

**"LITTLE ACCIDENT" (Universal)**
HIPPODROME—(2,100), 25c-60c, 7 days. **Other attractions:** Five acts vaudeville, news. **Gross:** $17,500.

**"JUST IMAGINE" (Fox)**
GREAT LAKES—(3,042), 25c-60c, 7 days. **Other attractions:** "Cuckoo Murder Mystery" (M-G-M), news. **Gross:** $15,800.

**"HER MAN" (Pathe)**
LAFAYETTE—(3,300), 25c-35c, 7 days. **Other attractions:** "Never Strike Your Mother" (Col.), "Krazy Kat" (Col.), "Sands of Egypt" (Pathe), news. **Gross:** $21,500.

**"OLD ENGLISH" (Warners)**
CENTURY—(3,000), 25c-60c, 7 days. **Other attractions:** "In Again, Out Again" (Paramount), "Office Blues" (Paramount), "Movie Memories" (Paramount), news. **Gross:** $14,500.

## *Services on Coast for Jones, Former Roach Exec*

Los Angeles—Funeral services were held here for F. Richard Jones, 36, director and formerly vice-president of Roach studios, who died at a local hospital of tuberculosis.

Jones, born at St. Louis, entered the industry with O. T. Crawford in his home town, later joining Keystone on the Coast where he supervised comedies made by that unit. Switching to Sennett, he became director and supervisor, and then director-general for Roach.

Jones directed Fairbanks in "The Gaucho" and Colman in "Bulldog Drummond," both for United Artists, and three features for Paramount.

## *Raymond Goes to N. Y.*

Kansas City—Charles Raymond, manager of Loew's Midland for the last ten months, has been transferred to New York.

# Even Marx Bros. Find Going Tough In Detroit Slump

Detroit—Pre-Christmas activities and general hard times has caused a slump at the box office of every house in town. "The Boudoir Diplomat" folding up after only five days at the RKO Downtown. Even the Four (Animal Crackers) Marx Brothers, after a nice opening, played to slightly better than average audiences.

Estimated takings:

**"BOUDOIR DIPLOMAT" (Universal)**
RKO DOWNTOWN—(2,750), 10c-25c-50c, 5 days. **Other attractions:** Sound news, comedy. **Gross:** $9,000. Pulled on account of weakness in spite of title.

**"ONLY SAPS WORK" (Paramount)**
FISHER—(2,800), 35c-50c-75c, 7 days. **Other attractions:** Publix "Jewels" unit, sound news, comedy. **Gross:** $16,000.

**"THE DANCERS" (Fox)**
FOX—(5,500), 15c-25c-50c, 7 days. **Other attractions:** F. & M. "Gobs of Joy" Idea, sound news, comedy. **Gross:** $31,000. Good business due more to stage sbow with "Pat" West.

**"A LADY'S MORALS" (Metro-Goldwyn)**
UNITED ARTISTS—(2,070), 35c-50c-75c, 7 days. **Other attractioos:** Sound news, novelty and comedy. **Gross:** $15,000. Better tban last week, thanks to beavy Hearst ad campaign.

**"KISMET" (Warners)**
PARAMOUNT—(3,448), 35c-50c-75c, 7 days. **Other attractions:** Sound news, comedy. **Gross:** $15,000. Fair business.

**"THE PAY OFF" (RKO)**
MICHIGAN—(4,100), 35c-50c-75c, 7 days. **Other attractioos:** Four Marx Brothers, sound news, comedy. **Gross:** $30,000. Only sligbtly above average.

**"TOM SAWYER" (Paramount)**
STATE—(3,000), 15c-25c-50c, 7 days, second week. **Other attractions:** Sound news, comedy, novelty. **Gross:** $10,000.

**"SANTA FE TRAIL" (Paramount)**
HOLLYWOOD—(3,436), 10c-25c-50c, 3 days, second run. **Other attractions:** Stage show, sound news, comedy. **Gross:** $6,500. Business off.

**"PLAYBOY OF PARIS" (Paramount)**
RIVIERA—(2,800), 15c-25c-50c, 7 days, second run. **Other attractions:** Sound news, comedy, novelty. **Gross:** $9,000. Business off.

**"BILLY, THE KID" (Metro-Goldwyn)**
HOLLYWOOD—(3,436), 10c-25c-50c, 4 days, second run. **Other attractions:** Stage show, sound news, comedy. **Gross:** $6,500.

## *Nat'l Board Conference Set for January 22-24*

A study of the four main objectives of the community plan of film activity will highlight the seventh annual confab of the National Board of Review, to be held at the Pennsylvania in New York, Jan. 22-24. The annual luncheon on Saturday, Jan. 24, will close the session.

## *To Speed Television*

Columbia Broadcasting System, which is allied with Paramount, intends to concentrate on television experiments. The network recently was given approval by the Federal Radio Commission for television development.

## *Freuler to Milwaukee*

John R. Freuler, president of Big 4, is en route to Milwaukee from New York on a midwestern sales jaunt. Following a visit to branch offices in that territory, Freuler will proceed to the Coast to supervise production.

## *$13,000 Not $3,950*

Cincinnati—A typographical error in Cincinnati box-office reports which appeared in Motion Picture News for November 29 placed gross of "Africa Speaks" at the Keith's at $3,950 when the correct figure was slightly under $13,000.

### *Goetz Has New Wrinkle*

Charles Goetz, president of States Cinema, has opened headquarters at the New York Chrysler Bldg., where he has launched plans to use extra players for modeling for magazine work, posters, photographers and ad campaigns. Tieups are to be made with Eastern studios whereby the latter, in turn, will find screen talent at the new organization.

It is Goetz' plan to work out a co-operative deal with studios, with the latter submitting lists of players, particularly part-timers, who are eligible for calls from magazine and other commercial artists and photographers in need of models.

# "Paid's" $23,000 Is Real Dough in Los Angeles Drop

Los Angeles—Christmas shopping is cutting into night business and grosses are light all over town, although matinees are holding up well. The Criterion, with "Paid," did the best business in months and the picture proved the city's real box-office bet. Considering odds, two-a-day houses held up well. The Orpheum, with "The Boudoir Diplomat," nosedived to $7,000. Hollywood houses took it on the chin due to the Christmas rush.

Estimated takings:

### *Los Angeles*

**"MIN AND BILL (M-G-M)**

FOX CARTHAY CIRCLE—(1,650), 75c-$1.50, 7 days, twice daily, fourth week. **Other attractions:** "Fisherman's Paradise" (M-G-M), Abe Kyman and band, news. **Gross:** $12,500.

**"PAID" (M-G-M)**

FOX CRITERION—(1,652), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $23,000.

**"HOLIDAY" (Pathe)**

LOEW'S STATE—(2,418), 35c-65c, 7 days. **Other attractions:** F. & M. "Topical Tunes," comedy, news. **Gross:** $26,500.

**"ALONG CAME YOUTH" (Para.)**

PARAMOUNT—(3,596), 35c-65c, 7 days. **Other attractions:** Stage revue, comedy, news. **Gross:** $19,000.

**"SOLDIER'S PLAYTHING" (Warners)**

WARNERS' DOWNTOWN—(2,700), 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $16,000.

**"ABRAHAM LICOLN" (U. A.)**

UNITED ARTISTS—(2,100), 35c-65c, 7 days. **Other attractions:** Comedy, news, organ concert. **Gross:** $15,000.

**"TOL'ABLE DAVID" (Columbia)**

RKO—(2,700), 35c-65c, 7 days. **Other attractions:** News, comedy, vaudeville. **Gross:** $13,500.

**"THE BOUDOIR DIPLOMAT" (Univ.)**

ORPHEUM—(2,750), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $7,600.

**"DEL MISMO BARRO" (Fox)**

CALIFORNIA-INTERNATIONAL—(2,000), 25c-50c, 7 days. **Other attractions:** Spanish comedy, news. **Gross:** $7,700.

### *Hollywood*

**"MOROCCO" (Para.)**

GRAUMAN'S CHINESE—(2,030), 75c-$1.50, 7 days, twice daily, third week. **Other attractions:** Stage revue, news. **Gross:** $21,336.

**"FAST AND LOOSE" (Para.)**

GRAUMAN'S EGYPTIAN—(1,800), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $3,400.

**"COLLEGE LOVERS" (F. N.)**

WARNERS' HOLLYWOOD—(3,000), 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $14,000.

**"RENEGADES" (M-G-M)**

PANTAGES' HOLLYWOOD—(3,000), 35c-65c, 7 days. **Other attractions:** F. & M. "Dance" Idea, news, Rockne short. **Gross:** $12,500.

### *On the Spot*

Hollywood—Two film figures were discussing the plight of a former supervisor.

"The wolf is at his door," observed one.

"God help the wolf," replied the other fervently.

# "Hell's Angels" Grabs $37,000 For Frisco Top

San Francisco—Practical elimination of two Market St. theatres—the Embassy and the Davies, the two houses which had been losing ground steadily—characterized last week. The Embassy, after a prolonged period of losses, went from the hands of W. B. Wagnon to those of D. S. Markowitz, who owned the lease on the property. From Markowitz they passed to Warners direct. The latter immediately closed the theatre with the announcement that it would reopen about Dec. 25. The Davies, still a W. B. Wagnon theatre, embarks on a second run two-a-week policy.

Outstanding in the business of the week was that done by the Warfield, which with "Hell's Angels" led every theatre in the city, grossing $37,000 easily. This is the first week of this super spectacle and there is every indication, despite the depression talk, that the picture will establish a nice long run.

All the other houses indicated comparatively small grosses, the Fox, as usual, leading the rest with $33,000 with "A Lady's Morals." Golden Gate with "See America Thirst" grossed around $17,000, while Paramount, leading Publix house, with "Fast and Loose" rang up but $16,000. The lowest in town was the St. Francis with $5,500, featuring "Extravagance."

Altogether an off-week, which is usually expected just before Christmas.

Estimated takings:

**"HELL'S ANGELS" (U. A.)**

WARFIELD—(2,700), 50c-65c-90c, 1st week. **Other attractions:** "Flip the Frog" comedy (M-G-M), Jan Rubini's music. **Gross:** $37,000.

**"A LADY'S MORALS" (M-G-M)**

FOX—(4,600), 50c-65c-75c$1.00, 7 days. **Other attractions:** News, comedy, Fanchon and Marco "Seasons" idea. **Gross:** $33,000.

**"FAST AND LOOSE" (Para.)**

PARAMOUNT—(2,740), 35c-50c-65c-90c, 7 days. **Other attractions:** "The Gem of Agra" (Pathe), Mickey Mouse comedy, "Irish Stew," Publix stage revue. **Gross:** $16,000.

**"GOING WILD" (F. N.)**

CALIFORNIA—(2,315), 35c-50c-65c90c, 7 days. **Other attractions:** "Don't Bite Your Dentist" (Educational), news, Paramount Pictorial, orchestra. **Gross:** $12,000.

**"EXTRAVAGANCE" (Tiff.)**

ST. FRANCIS—(1,435), 35c-50c-65c-90, 7 days. **Other attractions:** "Oh, Teddy" (Para.), "Seeing Helen Home" (Para.), News, "Strange As It Seems" (Univ.). **Gross:** $5,500.

**"SEE AMERICA THIRST" (Univ.)**

GOLDEN GATE—(2,800), 35c-40c-50c-65c, 7 days. **Other attractions:** Vandeville, news, Sportlight, "Dixie Chase." **Gross:** $17,000.

**"SIN TAKES A HOLIDAY" (Pathe)**

ORPHEUM—(3,000), 35c-50c-65c-90c, 7 days (2nd and final week). **Other attractions:** "Kidding the Kidder" (Pathe), "Hunmanettes (RKO), news, "Toby the Showman," RKOolians. **Gross:** $16,000.

**"THREE FRENCH GIRLS" (M-G-M)**

EL CAPITAN—(3,100), 25c-40c-60c, 7 days. **Other attractions:** Laurel and Hardy comedy, stage revue, news. **Gross:** $14,000.

### *Toy Xmas Matinee*

Tampa—George Peck, manager of the Park, is boosting a "Kiddies' Xmas Toy Matinee," with the provision that all children bringing an old toy to the theatre on Saturday will be admitted free. The toys so collected will be refinished and repaired and then turned over to the Salvation Army for distribution to the poor children of the city on Christmas.

### *Mike's Big Bull Raid*

Mike Edelstein, managing the Mt. Morris in New York, has seen so many gang pictures in recent months that he has acquired a knowledge of the fine points of gangland, as proved when some one phoned his home and told him that his projection booth was ablaze.

Mike called a restaurant near the theatre and found there was no foundation for the "tip." Thinking fast, Mike called the police, who found a couple of yeggs in the theatre waiting for the manager to oblige them with the safe's combination.

# "Hell's Angels" Clicks $12,750 Worth at Omaha

Omaha—"Hell's Angels" zoomed into town for the biggest week at the Paramount in several months. Picture did $12,750 and is slated for a second run downton, probably at the State.

The picture was exploited from every angle. Even to an "aviation night" at local hotel supper dance which cost the theatre not a dime. Magnascope screen added plenty of thrills to the air battle.

Business sagged at the other houses, but not alarmingly. At the World, "Derelict" brought $9,900. Walter Hiers, topping the stage bill, didn't help much. Bancroft is still a winner here.

For the first time in several weeks the Orpheum dropped slightly under par with "The Bad Man," grossing $14,725. Mild stage bill with Joseph E. Howard. "Up the River," first half at the State, made money at $2,475. Flop of the week was "Only Saps Work," last four days at the same house. Only $2,125.

Estimated takings:

**"HELL'S ANGELS" (United Artists)**

PARAMOUNT—(2,900), 25c-35c-50c, 7 days. **Other attractions:** "It's All Over" (Paramount), "Accordian Joe" (Paramount), news, organ solo. **Gross:** $12,750.

**"DERELICT" (Paramount)**

WORLD—(2,500), 25c-35c-60c, 7 days. **Other attractions:** Walter Hiers plus four Publix acts, Billy Meyers and band, Marie Peterson girls, news. **Gross:** $9,900.

**"THE BAD MAN" (First National)**

ORPHEUM—(3,000), 25c-35c-60c, 7 days. **Other attractions:** Four RKO acts topped by Joseph E. Howard, RKO comedy, Sportlight, news. **Gross:** $14,725.

**"UP THE RIVER" (Fox)**

STATE—(1,200), 25c-40c, 3 days. **Other attractions:** "By Appointment" (Paramount), "Sunday Afternoon" (Paramount), news. **Gross:** $2,475.

**"ONLY SAPS WORK" (Paramount)**

STATE—(1,200), 25c-40c, 4 days. **Other attractions:** "Hot Air Merchant" (Paramount), "Temple of Love" (Capitol comedy), news. **Gross:** $2,125.

### *Stages Relief Benefit*

Ottawa—The service clubs combined in staging a special midnight benefit performance at the Regent, the proceeds being turned over to the families of unemployed workmen. Manager T. R. Tubman obtained "Dangerous Nan McGrew" as a special feature for the occasion and donated the use of the theatre. The mayor delivered an address.

# 'Morocco,' 'Hell's Angels' Divide Seattle Honors

Seattle—"Morocco" at the Paramount and "Hell's Angels" in its first local engagement at regular prices at Hamrick's Music Box were among the lead films of the last week. The former, widely publicized in advance, succeeded in getting about $13,500 for the run. Howard Hughes' "mighty epic of the air" took about $9,000 at the Music Box, for a big week. It will go another seven days as a result.

"The Big Trail" at the Fox in its second week played to pleasing business, getting about $9,500, which is satisfactory for a follow-up engagement. The Fifth Avenue, with "Oh, for a Man," was rated weak as far as the film attraction went, but Rube Wolf and Fanchon & Marco's current act were plugged heavily and the house took about $14,000. "Big Money" at the Blue Mouse was just another picture.

Estimated takings:

**"BIG MONEY" (Pathe)**

BLUE MOUSE—(950), 25c-35c-50c-75c, 7 days. **Other attractions:** Vitaphone Varieties, news, band. **Gross:** $6,500.

**"THE BIG TRAIL" (Fox)**

FOX—(2,450), 25c-35c-50c-60c-75c, 7 days (2nd week). **Other attractions:** News, band. **Gross:** $9,500.

**"OH, FOR A MAN" (Fox)**

FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** News, Fanchon & Marco's "Fountain of Youth" idea. **Gross:** $14,000.

**"HELL'S ANGELS" (U. A.)**

MUSIC BOX—(950), 25c-35c-50c-75c, 7 days. **Other attractions:** News, band. **Gross:** $9,000.

**"MOROCCO" (Para.)**

PARAMOUNT—(3,150), 25c-35c-50c, 7 days. **Other attractions:** "A Sure Cure" (Para.), "Jumping Beans" (Para.), "Camera Trails" (Para.), Paramount Pictorial, news. **Gross:** $13,500.

# Hot Stuff Puts Damper on B. O. At Des Moines

Des Moines—Programs bordering on the risque, while appealing to a large proportion of the adult population, resulted in a paucity of kid attendance and a drop in grosses. Stage show attractions for the week were below grade, and Christmas shopping also made a dent in receipts. "Hell's Angels" took in $25,000 for 13 days, which is quite an achievement.

Estimated takings:

**"ONLY SAPS WORK" (Para.)**

PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** News, vaudeville, "Racketeers" (Educational). **Gross:** $5,500.

**"RIVER'S END" (Warners)**

PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** News, stage hand. **Gross:** $3,000.

**"HELL'S ANGELS" (U. A.)**

DES MOINES—(1,600), 25c-35c-60c, 6 days. **Other attractions:** News, "Accordian Joe" (Para.), George Dewey Washington. **Gross:** $7,000.

**"THIRD ALARM" (Tiffany)**

ORPHEUM—(2,000), 25c, 50c, 3 days. **Other attractions:** News, Olsen and Johnson vaude act. **Gross:** $4,000.

**"THE COSTELLO CASE" (Sono Art)**

ORPHEUM—(2,000), 25c, 50c, 4 days. **Other attractions:** News, RKO vaude. **Gross:** $3,000.

**"THE TRUTH ABOUT YOUTH" (Para.)**

STRAND—(1,100), 20c, 30c, 4 days. **Other attractions:** News, "Seeing Helen Home" (Para.), "The Indians Are Coming" (U. serial). **Gross:** $1,500.

**"CAPTAIN THUNDER" (Warners)**

STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** News, "It's All Over" (Para.), "Row, Row, Row" (Para.). **Gross:** $1,000.

### *And Then Some*

**Despite the fact that newspapers insist upon reporters getting the correct names of persons and organizations, the press seems to be in ignorance of what organization Will Hays is the head. Stories, spotted by a MOTION PICTURE NEWS representative, in 11 large metropolitan dailies, have Hays as the president of the Motion Picture Producers' and Exhibitors' Association, the Motion Picture Theatre Owners of America, the Motion Picture Distributors and Exhibitors, Inc., Producers Association of America and the Motion Picture Distributors, Producers and Exhibitors.**

# "Blue Angel" Is Only Big Dough Getter in N. Y.

Giving the boys on the main stem only a slight idea of what's in store in the way of holiday slump, grosses on Broadway assumed a sickening hue. Practically every run on the street ran plenty below normal takes. The only exception was Ufa's "Blue Angel," releasing through Paramount, which copped the magnificent sum of $60,900 at the Rialto.

Estimated takings:

**"WAR NURSE" (M-G-M)**

ASTOR—(1,120), 50c-75c-$1.50-$2, 7 days, 8th week. **Other attractions:** "Flip, the Frog" (M-G-M), "Dog-way Melodies" (M-G-M). **Gross:** $7,916. Off plenty.

**"REMOTE CONTROL" (M-G-M)**

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** "Sporting Adventure," "Love Business" (M-G-M), news. **Gross:** $64,380. Only so-so.

**"HELL'S ANGELS (U. A.)**

*(Playing simultaneously at the Criterion and the Gaiety)*

CRITERION—(850), $1-$2-$2.50, 7 days, 18th week. **Other attractions:** None. **Gross:** $11,800. On its last legs.

**EMBASSY—ALL NEWSREEL**

EMBASSY—(598), 25c, 7 days. Straight newsreel. **Gross:** $9,480. Nice intake.

**"HELL'S ANGELS" (U. A.)**

*(Playing simultaneously at the Criterion and the Gaiety)*

GAIETY—(808), $1-$1.50-$2-$2:50, 7 days, 18th and last week. **Other attractions:** Nooe. **Gross:** $8,300. Last week of a sensational run.

**"BOUDOIR DIPLOMAT" (U.)**

GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** "Trader Ginsburg" (RKO), "Strange As It Seems" (U.), "Gypped in Egypt" (Pathe), news. **Gross:** $12,870. Poor.

**"SIN TAKES A HOLIDAY" (Pathe)**

MAYFAIR—(2,300), 40c-65c-85c$1, 7 days, 3rd week. **Other attractions:** "Big Cheese" (Pathe), "Hollywood Theme Song" (Educational), news. **Gross:** $28,603. Okay for 3rd week.

**"FOLLOW THE LEADER" (Paramount)**

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** News, shorts, stage show. **Gross:** $58,500. Not so good, despite appearance of Bancroft.

**"BLUE ANGEL" (Paramount)**

RIALTO—(1,904), 65c-85c, 7 days, 1st week. **Other attractions:** "Go Ahead and Eat" (Para.), "Mysterious Mose" (Para.), news. **Gross:** $60,900. A smash figure.

**"MOROCCO" (Paramount)**

RIVOLI—(2,103), 35c-65c-85c, 7 days, 4th week. **Other attractions:** "In Again, Out Again" (Para.), "Up to Mars" (Para.). **Gross:** $32,400. Fair considering tough week.

**"LIGHTNIN'" (Fox)**

ROXY—(6,200), 50c-75c-$1, 7 days, 2nd week. **Other attractions:** Stage show, news. **Gross:** $66,800. Pretty sloppy.

**"SCARLET PAGES" (F. N.)**

STRAND—(3,000), 35c-50c-65c-85c, 7 days. **Other attractions:** "Gliding" (Pathe), "Alpine Echos" (Vita.), "Helen Broderick" (Vita.). **Gross:** $23,023. Passable.

**"VIENNESE NIGHTS" (Warners)**

WARNERS—(1,490), 2nd week. **Other attractions:** "The Headach Man," "Madam of the Jury" (Vitaphone shorts). **Gross:** $15,429. Weak.

**"MOTHERS CRY"**

WINTER GARDEN—(1,493), 40c-50c-$1, 1st full week. **Other attractions:** News, "Politics," "Ruth Ettinger" (Vita. shorts). **Gross:** $22,430. Not so hot.

# "Tol'able David" And Vaude Garner $29,800 Chi Top

Chicago—Loop business maintained a normal average for the most part, with three houses bettering that pace. Daytime business is in good volume with holiday shoppers taking time off from department store counters to rest their dogs under theatre seats. Night business, in most houses, shows a decided falling off. Neighborhood houses appear to be the only ones actually feeling the seasonal slump expected in December.

The Palace was one of the Loop's three bright spots during the past week. "Tol'able David," earning plug reviews, headed a nice vaude-film bill which gave the house its second consecutive $30,000 week. McVickers crashed the prosperity group with $41,500 for ten days of "Min and Bill." The third money house was the United Artists, which collected a decent $24,700 for the third week of "Hell's Angels," with the picture holding over for another week.

Realife didn't mean a thing to either critics or public, so the Oriental had to content itself with a poor $34,100. "A Lady's Morals" was also mediocre in its first five days at the Roosevelt at $13,400. Other houses were average.

Estimated takings:

**"SHAME OF MARY BOYLE" (B. I.)**

CASTLE—(299), 60c, first 4 days. **Other attractions:** News. Picture played two weeks as "Juno and the Paycock" at the Punch & Judy during November. This title and better location of theatre is doubling the earlier business. **Gross:** $2,800. Final 7 days, "Third Alarm" (Tiffany) collected $3,900.

**"JUST IMAGINE" (Fox)**

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, news, novelty short. B. & K. gave the picture some additional advance advertising, but it didn't help much. **Gross:** $40,200.

**"BILLY, THE KID" (M-G-M)**

ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, news, comedy, musical short. Realife meant nothing to either critics or customers, and house finished the week only two grand above the red line. **Gross:** $34,100.

**"MIN AND BILL" (M-G-M)**

McVICKERS—(2,284), 35c-85c, first 10 days. **Other attractions:** Comedy, news, musical short. Exceptionally nice first week trade, tapering off slightly in second. **Gross:** $41,500.

**"THE GORILLA" (F. N.)**

ORPHEUM—(665), 40c-50c, 7 days. **Other attractions:** News, 2 Vitaphone acts. Average pace, but a setback from recent weeks. **Gross:** $5,200.

**"TOL'ABLE DAVID" (Columbia)**

PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** Stage show, headed by Tom Patricola, orchestra, news, comedy, cartoon. With $3,200 less overhead, this bill grossed the same as the preceding week's with Moran & Mack on stage. Nice reviews and picture credited with the draw, as Patricola name doesn't mean much here. **Gross:** $29,800.

**"A LADY'S MORALS" (M-G-M)**

ROOSEVELT—(1,591),35c-85c, first 5 days. **Other attractions:** News, comedy, song short. Modest business despite plug reviews in Hearst papers and lavish additional display space in the same sheets. **Gross:** $13,400. Final of three weeks, "Life of the Party" (W. B.): $15,100.

**"HER MAN" (Pathe)**

STATE-LAKE—(2,776), 35c-75c, first 4 days. **Other attractions:** Cartoon, musical short, news. Good exploitation helping this one set a nice pace. **Gross:** About $16,000. Final 6 days, "Sin Takes a Holiday" (Pathe): $14,700.

**"HELL'S ANGELS" (Caddo-U. A.)**

UNITED ARTISTS—(1,700), 35c-85c, third week. **Other attractions:** News, comedy, musical short. Good at this figure, but only a few grand above the normal average for the house. Looks like two more weeks will finish it. **Gross:** $26,700.

**"ATLANTIC" (B. I.)**

WOODS—(1,166), 35c-75c, first 3 days. **Other attractions:** News, cartoon. Swell reviews and a nice start. **Gross:** About $6,600. Final 7 days, "Today" (Majestic): $11,100.

# "White Hell" at Mpls. Shows B. O. Drawing Strength

Minneapolis—"Morocco" did good business at the Minnesota and Marlene Dietrich registered a hit, but the business would have been much better had not the mothers of the high school flappers got the idea that it was a little too devilish for them.

It went against two holdovers—"Hell's Angels" at the Century and "Sin Takes a Holiday" at the Seventh Street, which moved over from the RKO Orpheum. There was nothing else much on the week's program that caused any excitement except "White Hell of Pitz Palu," which opened to almost capacity business at the Uptown, which has not for some time been on the first-run list.

"White Hell" goes downtown now for the second half of the week at the Grand, a split-week house, and the rest of the week's bill is a complete change in all the first-run houses.

"Morocco" may have done a little better than normal at the Minnesota. "Big Money" at the RKO Orpheum hardly reached the average for that house. "Derelict" took no more than normal at the State. "Hell's Angels" at the Century got its share and perhaps a little more. "Sin Takes a Holiday" took only about a third of what it had done the week before at the Orpheum. Pantages fell off slightly with "Extravagance," although it has been doing well with the Tiffany list. Lyric and Aster did about the usual business with "Fast and Loose" and "Devil with Women," respectively.

Estimated takings:

**"MOROCCO" (Para.)**
MINNESOTA—(4,025), 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Stage show, organist novelty, news. **Gross:** $25,000.

**"BIG MONEY" (Pathe)**
RKO ORPHEUM—(2,900), 35c-50c-75c, 7 days. 3 shows daily. **Other attractions:** Five acts vaudeville, comedy, news. **Gross:** $14,000.

**"DERELICT" (Para.)**
STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Comedy, screen novelties, news. **Gross:** $6,500.

**"HELL'S ANGELS" (U. A.)**
CENTURY—(1,640), 25c-35c-60c, 7 days, 6 shows daily, second week. **Other attractions:** News, musical novelty. **Gross:** $8,600.

**"EXTRAVAGANCE" (Tiffany)**
PANTAGES—(1,600), 25c-35c, 7 days, 5 shows daily. **Other attractions:** News. **Gross:** $3,000.

**"SIN TAKES A HOLIDAY" (Pathe)**
RKO SEVENTH STREET—(1,300), 25c-35c-50c, 7 days, 6 shows daily, second week. **Other attractions:** News. **Gross:** $1,900.

**"FAST AND LOOSE" (Para.)**
LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Comedy, news. **Gross:** $1,600.

**"DEVIL WITH WOMEN" (Fox)**
ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,250.

**"WHITE HELL OF PITZ PALU" (Universal)**
UPTOWN—(1,194), 25c-35c-50c, 7 days, 6 shows daily. **Other attractions:** News, novelties. **Gross:** $2,000.

## *Coupon Car Tickets*

Dayton, O.—Local houses expect to profit by a plan put into effect by the retail merchants, who are sponsoring free rides on the city street cars from any part of the city to the heart of the downtown business district each Saturday between 9 and 11 A. M. The only requirement necessary to obtain the free transportation is for the passenger to present a coupon clipped from local dailies.

## *The "H——" Of It*

**In the current cinema census "Hell" seems to be copping the dough. "Hell's Angels," "Hell's Harbor," "Hell's Heroes" and "The Doorway To Hell" are big money makers. And now Ronald Colman's forthcoming film blossoms out as "The Devil to Pay," while Warner Brothers keep the brimstone brewing by announcing that Frank Fay will be starred in "The Devil Is Sick"—and so are we of titles like that.—*The Pathfinder.***

# Marlene Panics "Philly" Taking $22,900 to Lead

Philadelphia — Marlene Dietrich took Philadelphia by storm, herding droves into Keith's at every performance and helping "Morocco" to a gross of $22,900, the biggest week done by the house since its opening as the Paramount flagship a few months ago. It beat "Animal Crackers," the inaugural attraction, by $1,000 on the week and topped "Feet First," the second high, by a two thousand gross. It is being retained for a second week.

The next excitement of the week was the $15,000, reached by "Min and Bill" at the Stanton after its record-breaking $56,000 week at the Mastbaum. Yanked out of the latter house by the weekly change policy, it took a figure that was 50 per cent better than the average week at the Stanton. It is staying a second week, and may last a third.

The rest of the business slumped off to normal or worse. The Mastbaum took a fair $40,000 with "The Cat Creeps"; the Fox landed $26,500, a fair figure with "Just Imagine," and the Earle got an average $18,000 with "Man to Man."

The Stanley took a second "licking" in a row with a poor $13,000 for "Du Barry," while the rest of the downtown houses were "off."

Estimated takings:

**"THE CAT CREEPS" (Universal)**
MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Stage show, orchestra, news. **Gross:** $40,000.

**"JUST IMAGINE" (Fox)**
FOX—(3,000), 35c-50c-75c, 6 days. **Other attractions:** Fanchon & Marco stage show, news. **Gross:** $26,500.

**"MOROCCO" (Paramount)**
KEITH'S—(1,800), 35c-50c-75c, 6 days. **Other attractions:** Paramount cartoon, Paramount comedy, news. **Gross:** $22,900.

**"SIN TAKES A HOLIDAY" (Pathe)**
BOYD—(2,400), 35c-50c-75c, 6 days. **Other attractions:** Travelogue (FitzPatrick), cartoon, news. **Gross:** $12,000.

**"HELL'S ANGELS" (U. A.)**
ALDINE—(1,500), 50c-50c-$1.50, 6 days. **Other attractions:** News. **Gross:** $8,000.

**"MAN TO MAN" (Warners)**
EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Stage show, news. **Gross:** $18,000.

**"DU BARRY, WOMAN OF PASSION" (U. A.)**
STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** Vitaphone Variety, cartoon, news. **Gross:** $13,000.

**"MIN AND BILL" (M-G-M)**
STANTON—(1,700), 25c-65c, 6 days. **Other attractions:** Vitaphone Variety, cartoon, news. **Gross:** $15,000.

**"A LADY'S MORALS" (M-G-M)**
KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** M-G-M comedy, news, cartoon. **Gross:** $4,000.

**"FAST AND LOOSE" (Paramount)**
ARCADIA—(600), 50c, 6 days. **Other attractions:** Comedy, news. **Gross:** $3,500.

# $23,200 Is Smash Gross for "Min & Bill" at "Cincy"

Cincinnati—"Min and Bill" at the RKO Lyric came within shouting distance of an all-time record this week, piling up the remarkable gross of $23,200, which is only $700 below the 17-year house record recently established by "The Big House." Although these two pictures, which, coincidentally, co-star Wallace Beery, have registered the two highest grosses in the history of this house, the record of "Min and Bill" is the more unusual from a standpoint of actual achievement, because it was "on its own," whereas "The Big House" had the advantage of state-wide advertising accruing from the Ohio censors having held the picture up for virtually half a year. The engagement of "Min and Bill" was extended another week.

RKO Albee, vaudefilm, with "The Cat Creeps" on the screen and Jack Pearl topping the flesh talent, showed an improvement over the intake for the previous week. "Hell's Angels," which was roadshown at the Shubert here earlier in the season at $2 top, but which folded after three weeks of an original four weeks' booking, did an even $20,000 at RKO Palace, down about two grand from the previous seven days. The other houses were either slightly up or broke about even with the preceding reports.

Estimated takings:

**"THE CAT CREEPS" (Universal)**
RKO ALBEE—3,300), 35c-50c-65c-75c, 7 days. **Other attractions:** Vaudeville, "Aunts in the Pants" (Radio), "Knocking 'Em Cold" (Vitaphone), "Mystic Isles" (Pathe), news. **Gross:** $27,100. Very good.

**"MIN AND BILL" (M-G-M)**
RKO LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** Vitaphone Variety, "Came the Dawn" (Columbia), news. **Gross:** $23,200. Exceptional.

**"HELL'S ANGELS" (United Artists)**
RKO PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** News. **Gross:** $20,000. Good.

**"LIFE OF THE PARTY" (Warners)**
RKO CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** "Lambs Will Gamble" (Columbia), news. **Gross:** $14,200. Good.

**"BILLY, THE KID" (M-G-M)**
RKO STRAND—(1,350), 25c-40c, 7 days. **Other attractions:** News. **Gross:** $4,750. Up.

**HEADIN' NORTH" (Tiffany)**
RKO FAMILY—(1,140), 20c-25c-35c, 4 days. **Other attractions:** "High C's" (M-G-M), news. **Gross:** $2,535. Up.

**"AFRICA SPEAKS" (Columbia)**
RKO FAMILY—(1,140), 20c-25c-35c, 3 days, second run. **Other attractions:** "Irish Stew" (Educational). **Gross:** $1,365. Up.

**"WAY FOR A SAILOR" (M-G-M)**
KEITH'S—(1,600), 30c-50c, 7 days. **Other attractions:** "Fiddlin' Around" (Columbia), news. **Gross:** $6,000. Up.

## *Forbid Cloth Signs*

Hamilton, O.—Exhibitors may be handicapped to a more or less extent by enforcement of a city ordinance which prohibits erection or use of canvas or other cloth or banner sign, with or without framework, for any purpose whatever. The ordinance is an old one, but has never heretofore been enforced.

## *Leffert Joins Circuit*

Shenandoah, Iowa—Harry Leffert, manager of the Mayfair, has resigned to join the Nebraska Theatres Corp., operating a chain of neighborhood houses in Omaha. He was formerly with the State-Zenith Theatres here.

# Xmas Shopping Fails to Harm Denver Grosses

Denver—Grosses were average or better in spite of Christmas shopping. "Half Shot at Sunrise" brought the Rialto back from a bad week and put it above the average. With little or no exploitation the take, $4,000, is very good.

"Min and Bill," coupled with a good stage show, turned in figures better than the previous week, but not what was expected. The Denver patrons, at least a large part of them, go to this house to see Ted Mack and the stage show each week. The Denver Grand orchestra, led by Fred Schmidt, is also an important factor in the grosses here. "The Dancers" let the Tabor down a grand from the former week.

"Sin Takes a Holiday" boosted the gross at the Aladdin to $7,000, which is not a bad figure for this house as it does not open until 2 P. M.

With a winning exploitation campaign, "Morocco" put the gross at the Paramount a grand over the previous. Jackie and Jean put on an unusually good organ presentation.

Estimated takings:

**"SIN TAKES A HOLIDAY" (Pathe)**

HUFFMAN'S ALADDIN—(1,500), 35c-50c, 7 days. **Other attractions:** "Big Man from the North" (Looney-tune), "Service Stripes" and "The Recruits" (Vitaphone Varieties). "Morocco" (M-G-M), vogue fashion film, news. **Gross:** $7,000.

**"MIN AND BILL" (M-G-M)**

DENVER—(2,300), 25c-65c, 7 days. **Other attractions:** Ted Mack with Publix stage show, fashions (National Screen Service), "Row, Row, Row" (cartoon), news, Denver Grande Orchestra. **Gross:** $15,000.

**"MOROCCO" (Paramount)**

PARAMOUNT—(2,000), 25c-50c, 7 days. **Other attractions:** "Who Killed Rover" (M-G-M), "His Price" (Paramount), Jackie & Jean, Paramount Twins at the organs, "General Germ" (Paramount), news. **Gross:** $12,700.

**"HALF SHOT AT SUNRISE" (Radio)**

RIALTO—(1,040), 25c-50c, 7 days. **Other attractions:** December Horoscope, Paramount Pictorial, "Ol' Man Cotton" (Paramount), news. **Gross:** $4,000.

**"THE DANCERS" (Fox)**

HUFFMAN'S TABOR—(1,900), 25c-75c, 7 days. **Other attractions:** "Dutch Treat" (Educational), "Our Nagging Wives" (Educational), news, "My Mistake" and "Henry Santry's Band" (Vitaphone). **Gross:** $9,500.

## *RKO-Pathe Deal May Eliminate English PDC*

London—RKO's deal for Pathe, scheduled for radification by the latter's stockholders early in January, will give the combined organizations two distributing units in England. Radio distributes through its own company here, newly formed, and Pathe via P.D.C.

While no word has seeped through from New York regarding the future, it is generally anticipated that the parent company will dominate, which means that P.D.C. either will be absorbed or scrapped by Radio.

## *Bowman Succeeds Heiner*

Oklahoma City—J. D. Bowman, formerly associated with Warners' Missouri in St. Louis, has taken over duties as manager of the Warner Liberty here. He succeeds R. Heiner, who has been transferred back to St. Louis.

## *Marlene's Rudi*

Marlene Dietrich, who dabbles with makeup and histrionics over at the Paramount studios, is kept busy starring in "Dishonored" and telling the press she and Director Josef von Sternberg certainly are not engaged to be married.

Marlene has a husband in Berlin, if you've got to know! And a report which came from Germany yesterday says that Rudi Sieber, husband of the new Paramount star, has filed an action against a certain Fred Rotter, who is said to have slandered Marlene's fair name.

So, you see, while Marlene makes movies in Hollywood, Rudi fights for her in Germany.—*N. Y. Daily News.*

# $8,500 for "Tom Sawyer" High At Oklahoma City

Oklahoma City—"Morocco" proved a popular hit with a gross of $8,000 at the Capitol, but "Tom Sawyer," with Mitzi Green and Jackie Coogan, was good for the high with $8,500 at the Criterion, a Publix house. "Just Imagine" came in for $8,200 at the Mid-West and "Devil with Women" with RKO vaudeville was good for nearly $7,000 at the Warners' Liberty.

The gross on "Tom Sawyer" was cut down materially due to the fact that Pat McGee, district manager for Publix, entertained more than 3,000 children at the Criterion and Capitol free of charge for this film. Each kid bringing a toy for the poor of the city was admitted to a Saturday morning show free.

Estimated takings:

**"TOM SAWYER" (Paramount)**

CRITERION—(2,000), 10c-50c, 7 days. **Other attractions:** "The Miner" (Radio), news. **Gross:** $8,500. Good.

**"MOROCCO" (Paramount)**

CAPITOL—(1,200), 10c-50c, 7 days. **Other attractions:** "Humanettes" (Radio), news. **Gross:** $8,000. Above normal.

**"JUST IMAGINE" (Fox)**

MID-WEST—(1,500), 10c-50c, 7 days. **Other attractions:** "Girls We Remember" (Warners), "Happy Hottentot" (Warners), "Indians Are Coming" (Univ. serial), news. **Gross:** $8,200. Okey.

**"DEVIL WITH WOMEN" (Fox)**

LIBERTY—(1,500), 10c-50c, 7 days. **Other attractions:** Vaudeville. **Gross:** $7,000. Just average.

**"MOBY DICK" (Warners)**

EMPRESS—(1,300), 10c-35c, 4 days. **Other attractions:** "Indians Are Coming" (Univ.), "Scotland Yard" (Fox), 3 days. **Gross:** $1,500. Good, but lower than past week.

## *Changes Boston House Name*

Boston — The Keith-Albee, RKO house, has been renamed the Keith-Boston in order to perpetuate the name of the old Boston theatre although the present Keith Memorial is located on the site of the old Boston. A change in policy to four shows daily instead of three has been made.

## *Brese Gets Assignment*

Scranton—William Brese, graduate of the Paramount school in New York, has been summoned to headquarters of Comerford-Paramount-Publix and assigned to manage the Gem, South Scranton. The house has a capacity of 600. Brese succeeds Joseph Rosar.

# "Min and Bill" Shatter Albany Record for Year

Albany—"Min and Bill" established a new box-office record for the year at Harmanus-Bleecker Hall, filling the tills to the extent of a little better than $14,000, which is mighty good money for a house which up until a year or two ago, when Chris Buckley took it over, was regarded as a white elephant. "Min and Bill" had them coming from the time the door of the theatre was first opened, ticket selling being stopped on two or three nights when the big house simply bulged. Undoubtedly the picture will be brought back later to the downtown Leland, also owned by Buckley.

Clara Bow in "Her Wedding Night" failed to come across to the extent expected at the Leland. "Sunny," at the Strand, ran to better than normal business, although probably not to the extent expected. "Sin Takes a Holiday," running for the first three days of the week at Proctor's Grand, went over well. The picture might well have been held for the entire week, except for the policy of the house in changing every three days. Christmas business has not made any appreciable cut into the theatres of Albany as yet.

Estimated takings:

**"MIN AND BILL" (M-G-M)**

HARMANUS-BLEECKER HALL—(2,300), 35c-50c, 6 days. **Other attractions:** "Blood and Thunder" (M-G-M), "High Steppers" (Pathe), "The Prodigal Daughter" (Radio), news. **Gross:** $14,000.

**"HER WEDDING NIGHT" (Paramount)**

LELAND—(1,350), 25c-35c, 6 days. **Other attractions:** "His Error" (Mermaid), "A Flymg Trip" (Pathe), "Scotch Highballs" (Terrytoon), news. **Gross:** $5,800.

**"THE CAT CREEPS" (Universal)**

RITZ—(1,146), 25c-35c, 6 days. **Other attractions:** Vitaphone Variety, news. **Gross:** $4,750.

**"FUNNY" (F-N)**

STRAND—(1,900), 35c-50c, 6 days. **Other attractions:** Vitaphone Variety, news. **Gross:** $9,250.

**"SIN TAKES A HOLIDAY" (Pathe)**

GRAND—(1,500), 25c-50c, 3 days. **Other attractions:** Comedy, news. **Gross:** $3,700.

**"THE PAY OFF" (Radio)**

GRAND—(1,500), 25c-50c, 3 days. **Other attractions:** Comedy, news. **Gross:** $2,925.

## *Louis Cohen Joining Fox Theatres; To Coast Soon*

Louis Cohen, formerly with the Paramount theatre department and later in charge of disposal of Universal houses, joins Fox Theatres and will leave for the Coast early in the year. He will travel between Hollywood and New York, but spend most of his time on Fox West Coast operations.

## *Back in Distribution*

Cleveland — Jack Greenbaum, former prominent local theatre owner, has formed Special Features Co. to distribute "The Primrose Path" in West Virginia, Indiana and Maryland.

Joe Finger, who operated the Hi-Mark exchange here at one time, is back in the territory as distributor of Judea Films.

## *Sesonske Quits at Watertown*

Watertown, N. Y.—Charles Sesonske, who has been running theatres in Watertown and here for some years past and who has been connected with the Empire in Syracuse, has resigned. The theatre had been recently redecorated and reequipped.

### *A New Plot*

**It doesn't seem possible that alert Hollywood will overlook the ready-made material for a lively movie scenario with at least one telling fade-out, to be found in the story of the kidnaping of a Beverly Hills detective who was on guard to prevent a similar undertaking at the home of Harold Lloyd.—*N. Y. Evening World***

# '3 French Girls' And Dorsay Take Montreal Dough

Montreal—The Capitol, with a Frenchy film and stage bill, enjoyed the lion's share of the business in Montreal during the week, but the lion was rather meek at that. The Capitol featured "Those Three French Girls" and one of the girls, Fifi Dorsay, formerly of Montreal, was also on the stage with a Publix unit, "Enchanted Forest." The result was $18,000 and this was way ahead of the rest.

Next in line was the Palace with "Morocco." Although Gary Cooper has always been a draw here, the week wound up with only $14,000. "Up the River" put the Princess into a slump with $8,500, which might be considered terrible.

The Roxy tried a German picture called "Spaventa," but the crowd would not spend the cash to see it even though it was coupled with a Chaplin re-issue. The Roxy drifted into the red column with $1,800. Loew's felt the Christmas shopping in a drop to $11,500 with "Squealer."

Estimated takings:

**"THOSE THREE FRENCH GIRLS" (M-G-M)**
CAPITOL — (2,670), 25c-35c-40c-50c-65c-85c, 7 days. **Other attractions:** News, Fifi Dorsay in person, Publix stage unit, band, orchestra. **Gross:** $18,000. Looked good.

**"MOROCCO" (Para.)**
PALACE—(2,600), 25c-40c-60c-75c-99c, 7 days. **Other attractions:** News, "Dogway Melody" (M-G-M), "Prodigal Daughter" (Col.). **Gross:** $14,000. Down but not out.

**"THE SQUEALER" (Col.)**
LOEW'S—(2,982), 25c-40c-50c-65c-75c, 7 days. **Other attractions:** News, five vaude acts, "Our Nagging Wives" (Educational), overture. **Gross:** $11,500. Lowest in weeks.

**"UP THE RIVER" (Fox)**
PRINCESS—(2,272), 25c-35c-40c-50c-60c-65c, 7 days. **Other attractions:** News, cartoon, Universal Topics, Pathe comedy. **Gross:** $8,500. Downstream.

**"DANCING SWEETIES" (Warners)**
STRAND—(750). 15c-25c-40c-50c, 7 days. **Other attractions:** News, Educational cartoon, "Monkey Meat," added feature, "Up the Congo" (Sono-Art). **Gross:** $3,200. Fair.

**"SPAVENTA" (German)**
ROXY — (550), 25c-50c-75c, 7 days. **Other attractions:** News, re-issue of Charlie Chaplin's "Carmen." **Gross:** $1,800. In the red.

## *Municipal Ticket Tax Opposed at St. Louis*

St. Louis—The Central Trades and Labor Union has gone on record as opposed to the proposed 10 per cent city tax on amusement admissions and restaurant checks. The legislation committee of the body was urged to vigorously oppose the proposed tax. Several speakers expressed the belief that if the board of aldermen would take fewer junketing trips at public expense and otherwise watch city funds more closely there would be no need for the suggested tax.

# Top Ottawa Spot To Shorts Billed With "Laughter"

Ottawa—The worst night that any Ottawa exhibitor can remember—at least for some years back—was experienced Thursdays. It was stormy and there was a professional hockey game as well, resulting in averages tumbling despite fair business generally for the rest of the week. House parties are off until Christmas and those craving amusement turn to theatres, as stores in Ottawa are required to close at 6. P. M. daily—excepting three days before Christmas. This leaves the field open to the cinemas.

"Fast and Loose" and "Up a Tree" at Keith's were both slashed by the censors and the bill drew $2,700 for the three days, the lowest in weeks. "Laughter" registered $3,400 at the Regent for six days, but at least half of this can be credited to the shorts, "Racket Cheers" and "The Shindig," which got more lip advertisement than the Nancy Carroll vehicle. The Imperial was off to $2,100 with "The Dancers," even though the locale of the story is supposed to be in Canada.

Estimated takings:

**"LAUGHTER" (Para.)**
REGENT—(1,225), 25c-35c-45c-50c-60c-75c, 6 days. **Other attractions:** News, "Racket Cheers" (Educational), "The Shindig" (Columbia Mickey Mouse cartoon). **Gross:** $3,400. Fair, with shorts pulling best.

**"THE PAY OFF" (Radio)**
B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "Mickey's Musketeers" (Radio), Phil Baker in "Bad Boy from a Good Family." **Gross:** $3,100. Just fair.

**"REMOTE CONTROL" (M-G-M)**
CENTRE—(1,200), 15c-25c-35c-50c-60c, 6 days. **Other attractions:** Robert Emmett Keane in "Gossip" (Vitaphone), Sportlight "Playmates," Voice of Hollywood (Tiffany). **Gross:** $2,400. Too many department stores nearby.

**"DANCING SWEETIES" (Warners)**
AVALON—(990), 15c-25c-35c, 3 days. **Other attractions:** News, "Average Husband" (Educational), "Jazz Rhythm" (Columbia). **Gross:** $950. Below average.

**"THE DANCERS" (Fox)**
IMPERIAL — (1,200), 15c-25c-35c-50c-60c, 6 days. **Other attractions:** News, "Our Nagging Wives" (Educational). **Gross:** $2,100. Poor.

**"FAST AND LOOSE" (Para.)**
B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "The Gay Nineties," "Up a Tree" (Educational). **Gross:** $2,700. Way down.

**"THE BIG HOUSE" (M-G-M)**
AVALON—(990), 15c-25c-35c, 3 days. **Other attractions:** News, "College Hounds" (M-G-M). **Gross:** $1,100. Just fair.

## *Champion, Gauntlett Swap Jobs in N. W.*

Seattle—William (Ted) Champion, for the last two years affiliated with Fox West Coast Theatres in this territory, and for the last six months director of advertising and publicity for local Fox houses, this week will assume a similar position with John Hamrick, as supervisor of publicity and advertising for the five Hamrick theatres in Seattle, Tacoma and Portland. He succeeds Vic Gauntlett, who held that position in the Hamrock organization for the last nine years.

Champion and Gauntlett, in fact, have practically exchanged positions, for Gauntlett resigned from the Hamrick chain two weeks ago to become Northwest director of advertising and publicity for the Fox group, under the direction of Robert Bender, new division manager.

### *Risque*

**Canadian motion picture censors have filed an objection to Mickey Mouse sound cartoons because the artist portrayed the udder on a cow.**

**It is the Earl Carroll influence on the movies.**

**Why a great dairying country should be ashamed of a cow's udder is udder nonsense.—*N. Y. American.***

# Xmas Shopping Socks Toronto B. O. Grosses

Toronto—Practically the same story can be written around every feature at Toronto theatres. Too much Christmas shopping; too much hockey; too much snow; too much unemployment and too little money—and not one picture looked head and shoulders above the rest. The Imperial did not have a screen star on the stage for a change and the Publix stage unit, "Putt Putt," might have gone across big six months ago, but meant nothing now with all the miniature courses folded for the winter. "Life of the Party" headed the screen bill of fare and the revenue from the party was only $15,000. Loew's dropped to $14,500 with "Remote Control" and "Big Boy" at Shea's was low boy with $11,000. The Uptown was gloomy with "Sunny" with only $11,000 coming and the Tivoli was almost intolerable with $10,500 for "Tol'able David." The exhibitors are glad the week is over but there's still another week before Christmas.

Estimated takings:

**"LIFE OF THE PARTY" (Warners)**
IMPERIAL — (3,600), 25c-35c-50c-65c-75c, 6 days. **Other attractions:** News, orchestra, Publix unit, "Putt Putt," band. **Gross:** $15,000. Only fair.

**"REMOTE CONTROL" (M-G-M)**
LOEW'S—(2,200), 25c-30c-40c-60c-75c, 6 days. **Other attractions:** News, "Helping Grandma" (M-G-M). **Gross:** $14,500. Below normal.

**"BIG BOY" (Warners)**
SHEA'S HIPPODROME—(2,600), 30c-50c-60c-75c, 6 days. **Other attractions:** News, five vaude acts, cartoon comedy. **Gross:** $11,000. Below normal.

**"SUNNY" (F. N.)**
UPTOWN — (3,000), 15c-25c-35c-55c-65c, 6 days. **Other attractions:** News, Paramount Talkartoon, Paramount comedy. **Gross:** $11,000. Downward.

**"TOL'ABLE DAVID" (Col.)**
TIVOLI—(1,600), 25c-35c-50c-65c-75c, 6 days. **Other attractions:** News, "Hollywood Theme Song" (Educational comedy), "Venetian Nights" (Pathe). **Gross:** $10,500. Below.

## *Skirboll Gets Kaypee*

Mt. Gilead, Ohio—The Kaypee, said to be the smallest first-run house in the state equipped with sound, has been taken over by the Skirboll interests under a long term lease. The house, which has been under management of Cliff Granger, is owned by the Pythian Castle Co., a holding organization.

## *Fox, Warshauer Transferred*

San Francisco—Gene Fox, publicity director of the Paramount, and Allan Warshauer, of like position with the Paramount theatre in Los Angeles, have switched jobs. Thomas De Vane, assistant publicity director at the Paramount, remains in the same post.

# Eddie Cantor and "Brothers" Gross $26,500 at Cleve.

Cleveland—The Christmas jinx slowed down business at all theatres excepting the RKO Palace, where Eddie Cantor in person drew crowded houses daily, chalking up a gross of $26,500. Big attractions, all favorably reviewed by local critics, failed to pull the crowds. Another reason for the drop in attendance was the heavy competition. Lawrence Tibbett appeared for a single concert to a capacity audience. George M. Cohan himself appeared in "The Tavern," playing a week's engagement at the Ohio. "Artists and Models" drew well at the Hanna, and 11,000 attended a boxing bout sponsored by *The News*, all net profits of which were turned over to its Christmas fund. There was no kick on the weather, but that was the only thing about which there wasn't a kick.

Estimated takings:

**"FEET FIRST" (Paramount)**
STILLMAN—(1,900), 40c-75c, 7 days, second week. **Other attractions:** "The Cuckoo Murder Case" (M-G-M), "Zampa" (United Artists), news. **Gross:** $13,000.

**"THE BIG TRAIL" (Fox)**
ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Up to Mars" (Paramount), news. **Gross:** $16,500.

**"THE BAT WHISPERS" (United Artists)**
STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Made in Cleveland" (stage show, Paul Ash m. c.), news. **Gross:** $16,500.

**"BROTHERS" (Columbia)**
RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** News, vaudeville headed by Eddie Cantor. **Gross:** $26,500.

**"MOROCCO" (Para.)**
RKO HIPPODROME—(4,500), 30c-75c, 7 days. **Other attractions:** "Dixie Chase" (Pathe), "Toby in the Bughouse" (RKO), Humanettes (RKO), news. **Gross:** $15,000.

# 'Angels' $28,000 Breaks Record In Providence

Providence—Despite the near approach of Christmas and the unemployment situation, "Hell's Angels" grossed $28,000 at Loew's State which shattered records and caused the management to hold the film over for a second week. The press was unanimous in according the highest praise to the air epic.

"Big Money" caught on well at the RKO Albee, grossing close to $14,000, while "Along Came Youth" hit $10,500 at the Paramount. The Majestic was strong with "The Big Trail," netting $12,000. "See America Thirst," RKO Victory, garnered $7,700.

Estimated takings:

**"HELL'S ANGELS" (U. A.)**
LOEW'S STATE—(3,800), 10c-50c, 7 days. **Other attractions:** Columbia cartoon, news. **Gross:** $28,000.

**"ALONG CAME YOUTH" (Para.)**
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** "Sky Scrappers," "Old Man Whoopee," news. **Gross:** $10,500.

**"THE BIG TRAIL" (Fox)**
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "The Love Punch," Vitaphone song review, news. **Gross:** $12,000.

**"BIG MONEY" (Pathe)**
RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** "Humanettes," "Knights Before Christmas," cartoon, news. **Gross:** $14,000.

**"SEE AMERICA THIRST" (U.)**
RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** "Under the Cockeyed Moon," "Round-up of 1930," cartoon, news. **Gross:** $7,700.

### *Capitulates*

**Rochester, N. Y.—Last in the state outside Greater New York City to stick to first-run silents, the Little Theatre, artistic house, is installing sound equipment and Sunday will begin a first-run talker policy.**

# "Sea Legs" Aided By Stage Show to $19,100 at Balto.

Baltimore—The pre-holiday slump is being felt and patronage appears to be off. Also, the coming Sunday benefit performances at all theatres may have held back patronage until that day, when receipts went to aid the unemployed.

High grosses for the week went to Loew's Century and the Stanley. At the former the gross was figured at $19,100 for "Sea Legs" and the stage unit "Tangled Traffic," rating a very good week, while at the Stanley "The Bat Whispers," with extra advertising space taken, grossed $16,500, also very good.

"Madonna of the Streets" proved an excellent pulling attraction at the Rivoli, doing a 100 per cent business and grossing about $8,000.

"Min and Bill" proved an excellent puller, being shown simultaneously at the Valencia and Parkway after a week at the Valencia and one at the Stanley. The gross at the Valencia came to about $3,100 and the gross at the Parkway, uptown, shot up to $4,300.

Estimated takings:

**"SEA LEGS" (Paramount)**
LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** News, "Love a la Mode" (Educational), "Island Empire" (FitzPatrick), stage unit, "Tangled Traffic," orchestra. **Gross:** $19,100.

**"THE BAT WHISPERS" (U. A.)**
LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** News, "High C's" (M-G-M). **Gross:** $16,500.

**"MIN AND BILL" (M-G-M)**
(Second week after one week at the Stanley. Simultaneously with Parkway)
LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Other attractions:** News, "Chopin" (FitzPatrick), "Our Nagging Wives" (Educational). **Gross:** $3,100.

**"MIN AND BILL" (M-G-M)**
(After one week at Valencia and Stanley. Simultaneously with Valencia)
LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** News, "Skyscraping" (Paramount), "Hong Kong" (FitzPatrick), "Our Nagging Wives" (Educational). **Gross:** $4,300.

**"THE DOORWAY TO HELL" (Warners)**
WARNERS' METROPOLITAN—(1,200), 15c-50c, 6 days, starting Saturday. **Other attractions:** News, "Mr. Intruder" and "Henry Santrey and His Gang" (Vitaphone Varieties). **Gross:** $3,500.

**"FAST AND LOOSE" (Paramount)**
KEITH'S—(2,500), 25c-50c, 6 days, starting Friday. **Other attractions:** News, "Voice of Hollywood" (Tiffany), "Aunts in the Pants" (Radio). **Gross:** $6,000.

**"OH, FOR A MAN" (Fox)**
NEW—(1,600), 25c-50c, 6 days. **Other attractions:** News, "Wild Flowers" (Pathe), "Dangers of Youth" (Pathe). **Gross:** $8,000.

**"THE NEW BABYLON" (Sovkino)**
LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "The Progress of Aviation" (Paramount Pictorial). **Gross:** $430. Estimated.

**"MADONNA OF THE STREETS" (Columbia)**
RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** News, "Under the Cock-Eyed Moon" (Pathe), "The Touchdown" (Pathe), "Curiosities" (Columbia). **Gross:** $8,000.

**"SINNERS" HOLIDAY" (Warners)**
HIPPODROME—(2,250), 20c-60c, 6 days. **Other attractions:** News, "The Indians Are Coming" (Universal serial), Harvey Players, orchestra. **Gross:** $4,900. Estimated.

**"OUTWARD BOUND" (Warners)**
AUDITORIUM—(1,600), 50c-$1, 6 days, with three performances daily, four Saturday. **Other attractions:** News, "Believe It or Not" (Vitaphone). **Gross:** $4,158.

# "Morocco" Grabs $21,250 to Lead "Casey" Houses

Kansas City—This town went Marlene Dietrich last week. "Morocco" gave the Newman the biggest week since "Animal Crackers" and that is saying something. Intake was $21,250, which is about 70 per cent above normal business. Sunday business was biggest in the history of the house.

"Brothers" at the Pantages took second honors for the week. Picture got $12,000, which is better than average. The other first runs hit about an average stride. "Big Money" gave the Mainstreet $15,000. The Midland took in $14,500 with "War Nurse" and the Uptown with "The Pay Off" finished the week with $6,000. "Moby Dick" wasn't a good draw for the Royal, business dropping slightly below normal rating. Intake was $4,050.

Estimated takings:

**"WAR NURSE" (M-G-M)**
LOEW'S MIDLAND — (4,000), 25c-50c, 7 days. **Other attractions:** "Who Killed Rover?" (M-G-M), Krazy Kat cartoon, news. **Gross:** $14,500.

**"BIG MONEY" (Pathe)**
MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** "The Golf Specialist" (RKO), news, four acts vaude. **Gross:** $15,000.

**"MOROCCO" (Para.)**
NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** "Tongue Tied" (Para.), "Accordion Joe" (Para.). **Gross:** $21,250.

**"MOBY DICK" (Warners)**
ROYAL—(900), 25c-60c, 7 days. **Other attractions:** "Row, Row, Row" (Para.), "Love Your Neighbor" (Educational). **Gross:** $4,050.

**"BROTHERS" (Col.)**
PANTAGES—(2,190), 25c-50c, 7 days. **Other attractions:** Vaude. **Gross:** $12,000.

**"THE PAY OFF" (Radio)**
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** "In the Mountains" (Tiff.), "Bear Shooters" (M-G-M). **Gross:** $6,000.

# "Hell's Angels" Nabs $18,000 In Indianapolis

Indianapolis—Loew's Palace again took first place with a gross of $18,000 with "Hell's Angels." All theatres opened the week-end strong, but after Monday they fell off, due in part to Mae West in "Sex" at English's.

"Hell's Angels" is being held over for another week at the Palace.

Will Rogers in "Lightnin'" drew $7,000, which is good for the Apollo. "The Cat Creeps" did not do so good at the Indiana, but the stage show held the gross up to average, which is $20,600. "Sunny" at the circle did only $9,000, which is below average.

Estimated takings:

**"THE CAT CREEPS" (Universal)**
INDIANA—(3,300), 35c-50c-65c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $20,000.

**"SUNNY" (First National)**
CIRCLE—(2,600), 25c-40c-50c, 7 days. **Other attractions:** "Knights Before Xmas" (RKO), Talkartoon (Paramount), news. **Gross:** $9,000.

**"LIGHTNIN'" (Fox)**
APOLLO—(1,100), 25c-35c-50c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $7,000.

**"HELL'S ANGELS" (U. A.)**
PALACE—(2,800), 25c-35c-50c, 7 days. **Other attractions:** "Flip, the Frog" (M-G-M), news. **Gross:** $18,000.

**"EAST IS WEST" (Universal)**
LYRIC—(2,000), 25c-35c-50c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $8,000.

# Opinions on Pictures

## Scandal Sheet

(*Paramount*)

***Great Audience Stuff***

(*Reviewed by Jack Grant*)

THERE isn't a newspaperman in the country who will give this latest Bancroft opus a hand. It is the cub reporter's dream of the news game and a perfect picture of the popular conception of what constitutes "yellow journalism." However, it is great audience stuff and will get plenty money.

"Scandal Sheet" does not stoop to attempted glorification of the faithful reporter. Rather does it hold to the slogan "Print it if it's news, whether it's fit to print or no."

George Bancroft is introduced as the managing editor of the great metropolitan *Bulletin* (presumably New York). He is a driver, commanding fear and respect of his staff. In the first few minutes we know him, he fires a photographer for bum facial likeness in page one art, engineers a sensational suicide "scoop," plans a publicity-getting funeral for a leg man killed in an accident while out on a story and refuses to stop publication on a page one banner line yarn which will ruin a friend of the publisher.

This latter episode is a little hard to take. The publisher requests suppression of the story on justifiable grounds. It isn't so all important as to call for the threatened resignation of Bancroft. The managing editor merely states it is news and should be published regardless of whom it helps or hurts. His threat to walk out taking the story with him brings a shrug of the publisher's shoulders and concession of the point. Where is the newspaper mugg who would so defy "the old man"?

The incident serves its purpose in establishing Bancroft's character to the lay public. Bancroft has, however, a softer side. His wife, Kay Francis, is the apple of his eye who in turn has her eye on the figure of a wealthy banker, Clive Brook. They are not carrying on a philandering affair behind Bancroft's back if for no other reason than Kay's respect for her husband.

Brook gives her twenty-four hours to make up her mind about deserting Bancroft for him. Meanwhile a financial crisis arises in the bank's issuing a security in overdraft. Bancroft hears of the overissue and calls to confirm the story. To him "it's news" and, seeing the banker's baggage packed, jumps to the conclusion Brook is trying to make a get-away.

The extra breaks just as Kay is calling upon her lover to tell him she cannot bring herself to break Bancroft by desertion. With Brook she goes to the apartment window to hear what extra the boys are shouting. The two framed in the window offer a perfect subject for a snooping photographer assigned to the bank story by Bancroft. Moreover, he gets an excellent likeness.

The shock of his wife's apparent infidelity nearly floors Bancroft. Yet it's still news. He calls upon Kay to confirm the yarn, but more in the role of an inquiring reporter than a husband.

Returning to the office a broken man, he, himself, dictates the lead on the newest discovery of a "love nest." Then he recalls that a newspaperman's own story is seldom front page stuff. Dictation is held while he goes out again. When he again returns, he has real page one material. A prominent banker has been murdered.

The picture could well end there. Apparently it was thought best, however, to add a less tragic ending. We find Bancroft editing the prison newspaper. His policy is the same and a succession of incidents similar to those which opened the picture establish the fact he will always continue to publish "news regardless of whom it helps or hurts."

Many real newspapermen will resent "Scandal Sheet." The inclusion of several far-fetched delusions of the game comes under the general head of dramatic license. There may have been such managing editors as Bancroft depicts, but they were of the past and have gone into limbo.

Bancroft gives his usual strong performance and his vehicle is a splendid fit. Kay Francis does an admirable job of the wife, while Clive Brook is a perfect "other man." Regis Toomey stands out in the minor assignment of a reporter who—praise be to Allah—is not a glorious drunk. Notable in other roles are Lucien Littlefield, Gilbert Emery and Harry Beresford, who plays the man ruined by Bancroft's lust for news.

Direction of John Cromwell stacks up to his previously-set high mark and the production is all it should be. "Scandal Sheet" will do good business in any house.

*Musical and navelty shorts to fill.*

Produced and distributed by Paramount. Directed by John Cromwell. Screen play by Vincent Lawrence and Max Marcin. Photographed by David Abel. Edited by George Nichols. Length, 6,570 feet. Running time (preview), 73 minutes. Release date, January 31, 1931.

THE CAST

Mark Flint ..... George Bancroft
Noel Adams ..... Clive Brook
Edith Flint ..... Kay Francis
Regan ..... Regis Toomey
Charles Franklin ..... Gilbert Emery
McCloskey ..... Lucien Littlefield

## Reaching for the Moon

(*United Artists*)

***Fairbanks Scores***

(*Reviewed by Bill Crouch*)

AUDIENCES have been waiting for a modern Fairbanks talker and no one will be disappointed with the result. The title may be confusing, suggesting as it does colorful romance. Fairbanks has, however, temporarily abandoned costume plays to return to the type of characterization which first made him famous. He plays an up-to-date young financial wizard of Wall Street.

The hands of many—perhaps too many—cooks are in evidence. The picture is a hodgepodge of Irving Berlin songs, sets in the modern manner, comedy and hokum. The story, however full of loose ends, succeeded nonetheless in pleasing the preview audience. It has many elements of popular appeal. Setting a fast tempo for itself at the start, it moves swiftly throughout.

Bebe Daniels, co-starred, does the best she can with a stereotyped ingenue lead. The comedy of Edward Everett Horton is inimitable as always and Claud Allister is a close second. Stunning gowns by Howard Greer will cause considerable feminine comment.

Fairbanks is introduced in a farcial stock broker's office with forty telephones on his desk. His interest in business has left him no time to engage in affairs of the heart. Bebe Daniels wagers she can make him fall in love with her and then stands him up on a date. Fairbanks, now in earnest, is not to be denied and hops the liner that is to take Bebe to Europe.

The rest of the action takes place on the ship, which, as a result of glass shots and William Cameron Menzies' sets, assumes the size of a football stadium. There is some absurd fantasy having to do with drugged cocktails and the ship passengers turning into a dancing chorus. The picture, you know, was first planned as a straight filmusical.

Bebe realizes she is really in love with Fairbanks just as he receives a cablegram from New York telling him he has lost all his money in the stock crash. Now that he is penniless, he stifles a declaration of love. Bebe learns of his trouble, however, and, professing her faith in his ability, does the proposing herself.

Fairbanks' portrayal is in all ways excellent. He again proves his abilities as a top-notch farceur. His strongly characterized scenes, such as the wedding to which he arrives breathless and half-dressed and wisecracks with the minister, are typically Fairbanks.

Word of mouth should be enthusiastic. In spite of loose construction, the combination of Fairbanks' name and the picture's entertainment values makes it sure-fire at the box-office.

*Anything except slapstick comedy in shorts.*

Produced and distributed by United Artists. Written and directed by Edmund Goulding. Additional dialogue by Elsie Janis. Photographed by Ray June and Robert Planck. Edited by Lloyd Nosler and Hal C. Kern. Length and release date not set.

THE CAST

Larry Day ..... Douglas Fairbanks
Vivian Benton ..... Bebe Daniels
Roger ..... Edward Everett Horton
Jim Carrington ..... Jack Mulhall
Sir Horace ..... Claud Allister
Kitty ..... June MacCloy
James Benton ..... Walter Walker
Secretary ..... Helen Jerome Eddy

## Command Performance

(*Tiffany*)

***Mildly Entertaining***

(*Reviewed by Jack Grant*)

NOTHING heavyweight about this polite little comedy, nor does it make any pretensions at being other than what it is. The appeal is definitely for a sophisticated audience willing to indulge in a flight of fancy. Several lines and situations have a tinge of spice.

In the early reels promise is given that the film may resolve into a delightful satire upon the mythical kingdom theme. But as the romantic interest is built, the plot slows down and begins to take itself seriously. This was a fault of the original stage version and was not corrected in transcribing it to films.

In the main the adaptation conforms more to stage technique than to screen. For example, the fight, in which an actor defends his leading woman from several stage door johnnies, is told about instead of shown.

One of the men whom the actor attacks is the dissolute crown prince of our mythical kingdom. The actor's arrest is ordered and he is held for assault and battery. Called before the queen for sentence, his remarkable resemblance to the crown prince is discovered.

The actor is offered freedom if he will first substitute for the prince in winning the hand of the princess of a neighboring kingdom with which an alliance is desirable. Impersonating the worthless royal son is in the nature of a "Command Performance."

Acting the princely role, he succeeds in his mission, but finds his professed love has become real. He is about to be deported on the eve of the wedding when the rightful crown prince seeks exile in preference to marriage and the actor is called upon to continue the impersonation.

The dual role is adeptly handled by Neil Hamilton. He achieves a distinct shading of the two characters without resorting to obvious make-up. Una Merkel is quite unsuited for the part of the princess. In character comedy she is superb, but high romantic comedy is not her forte.

Superlative work is contributed in the fine characterizations of Lawrence Grant, Helen Ware, Albert Gran and Vera Lewis. With their usual deftness, Miss Ware and Grant carry much of the burden of the plot development. More colorful is the assignment Gran has and he plays it broadly to good effect. Walter Lang's direction is noteworthy.

"The Command Performance" holds promise of being well received in localities where drawing room comedies are a draw. It should

# Opinions on Pictures

experience no trouble in going a week's route at the smaller first run down-town houses, or in the neighborhood semi-weekly change spots.

*Almost anything except domestic comedy shorts will fit.*

Produced by James Cruze Prod. Distributed by Tiffany. From the play of the same name by C. Stafford Dickens. Directed by Walter Lang. Adaptation and dialogue by Maude Fulton and Gordon Rigby. Photographed by Charles Schoenbaum. Edited by R. E. Loewringer. Length, 6,950 feet. Running time, 75 minutes. Release date,

THE CAST

Peter.....Neil Hamilton
Prince Alexis.....Neil Hamilton
Princess Caterina.....Una Merkel
Queen Elinor.....Helen Ware
Count Vellenberg.....Lawrence Grant
King Nicolas.....Albert Gran
Queen Elizabeth.....Vera Lewis
Lydia.....Thelma Todd
Duke Charles.....Mischa Auer
Masoch.....Burr McIntosh
Capt. Boycr.....William von Brinken
Otto.....Richard Carlyle
Blondell.....Murdoch MacQuarrie

## Sleeping Partners

(*British International*)

### *Without a Spark of Life*

(*Reviewed by J. P. Cunningham*)

UNBEARABLY slow movement stifles whatever entertainment value was contained in Sascha Guitry's French comedy. Regardless of whether or not this development is to be attributed to the usually slow-moving humorous vein of our British brethren is a matter of speculation, but the fact remains it exists in this talker.

Seymour Hicks' presence in all important phases of production, including adaptation, supervision, direction, and in the lead makes it pretty much of a one-man show, despite the fact that Hicks acquits himself admirably as a player.

Photography and settings, too, are confined to mere necessary coverage, only one inside set being used throughout. Here and there an amusing bit is offered, but never does it reach impressive proportions.

The yarn is one of those things where domestic tangles are depended upon for story material. Edna Best and Lyn Harding are passable in the support.

*Should be booked on a double feature bill.*

Produced in England by British International. Distributed in U. S. via state rights market by British International. Directed by Seymour Hicks. From the French comedy by Sascha Guitry. Adapted by Seymour Hicks. Edited by Edward Jonssen. Photography by H. Whedon. Length, 6,398 ft. Running time, 71 minutes. Release date, Dec. 11, 1930.

THE CAST

Seymour Hicks, Edna Best, Lyn Harding, Herbert Warmg, Marguerite Allen, David Paget.

## Rango

(*Paramount*)

### *Jungle Thriller*

(*Reviewed by Bill Crouch*)

ERNEST SCHOEDSACK, who with Meriam Cooper gave screen fans such entertaining film fare as "Chang," "Grass" and "Four Feathers," has emerged from the wilds of Sumatra with a picture that is even more impressive than the others. From a standpoint of production value and considering the ground covered, "Rango" is not comparable with the other films. However, it has been made into an intimate type of entertainment and its value as interesting screen fare is more than equal to other like films.

Schoedsack has taken four characters, two apes and two humans, and with them has woven a parallel story telling of the lives of each. The apes are Tua, the father, and the little son, Rango. The humans are Ali, the father, and the son, Bin. The simple little story concerns the struggles which confront both of the families. It tells how Ali hunts and traps wild tigers and other animals. It shows how Tua seeks food for himself and the tiny Rango. The simplicity of it all is the astounding part of the picture story and the way Schoedsack has brought in the various incidents in the lives of these creatures by using other inhabitants of the jungle is nothing short of sensational. Sumatra is infested with thousands of monkeys and these tiny animals are used again and again to help express the various emotions of the jungle occupants.

The antics of little Rango alone put to shame the comedy efforts of humans. Time after time his actions brought gales of laughter from the preview audience. They were not the actions of a trained animal, but the natural happenings, caught only after much patience upon the part of Schoedsack and his few assistants.

Into this simple story Schoedsack has woven many thrilling sequences showing the killing of tigers, panthers and other wild animals of the killer type. For a climax he used the old fashioned chase sequence of a man-eating tiger chasing and killing little Rango and then taking after the boy. The family beast of burden, a water buffalo, intervenes here, however, and in a most thrilling and fascinating battle it kills the tiger.

Considering the conditions Schoedsack was forced to work under, he has turned out a masterful bit of screen material. Never losing sight of the story interest and always balancing his comedy with drama which at times was exciting, pathetic and terrifying in turn, Schoedsack deserves unlimited praise for his efforts.

A short talking prologue opens the piece with Claude King and little Douglas Scott making way for what is to follow. A musical background fits into the film throughout and at times dialogue is used to explain the various situations. This arrangement makes the picture ideal for foreign trade, as very few changes will have to be made.

Exploitation value lies in the fact the picture is decidedly a novelty. Exploitation of the title "Rango" will aid in selling the part-talker, while the Schoedsack name also has some box office value.

*Any type shorts but adventure and travel stuff will fit here.*

Produced by Ernest G. Schoedsack. Distributed by Paramount Publix. Direction, story, photography and editing by Ernest G. Schoedsack. Running time (preview), 76 minutes. Length, 6,840 feet. Release date not set.

## *Service!*

**Reviews of the majority of features reaching Broadway's screens appear in MOTION PICTURE NEWS many weeks before their initial appearance on New York's main stem.**

**Theatre owners keeping a close touch on new product, particularly New York premiers, will find the chart below an aid in ascertaining dates of issues in which THE NEWS reviewed productions in the group of current openings:**

| Feature | Review Date |
|---|---|
| Blue Angel | Nov. 22 |
| Cohens & Kellys in Africa | Nov. 8 |
| Danger Lights | Sept. 6 |
| (Wide film version) | Nov. 29 |
| Devil to Pay | Dec. 6 |
| Follow the Leader | Dec. 13 |
| Hook, Line & Sinker | Dec. 6 |
| Igdenhu | Dec. 13 |
| Madonna of the Streets | Dec. 6 |
| Morocco | Oct. 11 |
| New Moon | Oct. 25 |
| Only Saps Work | Nov. 29 |
| Passion Flower | Oct. 25 |
| Remote Control | Oct. 11 |
| See America Thirst | Oct. 18 |
| Sleeping Partners | This issue |
| Tom Sawyer | Oct. 18 |
| Truth About Youth | Nov. 29 |
| Way for a Sailor | Sept. 20 |
| Widow from Chicago | Oct. 25 |

***Consult the Release Chart, last section in this issue, for complete list of features released in current months, together with MOTION PICTURE NEWS review dates and other important data.***

## Fighting Thru

(*Tiffany*)

### *Strong Western*

(*Reviewed by J. P. Cunningham*)

SNAPPY Western action, as plausible as any of its type and incorporating all the elements which go to make up popular outdoor fanfare. It packs a fast wallop, boasting of a proper mixture of gunplay, thrilling horsemanship and the usual villain-hero-girl combination. Nothing more is needed. The kiddies will just eat it up, while adult followers of Western stories will find much to appease their hunger for adventure and action.

The story, as usual, is built entirely around Ken Maynard, who makes a fine appearance and convincing performance as the hard-riding, shoot-'em-up cowpuncher in search of gold in them thar hills of California. Maynard, with his pal, breaks up a big poker game when the pair realize that the political saloonkeeper and his tough aides-de-camp are attempting to secure a half interest in the mine through crooked card plays.

Maynard is placed in a tough spot with the sister of his pard when the latter is shot, and blame points toward Ken. Of course, the love interest develops between our hero and the girl, who finally is convinced that Maynard is not the murderer of her brother.

Ken's horse, Tarzan, is again a big factor in support of the star, while Jeanette Loff, Wallace MacDonald, Carmelita Geraghty, William L. Thorne and Charles L. King all commit themselves admirably as the principals.

Photography is superb, particular where the camera was concentrated on Western scenic shots. Whilliam Nigh, the director, shows intelligence in handling.

*Use a cartoon, newsreel and two-reel comedy for a nicely rounded bill.*

Produced and distributed by Tiffany. Directed by William Nigh. Story by John Francis Natteford. Photography by Arthur Reed. Edited by Earl Turner. Release date, Dec. 16, 1930. Length, 5,200 feet. Running time, 58 minutes.

THE CAST

Dan Barton.....Ken Maynard
Alice Malden.....Jeanette Loff
Tennessee Malden.....Wallace MacDonald
Queenie.....Carmelita Geraghty
Ace.....William L. Thorne
Fox Tyson.....Charles L. King
Sheriff.....Fred Burns

## *Lust Adds to Chain*

Front Royal, Va. — Newest link in the Virginia chain operated by Sidney Lust opens here Friday night. The new house was named the Front Royal.

## *Nick Stuarts on Air*

Nick Stuart, who recently completed "Sheer Luck" for Big 4, and his wife, Sue Carol, made their initial broadcast in the East Thursday night over WOR.

# Short Subjects

## Finger Prints

*(Universal-Serial)*

***A Money Maker***

COMPARATIVELY few serials in the past have had such elaborate production treatment as that accorded "Finger Prints," made by Adventure Pictures and released on the current Universal program.

The initial three episodes reveal a story of "class" racketeers. No doubt, the prevailing crime wave which is reported to have engulfed the nation had considerable influence in selecting the type of material injected into the story.

With but one exception, and that of Edna Murphy, the cast is uniformly capable. Miss Murphy just doesn't click, although the usual sappy dialogue and forced story situations found here as in every serial might have been too severe an obstacle for her to hurdle.

It has everything needed in a serial, the barking of guns and many thrilling chases. One sequence features an unusually convincing automobile chase and wreck; another has the old speed boat and motorcycle dash; fights galore appear in every episode.

From the box-office standpoint, there is little to be desired. Neighborhood stands should benefit a lot, bringing the kiddies back every week during the run. Average running time, 20 minutes.

## Sea Goin' Sheiks

*(Pathe-Rainbow)*

***So-So Comedy***

THERE'S little to write home about in this Rainbow comedy, with practically all gags and situations creating but mild laughter. Emerson Treacy and Ray Cooke as a pair of gobs on leave somewhere in the Far East come in contact with the sultan's harem. Their escapades in rescuing two "bimbos" provide what few laughs are offered. Running time, 18 minutes.

## Niagara Falls

*(Essanay)*

***A Wide Film Marvel***

FULL justification for the use of wide film for scenics can be found in this two-reel camera study of Niagara Falls and the surrounding countryside. Never before have we seen that old scenic wonder presented on celluloid so impressively, and they have been turning out camera records of Niagara since George Eastman first emerged from his laboratory with the first strip of film.

The Spoor-Berggren "natural vision" process is used, which means that only houses equipped with wide screens will benefit. The depth and beauty go hand in hand with splendid musical accompaniment to make this one of the most picturesque subjects of the season. Running time, 18 minutes.

## Alaska

*(Universal-Cartoon)*

***Average***

SNAPPY music and characteristic action of Oswald cartoons lend strength to entertainment value of this one. Musical gags, as usual, are depended upon for laughs. From the standpoint of production, it hits average. Running time, 7 minutes.

## Hello, Russia!

*(Universal)*

***Bowls 'Em Over***

CONTINUING the same high level of humor set by Slim Summerville in others of this doughboy series, Stanley Bergerman, producer, is to be complimented again for a sure-fire laugh getter. Slim and Eddie Gribbon, as usual, share honors, with Slim through his "unconscious" sense of humor spilling a laugh every minute. One highly entertaining angle is the burlesque of "spicy" bits, although majority of the sequences in this mirth provoker are unusually funny. The ending, however, is as flat as near-beer. Splendid for any type house. Running time, 19 minutes.

## Drifting Along

*(Paramount-Bruce)*

***Picturesque***

A THING of scenic beauty, rich in colorful backgrounds, is contained in this short reel produced for Paramount by Robert Bruce. The production set-up is almost identical with previous reels in the current series, that is descriptive dialogue cleverly adapted to locale of the scenic subject. In this case, Bruce's camera absorbs the stillness and soft beauty of a tropical river, and in other sequences catches the high spots of picturesque lakes, mountains and waterfalls. The voice of a pleasing baritone can be heard rendering the title song. Its richness makes it eligible for any audience which is appreciative of the outdoors. Running time, 9 minutes.

## Monarchs of the Field

*(Pathe-Grantland Rice)*

***Excellent***

ALWAYS carrying wide appeal, bird dogs, pointers and setters search a Southern woods in quest of game birds. The result is one of those rare photographic gems set in a forest background. Adults and youngsters alike will find much of interest in the manner in which the dogs search the woods for game and after "pointing" remain absolutely motionless until the shot is made. Rates high in Grantland Rice's "Sportlights" series. Running time, 9 minutes.

## Audio Review No. 49

*(Pathe)*

***Splendid***

EFFECTIVE scenic material predominates in this release and does much to enhance the entertainment value of Terry Ramsaye's latest effort. A marvelous camera study of the Labrador coastline provides an interesting spectacle, with a huge mass of rock set against a picturesque background of sea and sky. Supporting this sequence is a unit showing development of the modern playing card, tracing its peculiarities from the early centuries. Running time, 9 minutes.

## Screen Snapshots—No. 3

*(Columbia)*

***Has Its Moments***

ONLY the fact that the average theatregoer is interested in intimate glimpses of his favorite screen "idol" redeems the newest release in the Screen Snapshots series. Otherwise, the material is pretty flat, offering little in entertainment aside from snatches of studio folk at work. Eddie Cantor closes the reel with a bang. Running time, 11 minutes.

## *Vaudeville Returning To Milwaukee House*

Milwaukee—L. K. Brin, operator of the Garden and Majestic, will reinstate vaudeville at the Majestic beginning Christmas Day. Erected about 22 years ago as a vaudeville theatre, the Majestic discontinued this brand of entertainment about two and one-half years ago when Brin obtained the theatre from the Orpheum circuit and installed talking pictures. A stage and pit orchestra under the direction of Buddy Fischer, Chicago band leader, has been engaged.

# *HITTING THE HOLLYWOOD HIGH SPOTS*

Hollywood—Norman Foster has signed a term agreement with Paramount calling for his services 44 weeks out of the year. Foster expects to travel the other weeks. Paychecks will run about $1,250 per.

* * *

"Inside Facts," local theatrical sheet, folded after seven years of operation. Jack Josephs was publisher.

* * *

Virginia Cherrill, Chaplin's leading lady now with Fox is recuperating from a severe throat ailment.

* * *

The Vine Street theatre, former legit house, goes talker about the first of the year. Grind policy with twice weekly change planned.

* * *

Hank Arnold, Goldwyn p.a., is northward bound to help exploit "One Heavenly Night" at the various openings in the northwest.

* * *

Danny Thomas, NEA correspondent, is carrying his arm in a sling following an auto crash which resulted in his getting badly cut up.

* * *

Regis Toomey will have an important role in Richard Barthelmess' new talker, a newspaper yarn. Toomey recently made a hit in "Scandal Sheet" as a reporter.

* * *

Fences and other adornments to keep out prying eyes are in order at Universal, making it tough for the visitors on the lot. New rulings for guests make it tougher than ever to get on the lot under a new edict handed out.

## *Earl Crabb to Join Franklin, Is Report*

Seattle—Earl L. Crabb, former division manager for Fox West Coast Theatres, Inc., in the Pacific Northwest territory, has opened executive offices in the Skinner Building, just a few doors from his former office under the Fox banner. Although definite announcements are not yet forthcoming, it is widely rumored that Crabb will soon again be directing a theatre group in this territory, and his name is frequently linked with Harold B. Franklin's coming chain. Closely connected with Crabb is Dave Himelhoch, former manage of Fox's Coliseum under the Crabb regime, and chairman of the Seattle Board of Theatre Censors.

## *Whitbeck Conferring With N. W. Colleagues*

Seattle—Frank Whitbeck, director of advertising and publicity for Fox West Coast Theatres, Inc., with headquarters in Los Angeles, spent a day here this week conferring with Robert Bender and Vic Gauntlett, division manager and division publicity director, respectively. H. A. Gillespie, West Coast director of the Yakima territory, and Herb Sobottka, head of the Wenatchee territory, were also in town for the meetings. From here Mr. Whitbeck proceeded to Portland for a brief session with Oregon territory heads.

## *Another for Publix*

North Platte, Neb.—Paramount Publix are building a 1,000-seat house here to be opened about February 15. Named the Paramount.

THE

# Projectionists' Round Table

*By John F. Rider*

THE half wave rectifier illustrated in lesson is not the only type of B eliminator in use. A similar system consists of an arrangement wherein current output is secured during both halves of the cycle. Whereas the rectifier tube in the half wave system is at rest during one alternation, the full wave rectifier system operates upon both halves of the cycle. This means the use of two half wave rectifier tubes or the use of a single tube with two anodes and filaments or a common filament.

At the same time, the full wave rectifier system necessitates a transformer which will supply voltage to the plates or anodes of the rectifier or rectifiers as the case may be. Obviously, the ordinary transformer with a single winding is not suitable. A variation of the conventional transformer is necessary and this takes the form of the split or centre tapped winding. In other words, the plate winding is really two windings with a common centre tap junction or a single winding capable of supplying twice the voltage required for either anode and a tap at the midpoint. Thus the polarity of the voltage is positive for one tube or anode during one alternation and positive for the other tube or anode during the other alternation. This can be appreciated by reference to figure 107.

During the moment that the primary current is as indicated by the arrow, the polarity of the voltage in the plate winding is

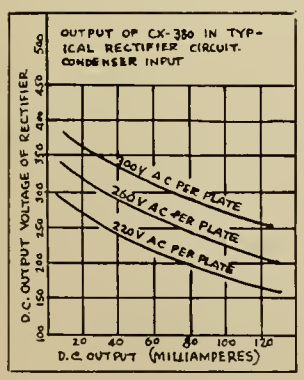



FIG. 110

such as to make the tube plate P1 positive with respect to the filament. Current flows through the external circuit as indicated by the double arrows. During the next alternation when the direction of the current through the primary has reversed, the direction of the current through the plate winding is as shown by the dotted arrows. During this time the tube plate P2 is positive with respect to the filament and the plate current flows as indicated by the double arrows. The direction of the current through the filament winding is inconsequential because the heating effect of the current is independent of the direction of flow and the tube filament serves as an electron emitter irrespective of the direction of the filament current.

Now it should be understood that the operation of the anodes P1 and P2 is alternate. During the period that P1 is operative because the applied voltage makes it positive with respect to the filament, P2 is negative and therefore inoperative. And during the time that P2 is positive, P1 is negative. Thus the complete wave is rectified.

An illustration of the action is shown in figure 108A, 108B, 108C, and 108D. The first depicts the sine wave of input voltage. The second shows the output voltage applied to the tube plates and P1 positive and P2 negative. The third shows the voltage applied to the tube plates so that P2 is positive and P1 is negative. The final curve shows the rectifier current.

Now in contrast to the current output in a half wave rectifier, we find two pulsations of current during every cycle in a full wave rectifier. This is illustrated in figure 108D. If we consider the condenser connected across the resistance R shown in figure 107 and consider the voltage applied across the condenser and finally compare the charge of this condenser as illustrated in figure 109, with that shown in figure 106 (dot-dash lines) we find that the condenser in figure 107 is charged twice during each cycle, whereas the equivalent condenser in a half wave system is charged but once during each cycle.

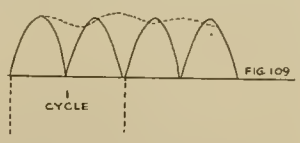



FIG. 109

The time elapsing between the charging moments of the condenser represents a variation in voltage equivalent to an alternating emf or a ripple voltage. This ripple voltage is the "hum" in the eliminator. In the half wave system, the major hum frequency is that of the line supply. In the full wave system, the major hum frequency is equal to twice the frequency of the line supply. Thus if two eliminators, a half wave and a full wave system are fed from a 60 cycle line, the major hum frequency in the former will be 60 cycles and in the latter, 120 cycles.

At this stage one is apt to ask, "What is the advantage of the full wave system?" Obviously it must have some advantage if it is used despite the fact that it requires more tubes and a change in the transformer, this change being such as to make the unit more expensive. The advantages are many. In the first place the period elapsing between moments of charge is less in the full wave than in the half wave system, consequently, for a constant imput voltage to the tube, the voltage output of the complete system is greater in the full wave than in the half wave systems. In the second place, the steady plate current in a half wave system is equal to the mean of the current during a complete cycle. With unit peak current, the mean current is .318x1. In

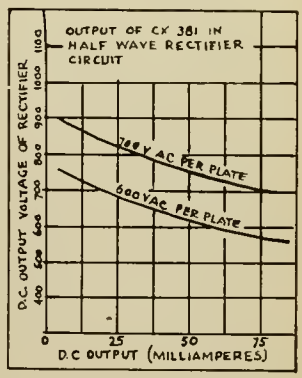



FIG. 111

the full wave system, the steady plate current is the mean current of the half wave rectifier multiplied by 2 and with unit peak current, the steady current is .636x1. Thus the use of the full wave system increases the rectified plate current to twice that of the half wave system. If we consider the voltage and current output of such a rectifier system as being equal to a certain amount of power, the wattage at any one value of voltage is approximately four times as great

### Function of the Filter

**The function of the filter highlights discussions in Lesson 27 of the "Projectionists' Round Table," edited by John F. Rider, who further discusses full-wave rectification, the tungar rectifier, voltage regulation and current and voltage limitations, as these factors affect engineering in the field of projection.**

**Another highly important projection factor in the current article is a detailed summary of the advantages of full wave rectifiers as to frequency, hum, current output and ease of filtering.**

***This is Lesson 28 in The Rider Series on Sound Projection***

with the full wave as with the half wave system.

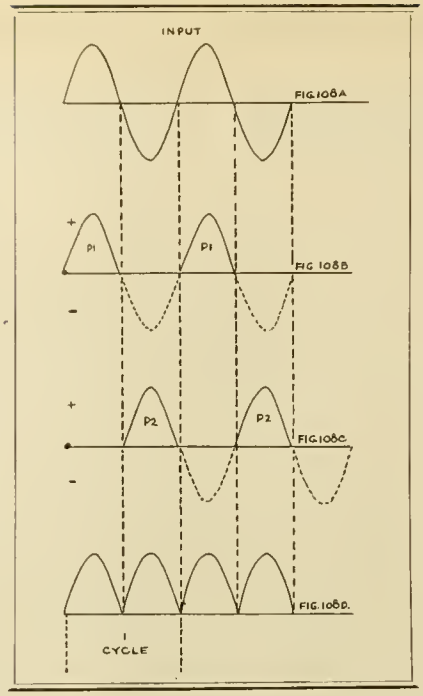
The third advantage is found in the case of separating the A.C. and D.C. components in the pulsating output of the rectifier system. While we are not yet prepared to discuss the filtering action, it is not a difficult matter to correlate the action of a condenser and a choke upon alternating current with the action taking place in the filter. Consider as the primary arrangement, the condenser across the circuit and a choke in series with the D.C. circuit. The choke will tend to allow the flow of the major portion of the alternating current around itself, whereas the choke in series with the D.C. circuit will tend to limit or retard the flow of alternating current.

Since the frequency of the full wave system is twice that of the half wave, the condenser will tend to more readily allow the flow of current, whereas the choke will retard the flow of current to an extent equal to twice that possible in a half wave system. Supplementary to the above is the fact that the amplitude of the voltage fluctuation between moments of charge in the full wave system is about half of that found in the half wave system, so that considering all matters, the full wave arrangement enables filtering four times more easily than the half wave system, a very definite advantage.

TUBES FOR FULL WAVE AND HALF WAVE RECTIFIERS. . . . The type of tube used for half wave rectification has been mentioned. As far as full wave rectification is concerned, the plates P1 and P2 may be contained within one evacuated chamber with a single filament common to both or with separate filaments, connected in such fashion that a single voltage source supplies the excitation voltage. Such a tube is typified by the 380 rectifying tube.

Thus far no mention has been made of the magnitude of the currents and voltages present in such systems. This is entirely a matter of design, although the types of tubes mentioned would seem to indicate that the systems were of the high voltage low current type. By high voltage we mean about 1000 volts and about 100 to 200 milliamperes of current. This does not mean that the systems of rectification outlined are limited to such values of current and voltage. The same system is applicable to the use of low voltage and high current rectifiers. The high voltage and low current system is used to supply plate and grid voltages, in some cases filament voltages as well, whereas the low voltage and high current system are used to supply filament voltages.

As far as the actual process of rectification is concerned the systems employing the Tungar type of tube perform in like manner. There is one difference. This exists within the tube itself. In the high voltage low current type of rectifiers such as the 380 and the 381, the filament is the sole source of electrons. In the filament type of low voltage high current rectifiers, the filament is




the primary source of electrons. The remainder, and actually the greater portion of the current carriers are supplied by the inert gas which is placed within the tube at the time of manufacture. With respect to operation of the tube, the excitation of the filament causes the emission of electrons. These

FIG. 113

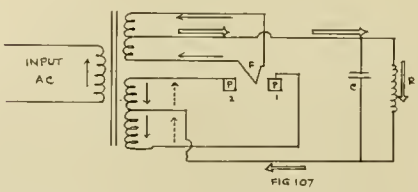



FIG 107

charges during their transit to the plate which is placed at a positive potential with respect to the filament, collide with the molecules of gas and disrupt the structure of the atoms by knocking off an electron, thus creating another current carrier. This continual state of agitation results in ionization of the molecules and in a very short time, the entire space between the plate and the filament is filled with positive and negative carriers and the tube is in a conducting state.

VOLTAGE REGULATION: We made mention of the need for some means of separating the A.C. and D.C. components present in the output of the rectifier system, so that the output of the eliminator would be the required D.C. with minimum A.C. ripple. Such is the function of the filter. Now in connection with filter systems, it is necessary to set forth a certain characteristic of the rectifying systems outlined thus far. If we consider any one value of output voltage and any one value of corresponding current, the system provides constant voltage and constant current. In other words there is, generally speaking, no momentary fluctuation of voltage or current. Yet we cannot speak of the complete system as being a constant voltage or constant current device. One of the reasons for this is the variable impedance of the rectifier tube. Another reason is the D.C. resistance present within the filter system. The cumulative effect of these two points of voltage drop is that the voltage and current output are related and vary in opposite directions. In other words, the current output is a variable, with a maximum limit, and dependent upon the voltage output. In turn the voltage output is also a variable, with a maximum limit and dependent upon the current load. With any one value selected as the reference value, the voltage decreases as the current load increases and the voltage increases as the current load decreases. The maximum voltage is naturally limited by the voltage applied to the tube plate, the drop within the tube and the minimum drop across the resistance present in the filter system not yet described. This minimum is the drop due to the minimum current flow through the filter system.

In turn the maximum current is also limited by the voltage applied to the tube and the design of the rectifier, primarily the design of the filament, because the filament is called upon to carry the rectified current as well as the excitation current. Of course, the plate within the rectifier tube also limits the maximum current by virtue of the limited heat dissipation of the electrode. The higher the current the greater the heat developed. If the current reaches sufficient proportions, the heat developed causes the emission of occluded gases from the plate and volatilization of the plate. The former, by virtue of ionization of the gas, increases the current through the tube and therefore the current through the filament, resulting in burnout of the filament.

Thus, the rectifier form of power supply must be operated within certain prescribed limits, or should we say, that the rectifier form of power supply finds application within certain prescribed limits.

Now in connection with the variation of voltage and current, there is a definite state in which best performance is secure. Since the voltage output decreases with each increment of current load, it is decidedly advantageous to secure a variation which is minimum. That is to say, as long as there

(*Continued on page* 34)

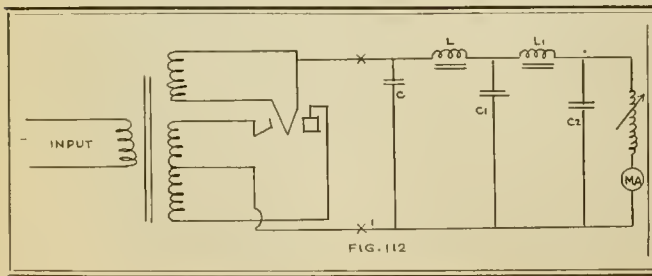



FIG. 112

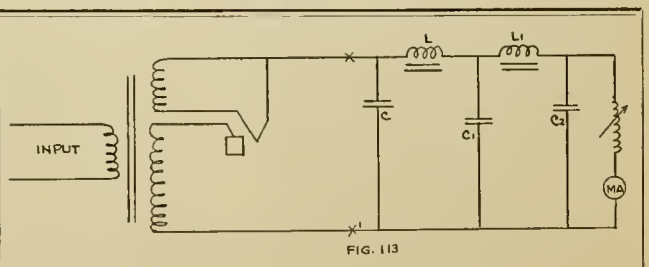



FIG. 113




# Theatre Men Win Allies in Fight On Chi Subways

Chicago—Active opposition to the State Street subway plans, as forecast in Motion Picture News last week, was taken by property owners who are now circulating a legal petition which, if signed by a majority of owners, will tie up actual construction work on the bore for one year and will probably result in a change of the present plans. Though the opposition was not fostered by local theatre interests, it is understood that at least two theatre offices affected will sign the petition.

Theatre opposition to the subway plans is centered on the underground pedestrian thoroughfare, on which shops and store entrances will be permitted, which will line both sides of the underground transportation system. It is feared that this arrangement will have a serious effect on "drop in" trade at the State Street theatres; particularly during inclement weather. At such times, the "drop in" trade here reaches its peak.

A peculiar situation confronts the theatre men in their opposition to the subway plans now being considered. They oppose any diversion of pedestrians from the present street levels; whereas other State Street property owners approve the idea of an underground pedestrian thoroughfare, and are merely in opposition to details of the present plans for its construction. Thus, the theatres are hesitant about alligning themselves with an opposition that is only half in accord with the theatre viewpoint. The theatres which will sign the petition, however, will do so in the hope of obtaining a delay which will give them additional time in which to marshal their opposition.

## *Stresses Sex Angle; Public Falls for It*

Chicago—There may be a moral in this: The British International picture, "Juno and the Paycock," played two weeks at the Punch & Judy Theatre, swank 350-seat house which closed recently. The two weeks' gross was slightly better than $5,000. Last week, the Castle Theatre, 299-seat den at State and Madison Streets, took the B. I. picture and was half-way to the $5,000 mark on the fourth day. At the Castle, however, the picture is known as "The Shame of Mary Boyle," and much ado is made in the theatre's ads over the "adults only" tag it bears, a point that the now defunct Punch & Judy failed to stress.

## *Wabash Ave.—South*

CHICAGO.

MAX ASCHER has taken over the lease on the Punch & Judy Theatre and will reopen the swank house within the next few days. Initial policy will provide for the playing of the best available independent product and whatever second runs are considered to have a chance. It is also rumored that the Aschers have considered the likelihood of making the spot a newsreel house, but fear its location is against it under such a policy. Rental is said to be on a percentage basis.

* * *

*Fox is considering plans for rebuilding the Portage Pork Theatre, which will make it o de luxe spot if carried out. Tough competitive situation in that locality makes some sort of move advisable, we are told.*

* * *

Give-aways have abandoned their first love, Radio, and are now swinging to refrigerators. Explanation is that so many people have been given radios in the last couple of years that they are now offering to give them back to the theatres in lieu of cash admissions. The tremendous popularity of the ice cube is said to make the refrigerator give-away a popular one, but a few far-sighted managers are wary about it. Looking into the future they see the time when today's customers will be tomorrow's kitchen gin drinkers, happily gathered about their refrigerators, indifferent to the fact that Garbo is generating heat for a flock of empty seats at the neighborhood theatre.

* * *

*Harry Ascher has gone Coston, ond can now be seen decorating a desk at the Warner theatre offices.*

* * *

Current depression has solved all labor troubles here. The boys with jobs are plenty satisfied to stay that way, with the result that no new demands or old kicks are on call at union meetings these days.

* * *

*Theatre acoustics cases continued till January 7. They might have been settled at the last hearing save for the fact that the prosecuting attorney reached in his brief case for the evidence and found it had decayed with age. He asked for time in which to go through the Field Museum files in search of something that would take its place.*

* * *

Cinema Art is celebrating an anniversary. In these times if they last a year it's something to celebrate.

* * *

*Local theatre employees are bringing to the attention of their employers the action of the owner of the Vine Theatre at Mount Vernon, Ohio, who has announced that his theatre will be closed on Christmas and New York's Days because he believes his employees should have those days off, too.*

KANE.

# Chicago Theatre Imitating Old Bar Free Lunch

Chicago—R-K-O Palace Theatre here is going other "hand-out" theatres one better. Instead of the customary coffee and cigaret, with an occasional cookie that is included by the more profligate houses, the Palace is putting out a complete lunch. Service includes several varieties of sandwiches, cakes, coffee or tea, mints and smokes. A special invitation is made to women holiday shoppers to top off a morning's haggling with clerks by luncheon at the Palace and show afterward. Most of the "acceptances" to date, however, have more of the characteristics of the unemployed than of the shoppers.

Loop hamburger joints and one-arm restaurants are a little sensitive about the thing and a few threaten to bring their complaints to the R-K-O home office.

# Nick, Sue Buck Notre Dame Team

Chicago — Sue Carol and hubby, Nick Stuart, were pleasantly surprised when they arrived in town and found the La Salle station jammed with welcoming thousands, an assortment of bands and town dignitaries. They had forgotten, momentarily, that the Notre Dame football team, returned from the Southern California spectacle, was aboard the same train.

In spite of the football ballyhoo at the station and in local papers, Bill Brumberg and Frank Young, R-K-O Chicago vigilantes, succeeded in sidetracking enough photographers and reporters to get the Stuart family a nice break in print. Sue and Nick were en route to New York, but planned to return here, they said, to spend the holidays with Sue's parents.

## *To the Pure——*

Chicago—Catch-line and key of the R-K-O State-Lake's advertisements on "Her Man" was, "He was 'Her Man' but he done her wrong." The sanctimonious *Daily Tribune* turned thumbs down on the phrase, with the result that the line appeared in that paper as, "He was 'Her Man' but he failed her." All other papers consented to the "wrongdoing."

## Theatre Construction

Mansfield, O.—Warners are erecting a new theatre here. It will have a seating capacity of 2,500.

Stockton, Cal.—National Theatres Syndicate is erecting a new theatre to seat 2,000.

Winlock, Wash.—W. W. Webb is erecting a theatre here to be operated by Western Theatres. It will have a seating capacity of about 350.

Salina, Kas.—A new Midland Circuit theatre has been erected here with a seating capacity of 1,508. Boller Brothers are architects.

Winston-Salem, N. C.—The Colonial has reopened with Bonner Sams as mannager. It has been repainted and 850 new seats have been installed. It is operated by the Twin City Theatre Corp.

Yakima, Wash.—Fox West Coast Theatres has remodeled the Capitol here.

Roseburg, Ore.—The Antlers has been reopened after extensive remodeling.

Victoria, Tex.—Frels Theatres, Inc., has erected a new theatre here. W. Bliss is the architect.

Long Beach, Cal.—Warners' new San Pedro theatre will be opened at an early date, according to officials of the firm. It will have a seating capacity of 2,500.

Anaconda, Mont.—Washoe Amusement Co. is erecting a new theatre here, which, when completed, will have a seating capacity of 1,500.


## CLASSIFIED ADS

### For Sale

600 Leather Upholstered Theatre Chairs. 1—3-Unit Ticket Register. 2 Complete Simplex Projectors. AMUSEMENT SUPPLY COMPANY, Inc., 630 Ninth Avenue, New York City.

### Situation Wanted

CARPENTER, CABINET MAKER and UPHOLSTERER, especially experienced in taking care of seats—either salary or contract. ALEX CEIZLER, 1311 Avenue K, Brooklyn, New York.

### Situation Wanted

PROJECTIONIST—Six years experienced Powers or Simplex; Western Electric; go anywhere; state salary; references. HOWARD DeSHAZO, Senatobia, Miss.

### Situation Wanted

ACE PROJECTIONIST, now employed, seeks bigger opportunities. Also qualified to serve as Assistant Manager. Address Box 694, Motion Picture News, 729 Seventh Avenue, New York.


Newcastle, Wyo.—A new theatre has been opened here under the ownership and management of O. S. Cleveland. It has a seating capacity of 350.

Beverly Hills, Cal.—Warners are erecting a new theatre here under the supervision of Jack L. Warner. It will have a seating capacity of 2,000.

Inverness, Fla.—The Avalon has been reopened here under the management of E. M. Whaley, Jr.

Santa Monica, Cal.—The new Wilshire-Santa Monica theatre will be opened soon, according to F. W. McManus, who will operate the house.

Spirit Lake, Ia.—H. D. Finkelstein recently bought the Solon and Fraser theatres from H. N. Davis.

Commerce, Okla.—The New Plaza, formerly the Rex, has been reopened under management of W. G. Forrest.

Maysville, Ky.—The new Russel will be opened soon under the management of Col. Russel.

## THE Projectionists' Round Table

*By John F. Rider*

(*Continued from page 32*)

must be a variation of output voltage and since the current load for any one condition has a definite minimum, best performance is such if the voltage regulation is such as to cause the minimum change in plate voltage for a unit change in current. This variation "because of the character of the plate impedance of the tube" is by no means a linear function. Expressed in another manner, if a rectifier system is designed to supply a maximum of 600 volts at 120 milliamperes and the initial current load adjustment is such that the current load is 10 milliamperes, the available voltage may be as high as 850 volts. Increasing the load to 15 milliamperes may cause a reduction in voltage of 30 to 35 volts, whereas another increase of 5 milliamperes of load current will cause a change of but 3.5 or 4 volts per milliampere. As the load current approaches the maximum limit, the operating axis approaches the flat portion of the plate impedance characteristic and the minimum variation voltage takes place for a unit variation of load current.

An idea of voltage regulation can be gleaned by reference to figures 110 and 111. The formor shows the voltage regulation across the output of a full wave rectifier employing the 380 tube with the voltages specified. The latter illustration shows the voltage regulation characteristic across the output of the rectifiers in a half wave system employing one 381 tube. The voltages associated with the separate curves are the voltages (r.m.s.) applied to the plates of the rectifiers. Figure 112 can he used as the equivalent of the full wave 380 system with the voltage measured across the two points X and XI and figure 113 can be used as the equivalent of the half wave rectifier employing the 381 tube with the voltage measured across the points X and XI.

## New Incorporations

ALBANY—Lake Theatre Corp., F. Weidman, Rochester. 50 shares common.

Trenton—Hugh Falk Amusement Co., Inc., Newark—David Bobker, Newark. 100 shares common.

Dover—Industrial and Educational Films, Inc. (Far East), Shanghai, China, motion pictures, Corp. Service Co. Capital, $200,000.

Albany—Rose Theatre, motion pictures. Attorneys, Albany Service Co., 299 Broadway, Manhattan. 100 shares.

Dover—Shamokin Capitol Theatres, Inc., Wilmington, Del., Corp. Trust Co. 1,000 shares common.

Albany—German-American Film Associates, motion pictures. E. Salit, 1440 Broadway, Manhattan. 150 shares common.

Trenton—K. and C. Theatre Co., Inc., Jersey City. Jack G. Goldberg, Jersey City. 100,000 shares common.

Boston—Rialto Theatre of Lowell, Inc. Capital, $50,000. Incorporators: Lewis Showstack, Dorchester, Mass., Beatrice Boyd and Eva Neudell.

Dover, Del.—Reno Theatres, Inc., Wilmington Corporation Trust Co. 2,000 shares com-

Boston—Taunton Park Amusement Co., Taunton. Incorporators: Herman A. Mintz, Julius Joelson of Somerville and Benjamin H. Green.

Trenton, N. J.—Oxford Theatre Co., Inc., Little Falls. Incorporators: Reginald A. Church and Woodcliff. 100 shares common.

Boston, Mass.—Aetna Amusement Enterprises, Boston. Incorporators: Josephine M. Cannata, Lillian M. Walker of Braintree and Norma A. Walker.

Dover, Del.—Finkelstein Theatres, Inc., Wilmington, Corporation Trust Co. 3,000 shares.

Albany, N. Y.—Vitacolor Productions, J. Kendler, 1540 Broadway, Manhattan. 1,000 shares common.

Boston—Plymouth Theatre Co., Worcester. Incorporators: Joseph M. and Max L. Levenson of Boston and Fred B. Murphy of Quincy.





UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

### Preaching?

IN this publication business, once an issue is off to press, we are so busy working on the next issue that we generally pay no attention to the old ones. But finding a few spare moments the other day we went through the Club section in the last Showman edition and read it through carefully.

Now we are wondering whether any of the crowd are beginning to think that we were preaching. That's what a lot of those articles might sound like to one who would not look deeper than just the cold print.

We cautioned you about untidy offices, neglecting the boiler room, watching the staff's uniforms, inspecting the theatre's equipment, avoiding roof leaks, seats, etc., etc. Altogether it sounded very much like a teacher taking advantage of a room full of pupils and making 'em sit through an endless amount of preaching.

But honestly, f e l l o w s, the thought never entered our heads. What we had to say in print constitutes exactly what we might discuss in the course of a friendly visit between any member and your chairman.

After all, there are so many angles to theatre management, it is pardonable if we overlook a little something here and there, but by putting the most important items before you from time to time, and furthermore, suggesting ways and means of avoiding trouble from such sources, we feel that we are merely rendering a service directly in line with the ideals of our organization.

Try to keep that thought in mind whenever you happen across something we have to say on the Club pages which may sound like preaching. Remember, it's not that at all. We are simply covering a lot of territory through our many followers.

Don't think for one moment that we are immune from criticism, on the contrary, most of the things we discuss from week to week are based upon the reaction and comment from our members and readers. Very often they take exception to what we say and show us where our point of view may be wrong.

That's great. Exactly what we like. It guides us along the proper path when we start to stray. And it convinces the boys all over the world that their problems are ours. Maybe that is the reason why the mail bag is getting heavier all the time.

Never, in the history of show business, has there been a medium to compare with the Club pages, whereby our members can meet on a common ground and talk things over. Thereby helping each other and helping themselves.

*"Chick."*

Wishing
You
And
Yours
All
The
Good
Things
You
Deserve!

# MANAGERS' ROUND TABLE CLUB

## *Serial Plugging Was Profitable Kiddie Business Booster*

Determined to boost kiddie business at Proctor's Theatre in New Rochelle, N. Y., to a new high and establish a record for juvenile attendance, Bert Lowe, manager of the house, turned out a complete and effective campaign for the opening installment of his recently booked serial, "The Indians Are Coming," Universal's thriller, starring Colonel Tim McCoy.

On the day before the picture opened, the local paper carried an ad plugging it. The ad was larger than the regular insertion used to plug the feature picture. We are showing this ad here in order that you may see its make-up, and pass along any comment, derogatory or complimentary, on Loew's showmanship. Take a look at its sterling copy. Note its heading directed to the kids. Look at the box announcing that free admission would be given any kiddies joining the special Indian parade, conceived by Lowe, about which we will say more in a moment. Does he know his stuff? You be the judge.




Other activities, along the advance plug line, included 2,000 heralds of circus flyer type and imprinted on both sides, which were distributed at schools the day before the opening; special letters sent to the principals of nine schools asking them to inform the kids of the picture's educational value; phone messages inviting the faculties of the schools to attend the opening installment of the film, and special publicity stories in the newspaper.

As a lobby display, an Indian tepee, constructed of muslin and bamboo, and carrying painted signs in the Indian tongue, was used. Arrangements were made for this display to be placed, at a later date, in the window of a local archery school. A tie-up was made with the archery school whereby any of the school's patrons hitting the heart of a painted Indian—used as a target—would be given a free ticket to the theatre. The Indian carried a plug on the serial.

The kiddie parade on the opening day caused quite a stir about the town. The first 350 kiddies joining the procession were given Indian hats and admitted free to the theatre. It was originally planned, and advertised, to grant free admission to only 200 kids, but the record turn-out caused Lowe to rescind the limited order and boost it up an additional 150. Several kiddies in the parade, which was headed by a drum corps and police escort, carried signs. Two ballyhoo men, dressed as Indians, carried the accessory banner plugging the picture.



At the matinee, 500 buttons plugging the serial, playdates, and theatre, printed in red on a white background, were handed out to the kids. As an additional plug, three Indian blankets were awarded to those persons in the audience holding check numbers corresponding to ones called off from the stage.

As has been stated, the campaign was complete and effective, so much so that Lowe accomplished his objective—crowding more kids into the house than had before been seen. So long as showmanship of this type continues to be displayed, in that measure will the kiddie business continue. We'd like to hear from Lowe again and we hope he will let us know how the kid business is holding up. And if any of our members have any slants on the subject, we're ready to present them. The more the merrier. Send them in.


# HOW MUCH TO JOIN?

¶ THE APPLICATION—

¶ AN ENVELOPE—

¶ A 2C STAMP—

¶ AND THE SPIRIT OF HELPING YOUR BROTHER SHOWMEN WHILE HELPING YOURSELF!

¶ AND SEE WHAT YOU GET—

¶ MEMBERSHIP IN THIS GREAT SHOWMEN'S CLUB—

¶ FRAMED CERTIFICATE—

¶ NEW PEP— NEW IDEAS— AND THE OPPORTUNITY OF SHOWING WHAT YOU CAN DO!

*ALL FOR ONE AND ONE FOR ALL!*

# MANAGERS' ROUND TABLE CLUB

## "PLEASE, SANTA, BRING US—"



# MANAGERS' ROUND TABLE CLUB

## Give Hiehle A Hand!

**Congratulations are in order for Riney Hiehle, formerly of the Smoot and Lincoln Theatres in Parkersburg, West Va., who, in the face of stiff opposition, has constructed and opened a four hundred seat house of modernistic design in the heart of the business section of the city. Hiehle's past record more than proves that he knows the show game from A to Z. It will be interesting to watch him combat competition. Keep us posted, Riney.**

## Oscar's Campaign Went Over Big and Boosted Business

We had been wondering what sort of business Earl Oscar was having at the Ritz Theatre in Athens, Alabama, and began to figure that he was pretty busy. You see, he has not appeared on the Club pages in some time. So we were sort of wondering. But, Earle came to the rescue, and here's the latest of his activities.

When he played the "King of Jazz," he informs us that one of his best selling draws was a shadow box in front of the theatre. It was a unique arrangement. A three-sheet shadow box was first constructed. The two one-sheet boxes. The one-sheet shadow boxes were placed atop the three, and two hundred watt bulb placed in the center for illumination. The bulb had the display looking like a Broadway sign. The shadow box display was lighted when the house started the first evening show and continued through until the box-office closed. It was used a day in advance of playdates and attracted plenty of comment. So much for that.

On his campaign for "The Cuckoos," Earle turned out some fine work. This campaign was a winner from the time he started. Many novel gags were used. In keeping with the tone of the picture, the exploitation was cuckoo. Novel heralds carrying many funny catchlines were used, Earle taking advantage of some back issues of the Club pages to secure copy. Two boys were dressed up in comical fashion and despatched about the street. One of the boys was dressed in feminine costume, and wore a beard. A special cuckoo herald was turned out on Election Day, as the day happened to fall during the playdates Another novel stunt was the placing of jumbled letters on sticks The letters were placed all over the town and served as an excellent teaser plug. Still another good gag was the placing of a couple of jugs on a barrel. The jugs were labeled "Laugh Tonic" and were purported to be given to anyone who didn't laugh while seeing the cuckoos.




We are showing a photo of the front of the Ritz Theatre to give you an idea of how Earle carried out the cuckoo tone. A bunch of letters of assorted sizes were hung about the marquee. They spelled out the title of the picture and the stars. They looked so out of place that the attention of persons passing the theatre was drawn to them, and the publicity resulting helped to sell the show. Earle tells us that what he thinks was one of the finest stunts of his campaign consisted of a tie-up with a furniture store, whereby the store agreed to place a bed in one of their spacious windows. A dummy figure of a girl was placed in the bed. A large card in the window announced that the girl was resting up to see "The Cuckoos" at the Ritz.

We are very glad to note that Earle is continuing his live-wire activity at the Ritz and we hope that he will keep it up and let us in on whatever else he is doing to sell shows. What do you say, Earle?

## Give These Boys A Hand For This One; They've Earned It!

When a group of ushers get together and work for a worthy cause, they certainly deserve a word of praise. And it is just for that reason we are writing this little story about the service staff of the Olympia Theatre—the house managed by George Laby—in Boston, Mass.



The staff has a club tagged "The Olympia Service Club." By their recent action they more than proved it to be a "service club." Each boy on the staff brought edibles from home, or bought them with his own money, and distributed them to needy families throughout the city. Fifteen baskets were given out. The names were secured from one of the Boston papers, and the editor of the sheet was so pleased with the boys' generous move that he granted them a three-column picture in the paper.

A short time ago we passed along some info on what these young men are doing at the house. Those of you who follow our pages regularly will recall that they are very active fellows, having a house organ of their own, a club room, president, etc. And now we are showing a picture of them. Look them over. One never knows. But one thing we do know; there's 12 darn fine Americans in the photo! Do you agree?

## Irving Wernick Says:

***"Congratulations — a wonderful idea — a wonderful column — Anyone who has the theatre they are connected with at heart should read the* Managers' Round Table Club, *and the entire contents of the* Motion Picture News."**

***Playhouse Theatre,***
***Cedarhurst, Long Island.***

# MANAGERS' ROUND TABLE CLUB

## *Have You Ever Used A Street Ballyhoo Such as Hadden's?*

A street ballyhoo that packed a wallop was the one used recently by J. S. Hadden, manager of the Paramount Theatre in Joplin, Mo., when he was selling "Feet First."

Hadden secured the services of a boy in answer to a classified ad and dressed him in a yellow slicker, glassless goggles—with a large sign on his back reading, "Guess the size of my shoes and win a free ticket to see Harold Lloyd in 'Feet First' —Paramount—Sunday." The boy paraded the streets for two days in advance of playdates. And in view of the sign on his back, he had many admirers, especially those who were intent upon correctly estimating the size of his shoes. Many persons stopped the boy as he walked about the town. To those guessing the correct size, a ticket was given, and it is interesting to note that though many stopped him, but few of them were given tickets, the shoes being of so deceptive a nature as to puzzle even a shoe salesman.

Another feature of Hadden's campaign was a co-operative tie-up that resulted in much publicity for the picture was a herald tie-up with four merchants. These merchants took space on the heralds with a mat of Harold Lloyd's head cut in four parts being placed in each ad space. Copy at the bottom stated that the first fifteen customers to correctly assemble the Lloyd head would receive guest tickets to see the picture. The merchants paid the entire cost of printing and distributing 6,000 heralds.

## *George A. Curtis of Springfield, Ohio, Is An Active Showman*

"Maybe It's Love" was the title of the picture that was being plugged by George A. Curtis, manager of the State Theatre in Springfield, Ohio, but according to Curtis, who refuses to take the business depression seriously, it might be called "Maybe It's Business." And to show you what he means by the statement we'll have to call your attention to the photograph appearing with this story.

In the photo you can note the crowd of people waiting for the house to open. The film went over big in the town, its success in a large measure being due to the clever work that Curtis turned out on it. As the picture has a college football theme, a great many advantageous tie-ups were made about town. Football teams were contacted, sporting goods stores loaned window space for the plugging of the picture, the street ballyhoos were good, and the newspaper gave the film publicity.




We would like to point out to you the novel banner underneath the marquee of the theatre. In the banner's construction, you will note that it is composed of beaverboard, studded with electric lights. This is a very inexpensive means of plugging your pictures and it is one that might also be of value in your town. Look it over, and if you think you can use it, set to work on construction. We want to thank Mr. A. J. Metz, Jr., for taking enough interest in the Club to pass this along to us. We'd like to hear some more from him. And also the live-wires of the Regent, Majestic and Fairbanks Theatres. And, oh yes! We'd like you to meet Mr. Curtis, who is seen standing in front of the crowd. The arrow points him out.

# "The Showman's Calendar"

## *AN EXCLUSIVE CLUB FEATURE*

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

### DECEMBER

| | |
|---|---|
| Dec. 25 | Christmas<br>Washington Crossed the Delaware (1776) |
| Dec. 26 | Washington defeated British at Battle of Trenton (1776) |
| Dec. 28 | Woodrow Wilson's Birthday (1856) |
| Dec. 29 | Iowa becomes a state (1848) |
| Dec. 31 | New Year's Eve |

### JANUARY

| | |
|---|---|
| Jan. 1 | New Year's Day<br>Paul Revere's Birthday (1735)<br>Emancipation Proclamation (1863) |
| Jan. 4 | Utah became a state (1896)<br>Pres. Taft proclaims admission New Mexico as state (1912) |
| Jan. 6 | Theodore Roosevelt's Death (1919)<br>Epiphany (Quebec) (Porto Rico) |
| Jan. 17 | Benjamin Franklin's Birthday (Born 1706) |
| Jan. 18 | Daniel Webster's Birthday (Born 1782) |

*Can you tie any of the above events into your theatre's activities?*

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

# WHAT IS EXPLOITATION?

By FRED S. MEYER, General Manager, Alhambra Theatre, Milwaukee, Wis.
President, Motion Picture Theatre Owners of Wisconsin, Inc.

## QUI BONO?

***QUI BONO? Or, to use its English equivalent—for whose benefit?***

SO MUCH has been said and published about exploitation and its value that it appears high time to ask: "for whose benefit?" In the words of Will Rogers, "All I know is what I read in the papers," and according to this source of information, the first exploiteer of record was Nero. Anybody can stand around and help extinguish a fire, but Nero furnished musical accompaniment while the flames raised havoc with Rome, thus he established for himself the reputation as exploiteer number one, even ante-dating Harry Reichenbach. The only difference is the latter undoubtedly would have furnished Paul Whiteman's band and served tea, but Nero, being just a young fellow trying to get along, couldn't possibly think of everything in this, his first exploitation campaign.

FROM Nero's time on, there descended upon this more or less arid mundane sphere three separate and distinct types of exploiteers. (I hope before I finish this I'll be able to think of a different name for the species.) Number one started right in where Nero left off. To him everything was justifiable, all means legitimate so long as it meant publicity. In this class there came in the course of time, P. T. Barnum, and still later, Teddy Roosevelt, whose slogan was, "I don't care what people say about me as long as they keep talking about me. So long as my name is mentioned I will never be a nonentity." And—strange as it may seem—an adherence to this policy is still pursued by many and not always without success: Tying up with an automobile dealer simply because Lizzy Dimples poses in a Mack truck will not necessarily require police reserves to handle the crowds but the tie-up will and *does* excite interest and at least publicize what you have to sell in a channel away from the beaten path.

DESCENDANCY number two has but one thought in mind; namely to obtain *personal* publicity. With all due respect to many branch office exploitation representatives for whom I have the highest regard and most profound admiration, I believe I can count on one hand those who brought along a single worth-while idea. To the majority of class two members everything is good exploitation that gets publicity, and those who can't CREATE have no scruples whatever about pilfering the house manager's ideas and then claiming it as their own. I think it was Rabbi Ben Akeeba who said, "There is nothing new under the sun," and this certainly applies to the general run of exploitation. And it most assuredly goes for the officers and members of category number two.

THE third degree of the tribe of Nero descendants is in the majority. With a certain knowledge of advertising and publicity comes the greatest teacher of all: experience. And experience teaches that exploitation whether IN the theatre, reflected via newspaper ads or by ballyhoo must be backed up by a certain sense of showmanship. I am not in a position to contradict a statement often made, that no exploiteer ever made a good manager, but I have never heard anybody say that a successful theatre operator does not know every angle of showmanship. The definition of a showman is as ambiguous as that of an exploiteer. Horwitz of Texas is a showman, isn't he?

If experience teaches but one thing, it is the realization that today is the tomorrow you worried about yesterday. In this business of ours no two attractions can be sold alike. Every day brings something new but always the query: "What's it going to mean at the box-office?" A few weeks ago I was asked, "Do you use 24 sheets every week?" and I said "only on outstanding pictures," to which my friend replied, "Maybe that's what makes them outstanding." That gives me an idea to get out a letter on this subject . . ." Well, write your own caption; no need of discussing it here. Whether you are a branch manager, an independent theatre owner in the average sized city, or the head of a circuit, the underlying principles are fundamentally the same. If it brings money to your box-office and reflects creditably to your theatre, it's worth-while publicity and exploitation, no matter what the formula may have been.

BY far and large, not every campaign brings the results anticipated. I recall opening with a picture "cold," without the aid of anything but an average ad in the newspapers. This happened since talking pictures came into being, and the picture I refer to was NOT a talking picture; it didn't even have dialogue sequences (all of which was made quite clear in our ads) and—lo and behold, business was outstanding. Then, on the other hand, many times we got back of a picture and gave it "everything but the kitchen sink" and business was just so, sometimes not even that good. Why? There can be but one answer. It's the show business. If public reaction could be measured in advance with any degree of accuracy, there'd be no need of managers, let alone exploiteers.

***Fred S. Meyer is one of the best known showmen in the middle west by virtue of his affiliation with the M. P. T. O. of Wisconsin, of which he is president, and as a wide-awake exhibitor who understands theatre management and exploitation. This article represents his views on the much discussed topic of how to sell pictures to the public. We are certain that it will be read with much interest everywhere. If you have an angle of your own, or want to say something about this particular article, or any of the others which have appeared in this series, just send them along and we'll do the rest.***

HERE'S something I would like to have somebody explain to me. While operating a number of theatres for a chain some years ago, I happened to have lunch with the general manager of another competitive circuit, also chain controlled. Said he: "Why do you let your managers spend so much money on advertising and exploitation? Outstanding pictures don't need it and on ordinary product it's wasted anyhow." That day I went back to my office and did a great deal of thinking. Was he right? And, if he was, why did he concentrate on the product produced by his company to the detriment of good pictures released by others? The more I pondered over our conversation, the less I found myself able to subscribe to it with the result that I instructed all my managers once again to "treat each picture as a separate entity. Not every attraction is outstanding by any means. Let your conscience be your guide and handle the publicity campaign as you would if you were spending your own money." Maybe I'm wrong, but that's the way I have always operated. I care not who maketh the picture; if it has possibilities, give it all you can.

HERE'S another example of showmanship exemplified by a certain chain. No matter how outstanding the attraction, theatres operated by this particular company are not permitted to use any but silent trailers!

ISN'T it a fact that subsequent runs profit materially as the result of the exploitation accorded a picture during its first run showing? And does this not also apply to theatres in the territory? Producers may say that a "natural" is sure-fire box office in Squeedunk or Oshkosh, but that's not true. Most assuredly not. I'll grant that good pictures are box-office bets everywhere but I most emphatically challenge the statement that subsequent and nearby territorial runs are not greatly bettered and box-office receipts fattened as the result of a thorough first-run (key city) exploitation campaign.

IT'S a wise exhibitor who does not resort to a penny wise and pound foolish economy policy by trying to save on accessories. Unless you get up some better material of your own, my suggestion is "use accessories" and use them liberally. And—stereotyped and oft-times meaningless as talking trailers have been—USE THEM. One good trailer offsets a half dozen poor ones, especially on so-called run pictures.

I DID not write the book on showmanship; neither do I claim originality on anything we do. There's no doubt but that someone, somewhere, has executed the same idea and undoubtedly better than we.

THERE'S nothing theoretical about our campaigns. Everything is considered from a common sense viewpoint, a showmanship angle, if that's the way to put it. Here are a few of the DO's we endeavor to follow:

1. Concentrate on "getting an opening." If that has failed, nothing much matters thereafter. A thorough campaign is solely dependent upon word of mouth advertising.

2. Bring the attraction to the attention of the greatest possible number of people so they know it's in town.

(*Continued on next page*)

# MANAGERS' ROUND TABLE CLUB

## *Brock Plugged Coast Screen Mag In The Lobby Of Theatre*

Within three hours after he had received his initial allotment of "Screen Mirror," the ace movie magazine from Hollywood, published out on the Coast by Frank Whitbeck and his crew of live-wires, W. F. Brock, manager of the Kingsbridge Theatre, in the Bronx, New York City, sold them out completely and was forced to place a renewal order on the first night.

In view of the fact that he had called his showmanship into play, and constructed a stand that more than packed a selling wallop, setting the magazines off to good advantage, his success was not surprising, though he was a bit astonished. The stand was constructed of beaverboard against the large mirrors in the lobby. Tinseled strips, of various colors, formed a border. The sign plugging the book was attractively painted, the colors blending perfectly. The words "Screen Mirror" and the price were in cut-out letters, sprinkled with metallics. The books were placed on the counter and around the borders of the stand. An attractive usherette stood near by, attending to the sale of the magazines.



**This is the first time, incidentally, that we have presented Mr. Brock's picture on the Club pages. As we recounted his history in a past issue of the Club pages, we will not publish it again at this time, but we'd like you to know that he has 10 years' show experience behind him, and has yet to record a losing house. Take it from us, that's going some. And Brock further says that he hopes to keep the record untarnished.**

## *Houston Exhibs Did Their Part to Make Celebration Winner*

Some corking showmanship was on display recently at Houston, Texas, when it became known to W. V. Taylor, manager of the local Loew's State Theatre, and the circuit's executives in the city that the new Navy cruiser Houston, named after the Port City, would pay a visit to the Texas city. And was Houston pleased? Here, in part, is what the Houston Post-Dispatch thought of it.

## *Bundle Checking!*

**A most important angle and one that shouldn't be slipped up on during the Christmas Shopping Season is a free checking service for bundles. If you haven't a check room in your theatre, make one for holiday use. Plug the angle by means of trailer, house organ, and newspaper ads. In fact, plug it in all advertising.**

"The hosts of Houston," says the account, "Saturday will pay tribute to an illustrious namesake when the battle cruiser Houston—majestic monarch of the ocean's blue—steams up the Ship Channel and docks in a man-made harbor 50 miles from the sea.

"Gaily caparisoned in holiday attire and with streets and buildings decorated in artistic and patriotic fashion, Houston stands ready to welcome to this city the master battle cruiser which the naval department saw fit to name after the Port City.

"During the past month every effort possible has been made to make the visit of the cruiser one of magnificent proportions and no stone has been left unturned in preparing for a celebration such as this city has never witnessed before.

"A delegation of city officials, public spirited citizens and community leaders will meet the vessel at the docks on her landing, and welcome, with impressive ceremonies, the first visit of the navy ship that has been named in honor of Houston."

**How did the theatre figure in on this mammoth celebration? Plenty! Mr. Taylor and Homer McCallon, publicity manager of the house, turned out a special Loew's State Section that was a corker. Twelve pages chock full of newsy bits about coming attractions, pages of ads, pages of pictures, were contained in this section. And, to top off his contribution to the festivities, Taylor presented a nautical picture, Gilbert in "Way For a Sailor," his latest starring vehicle. What more could be asked? He spent plenty of time in helping the various committees, but it was well worth the trouble. The theatre received loads of publicity and a whale of a lot of good-will. And, after all, they count an awful lot toward boosting business. They boosted it, too. We want to thank Homer McCallon for passing this account along to us, and we hope that he will keep us posted on the future doings at the State. What do you say, Homer?**

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3. Cover at least one phase of the campaign so that "he who runs may read."
4. Consider carefully all possible re-action. Don't OVERDO it.
5. Be honest with your patrons. Write a message based on facts only—truth always. Better by far to have patrons stay away entirely than to leave the theatre DISAPPOINTED.
6. If the merchant gives you his window, live up to what you promised in return. Store windows are valuable or you would not fight for them.
7. TAKE ADVANTAGE OF EVERY LOCAL, STATE OR NATIONAL EVENT. If possible, tie it up with your campaign in some form or other.

THE foregoing are, of course, only a few of the DO's, written here at random. There are many others equally or even more important. And now for a few DON'T's that we religiously strive to guard against:

1. Don't try to kid the newspaper. Even if you get away with it once, you'll be the loser in the long run.
2. Don't approach the same source of co-operation repeatedly. You only wear out your welcome.
3. Don't worry about your competitors. If they get away with something you overlooked, rejoice that they established a precedent. Don't put a damper on their work which might become a boomerang for you later on.
4. Don't do as New York does, but rather as it says. Gotham's ideas may be great but that doesn't mean that Main Street will subscribe to the same principles as Broadway.
5. Don't be afraid to handle your campaign as a family affair. Many a brilliant suggestion has come from an usher and a stage employee. Give credit where it is due and remember there's no monopoly on brains and ideas.
6. NEVER ENDORSE A PICTURE UNLESS YOU REALLY MEAN EVERYTHING YOU SAY. The smaller the community, the larger your circle of friends and acquaintances. Make them believe in you!

WHEN you put a limit on what you are going to do, haven't you automatically put a limit on what you *can* do? No showman, worthy of the name, will think, let alone say, that EVERY picture can be exploited or that OUTSTANDING LARGE ads spell the difference between large and small returns at the box-office. A "key town" had a concrete example of such folly recently. A certain picture (I understand it was quite good; at least eastern and coast reviews all waxed eloquently about its merits) was booked for two weeks. Big ads; first picture to carry the management's personal endorsement, etc. The picture did one of the biggest nose-dives imaginable; so much so in fact that it was "pulled" at the end of the 6th day. That doesn't make the picture bad; neither does it prove that it's not a box-office bet. I remember ten years ago—"Red Lantern" (Nazimova-Metro) was considered a national flop; for me it was one of the biggest clean-ups in Hamilton, Ohio.

TO sum it all up—exploitation, if backed by a common sense showmanship angle, is as essential as alcohol in the radiator of a car these days. Whenever a campaign goes haywire, I take time out to think it over. Somehow I always find solace in George S. Kaufman's analysis of an actor striving to become a star, which I like to apply to exploitation. With due apologies to the author, here's the ad lib adaptation: "You spend many long hours thinking and scheming and planning. The memorable hour arrives. You get your name in the headlines (trade papers, etc.) Your name appears in the electric light (report to and from the Home Office). Then, all of a sudden a fuse blows out (the campaign has flivved)—and WHERE ARE YOU?

# MANAGERS' ROUND TABLE CLUB

# AUSTRALIAN ACTIVITIES!

### *Foreign Showmen Pass Along Latest Selling Activities*

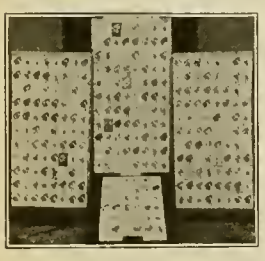
Along comes Australia with a bunch of knockout stunts used in the show-selling by showmen of the Antipodes; and, showmen, just to start this blurb off with an optimistic note, we are going to tell you about a corking piece of showmanship engineered by R. T. Palmer, manager of the Grand Theatre in Perth.

Stuart Doyle, head of one of the largest theatre chains in Australia, recently inaugurated an Optimists Club among the managers of his circuit. The purpose of the Club was to imbue a spirit of optimism in all the managers on the chain, in that way helping chase away any thoughts of business depression and competition. The idea was to look happy, be happy and feel happy, spreading it not only about the theatre but also outside. Palmer did. The twenty-four sheet board that we are showing proves it. This board was placed in a prominent part of his town, and you can be sure that it attracted plenty of comment from everyone looking at it.




This man Palmer is a pretty active showman. It seems that he had a couple of other stunts that also went over very well. These were on "Laughing Lady" and "Evidence." For the former, he secured a lady to swing on a flower decorated rope strung from the marquee. A man in frock coat pushed the swing back and forth. The lady laughed as she swung up and down. The latter picture's ballyhoo—and one that caused comment—consisted of the placing of a prisoner's docket in front of the theatre. A lady, supposedly on trial, was quizzed by a man dressed in the robes of a lawyer. He asked the prisoner different questions relating to the picture. The crowds of curious persons gathering around the display were sold on the film. Good work, Palmer.

And now we are showing a cut of the coloring contest engineered by C. J. Smith of Wollongong to sell "The Vagabond King." The local schools were tied-up and the students entered into the spirit of the thing with a zest that was amazing. Many illustrations were submitted, the best of which were mounted on boards and placed in the lobby. They did much to attract attention to the picture. The final result was seen in the excellent business that the theatre enjoyed during the run of the film. This coloring angle is often used in America, and from the looks of things, Australia is finding it just as valuable.



When "All Quiet" played the Theatre Royal in Newcastle, the showmen handling the house wanted to give it a good break. The result was a forty-eight sheet board, which carried nothing but the title of the picture and a catchline: "The Censored Book Now Lives on the Talking Screen." The gag was arranged by Bill Cornell, assisted by Eddie West and Gordon Cooper. The trio turned out a corking campaign on the film, but it was later found that the monster billboard was one of the most effective mediums used.

In America when a showman gets an opportunity to invite a celebrity to his theatre he hastens to do it. The same holds good in Australia. Give an Australian showman an opportunity to publicize his house in this manner and he won't let the chance slip by. This was proven by F. E. Chivers of West's Olympia Theatre in Adelaide, who scooped the show district when he secured Amy Johnson, noted British flier, to make a personal appearance at his theatre. Look at the photo of the packed house on the night the aviatrix was slated to appear. It tells the story better than we can. Chivers certainly is to be congratulated on his showmanship. It is also interesting to note that Mel Lawton, our Australian Chairman, tried to land the girl for his house in Sydney, but found that "thumbs down" was placed on the proposition. Mel hands Chivers a compliment when he states: "The best work . . . for some considerable time."



At the Winter Garden Theatre in Brisbane, Ernie Pelling continues to turn out corking showmanship. We are showing a cut of a recent activity. This stunt was used in conjunction with his showing of "Paris" and consisted of having dancing girls cavort about cut-out letters plugging the title of the film. Interest aplenty was rife on this stunt and the crowds that lined the streets to look at it was evidence enough to Ernie that he was going to enjoy a very successful run of the picture; which he did.




At the Prince Edward Theatre in Sydney, things are humming just as ace high as usual. The high-powered showmanship that Mel Lawton is capable of displaying continues to stand out in the town. At an innovation, Mel stepped out and did some corking exploiting for "Paramount on Parade." He decided to introduce the Paramount stars to the patrons of the theatre, and because it was a pretty tough job, he had to step even more lively than usual. But he succeeded. The photos we are showing will cover a couple of phases of the many angles that made up the campaign. We are showing a photo of the birthday cake placed on display in the lobby. The opening night of




the picture, small morsels of cake were presented in dainty cartons, to the patrons. The ladies were also presented with a sepia photograph of a Paramount star. The cake was promoted from a local baker in return for lobby publicity. The other photo we are showing depicts the front of the theatre where a 20 by 40-foot sign was painted on the concrete wall of the house.

# MANAGERS' ROUND TABLE CLUB

This sign had them talking, especially as it was a deviation from the regular art work. The space, though, is used weekly.

Other highlights on Lawton's campaign for the picture included a front and lobby done in party atmosphere, ushers dressed in fancy costume, an "Impersonation of Paramount Stars Contest," run in conjunction with a newspaper, the final selections being made from the stage of the theatre before a packed house. Posters were plastered all about town. Every possible angle was covered by Lawton and his assistants, with the result that the Prince Edward enjoyed a week of sensational business that also served to boost the good-will stock of the theatre. No one can say that these Australian showmen don't know their stuff. The campaign was as fine a one as we have come across in some time. Congrats, Mel.

Credit for the unique window display that we are now showing must be withheld until we learn the name of the showman responsible. The display served as a plug for a series of shorts known as "Horoscope Short Features," playing at the Majestic Theatre in Melbourne. The window display consisted of a painted cut-out of two Hindus salaaming in Eastern fashion, both figures bending low over a lettered blackboard on which was printed the following: "What Month were you born in? See the April Horoscope at the Majestic and learn of the future. Look to the future by having your clothes cleaned and pressed here." The display was shown in the window of one of the largest clothes cleaning and pressing establishments in the town. It would be well for a bunch of our showmen to look this copy over, and if a spot can be found, to use it. If you can't use it now, file it away. It is sure to come in handy.




We think that this corking river ballyhoo that we are showing here was created by Roy Nelson, manager of the Capitol Theatre in Melbourne. Unfortunately we received it without any credit line being attached. However, we are sure that if Roy wasn't responsible for it, he will give full credit where it belongs. Right, Roy? The display was run on the river from ten in the morning until ten at night. A great deal of river traffic is to be found in Melbourne, so the angle was a corker as a business getter. Two six-foot cut-outs were placed on the boat. The cut-outs and the sign were illuminated at night. After using the stunt for a week before playdate, Nelson was compelled to take it off, due to a protest made by the Board of Works. But, anyway, he managed to get in the desired plug.




Some of our members may also recall that C. J. Latta, of New Haven, Conn., in the U. S. A., used the same stunt last summer, hiring a boat to cruise about the various beaches plugging the picture. We are also showing one of the "live" window displays that Nelson used on "Sally." A girl demonstrated an electric iron in the window of an electrical appliance shop. The display drew a number of persons to it, and the cards and cut-out plugging the picture were seen by all, the result being that many of the observers were sold on the Marilyn Miller picture.



The Tivoli Theatre in Brisbane, the house managed by Mr. Lane, is reported as being wide-awake, and right on tap when chances are on hand for picture plugs. The street ballyhoo that Lane doped out for "Street of Chance" helped him turn in a knockout business for playdates. A man, as the photo shows, dressed in evening clothes, topped by a high hat, carried a lamp post about the town. The post carried a street sign "Street of Chance." The man would stop on the main boulevards and busy street intersections of Brisbane and rest against the pole. Persons approaching him would be given a sales talk on the picture. This slant is one that can be adopted by American showmen too, as it seems to us it should fit in with some part of a campaign. Look it over.




Marking a new trend in novel newspaper layouts, this newspaper ad that we are presenting is a corker. We cannot give credit for it, as we don't know to whom it belongs, but we have a hunch it is another Roy Nelson stunt. It is certainly a fitting item with which to close this account of Australia's activities. The ad is a full-page one and appeared in the leading papers. Captions—which cannot be seen in the photo—were placed under each scene in the strip of film. The ad certainly had the town buzzing, and it is small wonder that the picture did a landslide business.




Here's an angle that it will pay you to use now, or file away for future reference. Give it some consideration, as it more than deserves it. The right picture in the photo showing Arliss' head was a break that the showman obtained from one of the leading publications. It seems that on the other side of the big pond, newspaper and publishing houses turn out "contents bills" similar to our magazine title pages—which are placed on every newsstand as a sales plug for the paper or periodical. Arliss' picture was landed on one of these "contents bills" and placed on prominent display on every newsstand in the town. This, too, helped sell "Disraeli."

Before closing this article, we'd like to state to our many showmen friends in Australia that it was well nigh impossible for us to present the vast amount of material which was forwarded to us direct, and from our Regional Chairman. To those showmen, and to the showmen whose work we are presenting, we'd like to offer our thanks for the interest they are taking in the affairs of the Managers' Round Table Club.

## *Thanx!*

**We want to convey our appreciation, to our Australian members for the interest they are showing in the Club's activities. We are sure that the rest of their fellow showmen who weekly peruse the pages of Empee News join us in our expressions. We hope that we will be able to present more of these accounts in the near future, because we know they are read with interest throughout the industry.**

# MANAGERS' ROUND TABLE CLUB

## *Shun Sesquipedalian Words When Writing Copy*

*(From B. M. T. Advertiser)*

Sesquipedalian means "measuring a foot and a half" and is humorously applied to long words. Many writers, unfortunately, have a habit of punctuating their copy with words of this type. For some unknown reason they believe that sonorous-sounding words and hybrid sentences make their work look scholarly, dignified, and impressive.

Perhaps they are correct in this belief, but what do they gain by such a practice?

Advertising, as we see it, consists in getting the writer's thoughts about the goods adopted by the reader's mind and the skilled advertising man will see that there is a minimum of difficulty on the part of the reader to interpret his thoughts.

Instead of wondering if his copy is too plain, a writer should wonder if it is *plain enough.* There are millions whose minds cannot readily grasp thoughts expressed in big words. On the other hand, no matter how highly educated a reader may be he will never object to simplicity in writing.

Daniel Defoe, in *Robinson Crusoe,* used short, simple words, and the work to this day stands as the acme of clear writing.

If any writer doubts the fashionableness of simple expression, let him witness this paragraph from a help wanted advertisement inserted in an advertising journal by a leading agency: "We do not want a flowery copy man noted for high-sounding, theoretical copy, 'full of sound and fury and signifying nothing.'"

## *Read — And Avoid Trouble!*

Recently the St. Louis Safety Council issued an unusually fine inspection form for use in theatres as well as other establishments. Using this form as a guide, any real showman ought to be able to check up on his house and avoid trouble. We are listing it below and recommend it to each and every one of our members and readers.

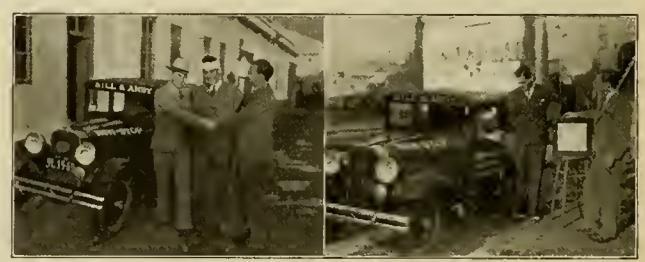
ST. LOUIS SAFETY COUNCIL
FIRE PREVENTION DIVISION
SUGGESTED INSPECTION FORM

1. Is there any accumulation of rubbish or unnecessary combustible material on or about the premises?
2. Are the packing and shipping rooms cleaned up thoroughly at closing time?
3. Is oily waste and other greasy material kept in approved waste cans?
4. Are waste cans emptied daily after closing hours?
5. Are there any broken windows, plastering, partitions, flooring or other similar defects?
6. Are any aisles, entrances or exits obstructed?
7. Is wood work or other combustible materials at safe distance from steam pipes, boilers, furnaces, flues?
8. Is the fuel supply safely stored?
9. Are there any open flames near combustible material?
10. Are all heating devices such as irons, hot plates, glue pots, etc., turned off at closing time?
11. Are there any broken electric fixtures or loosened wires?
12. Are all portable extension cords of suitable type and in good condition?
13. Are electrical circuits overloaded? Are fuses of approved type and of proper size for the circuits which they protect?
14. Are fire doors and shutters in good condition and in good working order?
15. Are fire escapes in good condition and free of obstruction?
16. Are the "No Smoking" rule and rules for the use of matches rigidly enforced?
17. Are water pails, hose, nozzles and chemical extinguishers in place and in good condition?
18. Are water barrels full and has more than one year elapsed since last charging of extinguishers?
19. Are any sprinkler heads coated or corroded?
    (Sprinkler heads should never be painted)
20. Are any sprinklers obstructed by partitions, piles of goods, etc?
    (A clear space of 12 inches should be maintained below level of sprinkler heads)
21. Is automatic sprinkler system properly maintained, with all valves open and unobstructed, tanks properly filled and alarms in working order?
22. Are automatic sprinklers, or sprinkler pipes and supply tanks properly protected against freezing?
23. Is proper number of sprinkler heads for emergency use on hand and readily accessible?
24. Is there any part of the premises that the watchman fails to visit?
25. Are stocks piled at windows in such a way as will be readily ignited by an exposure fire or which would obstruct streams of fire department?
26. Do all members of your organization know location of nearest fire alarm box and how to send in alarm?
27. In case of calling fire department from inside fire box someone should be stationed at the outside of building to direct the city fire department upon its arrival.

## *Teddy McDonald of Universal City Is Passing One Along*

From the Hollywood sector, Teddy McDonald, attached to the publicity forces of Universal Pictures, at Universal City, Calif., drops us a line or two concerning his doings out in the great West, which we are passing along in the event that any of his fellow Club members might like to use the idea he gives us.

We are showing a couple of photos of two men who made a cross-country trip in an Austin (or perhaps, since the car's an Austin, we should say "hop"). The men started from New York and landed in Hollywood with no delays except a flat tire. Upon their arrival at the studio they were shown around by McDonald.



It is Teddy's contention that showmen can cash in on a lot of publicity by ascertaining the itineraries of men or women who make cross-country trips in autos, on bicycles or by foot, and when they arrive in your town to give them a special greeting, have them meet the Mayor, have a dinner for them, invite them to a show and then promote lodging for them from the local hotel, where they can remain over night as guests of the theatre or town. Teddy bases his contention on the fact that a picture is pretty certain to break in the local papers, and in order to prove this, he sends us a clipping from the Los Angeles Examiner which shows a picture of the men starting out on the home hop.

One of the photos accompanying this story shows Teddy greeting the men; the other shows the men being sent off from scratch by Kane Richmond, star of the "Leather Pushers" series. Figure the stunt out. There may be an angle or two in it that will help your campaign somewhat.

# MANAGERS' ROUND TABLE CLUB

## Here's the Way a Cleveland Showman Used Potato Stunt

One of the first showmen to swing into action on our recent box on the value of running potato matinees at Thanksgiving and Christmas times is Paul Apple, of the Ambassador Amusement Company in Cleveland, Ohio, who gives us a little dope on the way he used the suggestion in his neighborhood houses.

Mr. Apple tells us that he ran two slides on his screen. One slide was directed to the patrons. The copy read:

**Potato Nites**

**Every Mon-Tues-Friday**

***We Want Potatoes!***

**We will accept one potato as FIVE CENTS toward the purchase price of an admission ticket.**

**These Potatoes Are to Be Given to the Poor and Needy of This Naborhood**

**DON'T BE BASHFUL, FOLKS—BRING 'EM IN**

In many instances it was found that persons would bring in bags of potatoes. They liked the five cent discount idea.

The other slide carried an appeal direct to the merchants. It speaks for itself.

***We Want Potatoes***

**for the Poor and Needy in This Naborhood**

**Merchants:**

**Bring *one bushel* of potatoes and we will run your ad on our screen for**

**ONE WEEK**

***You need the Advertising - - -***

***- - - We want the Potatoes***

***HOW ABOUT IT?***

A great many merchants took advantage of this generous offer. Apple tells us that it has been his custom to turn over the potatoes received to two or three churches in the neighborhood. He cautions us on one angle, namely, a cosmopolitan neighborhood.

"If you are located in a cosmopolitan neighborhood," he says, "take care in your distribution to see that all of the local institutions are given a break."

We want to thank Mr. Apple for passing along this account of his fine activity. We are sure that many of our members will follow suit. We hope to hear from you again, Mr. Apple, regarding your showselling in Cleveland. Let's make it soon.

## "All For One And One For All"

## Do Little Things Count?

**Those of us who still believe that the little touches and the little details when piled together create a mighty mountain, might give a thought to the question of a welcome trailer, as well as a good night trailer for the opening and closing of the house.**

**Recently we sat in a theatre watching the performance, and when the show broke, about eleven o'clock, it ended with a very interesting and entertaining "good night" trailer which finished by wishing all of the patrons "good night and happy dreams."**

**These little touches have often sent patrons home in just the right frame of mind, which means that they were tickled with the evening's entertainment and would, no doubt, look forward to the next time they could visit the theatre.**

**While we have only singled out the opening and closing trailers, there are so many other little intimate touches which find a welcome reception from the patrons that we are still wondering whether these little details are not worth watching very carefully.**

**What are you slants on this situation, and what suggestions have you to offer that might benefit your brother members and showmen the world over?**

## Miss Clara Schmitt Had Party That Boosted Receipts

Representing the showmen, Miss Clara Schmitt, who handles the managerial reins at the Yazoo Theatre in Yazoo City, Miss., tells us that she featured a Hallowe'en party that went over very well in her town.

Publicity stories were run in the local paper to the effect that the theatre was going to have a party. Residents of the town were invited to take part. Prizes were given for the most novel costumes, for the tallest and smallest persons entered, for the thinnest and fatest, and many other unique ideas. The prizes were promoted by Miss Schmitt from the local merchants.

**The party was a riot from start to finish. Laughs galore were heard all over the house. The theatre was jammed with spectators, and every one voted that it was the best party held in a long time. We understand that Miss Schmitt is doing some good work out in her town. We'd like to hear from her again very soon, and we hope she will favor us with a photograph and an account of her career in the show game. What do you say, Miss Schmitt?**

## Murray Lafayette Is Clicking At Princess In Hartford, Conn.

Now that he has his feet on the ground at the Princess Theatre in Hartford, Conn., we look forward to seeing what Murray Lafayette is going to do to keep them lining up at the box-office of the house.

One of his recent stunts was that of distributing novel heralds about the town as a plug for "A Lady Surrenders." The heralds were handed out at various office buildings. They were imprinted with a message in shorthand. Stenographers were invited to send translations to the theatre, the first fifty being given tickets to see the show. The stunt went over very well in Hartford, especially as that sort of gag had never been used before.

**We understand that Lafayette is turning out work of this sort on every new show. He always adds a little more to each campaign. We hope that we will hear from him soon regarding the rest of the work. And, oh yes! before signing off this little story, we'd like to announce that Lafayette has joined the ranks of the benedicts, having become hitched just recently.**

## MANAGERS' ROUND TABLE CLUB

# Moments

by BRUCE BARTON

This article, reprinted by special permission of Bruce Barton and "Red Book Magazine," seems particularly timely for showbusiness. Those of you who constantly complain that you are wasting your time in your present positions should read it over twice. Why some folks think that promotions are going to spring out at them from behind every ashcan will forever remain a mystery. To get anywhere, whether it be showbusiness or any other business, means long, hard work and the ability to stick to what you are doing, firmly convinced that each day's work adds to your stock in trade. We know all about the stories of the men who were jumped into big executive jobs over night and without any experience, but take our word for it, they are mostly stories, not facts.

"CHICK" LEWIS

A young man who is ambitious complained that he is in a rut.

"For the last two years nothing has happened. I work just as hard, but I can't see that I'm headed anywhere."

It cheered him to be told that every man goes through the same experience.

Even great careers do not present a straight line of steady progress, but rather a jagged fever-chart of rises and dips.

"Take for example the life of Nathaniel Hawthorne," as a writer in the "Century Magazine" said recently. "Even his biographer cannot tell what he was doing for ten years after leaving college. What occupied Tennyson between 1832 and 1840? Or Woodrow Wilson between 1885 and 1900?

"Actually, no man knows that he is destined for immortality or high office; he only knows that he is living from year to year, storing up accumulated energies and experience, waiting and hoping that his chance will come."

In the old book of Joel is this promise: "I will restore to you the years that the locust hath eaten."

What are the years that the locust hath eaten? The years when men work hard, yet reap no harvest. These years, says Joel, are not lost; they have subsequent value.

All of us have seen that promise fulfilled. I recall a long stretch of months when every single thing went wrong. Poor health, many outside obligations, no chance to do any writing.

A wise friend met me when my mood was rebellious. "You ought to know better than to fret," he said. "No experience is wasted. Everything that happens to you now puts something into you that will be useful later on."

It seemed then that he was just being kind. Today I look back on that tough period as profitable beyond all price. Life consists not of years, or months, or days, but of moments. There are glorious moments of friendship and happiness, to be enjoyed to the utmost. There are moments of disappointment to be endured. The locust is sure to get its share of the moments.

And even THESE are sometimes restored.

# MANAGERS' ROUND TABLE CLUB

## *Showmen Of Washington Did Plenty To Aid Unemployed*

Remember the account of the Washington, D. C. showman who recently handed the town's race horse enthusiasts a big laugh by the introduction of a novel herald? He's at it again. Only this time, instead of pulling a laugh gag, he set out to do his bit towards relieving the unemployment situation in the Capital City.

The group of showmen at Universal's Rialto Theatre in Washington got together and formulated a plan that was a knockout. They got in touch with executive headquarters and a short time later, Carl Laemmle sent a message to President Hoover informing him that everything would be placed at the disposal of Mr. Hoover's newly appointed committee for unemployment relief. The Washington "Times" was next tied in. And the sheet did plenty. Three columns an edition, five editions a day—150 columns of space was garnered by the theatre on this one. Plenty of ads were also used. Every available bit of space in the town was put to some use to plug the monster show that the showmen intended holding. And then came a hitch. It was found that the crowd of people making application to the midnight benefit would necessitate the holding of the performance at another and larger house—the Fox, to be exact.

Displaying showmanship way above the average, the group announced that in view of the fact that the affair was one of the public's, Laemmle would not mind transferring the show to a competitive house. The Universal president's wire to this effect landed on the front page of the newspaper, with a seven-column headline on top of it. From then on, photos were the order of the day. The evening of the benefit found the theatre mobbed, it being necessary to call out cops to hold back the press. Over $3,200 was given into the hands of Mr. Hoover's committee for distribution among the needy. After the benefit, the newspaper printed a vote of thanks to the theatre, expressing its gratitude—and the peoples'—for the splendid way in which the thing was handled. So much for that.




Two or three days after the benefit, our showman friend hit up another slant. He would give some men employment. To see how he accomplished this you need only to look at the cut we are showing. It's not bad, is it? And when you stop to consider that street ballyhoos are taboo in Washington, you can readily appreciate the value of the stunt. We'd like to see some more of this work, and we hope to have some to pass along in the near future. What do you say?


NOVELTY SOUVENIRS
*Make friends with your patrons*
New profits in your box office receipts. Give kiddies "Brazel Novelties" and win them as Boosters for your show house . . . inexpensive attractive novelties serve as real business getters always.
Write for our Free Booklet. Showing 1,001 Kinds.
BRAZEL NOVELTY MFG. CO. 4009 Apple St., Cincinnati, O.

## *Another Club Booster!*

And still they pour into the office! It seems that we started something when Roger Drissel of Washington, D. C., sent us in that ace photo of himself showing that he thinks so much of his membership certificate that he places it in full view of everyone entering the office. The latest showman to give us the low-down on his certificate and the spot that it occupies in his office is Jay H. Guthrie, manager of the State Theatre in Uhrichsville, Ohio.



The certificate occupies a prominent spot at the top of Guthrie's desk. Persons entering the office are certain to see it. We'd also like to point out to you the copy of Empee News right beside Guthrie. The certificate and the News (even if we say it ourself) should symbolize a business getting combination for any live-wire showman. Right, Jay? And, oh yes, we'd like the Club to know that atop of the desk may be found a file of Empee News, which contain a number of well-thumbed copies, thereby offering proof that Guthrie is always on the lookout for ideas and stunts for his picture and special events.

## *Matt Press Handed Out Whoopee Quills At Hattiesburg Fair*

A stunt timed as perfectly as one of Bobby Jones' putts was successfully engineered by Matt Press, manager of the Saenger Theatre in Hattiesburg, Miss., recently as part of his campaign for the selling of "Whoopee."

The local council was running an Industrial Fair. On the last night of the fair, Press brought over 500 feathers of various hues which were to be distributed to the persons attending. The feathers carried witticisms, and the title of the picture, name of theatre and playdates.

Just before the prizes were awarded at the Fair, the man in charge made the announcement that "Whoopee" feathers would be given to those shouting "Whoopee." A din arose almost instantly among the 1,500 persons present—all shouting "Whoopee" and with outstretched arms trying to lay their fingers on one of the feathers.

In addition to providing a lot of excitement at the moment, the feather stunt also caused a lot of comment which undoubtedly helped in publicizing the picture. Seven life cut-outs of follies girls, eight feet tall and hand-painted to look natural, were placed on top of marquee. One letter of the title "Whoopee" was painted on each of the seven girls. These cut-out girls were illuminated at night with 1,000-watt bunch lights.

The marquee display, together with decorations, in the lobby and underneath marquee arrested the attention of practically every person passing within a block of the theatre—and caused much favorable comment. Maybe you'd like to work this gag, too. It offers a novel departure from the regular run of theatre plugs, and, as may be seen, it is adaptable to almost any sort of picture. We want to thank Matt for letting us see this one and we hope that he will keep us posted on the rest of his work. What do you say, Matt?

# MANAGERS' ROUND TABLE CLUB

## Spread Holiday Cheer

The week between Christmas and New Year's, is one time, in particular, that the manager should decorate his theatre to create an atmosphere in harmony with the spirit of the season. Lobby displays and marquee effects that radiate Xmas cheer are excellent good-will investments. Patrons are conscious of these little amenities and are quick to note an omission.

Build up these holiday sentiments. From the decorations inside and out, the theatre personnel and staff, the music, the programs—every detail should be carefully attended to. Make your patrons feel the warmth of your "Merry Christmas and Happy New Year's" wish.

Arrange to run a good atmospheric Christmas and New Year's Greeting on your screen. Not often during the year have you such golden opportunities to "glad hand" your patronage. It's an investment that will bring you a more complete satisfaction.

And from the standpoint of good will, there is probably no better way to make them feel the friendliness of your theatre.

## Newspaper Check Is Showman Duty; Here Is Creamer's Method

The chart which we are reprinting below is forwarded to Club headquarters through the courtesy of John W. Creamer, manager of the Fox Palace Theatre in Muscatine, Iowa, who originated the chart for use in conjunction with his local advertising. Creamer is of the opinion that many members of the Club have been looking for something like this. We agree. Do you?

Accurate Record of Daily Newspaper Advertising

| "Journal" | Date Nov. | Ad Size | Total Inches | Cost (Col. A) | Inches to date (Col. C) | Cost to date (Col. AB) | Free Space (Col. CB) |
|---|---|---|---|---|---|---|---|
| Monday ..... | 25th | 2x10 | 20 | 8.00 | 20 | 8.00 | 4 inch |
| Tuesday ..... | 26th | 3x9 | 27 | 10.80 | 47 | 18.80 | |
| Wednesday .. | 27th | 2x6 | 12 | 4.80 | 59 | 23.60 | 6 inch |
| Thursday ... | 28th | 4x5 | 20 | 8.00 | 79 | 31.60 | 3 inch |
| Friday ..... | 29th | 1x6 | 6 | 2.40 | 85 | 34.00 | |
| Saturday .... | 30th | 3x10 | 30 | 12.00 | 115 | 46.00 | 4 inch |

The record is made up in blank form and filled in each day after the ad appears and is measured.

For example, on Monday, 25th, the ad is 2 column, 10 inches deep, that is marked under "AD SIZE." The total inches 20 is marked the next column. The cost at 40c per inch is $8 and this goes in the next column. The next two columns will be the same for the first ad of the week (but not so thereafter).

Now, on Tuesday the ad is, say, 3 columns 9 inches or a total of 27 inches. The 27 is placed under "TOTAL INCHES." The cost figured and placed under cost. Then, under the next column, "INCHES TO DATE," you add the 27 inches to that used previously, making a total of 47 inches. This is marked in column AB. Then in the next column goes the total cost of the two days, etc.

You will note in this method you have a double check on inches used and money spent. Add up Col. A, on any date, and it must equal the total inches appearing that day in Col. AB.

The same is true of Col. G. Add it up on any day and the sum must equal the entry for that day in Col. CB.

## Phelan Cashed in on Good-Will by Having Local Team as Guests

We told you that some dope would soon be forthcoming on Thomas A. (Tommy) Phelan, manager of the Strand Theatre in Long Branch, N. J. Well, here it is, and we think that it contains a slant or two that will help you with future show-selling, when you want to boost business higher.

First, we'll take the Amos 'n' Andy co-operative page that was promoted by Phelan when the colored comics made their screen bow at the Strand in "Check and Double Check." A number of dealers were tied in on it. Each ad contained a notice to the effect that two tickets to the local playhouse would be given to the first 13 purchasers in each store. The gag certainly had them talking. The ad itself was very well made up. It carried scene mats and personality pictures from the film. The heading on the pages stated that "Monday, November 17, is Amos 'n' Andy Day in Long Branch." The merchants reported an increase in business.



As a good-will plug with the local schools, Phelan arranged to run a Gala Football Night at which the Long Branch High School players and coaches were guests of honor at the theatre. The team, preceded by the high school band, marched along the main street of the town to the theatre, there stopping while the orchestra rendered a couple of selections for the entertainment of the vast throng that had collected along the line of march. The boys then went inside the lobby and posed for




pictures, one of which we are showing here. The affair went off very well. The boys and girls in the theatre joined in and sang the school songs and shouted the school cheers to the entreaties of frantic cheer leaders working from the stage. Every one had a fine time, and there was no questions but that the theatre had gained considerable good-will as a result of the stunt. And additional business was found to be another of the results. Incidentally, before closing this story, we'd like you to know that the top photo we are showing is that of Tommy Phelan, himself. Thanks for your activity, Tommy, and remember we want to hear from you again real soon. Give our regards to the many Round Table friends in your district.

## Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

# MANAGERS' ROUND TABLE CLUB

## *Personal Appearance Of Kid Star Helped Shewell Grab Space*

The personal appearance of Davey Lee at the Strand Theatre in York, Pa., was the signal for George Shewell, manager of the Rialto Theatre and handling publicity for all of the Warner houses in York, to shoot with a full-page ad plugging the child star and the feature film playing the Strand.

Seven of the leading business enterprises in York were tied up on the page. Numbered among them was found a bakery, a toy shop, a music store and a number of other establishments. In every ad a cut of the kid actor was placed. All of the copy was tied in so as to read that Davey Lee endorsed the various products. Even the hotel at which the kid resided while in York was featured on the page. A streamer head, running across the layout, stated that "Davey Lee, Now at the Strand in Person, Endorses These Products." When the page made its appearance in the paper it was met with plenty of interest. And it was the sort of interest that resulted in the reader resolving to purchase a ticket to the house to see the kid.

At the conclusion of playdates, both dealers and theatre were more than satisfied with the results obtained. The small cost that they paid out for their part of the advertising was more than regained in the publicity that followed by word-of-mouth, etc. We want to thank George for letting us see this one, and we hope that we will hear from him again real soon, as the work he turned out in the past more than spoke for itself.

## *Lamm Sprung Novel Stunt in Lobby as a Thanksgiving Treat*

With Thanksgiving Day drawing close upon him, Julius Lamm, manager of the Variety Theatre in Cleveland, Ohio, decided to engineer a lobby stunt that would sell people the film he was featuring on Thanksgiving Day and at the same time keep up the tone of holiday festivity.

The stunt that Julius successfully executed was a corker. A table, all set and ready for the turkey was placed in the lobby. A pretty girl, dressed like a waitress, presided over the table. As persons filed into the lobby on their way to, or from, the show, she distributed menus which were very cleverly worded. Some of our Club members may recall a similar menu pulled by Richard L. Moss in California some time ago, but in this, comedy is the keynote, whereas in Moss' herald a more serious vein was used. We are printing this menu so that you can pick it up and use it for the Christmas holidays if you think that the gag will click in your town.

THANKSGIVING MENU

APPETIZER

PITCH AND TOSS

Little Spicy Bits of This and That

SOUP

A LA PATHE NEWS (with sound)

You can expect to find anything in it

ENTREE

A WHALE of a picture, John Barrymore with Joan Bennett in "MOBY DICK" a daring dish served with Salt Water on the side.

SALAD

GIRLS WE REMEMBER — Vitaphone Variety

Deliciously fresh and crisp, with Very little dressing

DESERT

"PURE AND SIMPLE"

prepared by Louise Fazenda — Cooked on a desert Isle and mixed with beautiful girls and enjoyed by young and old.

DEMI TASSE

OUR USUAL WARNER BROS. SERVICE

at No Advance in prices.

A GOOD TIP:—read both sides of this menu.

It is interesting to note that Lamm paid nothing for the heralds, they being donated by local merchants whose ads appeared on the back page. The heralds also announced that a certain dealer was giving poultry away on Thanksgiving Eve. The heralds were printed in black and white on good stock. Think you can use them as a Christmas plug? Thanks, Julius, for passing this along. Let's have some more. And listen, give our regards to our many friends in Cleveland, will you, and tell them that we'd like to hear from them.

# WILL YOU BE THERE?

WHERE?

THE ROUND TABLE CLUB BEEFSTEAK!

WHEN?

January 13th at 11:30 P. M.!

HOTEL ASTOR, NEW YORK

WHY?

FOR A GREAT TIME!

***For details and reservations get in touch with Eddie Hitchcock (Beefsteak Committee), care of Paramount Theatre, Times Square, N. Y.***

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**EUGENE CURTIS,** formerly of New Haven, Conn., has been appointed manager of the Capitol, Montreal, Ontario, Canada, succeeding Harry S. Dahn, who steps up to the district managership of Toronto.

* * *

**HOWARD WAUGH** has been appointed manager of the Capitol, Winnipeg, Manitoba, Canada, succeeding Walter F. Davis, resigned.

* * *

**PAUL GRAY** will manage the Salem in Dayton, Ohio, upon the house's completion.

* * *

**R. R. MILLER** will remain as manager of the Parkway, Madison, Wis. House was closed recently for repairs.

* * *

**OLIVER H. STACY,** for twelve years manager of the Empire, Albany, New York, has resigned.

* * *

**PAUL SCHULZ** has resigned as manager of the Orpheum, Houghton, Mich.

* * *

**J. F. LOWRANCE** is operating the New Princess in Humboldt, Tenn.

* * *

**JOSEPH J. RAYMOND,** of Utica, has taken over the management of the Richmond Theatre in Herkimer, New York.

* * *

**CHARLES RALEY** will assist Myron Booth in the management of the New Ritz Theatre, Fort Myers, Fla.

* * *

**C. F. HANCOCK** has been appointed manager of the Lyric Theatre, Stuart, Fla.

* * *

**CHARLES E. FRESHWATER** has been appointed manager of the Palace Theatre, Long Beach, Calif.

* * *

**BILL STEEGE** announces the closing of the Alcazar Theatre in Great Falls, Mont.

* * *

**CHARLES C. PERRY** has been named manager of the Colonial Theatre, Akron, Ohio. Perry replaces William Kemmery who goes to Bradford, Pa.

* * *

**L. L. ISENBERG** has taken over, and will operate, the Arcadia Theatre, Arcadia, Calif.

* * *

**EARLE STREBE,** former manager of the Palm Spring Theatre, Palm Spring, Calif., has again assumed management of the house.

* * *

**C. J. BEACH** has taken over active management of the Beaver Theatre, Beaverton, Ore.

* * *

**JESSE CLARK** is managing the La Plaza Theatre, St. Petersburg, Fla.

* * *

**OTTO SCHMIDT,** former manager of the Paris Theatre, Santa Fe, N. M., will manage the new local theatre upon building completion.

* * *

**GEORGIA RACELY** is managing the new Royal Theatre, O'Neill, Neb.

* * *

**CHARLES MANN** has been appointed manager of the Oritani and Eureka Theatres, Hackensack, N. J.

**L. W. CARROLL** is managing the new Flynn Theatre, Burlington, Vt.

* * *

**ABE BASS** has re-opened the National Theatre, Louisville, Ky.

* * *

**JACK SAXON** has been named as manager of the new Rialto Theatre, Owosso, Mich.

* * *

**JAMES R. McCULLOUGH,** former manager of the Madison Theatre, Peoria, Ill., has assumed management of the Peerless Theatre, Kewanee, succeeding Thomas C. Pierce, transferred to Peoria.

* * *

**MR. AND MRS. W. H. DUSSLER** have purchased the Majestic Theatre, Memphis, Mo.

* * *

**F. E. SHIPLEY,** formerly of Publix Theatres, Des Moines, Ia., has bought the Crest Theatre, Creston, Iowa.

* * *

**GEORGE N. HUNT** has been promoted to the assistant managership of the Loew's-United Artists' Theatre, Louisville, Ky.

* * *

**W. SHARP** has taken over the Opera House, Milton, Iowa. House was formerly operated by Milton Clef.

* * *

**CHARLES DUNSMOOR** has taken over the Strand Theatre, Newton, Ia.

* * *

**NICK PIERONG** will manage the Pantages Theatres, Minneapolis, Minn.

* * *

**IRVING COHEN** has succeeded Frank Dameron as manager of the Keith Theatre, North Platte, Neb. Dameron goes to Minnesota.

* * *

**CHARLES W. LEIST** has taken over the managerial end of the Du Page Theatre, Lombard, Ill.

* * *

**JERRY PARKER,** former Assistant Manager to John Scanlon at the Warner Theatre, Lynn, Mass., has been promoted to the managerial chair at the Commodore Hull Theatre, Derby, Conn., succeeding Charles H. Oakley, transferred to Danbury.

* * *

**E. A. PATCHEN,** former assistant manager at the Rialto and Paramount Theatres, Denver, Colo., is acting as manager of the Strand, Cheyenne, Wyo.

***Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.***

**ACKERMAN J. GILL,** former manager of the R. K. O. Theatre, Schenectady, N. Y., has been appointed manager of the circuit house in Albany. Edward J. Connolly succeeds Gill in Schenectady.

* * *

**KNOX STRACHAN** has been appointed manager of the Hippodrome Theatre, Cleveland, Ohio, succeeding Al Beckerich, transferred to Akron as manager of the local RKO house.

* * *

**C. H. MERCER** will manage the Aladdin Theatre in Longview, Texas.

* * *

**WILLIAM MURPHY,** formerly of the Embassy Theatre, Waltham, Mass., succeeds Edward Selette as manager of the Arcadia Theatre, Portsmouth, N. H.

* * *

**J. A. HOLMES** has been named as manager of the RKO-Proctor Theatre, Schnectady, N. Y.

* * *

**WALTER O'BRIEN** is managing the Chakeres State Theatre in Greenville, Ohio.

* * *

**BEN HOOK** is holding down the managerial position at the Murphy Theatre, Wilmington, Ohio.

* * *

**MAURICE BROWN** is now managing the Classique Theatre in Brooklyn, N. Y.

* * *

**NED B. GROSSMAN** is managing the reopened Capitol Theatre, Pocatello, Ida.

* * *

**JIM DRAKE** has taken over the King Bee Theatre, St. Louis, Mo.

* * *

**H. C. COHEN** has purchased the Lee Theatre, St. Louis, Mo., from the Lee Corporation.

* * *

**R. G. WOOD,** former manager of the Metropolitan Theatre, Baltimore, Md., will manage a theatre in Charleston, W. Va.

* * *

**WILLIAM McCREARY,** former manager of the Lyric Theatre, Duluth, Minn., has taken over the managerial post at the State Theatre, Hibbing, Minn.

* * *

**F. H. JONES,** owner of the Dixie Theatre, Wynne, Ark., has purchased the Lura Theatre, Augusta, Ark., and will assume management.

* * *

**RAY DAVIDSON** has purchased the Lake Theatre, Waubay, S. D.

* * *

**LOUIS HELLBORN,** formerly of the Orpheum Theatre, Denver, Colo., has been appointed manager of the Orpheum in Memphis, Tenn., succeeding C. S. Williams, resigned.

* * *

**WILBUR WERTHNER,** former manager of the Crown Theatre, Toronto, Ont., Canada, is now managing the York.

* * *

**EDDIE LEWIS,** formerly of the Strand, Poughkeepsie, N. Y., is now managing the Park Theatre in Reading, Pa.

# MANAGERS' ROUND TABLE CLUB

## *Andrew Poulson, Formerly of N. Y. and Now of Cal., Joins*

We don't know what necessitates this hegira of New York showmen out to the Pacific Coast, but the fact remains that they go out there to see California and before long they decide to stay and sell shows in the country. If you recall, it was not so long ago that Richard L. Moss hopped from the Loew Circuit in New York to the Coast and took a house. He's still there! And now it's Andrew Poulson!

Poulson is a showman who has been in the game for a good many years. He has worked as an usher, treasurer, operator, assistant manager and manager, during his time. He has always been located in New York, either in the city or the state. The last house he managed was the Variety in Baldwinsville, New York, from which he resigned last May in order to see the Coast. And that finished that.

After he had been on the Coast a short time, he was given a chance to take a position as assistant manager of the Rivoli Theatre in Berkeley, California. He accepted. And now he may be found at the house, working under Mark Keller, the district manager. In addition to working as assistant, he is also handling the house exploitation, which—so it seems to us—is a fortunate break, as Poulson can now pass along some of his stunts and let us see them. What do you say, Andrew?

## *"Big Sister" Threw A Grand Party To Help Local Needy*

An activity of which she most certainly can be proud is the Thanksgiving party that Natalie Tolman, supervisor of juvenile activities at the State Theatre in Stoughton, Mass., engineered. It was a corker! And it certainly clicked!

As a number of our members know, Miss Tolman is the "Big Sister" of the State Theatre Kiddie Klub, operating under the supervision of Paul W. Kunze, manager of the house. The Kiddie Klub has received considerable space in our columns recently, so we feel that we don't have to launch into a detail of what it is. But suffice to know, that its activities have made it one of the most outstanding of the kid organizations in the country. The youngsters think a lot of the "Big Sister" and the club. This fact was attested when the kids were asked to bring food the day before Thanksgiving, which would be donated to the needy of the community. Two truckloads of food were carried away. Look at the photo we are showing and you'll see a small portion of it. Miss Tolman may be seen standing alongside the food.



The local newspaper got behind this stunt with all the force that its columns could carry. Editorials, pictures, ads—all were given the theatre. The townspeople, catching the spirit of the affair, brought food to the theatre. A local dancing school offered the services of its pupils for a special show. Miss Tolman presented the talented members of the club. It is interesting to note that whereas on the last Thanksgiving party, the theatre show had been given free, admission being a potato or two, this show the kids paid the regular dime admission and also brought food. The response was greater than in previous years. Another thing that helped boost the food donations was the delivery to the theatre of all the food collected by the local schools.

One of the most commendable moves ever to be made at the State Theatre was the recent one, at Thanksgiving time, when the employees—those who could afford it—donated ten per cent of their salaries to be used toward the purchase of additional turkeys and chickens to be included in the baskets for the needy. We want to congratulate the members of the theatre staff.

We would like to point out at this time that there is no reason why a stunt of this sort can't be repeated in your town on Christmas. Not having a kiddie klub won't handicap you. There are plenty of other angles on which to concentrate. Think it over and put your plan into action. Thanks, Miss Tolman. Let's hear from you again.

## *The New Year's Eve Show!*

**If you can inject enough novel angles to make your New Year's Eve showing different than anything attempted before then you are reasonably certain that your show will be a decided success from the box-office, as well as audience, point of view.**

**It would be great if we could sit here at Club headquarters and tell you exactly what you should or should not do. But considering the manifold individual problems and situations, this would be a task worthy of the greatest brains in the business. We cannot attempt to make your plans for you, but we can offer some constructive suggestions which can be used as a basis for whatever you ultimately decide to do.**

**For example: suppose you were to present, in addition to the screen entertainment planned, a series of local dancing school talent. Every town on the map boasts of its share of local talent. Presented without the objectionable amateur angles, you might be able to assemble a darned fine show. The local color will more than make up for whatever may be lacking in finished performance.**

**Keep in mind, however, that the famous spirit of gaiety may be carried too far by the celebrating audience. In this case you must know your own crowd to be certain of keeping them in control.**

**Distributing candy, paper hats or other novelties also lends atmosphere to such shows, but noisemakers will give you too much grief, so keep away from them.**

**A local dance orchestra contest, several good song reels and community singing with the aid of slides, also find receptive audiences for New Year's Eve shows.**

**The feature picture ought to be something light and with plenty of comedy. Heavy dramas or sexy stuff will burden their minds with too much to carry for the occasion.**

**After the first of the year we will have plenty of stories to print about how these shows were handled, but then it will be too late, unless you are smart enough to keep a record from year to year for such occasions. So do YOUR own planning now.**

# MANAGERS' ROUND TABLE CLUB

## *Look This Pair Over; They Are Adaptable For Many Pictures*

Here's a couple of corking slants, credit for which belongs to J. P. Harrison, manager of the Waco Theatre in Waco, Texas. They formed part of his campaign for Amos 'n' Andy. (In fact, they formed so potent a part that we are passing them along in the event that any of the Club members can find space for them when they play the film.) Or, if you are not playing the picture, remember, they can be used for many other cinemas.

One display that was placed in the lobby in advance and then moved to front of vacant store adjacent to theatre during playdates attracted practically every passerby. This display consisted of a front view of a shack with a shattered window pane in the center. Through the shattered window pane could be seen the figures of Amos 'n' Andy talking through a microphone.

The other display was placed in the lobby facing the people coming out of theatre. This display consisted of two large heads of Amos 'n' Andy and were placed on opposite sides of the lobby and connected by means of a flasher with small bulbs spelling out the words of Amos 'n' Andy. Cut-out letters of Ha! Ha! and laughs galore were placed around the display. A victrola placed in the back of the head of Amos, whose mouth was open, played Amos 'n' Andy records.

Both displays helped immeasurably in letting people know that the popular radio team was in town starring in their first all-talking picture. Good work, "J. P." Let's have some more.

## *Marpole Gave Away A Radio as Plug on "Feet First" Selling*

Our old friend J. D. (Jack) Marpole, manager of the Paramount Theatre in Ogden, Utah, made a corking tie-up recently with a radio manufacturer by which he obtained a whale of a lot of publicity that resulted in the successful selling of "Feet First," Harold Lloyd's latest laugh offering.

The company ran a newspaper contest on the number of words one could make by using the six letters of PHILCO. However, in order to become a contestant and obtain an entry blank, it was first necessary to see "Feet First." Entry blanks were handed out by the cashier to each adult who paid admission. The distributor donated a console radio.

The prizes at stake were of such proportions that everybody wanted to cash in on the contest. That undoubtedly helped to swell the attendance at the theatre to see the Harold Lloyd talker. Philco paid for the two 3 x 15" ads on the contest, sniped Philco "Feet First" 24-sheets and all Philco dealers had co-operative window displays which further helped to sell the picture to the public.

Marpole also broke into a window that has hitherto held aloof from theatre advertising. This window was with a leading men's store where they featured Florsheim shoes. A full window display consisted of shoes, a big head of Lloyd, name, title, and playdates. In return for this concession, the Florsheim trademark was imprinted on the instep of shoes shown on window cards.

Listen, Jack, we'd like to hear from you more often. Keep us posted will you, so that we can pass along these live-wire showmen stunts that you engineer on every attraction?

## *"Song o' My Heart" Display Boosted Box-Office Business*

His patrons at the State Theatre in Brooklyn, N. Y., take a great deal of interest in the lobby displays that I. Berman, manager of the house turns out on every new change of show, so it can be very easily seen that he has to do some tall stepping to give them nice art work, and at the same time keep within his advertising appropriation.

When he played "Song o' My Heart" recently, he gave the McCormack film a good advance plug by constructing the lobby display that we are showing in the photo. The display was simply constructed. The only material used was compoboard, which served as a background for the excellent layout of the stills from the attraction.




Persons entering the lobby would be sure to see the display, as it was placed alongside the box-office. You will note in the photo the clever way that the playdates are advertised by their placement on a heart made of compoboard. Considering the fact that Berman is rather limited as to his advertising—which must necessarily be so in a neighborhood house—he turns out some excellent work. We'd like to see some more of it too, so that we can pass it along to the rest of the Club.

# CLUB EMBLEM PIN!!!

**This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.**

## Use This Blank:

**Managers' Round Table Club**
**729 Seventh Avenue, New York**

**Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.**

**Name of Member.....**

**Theatre .....**

**Address .....**

**City..... State.....**

# MANAGERS' ROUND TABLE CLUB

## A MAN IS JUDGED BY THE COMPANY HE KEEPS!

SANFORD JORDON, the Assistant Manager of the Capitol Theatre in Salisbury, North Carolina, comes to us recommended rather highly by the manager of the theatre, Paul Phillips. With a tribute such as is given your ability, Sanford, we have an idea that you are doing some good work to help Mr. Phillips keep the house filled. Let's know how you are getting along from time to time so that we can report your progress.

———*Wear Your Club Pin! ! !*———

WM. J. TRUESDELL manages the Farragut Theatre in Flatbush, Brooklyn, N. Y., for the Century Circuit. According to reports drifting into Club headquarters, this showman is a live-wire. Such being the case, Bill, how about letting us hear from you real soon, as we'd like to pass some of your work along to your fellow members and showmen.

———*Wear Your Club Pin! ! !*———

BOONE HAYES is the Assistant Manager of the Lyric Theatre, in Jackson, Tenn., and according to the send-off he is given by Mr. McKenna, the manager, he is apt as his work and seems to be headed for a house of his own one of these days. Keep us posted on what you are doing to help sell shows in your territory, Boone, so that we can report your progress.

### *Photos of Members!*

**THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.**

## *THESE NEW MEMBERS THOUGHT SO!*

HARRY F. KARASIK manages the Oriental Theatre in Brooklyn, N. Y. It is at this theatre that some excellent showmanship is being displayed that ranks with any turned out by the Brooklyn showmen, who, incidentally, are certainly turning up some corking work. When you send us in a contribution, Harry, include your photo, will you, so that we can give you a regular introduction?

———*Wear Your Club Pin! ! !*———

SIGMUND STRAUSS is the manager of the Palace Theatre in Brooklyn, N. Y. Mr. Strauss is another of the active Loew showmen to hook up with our organization. We think that he, too, like so many of his brother showmen on his chain, will prove to be exceedingly active. Are we right Sigmund?

———*Wear Your Club Pin! ! !*———

JAMES RISK manages Loew's Circle Theatre in New York City. The Circle is located in a pretty busy section, so Mr. Risk is afforded an opportunity for displaying some showmanship of an excellent calibre. While we are unaware at present just what methods he used to bring them into the box-office, we are sure that he will let us in on the secret as his next contribution. And listen, James, include your photo, too.

———*Wear Your Club Pin! ! !*———

JOS. F. LEONARD is the manager of the Melba Theatre in Brooklyn, N. Y. At this house he has been turning out some good showmanship, and it is of interest to know that he tries to take full advantage of the opportunities offered by a house located in the downtown business section. Though a block or so off the main thoroughfare, Mr. Leonard nevertheless brings them into the house. Keep it up, Joe, and let's hear from you soon.

———*Wear Your Club Pin! ! !*———

JOSEPH B. HURL manages the State Theatre in Milford, Mass. He is quite well versed in showmanship, therefore he is capable of holding down his present position to a T. Since Milford is in the New England district, Joe, and also in Massachusetts, a frequent representation of showmanship from which State is seen on our pages, we think that you bid fair to become an active member. Are we right?

———*Wear Your Club Pin! ! !*———

ERWIN NEWMAN comes to the Round Table Club proposed for membership by Eddie Fain. Mr. Newman is one of that live-wire group of showmen who handle houses in Revere, Mass. Erwin, himself, manages the Revere Theatre in the city of the same name. According to Eddie Fain, he is pretty active. We'd like to see some of your work, Erwin, so that we can pass it along. What do you say?

———*Wear Your Club Pin! ! !*———

RAY KINIRY, the manager of the Opera House in Bellows Falls, Vt., is the second showman to be proposed for membership by Eddie Fain. Though not located in Mass., as are the rest of the men proposed by Eddie, Ray is nevertheless giving his town some fine showmanship (and when we say fine, we mean fine, irrespective of whether it is done in Mass. or Vt.). Hop to it, Ray, and shoot along a bunch of it, so that we can let the rest of the show world see what you are doing.

IRVING DREEBEN is the manager of the Advertising Department of Fox Film Exchange in New York City. It is Dreeben's duty to supply exhibitors with accessories. In proposing Dreeben for membership, Wm. F. Brock of the Kingsbridge Theatre in New York City, declares that this film man is right on the spot with a bunch of ideas. Oke, Irving. We'd like to have some of them, so that we can pass them along. Let's hear from you.

———*Wear Your Club Pin! ! !*———

B. H. POWERS is the Assistant Manager of the El Dorado Theatre in Eldorado, Kansas. He has been with the theatre for about two years, having been promoted to his present position from the doorman's job. If he has paid plenty of attention to business in the two years, we think that he should be ready for a house of his own very soon. Drop us a line and let us know how you're getting along, "B. H."

———*Wear Your Club Pin! ! !*———

JOSEPH EPSTEIN is the manager of the Victory Theatre in New York City for Loew's. If we recall aright, it was just a short time ago that Mr. Epstein's work was called to our attention by one of the energetic exploitation men on his circuit. It seems that he is well liked around the neighborhood, and this decided asset has helped him in many ways. Let's have some accounts of yourself and your work, Joe.

## JOIN NOW!!

### *Here's the Blank*

**Application For Membership In**

**"MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Position** .....

"Chick" Lewis
Chairman

## WHAT ARE YOU WAITING FOR?

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Break Up, The | | Nov. 28 | | | |
| Gain and Artem | E. Gail-N. Simonov | June | 6....7202 | 78 | June 14 |
| Children of the New Day | F. Gillazova-Litkin | June | 28....5516 | | |
| China Express | Special Cast | Mar. | 8....5631 | 63 | Mar. 15 |
| Demon of the Steppes | Saltykov-Podlesnaya | Jan. | 16....6800 | 75 | |
| Fragment of an Empire | Nikitin-F. Semenova | Jan. | 25....7000 | 78 | Feb. 1 |
| Iodenbu | Li-lun-Shen | Dec. | 5....6280 | 70 | Dec. 13 |
| Law of Siberian Taiga | Kevebui Kima | July | 23....6576 | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | Jan. | 4....6000 | 67 | Jan. 16 |
| Old and New | Martha Lapkina | May | 2....9421 | 76 | May 10 |
| Pamir, Record of Expedition | | July | 12....6000 | | |
| Soil | S. Svashenko | Oct. | 17....5600 | 62 | Oct. 25 |
| Storm Over Asia | V. Inkizhinov | Sept. | 5....7152 | 72 | Sept. 13 |
| Turkeib | Educational | May | 24....4900 | 60 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| El-Yemen | Record of Expedition |
| Jimmy Higgins | A. Buchma |
| Living Corpse, The | V. Pudovkin |
| Spring | Educational |
| Transport of Fire | G. Kuznetsov |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L. Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4....5400 | 60 | Aug 23 |
| *†§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Apr. | 12....5400 | 60 | June 7 |
| *†§Breed of the West (A.T.) DF | Wally Wales | Nov. | 12....5400 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26....5400 | 60 | Oct. 18 |
| *†§Firebrand Jordan (A.T.) DF | Lane Chandler | June | 28....5400 | 60 | July 26 |
| *†§Red Fork Range (A.T.) DF | Wally Wales | Jan. | 12-31.5400 | 60 | |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24....5600 | 62 | July 5 |
| *†§Trails of Danger (A.T.) DF | Wally Wales | Sept. | 30....5400 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Horton | Jan. | 20....5700 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. | 24....5400 | 60 | |

## COLUMBIA

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins | Reviewed |
|---|---|---|---|---|---|
| *†§Africa Speaks | | Sept. 15 | 7054 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Sidney-Murray | Apr. 26 | 6356 | 71 | May 5 |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | Oct. 25 | 6843 | 78 | Nov. 1 |
| *†§Call of the West (A. T.) | Reviewed Wafe Moore | May 10 | 6500 | 72 | May 31 |
| *†§For the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. 5 | 7000 | 72 | Oct. 4 |
| *†§Guilty? (A. T.) | Holland-Valli | Mar. 3 | 6371 | 71 | Apr. 12 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. 5 | 9277 | 103 | Apr. 19 |
| *†§Lone Rider, The (A.T.) | Jones-Reynolds | June 8 | 5432 | 60 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-D. Sebastian | Aug. 1 | 5978 | 65 | Aug. 16 |
| *†§Last of the Lone Wolf (A.T.) | Lytell-Page-Miller | Aug. 28 | 6500 | 64 | Sept. 13 |
| *†§Madonna of the Streets (A.T.) | Evelyn Brent-Robert Ames | Dec. 1 | 6832 | 77 | Dec. 6 |
| †§Melody Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. 25 | 8386 | 71 | Feb. 15 |
| *†§Men Without Law | Buck Jones | Oct. 15 | 6090 | 70 | Nov. 29 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. 18 | 6304 | 70 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Pringle | Mar. 26 | 6383 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Joan Peers | Aug. 15 | 6275 | 92 | July 26 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. 17 | 6359 | 68 | May 31 |
| Shadow Ranch | Buck Jones | Sept. 1 | 5766 | 58 | Nov. 15 |
| †§Sisters (A. T.) | O'Day-O'Neil | June 15 | 6284 | 70 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. 25 | 6358 | 70 | Sept. 13 |
| *†§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. 16 | 6247 | 67 | Sept. 6 |
| *†§Temptation (A. T.) | Wilson-Gray-Percy | June 6 | 6279 | 70 | June 28 |
| *†§Tol'able David (A.T.) | Cromwell-Geery-Peers | Nov. 15 | 7350 | 70 | Nov. 15 |
| *†§Vengeance (A. T.) | Holt-Revier-Strange | Feb. 22 | 6160 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arizona (A.T.) | | | | |
| *†§Charley's Aunt (A.T.) | Charles Buggles-June Collyer | Dec. 28 | 7890 | 88 Dec. 6 |
| *†§Criminal Code, The (A.T.) | Holmes-Husten-Doran-Cummings | Jan. 15-31 | 7920 | 88 Dec. 13 |
| *†§Dawn Trail (A.T.) | Buck Jones-Miriam Seegar | | | |
| Desert Vengeance | Buck Jones-Barbara Bedford | | | |
| †§Dirigible (A.T.) | Roland Greves-Wray | | | |
| *†§Fifty Fathoms Deep (A.T.) | Monte Blue | | | |
| *†§Flood, The (A.T.) | | | | |
| For the Defense | Evelyn Brent | | | |
| Joaquin Murieta | Buck Jones | | | |
| †§Last Parade, The (A.T.) | Holt-Moore-Cummings | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Gyron-C. Meyers-R. Hatton-Love | | | |
| *†§Meet the Wife (A.T.) | | | | |
| §Miracle Woman, The (A.T.) | Barbara Stanwyck | | | |
| *†§Subway Express, The (A.T.) | Jack Holt-Fred Kelsey | | | |
| Ten Cents a Dance | Barbara Stanwyck-Ric. Cortez | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†Alaskan Knights | Krazy Kat Kartoon | May | 22....1 reel | July 12 |
| *†§Apache Kid, The | Krazy Kat Kartoon | Oct. | 9 | |
| *†§Arctic Antics (A.T.) | Silly Symphony | June | 5....1 reel | Aug. 2 |
| *†Autumn | Silly Symphony | Feb. | 15....1 reel | |
| *†Bandmaster, The | Krazy Kat Kartoon | Sept. 6 | | Nov. 8 |
| *†§Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25....1 reel | |
| *†§Barnyard Concert (A.T.) | Mickey Mouse | Mar. | 3....1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14....1 reel | Feb. 16 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr. | 11....1 reel | Aug. 23 |
| *†§Came the Dawn | Eddie Buzzel | Oct. | | Nov. 29 |
| *†§Cannibal Capers | Silly Symphony | Mar. | 15....1 reel | |
| *†§Cat's Meow, The | Krazy Kat Kartoon | Jan. | 3....1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 6....1 reel | |
| †§Cinderella (A.T.) | Krazy Kat Kartoon | Aug. | 14 | Nov. 15 |
| *†§Continental Evening, A | Fay Marbe | Feb. | 22....1 reel | |
| Crystal Gazer | Specialties (Eddie Guzzell) | | | Nov. 8 |
| *†§Curiosities | Novelty | 6 min. | | |
| *†§Desert Sonk | Krazy Kat Kartoon | Mar. | 27....1 reel | |
| *†§Do It Now | Clark & Bergman | Jan. | 29....1 reel | |
| *†§Dutchman's Pedadise | Rambling Reporter | Sept. | 6 | |
| *†§Faith, Hope and Charity | Specialties (Eddie Guzzell) | Sept. | 6....1 reel | Feb. 22 |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14....1 reel | June 21 |
| *†§Firefighters (A.T.) | Mickey Mouse | June | 11....1 reel | Nov. 15 |
| †§Frolicking Fishes (A.T.) | Silly Symphony | May | 6....1 reel | Sept. 27 |
| *†§Galloping Gaucho (A.T.) | Mickey Mouse | Feb. | 14....1 reel | |
| Gorilla Mystery | Mickey Mouse | Oct. | 1 | Dec. 6 |
| *†§Ham Berger & His Horse Radish (A.T.) | Color Sensation | July | 16....1 reel | |
| *†§Hard Boiled Yeggs | Specialties (Eddie Guzzell) | Oct. | 12....1 reel | Nov. 15 |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1....1 reel | |
| *†§Hawaiians | Columbia-Victor Gem | Apr. | 9....1 reel | |
| *†§Honolulu Wifes (A.T.) | Krazy Kat Kartoon | July | 17....1 reel | Jan. 24 |
| *†§Hot and Bothered | Specialties (Eddie Guzzell) | Sept. | 28 | Nov. 6 |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | 1 reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5....1 reel | Nov. 9, '29 |
| *†§Jazz Rhythm | Krazy Kat | June | 19....1 reel | July 28 |
| *†§Jewel of Asia | Rambling Reporter | Sept. | 26 | Nov. 8 |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19....1 reel | Jan. 11 |
| *†§Karnival Kid (A.T.) | Mickey Mouse | May | 23....1 reel | |
| *†§Lambs Will Gamble | Krazy Kat Kartoon | | | Nov. 29 |
| *†§Land of Long Ago | Rambling Reporter | Sept. | 20 | |
| *†§Let's Talk Turkey | Rambling Reporter | | | |
| Little Trail, The | Krazy Kat Karton | | | Nov. 29 |
| †§Marionettes | Tony Sarg | Mar. | 12....1 reel | Aug. 8 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 28....1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20....1 reel | Oct. 12, '29 |
| *†§Midnight in a Toy Shop | Silly Symphony | July | 3....1 reel | |
| *†§Monkey Melodies | Silly Symphony | Aug. | 10 | Oct. 18 |
| *†§Never Strike Your Mother | Specialties (Eddie Buzzell) | Oct. | 18 | |
| *†§Night (A.T.) | Silly Symphony | July | 31....1 reel | June 28 |
| *†Old Flame, An | Krazy Kat Kartoon | Apr. | 24....1 reel | |
| *†Opry House (A.T.) | Mickey Mouse | Mar. | 28....1 reel | |
| *†§Picnic, The | Mickey Mouse | Oct. | 1 | Nov. 29 |
| *†§Plane Crazy (A.T.) | Mickey Mouse | Feb. | 28....1 reel | |
| *†§Playful Pan | Silly Symphony | | | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 9....1 reel | |
| *†§Princess Lady Bug (A.T.) | Color Sensation | Mar. | 17....1 reel | |
| *†§Prodigal Daughter, The | Specialties (Eddie Buzzell) | Sept. | 20 | |
| †§Radio Lore | Ultra Jubilee Singers | Feb. | 28....1 reel | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 9....1 reel | |
| *†§Slow Beau | Krazy Kat Kartoon | Feb. | 27....1 reel | Feb. 22 |
| *†§Speakeasy | Krazy Kat Kartoon | Jan. | 30....1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulan | Mar. | 28....1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23....1 reel | |
| *†§Stage Door Pest | Boyce Combe | Jan. | 18....1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31....1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 17....1 reel | |
| *†§Summer | Silly Symphony | Jan. | 16....1 reel | Feb. 1 |
| **†§Talking Screen Snapshots | Released twice a month | | 1 reel | June 6, '29 |
| Vagabond Salesman, The | Specialties (Eddie Buzzell) | | | |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11....1 reel | |
| **†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15....1 reel | Jan. 11 |
| *†§Winter | Silly Symphony | | | |
| *†§Ye Heartte Shop (A.T.) | Color Sensation | Apr. | 12....1 reel | May 5 |

## CONTINENTAL PICTURES CORP.

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Fourth Alarm, The | Nick Stuart-Ann Christy | Oct. 25 | | | Oct. 18 |
| Rampant Age (A.T.) (D.F.) | Murray-Kennedy | Jan. 15 | 5743 | 64 | Jan. 18 |
| *†§Second Honeymoon, The (F.) | Josephine Dunn | Sept | | 67 | |
| Weirdly Goods | Kirkwood-Kennedy | Aug. 1 | 6065 | 65 | Aug. 2 |

### Coming Feature Attractions

| | |
|---|---|
| Air Eagles | 6 reels |
| Defenders of the Law | 6 reels |
| Nellion's Last Cruise, The | 6 reels |
| Mystery Train, The | 6 reels |
| Rose of Chinatown | 6 reels |
| Sea Devils | 6 reels |
| Streets of Shadows | 6 reels |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Average Husband (A.T.) | Clyde-Moorhead | Sept. 7 | 1646 | 18 | Aug. 23 |
| †§Bitter Friends (A. T.) | Lambert-McPhail | Apr. 27 | 1609 | 18 | |
| **Blo Jewel Case, The (A.T.) | Lambert-Kelsey-Garvin | Feb. 23 | 1480 | 18 | Feb. 22 |
| *†§Bluffer, The (A.T.) | Clyde-Stadmee | Sept. 28 | 822 | 11 | Oct. 25 |
| *†§Bulls and Bears (A.T.) | Pollard-Clyde-Beebe | Mar. 2 | 1838 | 20 | Feb. 22 |
| *†§Bully Beef | Terry-Toon | July 13 | 1543 | 8 | July 12 |
| *†§Camera Shy (A.T.) | Hamilton-Hiatt | Feb. 9 | 1480 | 16 | Feb. 1 |
| *†§Camous Crushes (A.T.) | Clyde-Beebe-Stuart | June 15 | 1829 | 21 | June 28 |
| *†§Caviar | Terry-Toon | Feb. 23 | 659 | 7 | Feb. 22 |
| *†§Chop Suey | Terry-Toon | Aug. 24 | 529 | 6 | |
| *†§Chumps, The (A.T.) | Beebe-Clyde | July 8 | 1868 | 21 | July 12 |
| *†§Codfish Balls | Terry-Toon | June 15 | 578 | 6 | |
| *†§College Cuties (A.T.) | Tamblyn-Rondell | Dec. 28 | 1649 | 19 | Dec. 7 |
| *†§Costa Rican Case | Wm. J. Burns Detective Mysteries | Dec. 21 | | | |
| *†§Dad Knows Best (A.T.) | Holmes-Bolton | Mar. 30 | 1840 | 20 | Apr. 12 |
| *†§Dance Nail Marge (A.T.) | Cribbon-Beebe | Jan. 16-31 | 1925 | 21 | |
| *†§Divorced Sweethearts (A.T.) | Christy-Lewis-Pollard-Beebe | Oct. 26 | 1822 | 22 | Nov. 1 |
| *†§Don't Bite Your Dentist (A.T.) | Clyde Pollard | Nov. 9 | 1957 | 22 | Sept. 27 |
| *†§Don't Give Up (A.T.) | Buster and John West | Oct. 26 | 1724 | 19 | Oct. 11 |
| *†§Don't Leave Home | Johnny Nines | Dec. 28 | 1665 | 19 | |
| *†§Drummino It Is (A.T.) | McKee-Smalley | Jan. 28 | 1600 | 18 | |
| *†§Dutch Treat | Terry-Toon | Sept. 21 | 612 | 6 | |
| *†§Expensive Kisses (A.T.) | Bert Roach | Dec. 7 | 1614 | 18 | Dec. 6 |
| *†§Fat Wives for Thin (A.T.) | Beebe-Barraud-Clyde | May 25 | 1980 | 22 | May 3 |
| *†§Flying Trip, A | Hodge Podge | Sept. 7 | 895 | 10 | |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. 27 | 1866 | 19 | Apr. 26 |
| *†§French Fried | Terry-Toon | Sept. 7 | 542 | 6 | Oct. 18 |
| *†§Freshman's Goat, The (A.T.) | Bobby Vernon | June 15 | 1848 | 19 | Aug. 9 |
| *†§French Kisses | Cook Shockley | Sept. 7 | 1759 | 19 | |
| *†§Fried Chicken | Terry-Toon | Oct. 19 | 569 | 6 | Sept. 27 |
| Girls Will Be Boys (A.T.) | Charlotte Greenwood | Jan. 25 | 1861 | 21 | |
| *†§Golf Nuts | Terry-Toon | Dec. 14 | 520 | 6 | Nov. 22 |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July 27 | 1961 | 22 | July 12 |
| *†§Good Morning, Sheriff (A.T.) | Lloyd Hamilton | May 25 | 1735 | 19 | June 14 |
| *†§Grandma's Girl (A.T.) | Clyde-Stuart-Kane | Oct. 12 | 1885 | 21 | Oct. 25 |
| *†§Nail the Princess (A.T.) | Boley-Collins | May 11 | 1525 | 17 | |
| *†Nawallan Pineapples | Terry-Toon | May 18 | 602 | 7 | May 24 |
| *†§He Trumped Her Ace (A.T.) | Burke-Beebe | Mar. 23 | 1895 | 21 | Apr. 12 |
| *†§Hello Television (A.T.) | Clyde-Christy | Aug. 17 | 1844 | 20 | Aug. 25 |
| *†§His Error (A.T.) | Barnes-Collins | Sept. 14 | 1750 | 20 | |
| *†§Hollywood Theme Song (A.T.) | Gribbon-O'Leary-D'Avril | Dec. 7 | 1859 | 20 | Nov. 1 |
| *†§Honeymoon Zeppelin (A. T.) | Beebe-Pollard | Apr. 13 | 1976 | 22 | Apr. 26 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June 29 | 1716 | 18 | June 28 |
| *†§Hot and How (A.T.) | Goodwin-Crane | Jan. 12 | 1520 | 17 | Jan. 11 |

***Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.***

| Title | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| *†Hot Turkey | Terry-Toon | May | 4 | 604 | 7 | | | |
| *†§How's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22 | 1667 | [illegible] | | | |
| *†§Hungarian Goulash | Terry-Toon | June | 29 | 518 | 8 | | | |
| *Indian Pudding | Terry-Toon | Apr. | 6 | 578 | 6 | Apr. | 26 | |
| *†Irish Stew | Terry-Toon | Oct. | 5 | 535 | 9 | Oct. | 11 | |
| *†§Johnny's Week End (A.T.) | Johnny Hines | Sept. | 14 | 1655 | 16 | | | |
| *†§Jumping Beans | Terry-Toons | Nov. | 2 | 498 | 9 | Oct. | 25 | |
| *†§Kangaroo Steak | Terry-Toon | July | 27 | 535 | 6 | | | |
| *†§Love A La Mode (A.T.) | Granville-Drew | Nov. | 2 | 1770 | 19 | | | |
| Love Bargain, The (A.T.) | Alberta Vaughn-Bobby Agnew | Jan. | 11 | 31 1843 | 21 | | | |
| *†§Love Your Neighbor (A.T.) | Lloyd Hamilton | Oct. | 12 | 1758 | 22 | Sept. | 27 | |
| *†§Marriage Rows (A.T.) | Lloyd Hamilton | Jan. | 18 | 31 1882 | 21 | | | |
| *†§Match Play (A.T.) | Hagen-Diegel | Mar. | 16 | 2002 | 22 | Feb. | 22 | |
| *†§Medley of Rivers, A | Hodge-Podge | Nov. | 9 | 892 | 10 | | | |
| *†§Monkey Meat | Terry-Toon | Aug. | 10 | 548 | 6 | Aug. | 23 | |
| *†§Museum of Art, A | Hodge-Podge | Feb. | 1 | reel | | | | |
| *†§My Harem (A.T.) | Moran-Bradbury | Nov. | 16 | 1764 | 19 | | | |
| *†§No, No, Lady (A.T.) | Clyde-Christy | Jan. | 4 | 31 1798 | 20 | Dec. | 6 | |
| *†§On Darling (A.T.) | Dover-McPhail-Peak | Feb. | 16 | 1565 | 17 | Feb. | 1 | |
| *†§Our Nagging Wives (A.T.) | Ford Sterling | Nov. | 9 | 1780 | 19 | Oct. | 25 | |
| *†Over the Air | Hodge-Podge | Oct. | 12 | 935 | 10 | Sept. | 27 | |
| Passionate Pups, The | Bert Roach | | | | | | | |
| †§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 18 | 1666 | 18 | May | 18 | |
| *†Pigskin Capers | Terry-Toon | Dec. | 28 | 544 | 6 | | | |
| *†Polished Ivory (A.T.) | Lloyd Hamilton | Mar. | 16 | 1642 | 18 | Mar. | 29 | |
| *†Popcorn | Terry-Toon | Jan. | 11 | 31 543 | 6 | | | |
| *†Prehistoric Pests | Terry-Toon | Mar. | 9 | 623 | 9 | Apr. | 5 | |
| *†§Prize Puppies (A.T.) | Lloyd Hamilton | Aug. | 3 | 1724 | 19 | | | |
| *†§Racket Cheers (A.T.) | Clyde-Irwin-Pollard | Nov. | 23 | 1994 | 22 | Nov. | 8 | |
| *†§Radio Kisses (A.T.) | Beedle-Duryea-Carewe | May | 4 | 1891 | 21 | June | 14 | |
| *†Roman Punch | Terry-Toon | Apr. | 20 | 560 | 6 | Apr. | 28 | |
| *†§Rough Idea of Love (A.T.) | Bobbe-Eastman | Dec. | 21 | 1893 | 21 | | | |
| *†§Salt Water Tuffy | Terry-Toon | Nov. | 30 | 582 | 8 | | | |
| *†§Scotch (A.T.) | Clyde-Bevan-McPhail | Jan. | 18 | 1961 | 22 | Jan. | 4 | |
| *†§Scotch Highballs | Terry-Toon | Nov. | 16 | 560 | 6 | | | |
| Shotgun Wedding, A | Buster & John West | | | | | | | |
| *†§Si, Si, Senor (A.T.) | Tom Patricola | Sept. | 21 | 1755 | 20 | | | |
| *†Spanish Onions | Terry-Toon | Mar. | 23 | 577 | 7 | | | |
| *†§Sugar Plum Papa (A.T.) | Clyde-Gribbens | Feb. | 16 | 1932 | 21 | Feb. | 1 | |
| *†§Suppressed Crime, The | Wm. J. Burns Detective Mysteries | Nov. | 23 | | | | | |
| *†§Swiss Cheese | Terry-Toon | June | 1 | 547 | 8 | | | |
| *†§Take Your Medicine | Andy Clyde | Oct. | 28 | 969 | 10 | Oct. | 25 | |
| *†Tid Bits | Hodge Podge | Dec. | 21 | 777 | 8 | | | |
| *†§Their Wives' Vacation (A.T.) | Kelton-Murray | Dec. | 14 | 1895 | 21 | | | |
| *†§Three Hollywood Girls (A.T.) | Leota Lane-Rita Flynn-Phyllis Crane | Jan. | 4 | 31 1902 | 21 | | | |
| *†Trouble For Two (A.T.) | Raymond McKee | Mar. | 9 | 1527 | 17 | Mar. | 29 | |
| *†§Up a Tree | Lloyd Hamilton | Nov. | 30 | 1777 | 18 | | | |
| *†§Ulrich Case, The | Wm. J. Burns Detective Mysteries | Jan. | 4 | 31 | | | | |
| *†§Vacation Loves (A.T.) | Clyde-Betty Boyd | Sept. | 28 | 1804 | 21 | | | |
| *†§Western Knights (A.T.) | Lambert-St. John-McPhail | Apr. | 20 | 1661 | 20 | Apr. | 5 | |
| *†§Wilkins Murder Mystery | Wm. J. Burns | Dec. | 7 | 1023 | 11 | Sept. | 27 | |
| *†§Won by a Neck | Lloyd Hamilton | Oct. | 5 | 1685 | 21 | Oct. | 11 | |

## FIRST NATIONAL

*(Available sound-on-disc and sound-on-film)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Back Pay (A.T.) | Corinne Griffith | June | 5672 | 82 | June 7 |
| *†§Bad Man, The (A.T.) | Huston-Revier | Sept. | 7124 | 77 | Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Segal-Pidgeon | June | 7418 | 82 | May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 6418 | 72 | July 9 |
| *†§College Lovers (A.T.) | Whiting-Nisen | Oct. | 5633 | 63 | Sept. 6 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10 | 10054 | 112 | July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 11 | 8664 | 74 | June 7 |
| *†§Furies (A.T.) | Warner-Wilson | Mar. | 16 | 5606 | 73 | Apr. 26 |
| *†§Girl of Golden West (A.T.) | Harding-Rennie | Oct. | 12 | 7276 | 75 | June 21 |
| *†§Gorilla, The (A.T.) | Bevan-Ralf | Dec. | 14 | 6480 | 72 | Dec. 14 |
| *†§Is the Next Room (A.T.) | Jack Mulhall | Jan. | 26 | 6336 | 70 | Apr. 5 |
| *†§Lilies of Field (A.T.) | Corinne Griffith | Jan. | 5 | 5979 | 67 | Dec. 21, '29 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 2 | 6140 | 68 | Mar. 8 |
| *†§Murder Will Out (A.T.) | Mulhall-Lee | Apr. | 6 | 8200 | 68 | Apr. 19 |
| *†§Notorious Affair, A (A.T.) | Billie Dove | May | 4 | 6218 | 69 | May 3 |
| *†§Numbered Men (A.T.) | Negri-Claire | Aug. | 9 | 6480 | 72 | June 7 |
| *†§One Night at Susie's (A.T.) | Dove-Fairbanks, Jr. | Oct. | 19 | 5760 | 64 | Nov. 1 |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 9 | 5800 | 64 | Jan. 4 |
| *†§Playing Around (A.T.) | White-Morris | Jan. | 19 | 6003 | 86 | Apr. 5 |
| *†§Road to Paradise, The (A.T.) | Young-Mulhall | July | 20 | 6935 | 77 | July 6 |
| *†§Scarlet Pages (A.T.) | Ferguson-Nixon | Sept. | 28 | 5906 | 65 | Aug. 9 |
| *†§Snow Girl, The (A.T.) | White-Mulhall | Apr. | 20 | 7213 | 80 | May 5 |
| *†§Song of the Flame (A.T.) | Grey-Claire | May | 25 | 6501 | 72 | May 3 |
| *†§Spring Is Here (A.T.) | Claire-Gray | Apr. | 13 | 6386 | 70 | Apr. 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 2 | 5632 | 63 | May 10 |
| *†§Sunny (A.T.) | Marilyn Miller | Nov. | 23 | 7258 | 81 | Oct. 11 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June | 15 | 7003 | 77 | June 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 6 | 5012 | 72 | July 19 |
| *†§Top Speed (A.T.) | Brown-Claire-Whiting | Aug. | 24 | 7200 | 92 | June 21 |
| †§Truth About Youth (A.T.) | Young-Tearle | Nov. | 30 | 6235 | 69 | Nov. 29 |
| *†§Way of All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. | 7 | 6032 | 67 | July 28 |
| *†§Widow from Chicago (A.T.) | Neil Hamilton | Nov. | 9 | 6235 | 65 | Oct. 25 |

### Coming Attractions

| Title | Star | Rel Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Ambush | Loretta Young | | | | |
| Big Business Girl | Loretta Young | | | | |
| Broadminded | Joe E. Brown | | | | |
| *†§Captain Blood (A.T.) | James Rennie | | 7029 | | |
| Chances | Douglas Fairbanks, Jr. | | | | |
| *†§Father's Son (A.T.) | Kenney-Stone-Rich | | 77 | | Oct. 4 |
| *†§Going Wild (A.T.) | Joe E. Brown | Dec. | 21 | 6486 | 72 | Aug. 23 |
| Green Cat, The | Dorothy Mackaill | | | | |
| *†§Honor of the Family, The (A.T.) | Walter Huston | | | | |
| *†§Hot Heiress, The (A.T.) | Lyon-Munson | | 7309 | | Oct. 4 |
| *†§Kiss Me Again (A.T.) | Clare-Pidgeon | Jan. 25, '31 | | | |
| *†§Kismet (A.T.) | Otis Skinner | Jan. 18, '31 | 8253 | 92 | Nov. 8 |
| Lady for Love, A | Loretta Young | | | | |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | | 5070 | 56 | Nov. 1 |
| *†§The Lash (A.T.) | Richard Barthelmess | Dec. 28 | 7169 | 80 | |
| *†§Little Caesar (A.T.) | (Reviewed under title of "Adies" issue of Oct. 4) Edw. G. Robinson | | 7300 | | |
| *†§Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | |
| *†§Mothers Cry (A.T.) | Petersen-Manners | Jan. 4, '31 | 6855 | 75 | Dec. 13 |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | 6480 | 72 | Sept. 13 |
| *†§Naughty Flirt (A.T.) | Alice White | Jan. 11, '31 | 5187 | | |
| Paris Preferred | | | | | |
| Party Husband | Dorothy Mackaill | | | | |
| *†§Right of Way, The (A.T.) | Nagel-Young | | 6142 | | |
| *†§Too Young to Marry | Young-Withers | | 8400 | 90 | Aug. 9 |
| Tenderfoot, The | Joe Brown | | | | |
| You and I | Loretta Young | | | | |
| *†§Woman Hungry (A.T.) | Lee-Kohler-Blackmer | | 6118 | | |

## FITZPATRICK PICTURES, INC.

*Features*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Lady of the Lake | Percy Marmont-Benita Hume | Nov. | 5877 | 45 | Oct. 25 |

### SOUND SHORTS

*Traveltalk Series*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| No. 1—From Barcelona to Valencia (F.&D.) | | Sept. | 1000 | 11 | |
| No. 2—From Valencia to Granada (F.&D.) | | Oct. | 971 | 11 | Oct. 12, '29 |
| No. 3—From Granada to Toledo (F.&D.) | | Nov. | 975 | 11 | Nov. 16, '29 |
| No. 4—In Old Madrid (F.&D.) | | Dec. | 867 | 10 | Feb. 8 |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | May | 972 | 11 | June 21 |
| No. 6—Gateway to India, The (F.&D.) | | June | 650 | 8½ | |
| No. 7—Temple of Love, The (F.&D.) | | July | 856 | 10½ | Sept. 6 |
| No. 8—Imperial City (F.&D.) | | Aug. | 832 | 9 | Aug. 23 |
| No. 9.—Picturesque Hong Kong (F.&D.) | | Sept. | 710 | 10 | |
| No. 10—The Island Empire (F.&D.) | | Oct. | 710 | 8 | Sept. 8 |
| No. 11—Japan in Cherry Blossom Time (F.&D.) | | Oct. | 788 | 9 | Nov. 22 |
| No. 12—Java—The Fragrant Isle (F.&D.) | | Nov. | 773 | 8 | |
| No. 13—Charming Ceylon | | Nov. | 705 | 9 | |
| No. 14—Honolulu to Havana | | Dec. | | | |
| No. 15—Siam to Korea | | Jan. | | | |

### *American Holiday Series*

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 3 |
| *Armistice Day (A.T.) | 5 |
| *Christopher Columbus (A.T.) | 5 |
| *George Washington (A.T.) | 5 |
| *Independence Day (A.T.) | 5 |
| *§Labor Day | 5 |
| *§Memorial Day | 5 |
| *§Mother's Day | 5 |
| *§Origin of Christmas | 5 |
| *§Thanksgiving | 3 |

### *Movie Horoscope Series*

One Release for Each Month of the Year

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | 830 | 9 | |
| People Born in September (D.&F.) | | | 991 | 11 | |
| People Born in October (D.&F.) | | | 954 | 10½ | |
| People Born in November (D.&F.) | | | 711 | 8 | |
| People Born in December (D.&F.) | | | 714 | 8 | |
| People Born in January (D.&F.) | | | 901 | 10 | |
| People Born in February (D.&F.) | | | 910 | 10 | |
| People Born in March (D.&F.) | | | 901 | 10 | |
| People Born in April (D.&F.) | | | 689 | 6 | |
| People Born in May (D.&F.) | | | 749 | 9½ | |
| People Born in June (D.&F.) | | | 944 | 10½ | |
| People Born in July (D.&F.) | | | 823 | 9 | |

### *Music Master Series*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Georges Bizet (D.&F.) | | Sept. | 872 | 11 | |
| *†Johannes Brahams (D.&F.) | | Sept. | 971 | 11 | Feb. 15 |
| *†Franz Liszt (D.&F.) | | Sept. | 998 | 11 | Apr. 5 |
| †§George Frederick Handel (D.&F.) | | Oct. | 990 | 11 | |
| *†Frederick Chopin (D.&F.) | | Oct. | 832 | 10½ | |
| *†Ludwig Van Beethoven (D.&F.) | | Oct. | 881 | 10 | Apr. 19 |
| *†Johann Strauss (D.&F.) | | Nov. | 544 | 6 | Dec. 13 |
| *†§Guiseppe Verdi (D.&F.) | | Nov. | 851 | 9½ | Nov. 29 |
| *†Felix Mendelssohn (D.&F.) | | Dec. | 819 | 9 | |

## FOX FILMS

*(All releases soand-on-film and soand-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Are You There? (A.T.) | Lillie-Garrick | Nov. | 5400 | 60 | Nov. 29 |
| *†§Arizona Kid, The (A.T.) | Baxter-Marie | Apr. | 7450 | 83 | May 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Feb. | 6482 | 72 | Mar. 1 |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. 2 | Standard 11118 Grandeur 14200 | | Oct. 11 |
| *†§Cameo Kirby (A.T.) | Terris-Murray | Jan. | 6120 | 68 | Dec. 7, '29 |
| *†§Cheer Up and Smile | Lee-Lake-Baclanova | June | 5600 | 62 | Aug. 2 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. | 6171 | 89 | Apr. 19 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. | 7881 | 98 | June 21 |
| *†§Crazy That Way (A. T.) | Bennett-MacKenna | Mar. | 5828 | 64 | Mar. 29 |
| *†§Dancers, The (A.T.) | Moran-Holmes-Walter Byron | Nov. | 7500 | 83 | Oct. 4 |
| *†§Devil With Woman, A | Victor McLaglen-Marie | Nov. | 5750 | 64 | July 20 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | Apr. | 5800 | 64 | Mar. 29 |
| *†§Fair Mawkone Follies of 1930 (A.T.) | Special Cast | May | 7422 | 64 | May 10 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June | 6340 | 70 | June 14 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. | 6395 | 70 | Dec. 14, '29 |
| *†§High Society Blues (A.T.) | Gaynor-Farrell | Mar. | 6750 | 75 | Mar. 1 |
| *†§Just Imagine (A.T.) | Brendel-Sullivan | Nov. | 10650 | 111 | Oct. 18 |
| *†§Last of Duncas (A.T.) | O'Brien-Loy-Browne | Aug. | 5500 | 61 | July 12 |
| *†§Let's Go Places (A.T.) | Wagstaff-Lane | Feb. | 6745 | 72 | Jan. 18 |
| *†§Lightnin' | Will Rogers-Dresser | Dec. | 8500 | 94 | Oct. 25 |
| *†§Lilliom | Farrell-Tayler | Oct. | 6472 | 64 | Sept. 13 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. | 5940 | 66 | Jan. 25 |
| *†§Man Trouble | Gibbs-Mackaill | Aug. | 7800 | 84 | Aug. 30 |
| *†§Men Without Women (A. T.) | MacKenna-MacDonald | Feb. | 7246 | 81 | Jan. 4 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May | 6500 | 72 | June 14 |
| *†§Oh, For a Man! (A.T.) | MacDonald-Denny-White | Dec. | 7800 | 88 | Nov. 6 |
| *†§One Mad Kiss (A.T.) | Jon Jose Mojica | July | 5568 | 64 | July 28 |
| *†§On the Level (A.T.) | McLaglen | Mar. | 5600 | 62 | June 14 |
| *†§Over the Back (A.T.) | Rich-Warner-Hackett | Sept. | 8600 | 74 | July 26 |
| *†§Renegades | Baxter-Beery-Loy | Oct. | 8400 | 93 | Oct. 4 |
| *†§Rough Romance (A.T.) | O'Brien-Chandler | June | 4800 | 54 | June 21 |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Oct. | 6750 | 75 | Oct. 4 |
| *†§See Wolf (A. T.) | Milton Sills | Sept. | 8000 | 69 | Aug. 30 |
| *†§Sky Hawk (A.T.) | Carrick-Chandler | Jan. | 6925 | 76 | Dec. 14, '29 |
| *†§So This Is London (A.T.) | Will Rogers | June | 8300 | 92 | May 31 |
| *†§Song O' My Heart (A.T.) | John McCormack | Sept. | 6243 | 82 | Mar. 15 |
| *†§Soup to Nuts (A.T.) | Healy-Winninger-Smith | Sept. | 6340 | 70 | Oct. 25 |
| *†§Such Men Are Dangerous (A.T.) | Baxter-Owen | Mar. | 7586 | 82 | Feb. 1 |
| *†§Temple Tower (A.T.) | (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue) MacKenna-Day | Apr. | 5200 | 56 | May 17 |
| *†§3 Sisters (A.T.) | Dresser-Patricola | Apr. | 6442 | 71 | Apr. 26 |
| *†§Up the River (A.T.) | Luce-Begart-Tracy | Oct. | 6200 | 82 | Oct. 11 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July | 7209 | 80 | July 18 |
| *†§Women Everywhere (A.T.) | Murray-Dorsay-Kellard | June | 7500 | 63 | June 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All Women Are Bad | MacDonald-Lowe-Halliday | | | |
| *†§Alone With You (A.T.) | Gaynor-Garrick | | | |
| Axelle | | | | |
| *†§Barcelona (A.T.) | Gaynor-Bogart | | | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| Charlie Chan Carries On | Churchill-Garrick-Hymer | | | |
| *†§Cisco Kid, The (A. T.) | Lowe-Baxter | | | |
| *†§Connecticut Yankee, A (A.T.) | Will Rogers-O'Sullivan | Mar. 8, '31 | | |
| Doctors' Wives | Baxter-Bennett | | | |
| *†§East Lynne | Ann Harding-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Feb. 15, '31 | 5600 | 62 Nov. 1 |
| *†§Girls Demand Excitement (A.T.) | John Wayne-Virginia-Cherrill | | | |
| *†§Going Nowhere (A.T.) | Brendel-White-Tracy | | | |
| Heir to the Hoorah, The | Will Rogers | | | |
| *†§Hot Numbers (A.T.) | Corcoran-Byron Collier, Sr. | | | |
| Land Rush | Victor McLaglen-Fay Wray | | | |
| *†§Man Who Came Back, The (A.T.) | J. Gaynor - C. Farrell - K. MacKenna | Jan. 11, '31 | | Dec. 20 |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Jan. 25, '31 | | |
| Merely Mary Ann | Janet Gaynor-Cecelia Loftus | | | |
| Mr. Lemon of Orange | Brendel-Dorsay-Churchill | | | |
| *†§No Favors Asked (A.T.) | McLaglen-Francis | | | |
| *†§Once a Sinner | Dorothy Mackaill-Joel McCrea | Feb. 8, '31 | | |
| *†§One Night in Paris (A.T.) | Gaynor-MacKenna | | | |
| *†§Painted Woman, The (A.T.) | John Wayne-Claire Luce | | | |
| *†§Part Time Wife (A.T.) | E. Lowe-L. Hyams | Dec. 28 | 6500 | 72 Dec. 6 |
| *†§Princess and the Plumber, The (A.T.) | Farrell-O'Sullivan-Warner | Dec. 21 | 6480 | 72 Oct. 18 |
| Sea Beneath, The | O'Brien-Lessing-Maris | Jan. 18, '31 | | |
| *†§She's My Girl (A.T.) | Farrell-Compton | | | |
| *†§She Wears the Pants (A.T.) | | | | |
| Six Cylinder Love | | | | |
| *†§Soldier, The (A.T.) | Baxter | | | |
| *†§Spy, The | Hamilton-Kay Johnson | Feb. 1, '31 | | |

*Means synchronized score. †Means sound effects. §Means voice All-Talker. P.T. means Part-Talker. *(including dialogue and incidental songs). A.T. after title means D means disc. F means sound-on-film.*

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Squadron | Charles Farrell-Elissa Landi, | Mar. | 1, '31 | | | | | |
| Stolen Thunder | MacDonald-Brook | | | | | | | |
| *†§Their Mad Moment (A.T.) | Baxter-Mackaill-Pitts | Feb. | 22, '31 | | | | | |
| Three Girls Lost | John Wayne-Cherrill | Mar. | 15, '31 | | | | | |
| *†§Under Suspicion (A.T.) | J. Harold Murray-Moran | Jan. | 4, '31 | 5800 | 64 | Nov. | 22 |
| *†§Women of All Nations (A.T.) | McLaglen-Lowe | | | | | | | |
| *†§Wyoming Wonder (A.T.) | Howard-Corcoran | | | | | | | |
| *†§Young Sinners (A.T.) | Moran-Albertson-Meighan | | | | | | | |

## INTERNATIONAL PHOTOPLAY DISTRIBUTORS

### FEATURES

| Title | Star | Rel. Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. | 7 | 76 | June 21 |
| *†§Crimson Circle, The | Stewart Rome | Feb. | 7 | 79 | Jan. 11 |
| *†§Dark Red Roses (A.T.) | Rome-Doble | Mar. | 7 | 67 | Mar. 8 |
| *†§Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. | 8 | 80 | |

### SHORT SUBJECTS

| Title | Star | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Aci-Dentel Treatment | | 2 | 17 | |
| *†§Addie Mitchell & Sizzle & Blake | Song Program | 1 | 8 | |
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | 1 | 6 | |
| *†§Feed the Brute (A.T.) | Animal Novelty | 1 | 6 | |
| *†§Hoak (A.T.) | Frawley & Smith | 1 | 8 | |
| *†§Justice (A.T.) | Special Cast | 2 | 17 | |
| *†§Little Journeys to Songland | Song Series | 1 | 8 | |
| Marionettes | | | | |
| 1. Grand Opera | | 1 | 9 | |
| 2. Allez-Op | | 1 | 8 | |
| 3. Dimples & Tears | | | | |
| *†§Miser, The (A.T.) | Bransby Williams | 1 | 8 | |
| *†§Mr. Smith Wakes Up (A.T.) | Marriott-Gott | 2 | 16 | |
| *†§Night in Dixie, A (A.T.) | Mitchell-Hudgins | 2 | 16 | |
| *†§Nora Blaney No. 1 | Song Program | 1 | 9 | |
| *†§Nora Blaney No. 2 | Song Program | 1 | 9 | |
| *†§Radio Franks & 4 Bachelors | Song Program | 1 | 8 | Aug. 30 |
| *†§Teddy Brown & His Band | Jazz Program | 1 | 9 | Nov. 15, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Miles Welch | 3 | 16 | |

## METRO-GOLDWYN-MAYER

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. | 21 | 8170 | 91 | Dec. 21, '29 |
| *†§Big House, The (A.T.) | Beery-Morris-Hyams | June | 14 | 7901 | 88 | June 28 |
| *†§Billy the Kid (A.T.) | John Mack Brown | Oct. | 18 | 8808 | 82 | Sept. 13 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | Jan. | 3 | 7961 | 89 | Nov. 16, '29 |
| *†§Call of the Flesh | Novarro | Aug. | 16 | 9061 | 99 | |
| Reviewed under title of "Singer of Seville" in July 12th, 1930, issue | | | | | | |
| *†§Caught Short (A.T.) | Dressler-Moran | May | 10 | 6873 | 71 | May 10 |
| *†§Chasing Rainbows (A.T.) | Love-King | Jan. | 10 | 8813 | 88 | |
| (Reviewed under title of "Read Shaw" in Nov. 2, 1929, issue) | | | | | | |
| *†§Children of Pleasure (A. T.) | Gray-Rubin-Johnson | Apr. | 26 | 6400 | 72 | Aug. 9 |
| *†§Devil-May-Care (A.T.) | Ramon Novarro | Feb. | 7 | 8813 | 98 | Dec. 28, '29 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. | 19 | 7533 | 84 | Apr. 19 |
| *†§Doughboys | Buster Keaton | Aug. | 30 | 7325 | 81 | July 28 |
| (Reviewed under title "Big Shot" in July 26 issue.) | | | | | | |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. | 22 | 8413 | 93 | Feb. 22 |
| *†§Freshman Girl, The (A.T.) | Dove-Gray | Mar. | 31 | 7260 | 81 | June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyams | Mar. | 15 | 6382 | 93 | Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. | 23 | 7931 | 88 | Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | May | 17 | 7654 | 85 | June 7 |
| *†§Lady's Morals, A (A.T.) | Grace Moore | Nov. | 8 | 7856 | 88 | |
| (Reviewed under title of "The Soul Kiss" in Oct. 4 issue.) | | | | | | |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | May | 24 | 6858 | 77 | May 31 |
| *†§Lady to Love, A (A.T.) | Vilma Banky | Mar. | 8 | 8429 | 94 | Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-La Roque | Aug. | 9 | 7121 | 79 | May 3 |
| *†§Lord Byron of B'way (A.T.) | Terry-Kelly-Edwards | Feb. | 28 | 7069 | 78 | Jan. 25 |
| *†§Love in the Rough (A.T.) | R. Montgomery-D. Jardon | Sept. | 8 | 7668 | 85 | Aug. 18 |
| *†§Madam Satan (A.T.) | K. Johnson Reginald Denny | Sept. | 20 | 10320 | 113 | Aug. 30 |
| *†§Men of the North (A.T.) | B. Leonard-G. Roland | Sept. | 27 | 5350 | 60 | Oct. 25 |
| Min and Bill | Marie Dressler | Nov. | 29 | 5977 | 67 | Oct. 18 |
| *†§Montana Moon (A.T.) | Joan Crawford | Mar. | 29 | 7847 | 88 | Feb. 8 |
| *†§Not So Dumb (A.T.) | Davies-Nugent | Jan. | 17 | 6875 | 75 | |
| (Reviewed under title of "Quiet" in Nov. 2, 1929, issue.) | | | | | | |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July | 19 | 9138 | 102 | July 19 |
| *†§One Embarrassing Night | All English Cast | June | 21 | 6811 | 90 | Aug. 16 |
| *†§Passion Flower (A.T.) | K. Francis-Johnson-Bickford | Dec. | 6 | 7171 | 80 | Oct. 25 |
| *†§Reaction (A.T.) | Gilbert-Adoree | Apr. | 5 | 8019 | 87 | May 10 |
| *†§Remote Control (A.T.) | Haines-Dorsa | Nov. | 15 | 5958 | 87 | Oct. 11 |
| *†§Rogue Song, The (A.T.) | Lawrence Tibbett | May | 10 | 6723 | 106 | Feb. 1 |
| *†§Romance | Greta Garbo | July | 26 | 6977 | 76 | Aug. 2 |
| *†§See Bet, The (A.T.) | Bickford-Miljan-Torres | June | 6 | 6253 | 69 | May 3 |
| *†§Ship From Shanghai, The (A.T.) | Nagel-Johnson-Wolheim | Jan. | 31 | 6176 | 69 | Jan. 18 |
| *†§Sins of the Children (A.T.) | Mana-Nugent | June | 28 | 7716 | 86 | July 6 |
| (Reviewed under title of "Richest Man" in the World in July 5 issue.) | | | | | | |
| *†§Strictly Unconventional (A.T.) | Stone-Cavanagh-Owen | May | 3 | 4970 | 55 | Feb. 22 |
| (Reviewed under title of "The Circle" in Feb. 22, 1925, issue.) | | | | | | |
| *†§This Mad World (A.T.) | Rathbone-Johnson | Apr. | 12 | 6452 | 72 | Apr. 19 |
| *†§They Learned About Women (A.T.) | Van and Schenck | Feb. | 14 | 6773 | 97 | Dec. 14, '29 |
| *†§Those Three French Girls (A.T.) | R. Ceany | Oct. | 11 | 6760 | 76 | Oct. 18 |
| *†§Unholy 3, The | Chaney-Lee-Linow | July | 12 | 6478 | 72 | May 24 |
| *†§War Nurse (A.T.) | Walker-Page-Montgomery | Nov. | 22 | 7333 | 82 | Sept. 20 |
| *†§Way for a Sailor (A.T.) | John Gilbert | Nov. | 1 | 7967 | 89 | Sept. 20 |
| *†§Way Out West (A.T.) | Haines-Hyams | Aug. | 2 | 6407 | 71 | Aug. 9 |
| *†§Woman Racket (A.T.) | Moore-Sweet | Jan. | 24 | 6887 | 77 | Dec. 14, '29 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Father | Davies-Forbes | Jan. | 10,'31 | 7200 | 80 | Dec. 13 |
| *†§Dance, Fools, Dance (A.T.) | Joan Crawford | Feb. | 21 | | | |
| *†§Daybreak (A.T.) | Ramon Novarro | | | | | |
| Easiest Way, The | Constance Bennett-Robert Montgomery | | | | | |
| Five and Ten | | | | | | |
| Gentleman's Fate | Gilbert-Wolheim | | | | | |
| Get-Rich-Quick Wallingford | Bill Haines | | | | | |
| Girls Together | | | | | | |
| *†§Great Day, The (A.T.) | Joan Crawford | | | | | |
| Great Lover, The | Adolphe Menjou | | | | | |
| *†§Great Meadow, The (A.T.) | Brown-Boardman | Jan. | 24, '31 | | | Nov. 29 |
| *†§Her Fortune (A.T.) | Joan Crawford | | | | | |
| It's a Wise Child | Marion Davies | Jan. | 24, '31 | | | |
| *†§Insubordination | Greta Garbo | Jan. | 31, '31 | | | |
| Mata Hari | Greta Garbo | | | | | |
| *†§March of Time (Tent.) | Weber & Fields | | | | | |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Jan. | 17,'31 | 7016 | 78 | Oct. 25 |
| Paid | Crawford-Armstrong | Dec. | 20 | 7819 | 87 | |
| Parlor, Bedroom and Bath | Keaton-Ellers-Denny | | | | | |
| (Reviewed under title of "Within the Law", Issue of Nov. 15) | | | | | | |
| *†§Red Dust (A.T.) | Greta Garbo | | | | | |
| *†§Reducing (A.T.) | Dressler-Moran | Jan. | 3,'31 | 6930 | 77 | Dec. 13 |
| Secret Six, The | Beery-Rambeau | | | | | |
| Shepherd of Guadaloupe | | | | | | |
| *†§Southerner, The | Lawrence Tibbett | Feb. | 14 | | | |
| *†§Squaw Man, The | Roland Young | | | | | |
| Strangers May Kiss | Norma Shearer | | | | | |
| Susan Lenox, Her Rise and Fell | | | | | | |
| Their First Mistake | Laurel & Hardy | | | | | |
| (Reviewed under title of "The Rap," Issue of Sept. 27) | | | | | | |
| *†§Trader Horn (A.T.) | Harry Carey | | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. | 19 | 1895 | Mar. 29 |
| Another Fine Mess | Laurel-Hardy | Nov. | 29 | 2591 | Dec. 13 |
| *†§Baby Follies (A.T.) | Revue | Apr. | 12 | | |
| *†§Baby Talk | Boy Friends | Jan. | 17,'31 | | |
| Bark Brothers, The | Dogville | | | | |
| *†§Bear Shooters | Our Gang | May | 17 | 1861 | Feb. 15 |
| *†§Below Zero | Laurel-Hardy | Apr. | 26 | 1889 | Oct. 25 |
| Big Dog House, The | Dogville | Mar. | 14, '31 | | |
| Big Kick, The | Harry Langdon | Mar. | 29 | 1827 | Jan 25 |
| *†§Bigger and Better | Boy Friends | Oct. | 25 | 1789 | |
| Blood and Thunder | S. Friend | Jan. | 17, '31 | foot | |
| *†§Blotto | Laurel-Hardy | Feb. | 8 | 2654 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Mar. | 22 | 1928 | Apr. 6 |
| Busy Barcelona | Holmes | Apr. | 11 | '31 | |
| China's Ole Men River | Holmes | Oct. | 4 | 862 | Dec. 13 |
| *†§Clock Shop, The | Revue | May | 10 | 2 reels | |
| Clyde Doerr & His Saxophone Orchestra Act | | Jan. | 18 | 572 | |
| *†§College Hounds | Dogville | Sept. | 27 | 1524 | Mar. 28 |
| *†§College Romeos | Biltmore Trio | Jan. | 25 | 853 | |
| Copy | Novelty | Oct. | 11 | 1877 | Dec. 13 |
| Crazy House | Dane-Moran | Nov. | 1 | | |
| Cuckoo Murder Case, The | Flip the Frog Series | Oct. | 18 | 724 | Nov. 1 |
| Devil's Cabaret | Revue | Dec. | 13 | | |
| *†Doctor's Orders | Boy Friends | Sept. | 13 | | Dec. 13 |
| *†§Dogway Melody | Dogville | Dec. | 20 | 1493 | Nov. 1 |
| *†§Dollar Dizzy (A.T.) | Charley Chase | Oct. | 4 | 2354 | |
| *†§Dublin and Nearby | Holmes | Dec. | 27 | 882 | |
| *†§Fast Work (A.T.) | Charlie Chase | June | 28 | 1800 | May 24 |
| *†§Fiddlesticks (A.T.) | Cartoon | Aug. | 16 | 568 | Aug. 16 |
| *†§Fifty Million Husbands | Charley Chase | May | 24 | 1848 | Mar. 29 |
| *†§Fighting Parson | Langdon | Feb. | 22 | 1877 | Dec. 14, '29 |
| *†§First Seven Years, The | Our Gang | Mar. | 1 | 1843 | Apr. 5 |
| *Flower Garden | Revue | Jan. | 18 | 1663 | |
| *Flying Fists | Cartoon | Sept. | 6 | 628 | |
| *†§Gems of M-G-M (A.T.) | Novelty | Jan. | 3, '31 | 1846 | |
| Girl Shock | Charley Chase | Aug. | 23 | 1788 | Aug. 23 |
| Glories of Nikko, The | Holmes | Aug. | 23 | 1808 | Dec. 13 |
| *†§Heywire (A.T.) | Laurel-Hardy | May | 29 | 1775 | June 7 |
| Head Guy, The | Harry Langdon | Jan. | 11 | 1878 | |
| Helping Grandma | Our Gang | Jan. | 3, '31 | 2 reels | Nov. 1 |
| High C's | Charley Chase | Dec. | 27 | 2623 | |
| *†§Hop Wild (A.T.) | Laurel-Hardy | May | 31 | 1775 | |
| Hoosegow, The | Laurel & Hardy | | | | Oct. 25 |
| *†§Hot Dog | Dogville | Aug. | 18 | 1400 | Feb. 16 |
| *†§Hotel Moreese | Holmes | Dec. | 6 | 900 | |
| *†§Kiddies Revue (A.T.) | | Mar. | 15 | | |
| *†§King, The | Harry Langdon | June | 14 | 1787 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | Sept. | 8 | 2781 | Aug. 2 |
| Ladies Last | Boy Friends | Dec. | 8 | 1883 | |
| Looser Than Loose | Charley Chase | Nov. | 15 | 1893 | Dec. 13 |
| Love Business | Our Gang | Feb. | 14,'31 | 1857 | Dec. 13 |
| Love Fever | S. Friend | Feb. | 28,'31 | 1825 | |
| Modern Madrid | Holmes | Nov. | 15 | 851 | |
| *†§Night Owls (A.T.) | Laurel-Hardy | Jan. | 4 | 1895 | Dec. 14,'29 |
| *†§Old Man Trouble (A.T.) | Davidson-Nichols | | | 2 reels | |
| Peeps at Peking | Holmes | Jan. | 17, '31 | 804 | |
| *†§Pirates (A.T.) | Benny Rubin | Feb. | 15 | 1622 | Aug. 16 |
| Pups Is Pups | Our Gang | Aug. | 30 | 1693 | Oct. 18 |
| *†§Real McCoy (A.T.) | Charley Chase | Feb. | 1 | 1899 | Dec. 14, '29 |
| Rounder, The | Novelty | Nov. | 22 | 1812 | |
| School's Out | Our Gang | Nov. | 22 | 1863 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. | 25 | 1870 | |
| *†§Shrimp, The | Harry Langdon | May | 3 | 1738 | Feb. 15 |
| Snappy Caballero | Revue | Sept. | 20 | | |
| *†§Song Writer's Revue, The (A.T.) | Novelty | Aug. | 30 | 1861 | |
| So Quiet on the Canine Front | Dogville | Jan. | 31, '31 | | |
| Spain's Maddest Fiesta | Holmes | Sept. | 13 | 808 | Nov. 15 |
| Sultan's Camp of Victory | Holmes | Feb. | 28, '31 | | |
| Tale of the Alhambra, A | Holmes | Feb. | 7, '31 | | |
| *†§Teacher's Pet (A.T.) | Our Gang | Oct. | 11 | 1894 | Aug. 16 |
| That Little Bit of Heaven | Holmes | Mar. | 21, '31 | | |
| Through the Yangtze Gorges | Holmes | Oct. | 25 | 879 | |
| Thundering Tenors | Charley Chase | Feb. | 7,'31 | 1923 | |
| *†§Tough Winter, A | Our Gang | June | 21 | 1880 | Mar. 29 |
| *†§Van & Schenck | | Jan. | 11 | 799 | |
| Village Barber, The | Flip the Frog Series | Sept. | 27 | 856 | Oct. 11 |
| Virginia Judge, The | Act | Jan. | 4 | 803 | |
| *†§Vodeville (A.T.) | Laurel & Hardy | | | 2 reels | |
| What a Man | Charley Chase | Feb. | 7, '31 | | |
| *†§When the Wind Blows | Our Gang | Apr. | 5 | 1795 | |
| *†§Whispering Whoopee | Charley Chase | Mar. | 8 | 1807 | Mar. 29 |
| Who Killed Never? | Dogville | Nov. | 8 | 1346 | Dec. 13 |

## PARAMOUNT

### FEATURES

| Title | Star | Rel. | Length Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Animal Crackers (A.T.) | Marx Brothers | Sept. | 8 | 8897 | 99 | Aug. 30 |
| *†§Anybody's War (A.T.) | Moran & Mack | Aug. | 2 | 6117 | 75 | Apr. 5 |
| *†§Anybody's Women | Chatterton-Brook | Aug. | 30 | 7243 | 81 | Aug. 16 |
| *†§Big Pond, The (A.T.) | Chevalier-Colbert | May | 3 | 6984 | 79 | May 17 |
| Blue Angel, The | Emil Janning-Marlene Dietrich | Dec. | 15 | 9047 | 100 | Nov. 22 |
| †§Border Legion, The (A.T.) | Arlen-Wray-Holt | June | 28 | 6068 | 68 | July 6 |
| *†§Dangerous Nan McGraw (A.T.) | Helen Kane | July | 5 | 6371 | 71 | June 28 |
| *†§Dangerous Paradise (A.T.) | Carroll-Arlen | Feb. | 22 | 5244 | 36 | Feb. 22 |
| *†§Derelict (A.T.) | Bancroft-Francis | Nov. | 22 | 8622 | 75 | Oct. 18 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May | 24 | 6743 | 75 | May 17 |
| Fast and Loose | Hopkins-Starrett-Lombard-Morgan | Nov. | 8 | 6384 | 71 | Nov. 29 |
| *†§Feet First (A. T.) | Harold Lloyd | Nov. | 8 | 8100 | 90 | Oct. 11 |
| *†§Follow Thru (A.T.) | Rogers-Carroll | Sept. | 27 | 8386 | 94 | May 24 |
| *†§Follow the Leader (A. T.) | Ed Wynn | Dec. | 13 | 5950 | 65 | Dec. 13 |
| *†§For the Defense (A.T.) | William Powell | July | 26 | 8670 | 83 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. | 23 | 6547 | 66 | July 12 |
| *†§Heads Up (A.T.) | Rogers-Kane | Oct. | 11 | 6785 | 78 | Sept. 27 |
| *†§Her Wedding Night | Clara Bow | Oct. | 18 | 6924 | 75 | Sept. 27 |
| *†§Honey (A.T.) | Nancy Carroll | Mar. | 29 | 6701 | 74 | Feb. 22 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. | 26 | 7171 | 70 | Apr. 19 |
| *†§Laughter (A. T.) | Nancy Carroll | Oct. | 25 | 6893 | 99 | Nov. 1 |
| L'Enimatique Mr. Perkes | A. Menjou-C. Colbert | | | 8390 | 71 | Sept. 6 |
| (Slightly Scarlet) | | | | | | |
| *†§Let's Go Natives (A.T.) | MacDonald-Oakie | Aug. | 18 | 6787 | 65 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Green | Apr. | 19 | 6312 | 70 | May 31 |
| *†§Love Among the Millionaires (A.T.) | Bow-Smith | July | 19 | 6910 | 71 | July 12 |
| *†§Love Parade (A.T.) (D) | Chevalier-MacDonald | Jan. | 18 | 10622 | 111 | Oct. 18 |
| *†§Man From Wyoming (A.T.) | Cooper-Collier | July | 12 | 8000 | 89 | July 12 |
| *†§Manslaughter (A. T.) | Colbert-March | Aug. | 9 | 7954 | 89 | July 26 |
| *†§Men Are Like That (A.T.) | Hal Skelly | Mar. | 22 | 8467 | 81 | Nov. 23 |
| *†§Monte Carlo | Buchanan-MacDonald | Oct. | 4 | 8077 | 85 | Aug. 9 |
| *†§Morocco (A. T.) | Cooper-Dietrich | Dec. | 6 | 8237 | 92 | Oct. 11 |
| *†§Only the Brave (A.T.) | Cary Cooper | Mar. | 6 | 8624 | 67 | Mar. 15 |
| *†§Only Saps Work | Erroll-Arlen-Brian | Dec. | 6 | 6644 | 74 | Nov. 29 |
| On the Spot | Jack Oakie | Jan. | 24, '31 | | | |
| *†§Paramount on Parade (A.T.) | Special Cast | Apr. | 28 | 9125 | 101 | Apr. 5 |
| *†§Playboy of Paris (A.T.) | Maurice Chevalier | Oct. | 18 | 8512 | 73 | Sept. 13 |
| *†§Queen High (A. T.) | Ruggles-Rogers-Morgan | Aug. | 23 | 7905 | 88 | Aug. 9 |
| *†§Return of Fu Manchu (A.T.) | Gland-Arthur | May | 15 | 6588 | 73 | May 10 |
| *†§Sap From Syracuse (A.T.) | Charlie Rogers | July | 12 | 8000 | 89 | July 12 |
| *†§Santa Fe Trail | Richard Arlen | Sept. | 27 | 8639 | 65 | Sept. 27 |
| *†§Sap From Syracuse (A.T.) | Jack Oakie | July | 28 | 6018 | 88 | Aug. 2 |
| *†§Sarah and Son (A.T.) | Ruth Chatterton | Mar. | 22 | 8888 | 77 | Mar. 22 |
| *†§Sea God, The (A.T.) | Arlen-Wray | Sept. | 13 | 6334 | 73 | Aug. 30 |
| *†§Sea Legs (A.T.) | Jack Oakie | Nov. | 29 | 5673 | 80 | Nov. 15 |
| *†§Seven Days' Leave (A.T.) | Gary Cooper | Jan. | 25 | 7300 | 88 | Nov. 23 |
| Reviewed under the title of "Medal" in Nov. 23, 1929 issue | | | | | | |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | June | 14 | 6392 | 66 | June 7 |
| *†§Silent Enemy, The | Indian Cast | Aug. | 2 | 7551 | 68 | May 17 |
| *†§Slightly Scarlet (A.T.) | Evelyn Brant | Feb. | 22 | 6204 | 71 | Jan. 25 |
| *†§Social Lion, The (A.T.) | Oakie-Brian | June | 21 | 8405 | 80 | June 21 |
| *†§Spellers, The (A. T.) | Cooper-K. Johnston-B. Compson | Sept. | 20 | 8128 | 82 | Aug. 30 |
| *†§Texan, The (A.T.) | Gary Cooper | May | 10 | 7142 | 66 | May 17 |
| *†§Tom Sawyer (A.T.) | Jackie Coogan | Nov. | 15 | 7648 | | Oct. 18 |
| *†§True to the Navy (A.T.) | Clara Bow | May | 31 | 8386 | 71 | May 17 |
| *†§Vagabond King, The (A.T.) | King-MacDonald-Oland | Apr. | 19 | 9412 | 105 | Jan. 11 |
| *†§Virtuous Sin, The (A.T.) | Huston-Francis | Nov. | 22 | 7233 | 81 | Oct. 4 |
| *With Byrd at the South Pole | | June | 28 | 7411 | 82 | June 28 |
| *†§Young Eagles (A.T.) | Charles Rogers | Apr. | 5 | 6405 | 71 | Mar. 22 |
| *†§Young Man of Manhattan (A.T.) | Colbert-Ruggles | May | 17 | 7306 | 83 | Apr. 26 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Along Came Youth (A.T.) | Charles Rogers | Dec. 20 | 6623 | Oct. 18 |
| *†§Buy Your Woman | Paul Lukas | Mar. 28, '31 | | |
| Dishonored | Gary Cooper-M. Dietrich | Mar. 7, '31 | | |
| *†§Fighting Caravan, The (A.T.) | Gary Cooper | Jan. 10, '31 | | |
| Finn and Hattie Abroad | Leon Errol-Mitzi Green | Feb. 28,'31 | | |
| Gang Buster, The | Jack Oakie-Jean Arthur | Jan. 17, '31 | 6120..68 | Dec. 13 |
| *†§Headmaster Lane (A. T.) | Jessie Lowesley | Feb. 28, '31 | | |
| *†§Huckleberry Finn (A. T.) | Junior Durkin | | | |
| June Moon | Jack Oakie-Frances Dee | | | |
| *†§Klo Boots (A. T.) | Jack Oakie | | | |
| Ladies' Man | Wm. Powell-Kay Francis | Feb. 28,'31 | | |
| †§Merton of the Movies (A.T.) | Jack Oakie | | | |
| New Morals | Ruth Chatterton | Mar. 21, '31 | | |
| No Limit | Clare Bow | Jan. 24, '31 | | |
| *†§Perche Ne | Maria Jacobini | | 69 | |
| Range | | | | Dec. 20 |
| *†§Right to Love, The (A.T.) | Ruth Chatterton | Dec. 27 | | Dec. 6 |
| *†§Rose of the Rancho (A. T.) | Gary Cooper | | | |
| *†§Royal Family of Broadway, The (A.T.) | Fredric March | Feb. 7, '31 | | |
| Scandal Sheet | George Bancroft | Jan. 31,'31 | 6750..73 | Dec. 20 |
| *†§Scarab Murder Case (A. T.) | William Powell | | | |
| *†§Skippy (A. T.) | | Apr. 25, '31 | | |
| Stampede | | Feb. 15, '31 | | |
| *†§Stolen Heaven | Nancy Carroll | Feb. 21, '31 | | |
| Strictly Business | Claudette Colbert | Mar. 7, '31 | | |
| The Westerner | Richard Arlen-Mary Brian | Apr. 18,'31 | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Ace of Spades, The | Talkartoon | Jan. 17,'31 | 1 reel | |
| *†§Accidents Will Happen (A.T.) | Smith and Dale | Aug. 2 | 2 reels | |
| Accordion Joe | Talkartoon | Dec. 13 | | Dec. 13 |
| *†§Actions Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | May 3 | 1 reel | |
| Anything But Hem | Smith and Dale | Jan. 24,'31 | 1 reel | |
| *†§Artist's Reverie, The (A.T.) | Gamberelli & Co. | Aug. 2 | 1 reel | June 14 |
| *†§At Home (A.T.) | Lulu McConnell | Aug. 9 | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | May 31 | 1 reel | |
| *†§Barnacle Bill, the Sailor (A.T.) | Talkartoon | Aug. 30 | 1 reel | Aug. 2 |
| *†§Bearded Lady (A. T.) | Louise Fazenda | Mar. 1 | 1794 | |
| *†§Bedelia | Screen Song | Jan. 4 | 1 reel | |
| *†§Belle of the Night | Dorothy McNulty | Feb. 14 | 2 reels | |
| *†§Blue Songs (A.T.) | Ruth Etting & Orchestra | Jan. 5 | 1 reel | |
| Big Splash, The | Weismuller-Kruger | Jan. 12,'31 | 2 reels | |
| By Appointment | Craig-Bond | Nov. 1 | 1 reel | |
| By the Beautiful Sea | Screen Song | Jan. 24,'31 | 1 reel | |
| *§†Camera Trails | Bruce Scenic | Oct. 11 | 1 reel | Dec. 13 |
| *†§Chinese Fantasy (A.T.) | Novelty Act | Jan. 9 | 1 reel | |
| *†§Chinatown Fantasy, A | Miller-Dove | July 3 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | May 10 | 1 reel | |
| *†§Cleaning Up (A.T.) | C. Conklin-M. Swain | Sept. 27 | 2 reels | |
| *†§Cockeyed News No. 1 (A.T.) | Eddie Cantor | Aug. 9 | 1 reel | |
| *†§Come Take a Trip in My Airship | Screen Song | May 24 | 1 reel | June 14 |
| *†§Confirmed Interest (A.T.) | Raymond-Caverly | Oct. 11 | 1 reel | |
| *†§Deep "C" Melodies (A.T.) | Frances Williams, Yacht Club Boys | Jan. 25 | 1 reel | |
| *†§Desperate Sam | Bert Gordon | Mar. 29 | 1832 | |
| Discovered | Sally Ward | Jan. 17,'31 | 1 reel | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. 9 | 1 reel | |
| *†§Don't Believe It (A. T.) | James Gleason | Feb. 28 | 2 reels | Mar. 22 |
| *†§Down With Husbands | Arthur Roach | Mar. 8 | 2 reels | Mar. 22 |
| *†§Dresden Dolls, The (A.T.) | Marie Gemberelli | July 26 | 1 reel | |
| *†§Drifting Along (A.T.) | Robert Bruce Scenic | Sept. 6 | 1 reel | |
| *†§Duke of Dublin (A. T.) | Charles Murray | Feb. 1 | 2 reels | |
| Elmer Takes the Air | Stubby Kreuger-Assan-Jordanoff | Apr. 25, '31 | 2 reels | |
| Excuse Me | Bruce Novelty | Nov. 29 | 1 reel | |
| *†§False Alarm Fire Co. (A.T.) | Smith & Dale | Mar. 6 | 1 reel | |
| *†§Family Next Door, The | Charles Ruggles | Jan. 11 | 2 reels | Feb. 15 |
| *†§Fatal Card, The (A.T.) | W. & E. Heward | Nov. 8 | 1 reel | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | Mar. 16 | 1 reel | |
| *†§Firebugs | Talkartoon | May 10 | 1 reel | Apr. 19 |
| *†§Fit to Be Tied (A.T.) | Burns & Allen | Aug. 2 | 1 reel | |
| *†§For Love or Money (A.T.) | Lois Wilson | | 4670 | |
| *†§Food for Thought (A.T.) | Allen & Canfield | Sept. 13 | 1 reel | |
| French Line, The | Gina Malo | Jan. 24,'31 | 1 reel | |
| *†§Getting a Break (A.T.) | Block & Sully | May 17 | 1 reel | June 28 |
| *†§Getting a Ticket (A.T.) | Eddie Cantor | Mar. 22 | 1 reel | |
| *†§Glow Worm, The (A.T.) | Screen Song | Aug. 23 | 1 reel | July 19 |
| *†§Go Ahead and Sing | Tom Howard | Jan. 3,'31 | 1 reel | Dec. 13 |
| *†§Go Ahead and Sing (A.T.) | Tom Howard | Oct. 25 | 1 reel | Dec. 13 |
| *†§Grand Uproar (A.T.) | Talkartoon | Oct. 4 | 1 reel | |
| *†§He Was Her Man (A.T.) | Gilda Grey | | 2 reels | |
| *†§Helping Hand, The (A.T.) | Sally Ward | Oct. 4 | 1 reel | |
| *†§Her Future | Ethel Merman | Sept. 6 | 1 reel | |
| *†§Her Honor, the Mayor | Charlie Murray | Mar. 22 | 2 reels | July 15 |
| His Price | Johnny Burke | Dec. 13 | 1 reel | |
| *†§His Wife's Birthday (A.T.) | Sally Ward | Oct. 26 | 2 reels | |
| *†§Hold-Up (A.T.) | Tom Howard | | 2 reels | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | Sept. 13 | 2 reels | |
| *†§Hot Dog | Talkartoon | Mar. 28 | 1 reel | |
| *†§How Time in the Old Town Tonight, A (A.T.) | Screen Song | Aug. 2 | 1 reel | July 5 |
| *†§I Came First (A.T.) | Herman Timberg | Apr. 12 | 1 reel | |
| *†§I'm a Wild Woman (A.T.) | Boydell-Ash | Aug. 16 | 1 reel | |
| *†§I'm Afraid to Come Home in the Dark | Screen Song | Feb. 1 | 1 reel | Jan. 25 |
| *§I'm Forever Blowing Bubbles | Screen Song | Mar. 15 | 1 reel | |
| In Again, Out Again | Cook-Bond | Dec. 20 | 1 reel | Nov. 22 |
| *†§In the Good Old Summertime (A.T.) | Screen Song | June 7 | 1 reel | |
| *†§In the Shade of the Old Apple Tree | Screen Song | Jan. 18 | 1 reel | |
| *§Insurance | Eddie Cantor | Aug. 23 | 1 reel | June 28 |
| *†§Introduction of Mrs. Gibbs (A.T.) | Lulu McConnell | Sept. 20 | 1 reel | |
| It Might Be Worse | Georgie Jessel | Jan. 3,'31 | 2 reels | |
| It's All Over | Marion Harris | Dec. 20 | 1 reel | |
| *†§ Jazz Preferred (A.T.) | Zelaya | Aug. 30 | 1 reel | July 5 |
| Just a Pal | Minor Watson | Nov. 15 | 1 reel | |
| *†§Kandy Kabaret (A.T.) | Coudree's Ballet | Aug. 23 | 1 reel | June 28 |
| *§†Knights in Venice (A.T.) | Smith & Gale | Mar. 23 | 1 reel | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Hillpot | Sept. 6 | 1 reel | |
| *§La Paloma | Screen Song | April. 12 | 574 | |
| *†§La Schnapps, Inc. (A.T.) | Smith & Dale | Nov. 8 | 2 reels | |
| *†§Let Me Explain (A. T.) | Taylor Holmes | Jan. 25 | 2 reels | |
| Love in the Suburbs | Victor Moore | Jan. 31,'31 | 2 reels | |
| *†§Lovers' Lane (A.T.) | Arthur & Morton Havel | | 1 reel | |
| Make Up Your Mind | Alice Souliden | Jan. 10,'31 | 1 reel | |
| *†§Many Moons (A.T.) | Bruce Novelty | Aug. 9 | 1 reel | Sept. 6 |
| Marlutch | Screen Song | Nov. 15 | 1 reel | Nov. 8 |
| *†§Marry or else | Arthur & Morton Havell | Oct. 25 | 2 reels | |
| *†§Meek Mr. Meek, The (A.T.) | Jimmy Barry | Aug. 16 | 1 reel | |
| *†§Meet the Boy Friend (A.T.) | Lillian Roth | Aug. 30 | 1 reel | |
| *§†Melodies (A.T.) | Smith Bros., Singing | | 1 reel | |
| *†§Million Me's, A | Lee Morse | Apr. 26 | 664 | Jan. 25 |
| Model Wamen | All Star | Dec. 6 | 1 reel | |
| *†§Moon Bride's Wedding (A.T.) | Indian Musical Novelty | Feb. 22 | 1 reel | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | Jan. 11 | 1 reel | |
| *†§My Gal Sal (A.T.) | Screen Song | Oct. 18 | 1 reel | |
| Mysterious Mose | Talkartoon | Dec. 27 | 1 reel | Dec. 13 |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | Aug. 16 | 2 reels | Oct. 25 |
| *†§New Rhythm | Azolazer & Band | Oct. 18 | 1 reel | |
| *†§Neah's Lark (A.T.) | Talkartoon | Oct. 26 | 1 reel | |
| Office Blues | Ginger Rogers | Nov. 22 | 1 reel | |
| Oh Teddy | Billy House | Dec. 20 | 2 reels | |
| Ol' King Cotton | George Dewey Washington | Dec. 27 | 1 reel | |
| *†§Ole Man Whoozee (A.T.) | Art Frank | Sept. 27 | 1 reel | July 26 |
| On a Sunday Afternoon | Screen Song | Nov. 29 | 1 reel | |
| *†§Operatic Selections (A.T.) | Tito Schipa | May 24 | 1 reel | Nov. 22 |
| *†§Paramount Acts | | | 2 reels | |
| Paramount Comedies | | | | |
| *†§Paramount Pictorial No. 1 | Clara Bow | Sept. 27 | 1 reel | |
| No. 2 | Fish Faces Munich Maniklos; Walrus Hunting in Siberia; Stars of To-morrow | Oct. 25 | 1 reel | |
| No. 3 | Lowell Thomas describing Juggernaut—Jesse Crawford at Organ | | | |
| Paramount Sound News | (Two Editions Weekly) | | 1 reel | |
| Patient, The | The Three Bwitts | Nov. 29 | 1 reel | |
| Plastered | Willie, West & McGinty | Nov. 22 | 1 reel | |
| Please Go 'Way and Let Me Sleep | Screen Song | Jan. 10,'31 | 1 reel | |
| Prisoner's Song, The | Screen Song | Mar. 1 | 1 reel | |
| Pulling A Bone | Burns & Allen | Jan. 10,'31 | 1 reel | Nov. 8 |
| *†§Radio Riot | Talkartoon | Feb. 15 | 1 reel | |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | Aug. 24 | 1 reel | |
| *†§Red, Green & Yellow (A.T.) | Lulu McConnell | Oct. 18 | 1 reel | Oct. 11 |
| *†§Resolutions (A.T.) | Billy House | Aug. 30 | 2 reels | |
| Row, Row, Row | Screen Song | Dec. 20 | 1 reel | |
| Runaway Boys | Bruce Novelty | Jan. 31,'31 | 1 reel | |
| *†§Sailor's Luck, A | George Beatty | Sept. 13 | 1 reel | Nov. 15 |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | Mar. 8 | 1 reel | |
| *†§Scrappily Married | Johnny Arthur & Bert Roach | Feb. 22 | 2 reels | Jan. 18 |
| Seeing Helen Home | Helen Lynd | Dec. 6 | 1 reel | |
| Seven in One | Juliet | Dec. 27 | 1 reel | |
| Simply Killing | Willie & Eugene Howard | Jan. 31,'31 | 1 reel | |
| *†§Sing, You Sinners (A.T.) | Bing Crosby-Wynn Ray | Sept. 20 | 1 reel | |
| Sky Scraping | Talkartoon | Nov. 1 | 1 reel | |
| Sky Scrappers | Chester Conklin | Dec. 6 | 2 reels | |
| *†§So This is Paris Green | Fazenda | Jan. 18 | 2 reels | Jan. 25 |
| *†§Some Service (A.T.) | Lee Morse & Co. | Oct. 25 | 1 reel | |
| Stateroom 19 | Clute-La Mar | Jan. 17,'31 | 1 reel | |
| *†§Stein Song (A.T.) | Screen Song Valles | Sept. 6 | 1 reel | Sept. 6 |
| *†§Story Book Parade, The (A.T.) | Children's Ballet | Oct. 4 | 1 reel | Aug. 23 |
| *†§Strike Up the Band (A.T.) | Screen Song | Sept. 27 | 1 reel | |
| *†§Stronger Sex, The (A.T.) | Myers-Roach | Mar. 15 | 1 reel | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | July 12 | 1 reel | |
| Sure Cure | Lynn Overman | Nov. 1 | 1 reel | Sept. 6 |
| *†§Swing You Sinner (A.T.) | Talkartoon | Sept. 20 | 1 reel | Oct. 11 |
| *†§That Party in Person (A.T.) | Eddie Cantor | Jan. 5 | 1 reel | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | July 14 | 1 reel | |
| Tongue Tied | Lulu McConnell | Dec. 13 | 1 reel | |
| Tons of Trouble | Rudy Muller and Resle | Jan. 3,'31 | 1 reel | |
| *†§Toys (A.T.) | Three Ormonde Sisters | July 28 | 1 reel | |
| *†§Travelin' Alone (A. T.) | R. Bruce Scenic | | 1 reel | Nov. 22 |
| *†§Twentieth Amendment, The (A.T.) | | Jan. 22 | 2 reels | |
| Up to Mars | Talkartoon | Nov. 22 | 1 reel | Nov. 22 |
| *†§Voices of Lonely Men | R. Bruce Scenic | Apr. 19 | 1 reel | |
| *†§Wanderlust, The | R. Bruce Scenic | April 5 | 1 reel | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | Feb. 8 | 1 reel | |
| *†§While the Captain Waits | Armida | Nov. 8 | 1 reel | Nov. 6 |
| Why Continue the Struggle | Casey-McHugh | Nov. 15 | 1 reel | |
| *†§Wise Flies (A.T.) | Talkarton | July 19 | 1 reel | June 14 |
| *†§Yes, We Have No Bananas | Screen Song | Apr. 26 | 1 reel | May 24 |
| *†§You're in the Army Now | Johnny Burke | Oct. 11 | 2 reels | |

## PATHE FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Beyond Victory (A.T.) (F) | Boyd-Twelvetrees-Gleason-Scott | Nov. 30 | | | |
| Big money | Quillan-Gleason-Armstrong-Gleason | Oct. 26 | 2310 | 62 | Oct. 4 |
| *†§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. 2 | 7607 | 84 | Nov. 15 |
| *†§Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau Gleason | Sept. 21 | 7506 | 85 | Sept. 13 |
| *†§Holiday (A.T.) (F.) | Harding-Astor-Horton-Ames | July 13 | 8870 | 97 | June 14 |
| *†§Night Work (A.T.) (F.) | Eddie Quillen | Aug. 3 | 8394 | 93 | Aug. 23 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. 15 | 6740 | 73 | Nov. 30 |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Nov. 20 | | | |
| *†§Pardon My Gun (A.T.) (F.) | Barry-Gurysee | June 28 | 5654 | 63 | July 5 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. 6 | 7074 | 78 | Feb. 6 |
| Sin Takes a Holiday | Constance Bennett | Nov. 23 | 7304 | 81 | Nov. 29 |
| *†§Swing High (A.T.) (F.) | Twelvetrees-Scott | May 18 | 7500 | 75 | May 3 |

## Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | June 28, | '31 | |
| *†§Crashing Through (A.T.) | William Boyd | Dec. | 2m | |
| *†§Greater Love, The (A.T.) | Ann Harding | Aug. | 2, '31 | |
| *†§In Deep (A.T.) | Constance Bennett | Jan. | 18, '31 | |
| *§I Take This Woman (A.T.) | Beanister-Harding | June | 7, '31 | |
| *†§Last Frontier, The(A .T.) | William Boyd | July | 26, '31 | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. | 5, '31 | |
| Lonely Wives | LaPlante-Horton | | | |
| *†§North of the Yuken (A.T.) | William Boyd | May | 10, '31 | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. | 19, '31 | |
| *†§Rawhide (A.T.) | William Boyd | Feb. | 8, '31 | |
| *†§Rebound | Ann Harding | | | |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. | 15, '31 | |
| *†§Takine the Rap (A.T.) | Robert Armstrong | Aug. | 16, '31 | |
| *†§This Marriage Business (A.T.) | Helen Twelvetrees | July | 5, '31 | |

## SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 20 min. | |
| Pathe Sound News | | 10 min. | |
| Pathe Silent News | | 16 min. | |
| Pathe Audio Review | | 11 min. | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 6 min. | |
| Grantland Rice Sportlights | | 10 min. | |
| Talking Topics of the Day | | 2 min. | |
| Koute Reckne Notre Dame | | | |
| Football Series of 6 | | | |
| 1. The Last Yard | Oct. 15 | 1 reel | Aug. 30 |
| 2. The Hidden Goal | Oct. 15 | 1 reel | Aug. 30 |
| 3. Flying Feet | Oct. 15 | 1 reel | Sept. 13 |
| 4. Touchdown | Oct. 15 | 1 reel | Oct. 11 |
| 5. Two Minutes to Go | Oct. 15 | 1 reel | Oct. 25 |
| 6. Backfield Aces | Oct. 15 | 1 reel | |

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All for Mabel | Carney-Willis | Oct. 12 | 2 reels | Aug. 23 |
| *†§America or Bust | Gaghey Pollard | July 27 | 2 reels | June 21 |
| *†§Beauties, The | Hiatt-Kaley | June 29 | 2 reels | |
| Big Cheese | Aesop Fable | Oct. 26 | 1 reel | Nov. 8 |
| *†§Big Hearted | Harry Gribbon | June 22 | 2 reels | June 28 |
| *†§Boss's Orders, The | Morgan-McPhail | Aug. 31 | 2 reels | Aug. 2 |
| Breakfast In Bed | Pollard-Gaghey | Nov. 10 | 2 reels | |
| *†§Burrilla Romance, A | Aesop Fable | June 8 | 1 reel | June 21 |
| *†§Campus Favorites | Sportlight | June 29 | 1 reel | July 5 |
| *†§Carnival Revue | Hiatt-Hughes | Aug. 3 | 2 reels | July 18 |
| *†§Chasing Rainbows | Beertlight | Aug. 16 | 1 reel | |
| *†§Champion Makers | Sportlight | June 15 | 1 reel | June 21 |
| Circus Capers | Aesop Fable | Sept. 28 | 1 reel | Oct. 4 |
| Cobb Goes Fishing | Sportlight | Oct. 5 | 1 reel | Oct. 4 |
| Dangerous Youth | Geghne Pollard | Sept. 14 | 21 min. | Nov. 29 |
| *†§Grums of Fear | Vagabound Adventure Series | June 29 | 1 reel | June 28 |
| *†§Deep South | Song Sketch | Aug. 24 | 1 reel | June 28 |
| Dixie Chose, The | Sportlight | | | Dec. 13 |
| *†§Dude Ranching (A.T.) | Sportlight | Sept. 21 | 1 reel | Aug. 16 |
| Ebony Shrine | Vagabond Adv. Series | Sept. 21 | 1 reel | May 31 |
| *†§Farm Foolery | Aesop Fable | Sept. 14 | 1 reel | Sept. 28 |
| Frozen Frolics | Aesop Fable | Aug. 31 | 1 reel | Sept. 13 |
| Gem of Aora, The | Vagabond Adventure Series | Oct. 19 | 928 | Sept. 27 |
| *†§Give Me Action | Maning-Holmes | Aug. 17 | 2 reels | Aug. 9 |
| *†§Glacier's Secret, The | Vagabound Adventure Series | June 1 | 1 reel | May 31 |
| *†§Gliding | Sportlight | Sept. 21 | 1 reel | Sept. 27 |
| Glory of Spain | Vagabound Adventure Series | Nov. 15 | 1 reel | Nov. 8 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | |
|---|---|---|---|---|---|
| Gygged in Egypt | Aesop Fable | Nov. | 9 | 1 reel | Nov. 15 |
| *†§Hearts and Heels | Rice-Keate | Sept. | 7 | 2 reels | May 31 |
| High Steppers | Sportlight | | | | Dec. 13 |
| *†§Hold the Baby | Agnew-Crane-McPhail | Nov. | 9 | 2 reels | |
| *†§Hooked | Sportlight | May | 18 | 1 reel | May 24 |
| *†§Net Temale | Aesop Fables | Aug. | 3 | 1 reel | Aug. 9 |
| *†§I'll Take That One | All Star | Oct. | 5 | 2 reels | |
| *†§Jungle Jazz | Aesop Fable | July | 5 | 1 reel | July 19 |
| *†§Jungle Terror | Vagabond Adv. Series | Oct. | 5 | 1 reel | Sept. 20 |
| *†§Kid the Klidder | Campus Comedy | Dec. | 7 | 2 reels | Sept. 20 |
| Lair of Chang How | Vagabond Adventure Series | June | 15 | 2 reels | 18. June 7 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. | 17 | 1 reel | Aug. 23 |
| *†§Let 'Er Buck | Sportlight | July | 27 | 1 reel | Aug. 9 |
| *†§Live and Learn | McPhail-Deering | June | 16 | 2 reels | Aug. 2 |
| *†§Love's Memories (A.T.) | Song Sketch | Feb. | 16 | 1 reel | June 7 |
| *†§Love That Kills | Vagabond Adventure Series | Aug. | 24 | 1 reel | June 7 |
| *†§Maadalay | Song Sketch | Jan. | 5 | 1 reel | |
| *†§Midnight | Aesop Fables | 635 ft. | | 7 min. | Oct. 25 |
| *†§Mind Your Own Business | Agnew-Gulliver | July | 30 | 2 reels | June 12 |
| Movieal Beauty Shop | Melody Series | June | 7 | 2 reels | 18. June 7 |
| Mystic Isles, The | Vagabond Adventure Series | Nov. | 30 | 2 reels | Nov. 22 |
| Neat and Tidy | All Star | Sept. | 28 | 2 reels | |
| *§New Waiter, The | All Star | June | 8 | 2 reels | |
| *†§Night Clerk, The | All Star | Sept. | 14 | 2 reels | |
| *§Night in a Dormitory, A | Ginger Rogers | Jan. | 5 | 2 reels | |
| Office Boy | Aesop Fable | Nov. | 23 | 1 reel | Nov. 29 |
| †§On the Air (A.T.) | Topics of the Day | Jan. | 12 | 1 reel | Jan. 11 |
| *†§One Nutty Night | Willis-Carney | Nov. | 30 | 2 reels | Nov. 22 |
| *†§Dom Pah Pah (A.T.) | Aesop Fable | May | 11 | 1 reel | June 7 |
| Par and Double Par | Sportlight | Nov. | 2 | 1 reel | Nov. 22 |
| *†§Pathe Audio Review (A.T.) | Released Every Week | | | 1 reel | |
| *†§Pathe Sound News | Released Twice Every Week | | | 1 reel | |
| *†§Perfect Match, The (A.T.) | Butler Mayo | Apr. | 8 | 2 reels | Apr. 5 |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | May | 4 | 2 reels | May 10 |
| Racqueteers | Sportlight | Oct. | 18 | 2 reels | 11. Oct. 11 |
| *†§Rich Uncles (A.T.) | Richard Carle | May | 11 | 1 reel | May 3 |
| *†§Ride 'Em Cowboy | White-Carney | Apr. | 13 | 2 reels | Apr. 5 |
| Romeo Robin, A | Aesop Fable | June | 22 | 1 reel | June 28 |
| *†§Royal Flush, A (A.T.) | All Star | Dec. | 19 | 2 reels | Aug. 30 |
| *†§Rubeville Nite Club (A.T.) | H. B. Watson | Jan. | 26 | 2 reels | Nov. 16 |
| *†§Sacred Fires | Vagabond Adventure Series | July | 27 | 1 reel | |
| *†§Sands of Egypt, The | Vagabond Adventure Series | Nov. | 2 | 2 reels | 10. |
| *†§Satan's Fury (A.T.) | Vagabond Adventure Series | Sept. | 7 | 1 reel | Aug. 23 |
| Sea Gulls and Shells | Treacy-Cooke-Rico | | | 2 reels | |
| Seein' Indians | Daghne Pollard | | | 2 reels | |
| Self Defense | Sportlight | Sept. | 7 | 1 reel | Sept. 13 |
| *†§Shilo Ahoy (A.T.) | Aesop Fable | Jan. | 5 | 2 reel | Jan. 11 |
| *†§Singing Sap (A.T.) | Aesop Fables | Feb. | 2 | 1 reel | Feb. 8 |
| *†§Sixteen Sweeties (A.T.) | White-McNaughten | Apr. | 20 | 2 reels | Apr. 18 |
| Ski Hi Frolics | Sportlight | Aug. | 24 | 1 reel | |
| *†§Sky Skippers (A.T.) | Aesop Fable | Feb. | 15 | 1 reel | Feb. 15 |
| Snow Time | Aesop Fable | July | 20 | 1 reel | 8. July 26 |
| *†§Some Babies | Carle-Hiatt-Little Billy | Sept. | 21 | 2 reels | Aug. 16 |
| *†§Somewhere Dul | Sportlight | July | 13 | 2 reels | |
| *†§Songs of Mother | Song Sketch | Feb. | 2 | 1 reel | May 10 |
| *†§Spills and Thrills (A.T.) | Sportlight | Apr. | 6 | 1 reel | Apr. 12 |
| *†§Splashing Through (A.T.) | Sportlight | Feb | 23 | 1 reel | Feb. 15 |
| Spoilin' Brothers | Sports | June | 1 | 1 reel | 8. June 7 |
| Stone Age Stunts | Aesop Fable | | | | Dec. 13 |
| Such People | Dot Farley-Harry Gribbon | Aug. | 24 | 2 reels | 22. July 19 |
| Temples of Silence | Vagabond Adventure Series | July | 13 | 2 reels | 10. July 19 |
| Three Wise Clucks | | | | 2 reels | |
| *†§Tight Squeeze (A.T.) | LeMaire | Feb. | 2 | 2 reels | Nov. 23 |
| Trame Tangle | Carr-Farley | Nov. | 2 | 1 reel | Nov. 6 |
| *†§Trumpeter, The (A.T.) | Song Sketch | Jan. | 19 | 1 reel | Jan. 4 |
| Trying Them Out | All Star | May | 25 | 2 reels | 17. June 7 |
| Two Fresh Eggs | Al St. John-Jimmie Aubrey | July | 8 | 2 reels | 20. July 5 |
| Two Plus Fours | Nat Carr-Thelma Hill | Aug. | 10 | 2 reels | 20. July 26 |
| Under the Cock-Eyed Moon | Carney-Wells | Oct. | 26 | 2 reels | 20. Nov. 15 |
| †§Venetian Nights | Vagabond Adventure | Aug. | 10 | 1 reel | Aug. 16 |
| *†§Voice of the Sea (A.T.) | Song Sketch | May | 4 | 1 reel | May 3 |
| *†§Western Whoopee (A.T.) | Aesop Fables | Apr. | 13 | 1 reel | Apr. 19 |
| What, No Bait | Topics of the Day | Mar. | 9 | 1 reel | |
| Wizard Land | Vagabond Adventure Series | | | | 11. Dec. 13 |

## RADIO PICTURES

### FEATURES

| Title | Star | Rel | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Alias French Gertie (A.T.) | Daniels-Lyon | Apr. | 20 | 6410 | 85 | Apr. 19 |
| *†§Beau Bandit (A.D.) | La Rocque-Kenyon | Mar. | 2 | 6128 | 68 | June 21 |
| *†§Case of Sergeant Grischa | Morris-Comoson-Hersholt | Feb. | 23 | 8191 | 92 | Mar. 8 |
| *†§Check and Double Check (A.T.) | Amos 'n' Andy-Carol-Rich | Oct. | 25 | 6923 | 75 | Oct. 24 |
| *†§Conspiracy, The (A.T.) | Love-Trevor-Sparks | Aug. | 3 | 915 | 72 | Nov. 8 |
| *†§Curkoos, The (A.T.) | Wheeler-Woolsey | May | 15 | 9155 | 90 | Apr. 5 |
| *†§Dangar Lights (Reviewed Sept. 8 Standard Film and Dec. Wide Film) | Wolheim-Armstrong-Arthur | Sept. | 22 | 6556 | 73 | |
| *†§Dixiana | Bess Daniels | Aug. | 1 | 8908 | 99 | July 26 |
| *§Escape (A. T.) | All Star Cast | Sept. | 1 | 6025 | 68 | Feb. 15 |
| Fall Guy, The | Mulhall-Sparks-Clarke | June | 15 | 6175 | 68 | May 31 |
| *†§Framed (A.T.) | Brent-Toomey | Mar. | 18 | 6111 | 68 | Feb. 15 |
| Girl of the Port | Sally O'Neil | Feb. | 2 | 6173 | 69 | Feb. 2 |
| *†§Half Shot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. | 4 | 7059 | 79 | Sept. 27 |
| *†§He Knew Women (A.T.) | Sherman-Joyer | May | 18 | 6319 | 70 | Apr. 26 |
| Hit the Deck | Jack Oakie-Polly Walker | Feb. | 2 | 9129 | 102 | Dec. 21, 29 |
| *†§Inside the Lines | Comgson-Forbes | July | 20 | 6652 | 75 | July 12 |
| *†§Lawful Larceny (A. T.) | Daniels-Thomoson | Aug. | 17 | 6309 | 69 | July 19 |
| *†§Leathernecking (A. T.) | Foy, Jr.-Dubois | Sept. | 22 | 7600 | 81 | Sept. 6 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | Jan. | 5 | 7038 | 78 | Dec. 21, '29 |
| *†§Lovin' the Ladies | Richard Dix | Aor. | 6 | 8138 | 88 | Feb. 2 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June | 1 | 6469 | 72 | May 31 |
| *§Pay Off, The | Lowell Sherman | Oct. | 18 | 6377 | 70 | Sept. 13 |
| *†§Runaway Bride, The (A .T.) | Astor-Hughes | May | 24 | 6194 | 72 | May 31 |
| Second Wife | Lila Lee-Conrad Nagel | Feb. | 16 | 6088 | 60 | Feb. 15 |
| Seven Keys to Baldpate | Richard Dix | Jan. | 12 | 6759 | 70 | Jan. 12 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Buace | Aug. | 1 | 6727 | 73 | June 28 |
| *†§Sheotino Straight (A.T.) | Dix-Lawlor | July | 20 | 6720 | 71 | July 12 |
| *†§Silver Horde (A. T.) | Brent-Wolheim | Oct. | 25 | 6768 | 75 | Sept. 27 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Assorted Nuts | Bert Wheeler-Robert Woolsey | | | |
| Bachelor Apartment | Lowell Sherman | | | |
| Beau Ideal | Forbes-Vail | Jan. 15, '31 | 7020 | 78 Dec. 13 |
| Children of the Streets | Betty Comoson | | | |
| *§Cimarron (A.T.) | Richard Dix | | | |
| *†§Hook, Line & Sinker | Wheeler-Woolsey | Dec. 26 | 6758 | 75 Dec. 6 |
| Kept Husbands | | | | |
| Madame Julie | | | | |
| Millie | John Halliday | | | |
| †§Perfect Alibi, The (A. T.) | | | | |
| Private Secretary | | | | |
| Royal Bed | Sherman-Astor | Jan. 3, '31 | 6480 | 72 Dec. 13 |
| Sin Ship | Wolheim-Astor | | | Nov. 1 |
| Sour Grapes (Tent.) | | | | |

### SOUND SHORTS

| Title | Star | Length | Reviewed |
|---|---|---|---|
| Aunts in the Pants | W. Catlett | Nov. 22 | 2 reels 20. Dec. 13 |
| Bloch and Tan | Duke Ellington & Orchestra | Feb. 9 | 1 reel |
| *†§Bridegroom, The (A.T.)(F) | Marc Connelly | Feb 2 | 1 reel |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. 1 | 2 reels 20. June 21 |
| *†§Camous Sweethearts (A. T.) (F&D) | | Mar. 9 | 2 reels |
| *†§Cash and Marry A.T.) | Vaughn-Cooke-Sargent | Mar. 16 | 2 reels |
| *†§Dear Slayer (A.T.) | Vaughn-Cooke | Mar. 2 | 2 reels Feb. 22 |
| Dizzy Dates | Dane-Arthur | Dec. 7 | 2 reels 19 |
| *†§Eventually But Not Now (A. T.) (F&D) | Vaughn-Cooke | Aor. 13 | 2 reels Apr. 19 |
| *†§Fair Deceiver, The (A. T.) (F&D) | | Jan. 6 | 1 reel |
| Fall to Arms, A | Louise Fazenda | Dec. 26 | 1774 20 |
| *†§General Ginsburg (A.T.) (F) | Nat Carr | Aor. 13 | 2 reels |
| *†§Golf Specialist, The | W. C. Fields | Aug. 19 | 2 reels 21. July 6 |
| *†§Good Time Kenneth | Mara Connelly | July 20 | 1 reel Aug. 9 |
| *†§Gunboat Ginsburg (A.T.) (F) | Nat Carr | Jan. 12 | 2 reels Nov. 8 |
| *†§Guest, The (A. T.) (F&D) | Marc Connelly | May 25 | 1 reel |
| Hey Diddle Diddle | Nick & Tony | Dec. 7 | 1 reels 19 |
| *†§Hot Bridge (A.T.) (F&D) | Nick & Tony | May 11 | 2 reels |
| Humanette No. 1 | Benny Rubin | Aug. 22 | 1 reel 6 July 5 |
| Humanette No. 2 | Hutchinson-Lerch | Sept. 1 | 10 |
| Humanette No. 3 | Clyde-Rubin | Oct. 1 | 8 |
| Humanette No. 4 | B. T. Murray | Nov. 20 | 1 reel 8. Nov. 8 |
| Humanette No. 5 | | Dec. 27 | 1 reel |
| Humanette No. 6 | Benny Rubin | | 1 reel 9 |
| Knights Before Xmas | Dane-Arthur | Nov. 15 | 2 reels 18 |
| †§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. 30 | 2 reels May 3 |
| *†§Lost and Foundered (A. T.) (F&D) | Vaughn-Cooke | Jan. 19 | 2 reels |
| *†§Magnolia, The (A. T.) (F&D) | Marc Connelly | Mar. 30 | 1 reel |
| *†§Men Without Skirts (A.T.) | Dane-Arthur | Aug. 19 | 2 reels July 5 |
| *†§Mickey's Bargain (A. T.) (F&D) | Mickey Yule | Dec. 27 | 2 reels 19 Dec. 13 |
| *†§Mickey's Chamos (A. T.) (F&D) | Mickey Yule | Feb. 2 | 2 reels |
| *†§Mickey's Luck (A. T.) (F&D) | Mickey Yule | Mar. 30 | 2 reels Aor. 12 |
| *†§Mickey's Master Mind (A. T.) (F&D) | Mickey Yule | Mar. 2 | 2 reels |
| *†§Mickey's Merry Men (A. T.) (F&D) | Mickey Yule | July 20 | 2 reels Aug. 16 |
| *†§Mickey's Musketeers (A.T.) | | Oct. 20 | 1623 18 Aug. 16 |
| *†§Mickey's Strategy (A. T.) (F&D) | Mickey Yule | Jan. 5 | 2 reels |
| *†§Mickey's Winners (A. T.) (F&D) | Mickey Yule | Aug. 17 | 2 reels |
| *†§Mickey the Romeo (A. T.) (F&D) | Mickey Yule | June 22 | 2 reels |
| *†§Mickey the Whirlwind (A.T.) (F&D) | Mickey Yule | Aor. 27 | 2 reels |
| *†§Mickey the Warrior | Mickey Yule | May 25 | 2 reels |
| Moonlight & Monkey Business | Nick & Tony | Nov. 15 | 2 reels 21. Nov. 15 |
| †§On to Peoria (A.T.) | Nick & Tony | July 13 | 2 reels June 14 |
| *†§Old Bill's Christmas (A.T.) | | Feb. 8 | 2 reels Dec. 14, '29 |
| *†§Old Vamps for New (A.T.) | Vaughn-Cooke | Jan. 2 | 2 reels Jan. 25 |
| *†§Pelonka Flying School (A.T.) | | June 22 | 1 reel 21 |
| *†§Peep on the Deep, A | Clark-McCullough | Sept. 1 | 2 reels 20. July 5 |
| *†§Pure and Simple | Louise Fazenda | Sept. 15 | 2 reels Oct. 11 |
| Razored in Old Kentucky | Nick and Tony | Oct. 20 | 1699 18 Nov. 6 |
| *†§Setting Son, The (A.T.) | Vaughn-Cooke | Feb. 16 | 2 reels Feb. 8 |
| *†§Sleeping Cuties (A.T.) | Alberta Vaughn | Jan. 5 | 2 reels Dec. 21, '29 |
| Society Goes Spaghetti | Nick and Tony | Sept. 15 | 2 reels 20. Sept. 27 |
| †§Strange Interview, The (A.T.) (F) | Sherwin-Knowles | Mar. 2 | 1 reel |
| Talking Turkey | Benny Rubin | | |
| Toby in the Bughouse | Toby, The Pup | Dec. 7 | 1 reel 6 Dec. 13 |
| *†§Toby the Fiddler (A.T.) | Toby, the Pup | Sept. 1 | 1 reel 7 |
| Toby, the Miner | Toby, the Pup | | 6 Nov. 15 |
| Toby in the Museum | Toby, the Pup | Aug. 19 | 1 reel May 24 |
| Toby, the Showman | Toby, the Pup | Nov. 22 | 1 reel 7 Nov. 8 |
| Too Hot to Handle | Louise Fazenda | Nov. 15 | 2 reels 21 Dec. 13 |
| Trader Ginsburg | Nat Carr | Dec. 27 | 2 reels 18 Dec. 13 |
| *†§Who's Got the Body (A.T.) | Nick & Tony | Aug. 3 | 2 reels May 24 |

## SONO-ART-WORLD WIDE

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Air Police | | | | | |
| *†§Big Fight, The (A.T.) | Williams-Lane | Sept. | 1 | 5850 | 65 Apr. 19 |
| *†§Blaze O'Glory | Eddie Dowling-B. Compson | Jan. | 1 | 8800 | 90 Dec. 14/29 |
| *†§Cock D' the Walk (A.T.) | J. Schildkraut-Loy | May | 15 | 7200 | 80 Apr. 19 |
| *†§Costello Case | Tom Moore-Lole Leno | Oct. | 15 | 7200 | 78 Oct. 18 |
| Damaged Love | Collyer | Dec. | 15 | | |
| *†§Dude Wrangler, The (A.T.) | Duryea-Basquette | June | | 6200 | 68 May 24 |
| *†§Great Gabbo | E. Von Stroheim-B. Compson | Jan. | 1 | 9850 | 100 Sept. 21, '29 |
| Hell Bent For Frisco | | | | | |
| *†§Hello Sister (A.T.) | L. Hughes-Borden | Feb. | | 9500 | 105 Apr. 5 |
| Jaws of Hell | McLaglen-Hume | Dec. | 30 | 8850 | 100 |
| Just for a Song | Davis-Carpenter | Dec. | 20 | | |
| *†§Once a Gentleman (A.T.) | Horton-Wilson | Sept. | 1 | | June 21 |
| *†§Reno (A.T.) | Roland-Thomson-Love | Oct. | 1 | 7200 | 80 Oct. 11 |
| *†§Rogue of the Rio Grande | Hatton-Loy Bohr | Oct. | 15 | 7000 | 70 Dec. 6 |
| Symphony in Two Flats | Novello-Logan | Dec. | 15 | | |
| *†§Talk of Hollywood | Nat Carr-Fay Marbé | Mar. | 1 | 6586 | 72 Dec. 21/29 |
| *†§Up The Congo | Travel Lecture | Feb. | 1 | 5800 | 62 |
| *†§What a Man (A.T.) | Denny-Segar | June | 1 | 7000 | 79 Mar. 29 |

## STATE RIGHTS

### FEATURES

| Title | Star | Distr | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Alter the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. 1 | 8900 | 73 | June 21 |
| Alma de Gaucho | Special Cast | Edw. L. Klein | | | | Sept. 6 |
| Asphalt | Froelich-Amann | Allied Film | Mar. 15 | 8 reels | 85 | May 10 |
| Bali | | J. C. Jackson | Nov. 15 | 7 reels | | |
| *†§Because I Love You | Mady Christians | Amer. Gen. Film | Jan. 24 | 8000 | 100 | Feb. 8 |
| *†§Bride 68 (P.T.) | Veidt-Brink | Amer. Angelo | Apr. 8 | | 100 | Apr. 19 |
| *†§Bright Eyes | Balfour-Trevor | New Era | July 10 | 6800 | 76 | July 8 |
| *†§Burning Heart, The | Christians-Froelich | Harold Auten | May 10 | 8372 | 88 | May 24 |
| *†§Call of Circus (A.T.) (D.F.) | Bushman Clayton | Burr | Jan. 15 | 5468 | 61 | Jan. 18 |
| Caught in Berlin | Underworld, Fritz Kortner | | | | | Feb. 15 |
| Chess Player, The | Jehanne-Blanchard | Unusual Plct. | | | | |
| *†§Civilization | Hickman-Markey | Am. Trad. Assn. | | | | |
| *†§Clancy in Wall Street (A.T.) | Murray-Littlefield | Aristocrat | Mar. 15 | 7127 | | Mar. 1 |
| *†§Constant Nymph, The | Ivor Novello | Big Three Exc. | Aug. 17 | 7800 | 87 | July 8 |
| *†§Convicts 4 | Special cast | New Era | | | | Feb. 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | Jan. 11 |
| *†§Dancer Man, The (P.T.) | Chas. Hutchinson | Cosmos | May 20 | 6516 | 82 | May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | Mar. 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Biltmore Prod. | Jan. 5 | 400 | 60 | Dec. 14 |
| Docks of Namburg | Jugo-Fritsch | Ufa | | | | |
| *†§Drifters | | Harold Auten | | | 40 | July 8 |
| *†§Escaped from Dartmoor | Baring-Hanning | Harold Auten | Apr. 11 | 7529 | 70 | Apr. 19 |
| Ex-Flame | | Liberty Prod. | 6480 | 72 | | Nov. 29 |
| Eternal Fools | | Judea Films | Sept. 23 | 6120 | 68 | Sept. 6 |
| Farmar's Wife | Thomas-Hall-Davis | Allied | Jan. 4 | 6845 | 79 | Jan. 18 |
| Floars | | Franco-American Net Sec. | 6360 | | 71 | Dec. |
| Flame of Love | Anna May Wong | Brit. Int. | Oct. 30 | 6600 | 74 | Nov. 8 |
| Hate Ship, The | | Brit. InL | Nov. 14 | 6750 | 75 | Nov. 22 |
| *†§Heart's Melody (A. T.) (F & D) | Fritsch-Parlo | Ufa Film | | | | |
| Her Unborn Child (F & D) | Special Cast | Windsor | | Jan. 10 | 7609 | 85 Jan. 18 |
| Hungarian Nights | Special Cast | Amer. Gen. Film Co. | | Aug. 5/29 | 8 reels | June 14 |
| *†§Immortal Vagabond (A.T.) | Hald-Froelich | Ufa Film | | | | |
| In the South Seas with Mr. and Mrs. Pinchot | | Talk. Plct. Eqles. | Sept. 1 | 5538 | | May 31 |
| *†§Ingagi | African Hunt | Congo Plct. Ltd. | Apr. 13 | 7776 | 88 | Apr. 26 |
| Jade Casket, The | French Cast | Cosmos | | 5800 | 64 | |
| *†§Jazz Cinderella | M. Loy-L. Robards | Chesterfield | Aug. 14 | 6181 | 88 | Sept. 20 |
| *†§June and the Paycock (A.T.) | Sara Allgood | Harold Auten | June 29 | 8100 | | July 5 |
| *†§Just Off Broadway | D. Keith-A. Christy | Chesterfield | Mar. 15 | 7650 | 85 | Dec. 14 |
| *†§Ladies In Love (A.T.) | Day-Walker | Chesterfield | May 17 | 8095 | 89 | May 3 |
| *†§Last Dance, The (A.T.) | Reynolds-Robards | Audible | Mar. 8 | 5825 | 65 | Mar. 29 |
| Lotus Lady | | Audible | Oct. 31 | 6100 | 68 | Nov. 15 |
| Loose Ends | Edna Best | British Inter. | Oct. 17 | 7560 | 84 | Dec. 25 |
| Lost Patrol | | Pro Patria | Not Set. | 5400 | 52 | Dec. 21 |
| *†§Love at First Sight (A.T.) | Keener-Foster | Chesterfield | Feb. 15 | 6039 | 68 | Feb. 1 |
| *†§Made to Order | Julian Eltinge | Jesse Weil | | 6240 | | Jan. 25 |
| *†§Madonna of the Sleeping Cars | Claude Frans | Little Playhouse Film Co. | | | | Oct. 18 |
| *†§Manxman, The | Carl Brisson | 6800 | Dec. 21 | Ufa | | Dec. 14 |
| Melody of the Heart | | Ufa Film-Aug. 29 Eng. | | 8081 | 90 | Sept. 6 |
| | | | | Germ. | 8543 | |
| Midnight Special, The | | Chesterfield | Dec. 15 | 6190 | 60 | Dec. 6 |
| Murder | Marshall-Baring | British Int. | Oct. 24 | 8200 | 90 | Nov. 1 |
| Mystery at the Villa Rose | Trevor-Baring | Harold Auten | May 31 | 9000 | 100 | mins. |
| *†§Mysteries of Natura | | Ufa | | | 71 | |
| Passion Song, The | Dimsted-N. Beery | Excellent | | 5080 | 56 | |
| Peacock Fan, The | Dorothy Dwan | Chesterfield | | 5400 | 60 | |
| Poor Millionaire | Talmadge-Noward | Biltmore Apr. | 7 | 5200 | 56 | May 17 |
| Port | Special Cast | Ufa Films | | | | |
| *†§Rempeat Age (A.T.) (D.F.) | Murray-Kennedy | Continental | Jan. 15 | 5743 | 84 | Jan. 18 |
| *†§Rasputin, the Holy Devil | Special Cast | Martin Berger | | | | Aug. 30 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| *†§Romance of the West | Jack Perrin | Jack Trop | JJune | 15 | 5494 | 61 | Aug. | 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | | | | Oct. | 12 |
| [illegible] | Mildred Harris | Tom White | Net Set | 5200 | 58 | | Dec | |
| Sleeping Partners | Edna Best | British Int. | Dec. | 11 | 6398 | 72 | Dec. | 20 |
| †Storm at Tokio | Japanese Cast | Moviegraphs | | | | | | |
| Smoke Bellew | Conway Tearle | First Division | | | 6605 | 73 | | |
| *†§Sombras de Gloria | Jose Behr | Sono Art World Wide | | | | | Feb. | 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | | | 6300 | 70 | | |
| Stampede | Native Cast | Harold Auten | Apr. | 26 | 7540 | 80 | May | 3 |
| Strange Case of District Attorney "M" | | Unusual Photoplay | Mar. | | 6800 | | Mar. | 22 |
| Suspense | | British Int. | | | | | Nov. | 8 |
| *†§Three Outcasts, The | Yakima Canutt | Waca | Mar. | 2 | 5 reels | | Oct. | 18 |
| *†§Throw at the Dice | Santa Ovi | Hollywood Pic. | Dec. | 29 | 6700 | | May | 31 |
| Thunder God | Cornelius Keefe | Crescent | | | 5917 | 66 | | |
| *†§Today (A.T.) | Nagel-Owen | Majestic | Nov. | 1 | 6660 ft. | | Oct. | 25 |
| *†§Treasure, The | | Film Arts Guild | | | | | Nov. | 30 |
| Two Hearts in Waltz Time | Janssen-Theimer | Asso C. of A. | Oct. | 10 | 8800 | 98 | Oct. | 25 |
| Two Worlds | Nora Baring-John | Longdon E. A. Dupont | Nov. | 21 | 8000 | 82 | Nov. | 29 |
| †§West of Rockies (A.T.) (D) | Art Mix | World Art | JJan. | 18 | 5100 | 68 | Aug. | 9 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | | | mar. | 1 |
| *†§White Devil (P.T.) (F & D) | Moskukin-Dagover | UFA Films | | | | | | |
| Why Cry at Parting | Haim-Gralla | International | | | 7000 | 78 | Feb | 22 |
| *†§Woman Who Was Forgotten (A.T.) | Belle Bennett | State Cinema | Jan. | 1 | 7560 | 85 | Jan. | 25 |
| Wanderlust Lies at Nina Petrowna | Holm-Ward | Allied Films | May | 30 | 8 reels | 80 | June | 14 |
| Yellow Mask | Lane-Seacombe | British Int. | Dec. | 5 | 6300 | 70 | Dec. | 13 |
| *†§Yiddish Mama, The (A.T.) | Mae Simson | Judea Films | | | anni | | | |
| Young Woodley | All English Cast | Harold Anten | Sept. | 26 | 7600 | 73 | Oct. | 4 |

## Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Ape, The (A.T.) | | Liberty Pred. | | | | |
| Atlantic | Elstree | | | 80 | | Oct. 11 |
| *†§Body, Soul and Dress | | | | | | |
| Buying a Wife | Special Cast | Aff. European | | 7 reels | | |
| *†§Comeback, The (A.T.) | | Majestic | | | | |
| *†§Dancing Fathers (A.T.) | | | | | | |
| *†§Davy Jones Locker (A.T.) | | Liberty Pred. | | | | |
| *†§Der Tiger Von Berlin | Suss-Frank | Ufa Film | | 55 | | Sept. 27 |
| *†§Divorce Question, The (A.T.) | | Majestic | | | | |
| Duty to be Silent | Maria Albana | Aff. European | | 8 reels | | |
| *§†East Lynne (A.T.) | | Liberty Prod. | | | | |
| *†§East of Asia (A.T.) | | Liberty Prod. | | | | |
| Eternal Sacrifice | | | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | | |
| Exodus to the NewWorld, The | Lyon-Prevost | Pioneer | | | | |
| Full Dressed Thieves | Nils Asther | Aff. European | | 7 reels | | |
| German Underworld | Special Cast | Aff. European | | 7 reels | | |
| Gold Diggers of Hollywood | | | | | | |
| Great Unknown, The | John Leoder | Aff. European | | 6 reels | | |
| *†§Hail the Woman (A.T.) | | Majestic | | | | |
| Her Viennese Lover | Asther-Nolan | Aff. European | | 6 reels | | |
| *†§In Oklahoma (A.T.) | | | | | | |
| Milak of the Snowlands | Special Cast | Allied | | | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | | | |
| *†§Mother's Millions (A.T.) | May Rosen | Liberty Pred. | | | | |
| Our Daily Bread | Mary Nolan | Aff. European | | 7 reels | | |
| *†§Price Mark, The (A.T.) | | Majestic | | | | |
| *†§Red Kisses (A.T.) | | | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | | | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | | | |
| *†§Smart Women (A.T.) | | Majestic | | | | |
| *†§Thou Shalt Not Squeal (A.T.) | | | | | | |
| *†§Trap, The (A.T.) | | Majestic | | | | |
| Unholy Love | Wegener-Petrovitch | Aff. European | | | | |
| When Duty Calls | Special Cast | Allied | | 6714 feet | | |
| Wildest Whoopee | Jack Perrin | | | | | |
| Women Like Men | | Liberty Prod. | | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | | |

## SOUND SHORTS

| Title | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| *†§Anyway By Air | | Visugraphic | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Barn Dance | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Bashful Western Sea | | Castle Film | 1 reel | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | |
| Bosem Friendship | Novelty | UFA | 10 min. | |
| *†§Bring On the Bride (A.T.) | | Elbee | 2 reels | Nov. 9 |
| *†§Broken Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| †Chain Gang, The | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Conquest of the Cascades | Educational | Gen. Electric Co. | | Apr. 19 |
| Coast to Coast | Talker | Visugraphic | 2 reels | Aug. 30 |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | |
| Electric Ship | Educational | General Electric | 9 | Nov. 8 |
| *†§Ell-Ell | Cantor Waldman | Judea Film | 850 ft. | |
| *†§Evening in Jewish Camp | Eval Miller | Judea Film | 1000 ft. | |
| Felix Fernandino | | Imoerial | 9 | Nov. 22 |
| *†§Friend Husband (A.T.) | | Burr | 2 reels | |
| *†§Frost and Old Lace | | UFA | 1 reel | Sept. 20 |
| †Galloping Gaucho | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Feb. 1 |
| *†§Jewish Gypsy | Hymie Jacobson | Judea Films | 1900 ft. | |
| Jewish Melody | Cantor Waldman | Judea Films, Inc. | 1 reel | |
| *†Jungle Rythm | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| *†Just Mickey | Micky Mouse Cartoon. | Celebrity Pred. | 1 reel | |
| *†§Kiddie Cabaret | | Mayfair | 2 reels | Apr. 26 |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| *†§Kol Nidre No. 1 | Cantor Schmilkel | Judea Films | 900 ft. | |
| *†§Kol Nidre No. 2 | Cantor Waldman | Judea Films | 950 ft. | |
| Land of Freedom | Seymour Reizteit | Judea Films, Inc. | 2 reels | |
| *†§Mai-Ko Mashma-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawas (P.T.) | | Capital Prod. | 3½ reels | June 7 |
| *†§Measuring Time | | UFA Film | 7 min. | Sept. 27 |
| *†§Meet the Family (A.T.) (F) | Harry Delt | Elbee | 2 reels | |
| *†Mickey's Concert | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†§Monkey Squawks (A.T.) | | Burr | | |
| Natascha | Pinchus Lavenda | Judea Films, Inc. | 2 reels | |
| Not So Quiet on the Western Front | | British Int. | 2 reels | Nov. 1 |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 1800 ft. | |
| One Day | | Visugraphic | | Dec. 6 |
| Peas and Ques | | Pro Patria | | Dec. 6 |
| *†Plane Crazy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 1 |
| *†Plow Boy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Pole | | Visugraphic | 10 min. | Nov. 29 |
| Sailors' Sweetheart | Hymie Jacobson | Judea Films, Inc. | 2 reels | |
| Scarlet Runner & Co. | | British Int. | 8 | Nov. 8 |
| Secrets of Nature | | British Int. | 12 min. | Nov. 1 |
| *†§Shamaker's Romance (A.T.) | (A.T.) | Judea Films | 1900 ft. | |
| *†§Should I | Charles Lawmer | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered | Special Cast | Burr | | |
| *†§Sixty Minutes From Broadway | | Color Novelty | 1 reel | |
| Spanish Rhythm | Felix Fernandino & Orch. | Imoerial | 9 min. | Nov. 29 |
| Springtime at the Zoo | British Int. | | 7 min. | Dec. 13 |
| *†§Style and Class (A.T.) | Marty Barratz | Judea Films | 2000 ft. | |
| *†§Summer Harmonies | Song Cartoon | Bloghone | 1 reel | Oct. 5 |
| Talk-o-Graphs | Norman Brokenshire. | Henry Sonenshine | 9 min. | Nov. 29 |
| *†Tea Time | Felix the Cat | Copley Films | 1 reel | Apr. 5 |
| *†§Una-Sana-Takof | Cantor Woldman | Judea Films | 850 ft. | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 5 |
| *†When the Cat's Away | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Wild Waves | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| World Unseen, A | Scientific | UFA | 12 min. | |

# SYNDICATE PICTURES CORP.

## FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Beyond the Law | Robert Frazer | Oct. 1 | 4930 | 50 | Nov. 8 |
| *†§Breezy Bill | Bob Steele | | 4500 | 50 | Sept. 20 |
| *Canyon of Missing Men | Tom Tyler | June 1 | 4742 | 50 | Aug. 2 |
| Code of Honor | Mahlon Hamilton | Oct. 1 | 5605 | 50 | Nov. 15 |
| *†§Code of the West | Bob Custer | | | 57 | |
| Convict's Code, The | Cullen Landis | | | 58 | Oct. 4 |
| Hunted Man | Bob Steele | Apr. | 4853 | | |
| *†§Lonesome Trail, The | Chas. Delaney | Sept. 15 | 5786 | 65 | Sept. 13 |
| *†§Overland Bound | Leo Maloney | Apr. 15 | 5040 | 58 | Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Mar. 1 | 4700 | 52 | Mar. 29 |
| Phantom of the Desert | Jack Perrin | Nov. 1 | 6 reels | | |
| Under Texas Skies | Bob Custer | Nov. 15 | 6 reels | | |
| Western Honor | Bob Steele | Mar. | 4849 | 50 | May 17 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Boy of the Plains, A | | Apr. 15, '31 | 6 reels | | |
| Frontier Days | | May 1, '31 | 8 reels | | |
| God's Country and the Man | | Dec. 15 | 6 reels | | |
| Last of the Pawnees | | Apr. 1, '31 | 6 reels | | |
| Red Coats in Canada | | Feb. 1, '31 | 6 reels | | |
| Riders of the North | Bob Custer | Feb. 15, '31 | 6 reels | | |
| Rose of the Rio Grande | | Jan. 1, '31 | 8 reels | | |
| Sheer Luck | | | | | |
| Song of the Plains | | Mar. 1, '31 | 6 reels | | |
| Texas Ranger, The | | Mar. 15, '31 | 8 reels | | |
| West of Cheyenne | Tom Tyler | Jan. 15, '31 | 6 reels | | |
| Westward Bound | Buffalo Bill, Jr.-Ray Roosevelt | Jan. 1, '31 | 6 reels | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Alice Chops the Suey | | Feb. 1, '31 | | | |
| *†Alice Gets Stage Struck | | Jan. 15, '31 | | | |
| *†Alice Gets Stung | | Oct. 15 | | | |
| *†Alice Loses Out | | Mar. 1, '31 | | | |
| *†Alice on the Farm | | Oct. 1 | | | |
| *†Alice Picks the Champ | | Mar. 15, '31 | | | |
| *†Alice Plays Cupid | | Apr. 1, '31 | | | |
| *†Alice Rattled by Rats | | May 1, '31 | | | |
| *†Alice Solves the Puzzle | | Apr. 15, '31 | | | |
| *†Alice the Jailbird | | Nov. 1 | | | |
| *†Alice Wins the Derby | | Nov. 15 | | | |
| *†Alice in the Jungle | | Jan. 1, '31 | | | |
| *†Alice's Balloon Race | | Dec. 15 | | | |
| *†Alice's Egg Plant | | Dec. 1 | | | |
| *†Alice's Little Parade | | Sept. 1 | | | |
| *†Alice's Mysterious Mystery | | May 15, '31 | | | |
| *†Alice's Orphan | | Feb. 15, '31 | | | |
| *†Alice's Tin Pony | | Sept. 15 | | | |
| *†Broken Spur, The | Jack Hoxie | Feb. 1, '31 | 2 reels | | |
| *†Cyclone Bliss | Jack Hoxie | Oct. 15 | 2 reels | | |
| *†Desert Bridegroom | Jack Hoxie | Jan. 15, '31 | 2 reels | | |
| *†Desert'a Crucible | Jack Hoxie | Oct. 1 | 2 reels | | |
| *†Dead or Alive | Jack Hoxie | Nov. 15 | 2 reels | | |
| *†Double-O, The | Jack Hoxie | Dec. 1 | 2 reels | | |
| *†Marshall of Money Mint | Jack Hoxie | Sept. 15 | 2 reels | | |
| *†Rider from Nowhere | Jack Hoxie | Nov. 1 | 2 reels | | |
| *†Romantic Sheriff, The | Jack Hoxie | Jan. 1, '31 | 2 reels | | |
| *†Sparks of Flint | Jack Hoxie | Feb. 15, '31 | 2 reels | | |
| *†Two-Fisted Jefferson | Jack Hoxie | Sept. 1 | 2 reels | | |
| *†Western Romance | Jack Hoxie | Dec. 15 | 2 reels | | |

# TALKING PICTURE EPICS

## FEATURES

| Title | Star | Rel. Date | Length Feet | Reviewed |
|---|---|---|---|---|
| Across the World with Mr. and Mrs. Martin Johnson (F) | Mr. & Mrs. Martin Johnson | Feb. 22 | 8200 | Jan. 25 |
| Around the World Via Graf Zeppelin (F) | Commander Hugh Eckener | May 15 | 4600 | |
| Bottom of the World (F) | Dr. Robt. Cushman Murphy | July 26 | 3600 | |
| The Break-Up (F) | Captain Jack Robertson | July 4 | 4800 | |
| Hunting Tigers in India (F) | Commander Geo. M. Dyott | Jan. 31 | 7980 | |
| Lost Gods (F) | Count Byron Khun de Prorok | Nov. 1 | 4900 | July 12 |
| Mexico Today (F) | Emma Lindsay Squier | | | |
| Ship-Wrecked in the Arctic (F) | George Palmer Putnam | | | |
| To the South Seas (F) | Mr. & Mrs. Gifford Pinchot | Sept. 15 | 5300 | |
| Wild Men of Kalihari (F) | Dr. C. Ernest Cadle | Nov. 21 | 4600 | Nov. 29 |
| World Below the Sea (F) | Dr. William Beebe | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length Feet | Reviewed |
|---|---|---|---|---|
| Bird Islands of Peru (F) | Dr. Robt. Cushman Murphy | Feb. 12, '31 | 1860 | Nov. 8 |
| Killing the Killer (F) | Dr. Raymond L. Ditmars | Mar. 1 | 971 | |
| Let's Sing (F) | Howard Wade Kinsey | Sept. 1 | 960 | |
| Like a Beaver (F) | Dr. Raymond L. Ditmars | Feb. 12, '31 | 940 | |
| Monkey Whoopee (F) | Dr. Raymond L. Ditmars | Dec. 25 | 900 | |
| Naked Man vs. Beast (F) | Martin Johnson | Oct. 15 | 980 | |
| Seeing Bermuda on a Bicycle (F) | (No. 1) Wanderlust | Jan. 1 | 960 | Dec. 13 |
| Today and Yesterday (F) | Hearst News Reel | Jan. 21 | 2600 | |

# TIFFANY

## FEATURES

*(Available sound-on-film and saund-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Border Romance (A.T.) | Armida-Terry | May 20 | 5974 | 65 | May 31 |
| *†§Borrowed Wives | Rex Lease | Sept. 10 | 5580 | 62 | Aug. 30 |
| Extravagance | June Collyer-Lloyd Hughes | Oct. 10 | 5888 | 66 | Sept 20 |
| *†§Headin' North (A.T.) | Bob Steele | Nov. 1 | 4950 | 55 | Nov. 8 |
| *†§High Treason (A.T.) | Hume-Thomas | June 15 | 7895 | 59 | June 7 |
| *†§Hot Curves (A.T.) | Rubin-Lease-Day | Apr. 15 | 11416 | 88 | July 12 |
| *†§Journey's End (A.T.) | Colin Clive | Mar. 25 | 8210 | 130 | Apr. 12 |
| *†§Just Like Heaven (A.T.) | Louise-Newell | Oct. 22 | 5850 | 66 | Oct. 11 |
| *†§Kathleen Mavourneen (A.T.) | O'Neil-Delaney | June 20 | 5189 | 56 | Aug. 2 |
| Land of Missing Men | Bob Steele | Oct. 15 | 5167 | 58 | Oct. 4 |
| Love Trader | Leatrice Joy | Oct. 9 | 5700 | 64 | Oct. 18 |
| *†§Mamba (A.T.) | Harsholt-Boardman-Forbes | Mar. 10 | 6183 | 69 | Mar. 9 |
| *†§Medicine Man, The (A.T.) | Benny-Bronson | June 25 | 6211 | 69 | June 21 |
| *†§Near Rainbow's End (A.T.) | Steele-Lorraine | June 10 | 5916 | 65 | July 5 |
| (Reviewed as "Clandestine Business" Issue Dec. 21, 1929) | | | | | |
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Aug. 8 | 5850 | 65 | Aug. 30 |
| *†§Paradise Island (A.T.) | Harlan Day | July 15 | 6507 | 73 | July 5 |
| *†§Sunny Skies | Benny Rubin | May 1 | 8994 | 78 | May 24 |
| *†§Swellhead (A.T.) | Gleason-Shilling-Walker | Mar. 20 | 7040 | 78 | Apr. 26 |
| Third Alarm, The | James Hall-Hersholt-Louise | Nov. 17 | 6300 | 70 | Nov. 8 |
| Thoroughbred | Garon-Barry | Aug. 10 | 5425 | 50 | Aug. 23 |
| Under Montana Skies | Kenneth Harlan | Sept. 10 | 5273 | 57 | Nov. 15 |
| Utah Kid | Rex Lease-Dorothy Sebastian | Oct. 27 | 4408 | 49 | Nov. 22 |
| *†§Wings of Adventure | Rex Lease | Aug. 1 | 5050 | 56 | Aug. 9 |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Aloha | Torres & Lyon | | | |
| Arctic Patrol, The | | | | |
| The Barbarian | | | | |
| Beloved Enemy, The | | | | |
| Blazing Guns | Rex Lease | | | |

*Means synchronized score. †Means sound effects. §Means voice (including dialague and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | | |
|---|---|---|---|
| Brended Men | Rex Lease | | |
| Caught Cheating | Sidney-Murray | | |
| Circus Parade | | | Dec. 20 |
| Command Performance, The | Una Merkle-Neil Hamilton | | |
| Danger Signal | | | |
| Drums of Jeopardy, The | June Collyer-Lloyd Hughes | | |
| Fighting Grin, The | Rex Lease | | |
| Fighting Thru | Ken Maynard | | |
| Ghost Ship, The | | | |
| Hi-Jack | | | |
| Lasca | | | |
| Lawless Valley | Rex Lease | | |
| Lure of the Yukon, The | | | |
| Maren of the Lady Letty | | | |
| The Midway | | | |
| Platinum | Lola Lane | | |
| *†§Ridin' Fool, The (A.T.) | Bob Steele | | |
| Roaring Barrier | | | |
| She Got What She Wanted | Compson-Tracy | | Oct. 18 |
| Single Sin, The | Kay Johnson-Bert Lytell | | |
| Steel | | | |
| *†§Sunrise Trail, The (A.T.) | Bob Steele | | |
| Two Gun Man, The | Ken Maynard | | |
| Unpardonable Sin | | | |
| Wild Youth | | | |
| X Marks the Spot | | | |

## SHORT SUBJECTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| Color Symphonies Series | 6 In Technicolor | | | 1 reel | |
| Chinese Flower Boat | | July | 5 | | |
| Cossack Bride | | Jan. | 25 | | |
| Dancing Bear | | June | 10 | | |
| In Old Madrid | | Feb. | 10 | | |
| Parisian Nights | | June | 25 | | |
| *†§Jungle Drums | Colortone | Oct. | 24,'29 | 2 reels | Dec. 20, '29 |
| Kentucky Jubilee Singers | Series of 6 | | | | |
| Old Black Joe | | May | 1 | 2 reels | |
| On a Plantation | | Apr. | 15 | 2 reels | May 10 |
| Pickin' Cotton | | | | 1 reel | Dec. 13 |
| Road Home, The | | | | 2 reels | |
| Slave Days | | | | 1 reel | Dec. 6 |
| Welcome Home | | | | 1 reel | Nov. 29 |
| Musical Fantasies | Series of 6 | | | 1 reel | |
| Fire Worshippers | | Aug. | 10 | | Sept. 27 |
| Memories | | Apr. | 23 | | |
| William Tell | | Aug. | 1 | | |
| Way Down South | | | | | Dec. 6 |
| Paul Hurst Comedies | Series of 6 | | | | |
| De Woild's Champion | | | | | Dec. 6 |
| Tale of a Flea, The | | | | | |
| Missing Link, The | | | | | |
| Rolling Stone Series | Series of 6 | | | | |
| In the Mountains | | Sept. | 25 | 1 reel | Sept. 8 |
| The Desert | | | | | |
| Tiffany Chimp Series | 6 Monkey Comedies | | | 2 reels | |
| 1. Africa Squawks | | | | | |
| 2. Little Big House, The | | Sept. | 5 | | Aug. 30 |
| 3. Little Covered Wagon, The | | Oct. | 15 | | Oct. 4 |
| 4. Little Divorcee, The | | | | | Dec. 6 |
| 5. Blimp Mystery, The | | July | 25 | 2 reels | Sept. 27 |
| 6. Nine Nights in a Bar Room | | | | | |
| 7. Aping Hollywood | | | | | |
| Voice of Hollywood Series | Station S-T-A-R | | | 26...1 reel each | |
| No. 8 | Ben Turpin | | | | Apr. 26 |
| No. 9 | Bert Wheeler | | | | Apr. 19 |
| No. 10 | Robert Woolsey | | | | |
| No. 11 | Billy Bevan | | | | May 24 |
| No. 12 | George Stone-Ruth Roland | | | | May 21 |
| No. 13 | Geo. K. Arthur | | | | July 18 |
| No. 14 | George K. Arthur | | | | Aug. 8 |
| No. 15 | Joe Cobb | | | | July 12 |
| No. 16 | Neil Hamilton | Aug. | 10 | | |
| No. 17 | Laura La Plante | Aug. | 20 | | |
| No. 18 | Gleason & Armstrong | Sept. | 11 | | |
| No. 19 | Johnny Hines | | | | |
| No. 20 | James Hall | | | | Oct. 11 |
| No. 21 | Conklin & Christy | | | | |
| No. 22 | Ian Keith | | | | |
| No. 23 | Sammy Cohen-Tiffany Talking Chimps | | | | Dec. 6 |

## *UNITED ARTISTS*
## FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Abraham Lincoln, A.T.) | Walter Huston | Nov. | 6 | 8704 | 97 | Aug. 23 |
| *†§Bad One, The (A.T.) | Dol Rio-Lewe | May | 3 | 6673 | 74 | Mar. 22 |
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. | 29 | 7810 | 86 | Nov. 15 |
| *†§Be Yourself (A.T.) (F) | Fannie Brice | Feb. | 8 | 5977 | 87 | Feb. 1 |
| *†§Du Barry, Woman of Passion | (A. T.) Norma Talmadge | Oct. | 11 | 8110 | 80 | Nov. 1 |
| *†§Eyes of the World (A.T.) | Markel-Holland | Aug. | 30 | 7272 | 81 | Aug. 23 |
| *†Hell's Angels (A.T.) | Lyon-Hall-Harlow | Nov. | 15 | | | June 7 |
| *†§Hell Harbor (A.T.) | Velez-Hersholt | Mar. | 22 | 6354 | 92 | Mar. 6 |
| *†§Lottery Bride, The (A.T.) | MacDonald-Garrick | Oct. | 25 | 7472 | 83 | Nov. 22 |
| *†§Lummox (A.T.) (F) | Westover-Lyon | Jan. | 18 | 7533 | 84 | Feb. 15 |
| *†§One Romantic Night (A.T.) | Gish-Nagel-La Rocque | Apr. | 12 | 6592 | 72 | Mar 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. | 1 | 8225 | 91 | Feb. 22 |
| *†§Raffles (A.T.) | Ronald Colman | July | 26 | 6509 | 76 | Aug. 2 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. | 13 | 6128 | 80 | Sept. 20 |
| †§Whoopee (A.T.) | Eddie Cantor | Sept. | 27 | 8393 | 83 | July 12 |

## COMING ATTRACTIONS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†§City Lights (F) | Charlie Chaplin | | | | |
| *†§Devil to Pay | Ronald Colman | Jan. | 7,'31 | 7200...80 | Dec. 6 |
| Front Page | Louis Wolheim | | | | |
| Kiki (A.T.) | Mary Pickford | | | | |
| *†§One Heavenly Night | Evelyn Laye-John Boles | Jan. | 10, '31 | | |
| (Reviewed under the title of "Queen of Scandal," issue of Oct. 25) | | | | | |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | | | | Dec. 20 |
| *†§Sons O' Guns (A.T.) | Al Jolson | | | | |

## SOUND SHORTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†§Glorious Vamps (A.T.) | Bobby Watson | Jan. | 25 | 952 | Jan. 25 |
| *†§Second Hungarian Rhapsody | | May | 24 | 895 | July 19 |
| †§The Americans Come (A.T.) | Otto Matieson | Aug. | 2 | 978 | |
| *†§Wizard's Aprentice | | Apr. | 20 | 840 | Sept. 20 |
| *†§Zampa (A.T.) | | Sept. | 6 | 1 reel | Sept. 6 |

## *UNIVERSAL*
## FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§All Quiet on Western Front (A.T.) | Wilhelm-Ayras-Wray | Aug. | 24 | 12423 | 138 | Apr. 26 |
| Big Timber (Re-issue) | William Desmond | Mar. | 30 | 4388 | | |
| *†§Burning Trail (Re-issue) | William Desmond | July | 29 | 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Oct. | 20 | 7510 | 83 | Apr. 5 |
| *†§Cat Creeps (A.T.) | Twelvetrees-Hersholt-Hackett | Nov. | 10 | 6433 | 73 | Sept. 20 |
| *†§Climax, The (A.T.) | Crawford-Hersholt | Jan. | 26 | 5846 | 65 | Mar. 29 |
| *†§Cohens and the Kellys in Scotland | Sidney-Murray | Mar. | 1 | 7800 | 82 | Mar. 15 |
| *†§Concentratin' Kid (A.T.) | Hoot Gibson | Oct. | 26 | 5148 | 57 | Nov. 1 |
| *†§Czar of Broadway (A.T.) | Wray-Compson-Harron | May | 25 | 7314 | 81 | Apr. 26 |
| *†§Dames Ahoy (A.T.) | Glenn Tryon | Feb. | 8 | 5773 | 66 | Feb. 8 |
| *†§Devil's Pit, The | Special Cast | Mar. | 9 | 8268 | 69 | Apr. 27 |
| (Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue.) | | | | | | |
| *†§East Is West (A.T.) | Lupe Velez-Lew Ayres | Oct. | 23 | 6083 | 75 | Sept. 27 |
| *†§Embarrassing Moments (A.T.) | Reginald Denny | Feb. | 2 | 5280 | 58 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Apr. | 6 | 6763 | 75 | Dec. 21, '29 |
| Flying Hoofs | Jack Hoxie | Feb. | 2 | 3852 | 43 | |
| *†§Hell's Heroes | Bickford-Hatton | Jan. | 5 | 6148 | 70 | Dec. 21, '29 |
| *†§Hide-Out (A.T.) | Murray-Crawford | Mar. | 30 | 5299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. | 17 | 9163 | 102 | Apr. 5 |
| *†§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-Hobart | Oct. | 6 | 8485 | 95 | Sept. 27 |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. | 1 | 7897 | 87 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. | 2 | 5785 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Hoot Gibson | Feb. | 16 | 5784 | 64 | Feb. 15 |
| *†§Mountain Justice | Ken Maynard | May | 4 | 6748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. | 12 | 5609 | 62 | Dec. 28 |
| *†§Outside the Law (A.T.) | Nolan-Robinson | Sept. | 18 | 7116 | 78 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. | 19 | 5900 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Hoot Gibson | Apr. | 27 | 6094 | 67 | Mar. 24 |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | Nov. | 24 | 7575 | 84 | Oct. 18 |
| *†§Song of the Caballero | Ken Maynard | June | 29 | 6524 | 73 | July 12 |
| *†§Sons of the Saddle | Ken Maynard | Aug. | 3 | 6872 | 76 | Aug. 9 |
| *†§Spurs (A.T.) | Hoot Gibson | Aug. | 24 | 5303 | 58 | Sept. 6 |
| *†§Storm, The (A.T.) | Special Cast | Aug. | 18 | 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. | 23 | 5190 | 62 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June | 1 | 5462 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb. | 23 | 5025 | 56 | Jan. 4 |
| *†§What Men Want | All Star | July | 31 | 6041 | 67 | Sept. 6 |
| *†§White Hell of Pitz Palu | Special Cast | June | 1 | 7727 | 86 | May 10 |
| White Outlaw, The (Re-issue) | Jack Hoxie | May | 25 | 4511 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June | 8 | 6529 | 73 | July 12 |
| White Captive, The | | | | | | |

## Coming Feature Attractions

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†§Blind Husbands (A.T.) | | | | | |
| *†§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Loff | Dec. | 13 | 5685 | 63 Oct. 4 |
| *†§Cohens & Kellys In Africa | Sidney-Murray | Jan. | 19,'31 | 6543 | 73 Nov. 8 |
| *†§Dracula (A.T.) | Bela Lugosi | | | | |
| *†§Fires of Youth | Lew Ayres | | | | |
| Free Love | Nagel-Tobin | Jan. | 5,'31 | 8100 | 90 Dec. 6 |
| Iron Man, The | | | | | |
| Many a Slip | Joan Bennett-Lew Ayres | | | | |
| *†§Resurrection (A.T.) | Boles-Velez | | | | |
| Seed | | | | | |
| *†§Strictly Dishonorable (A.T.) | John Boles | | | | |
| Up and Up, The | | | | | |
| White Captive, The | | | | | |

## SHORT SUBJECTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| Alias the Bandit | Bobbie Nelson | May | 17 | 2 reels | Apr. 19 |
| All West | Sid Saylor | June | 18 | 2 reels | May 24 |
| Bashful Whirlwind (Reissue) | Edmund Cobb | Aug. | 30 | 2 reels | |
| Battling Kid, The | Bobbie Nelson | June | 14 | 2 reels | May 24 |
| Beauty Parade, The | Arthur Lake | July | 2 | 2 reels | June 7 |
| Benjamin Franklin (Reissue) | | June | 23 | 1 reel | |
| Boundary Line, The (Reissue) | Fred Humes | July | 5 | 2 reels | |
| Close Call (Reissue) | Edmund Cobb | Aug. | 2 | 2 reels | |
| Columbus & Isabella (reissue) | | June | 9 | 1 reel | |
| Crooked Trails | Ted Carson | May | 3 | 2 reels | Mar. 29 |
| Danger Claim, The | Bobbie Nelson | Mar. | 22 | 2 reels | Feb. 15 |
| Fighting Terror (Reissue) | Billie Sullivan | July | 19 | | |
| Follow Me | Arthur Lake | Apr. | 30 | 2 reels | Apr. 5 |
| Foul Ball | Sid Saylor | Apr. | 18 | 2 reels | Mar. 15 |
| Freach Leave | Sid Saylor | Mar. | 16 | 2 reels | Mar. 8 |
| Getting the Air | Arthur Lake | Mar. | 5 | 2 reels | Feb. 1 |
| Her Bashful Beau | Arthur Lake | June | 11 | 2 reels | May 24 |
| His Girl's Wedding | Arthur Lake | July | 23 | 2 reels | June 28 |
| Law in the Saddle | Ted Carson | Apr. | 5 | 2 reels | Mar. 29 |
| Lightning Rider, The | Ted Carson | Aug. | 23 | 2 reels | July 19 |
| Man Hunter, The | Ted Carson | July | 26 | 2 reels | July 5 |
| Milky Way (Reissue) | Charlie Puffy | Mar. | 10 | 1 reel | |
| Omar Kheyam (Reissue) | | July | 14 | 1 reel | |
| One Way Trail (Reissue) | Rauch-Edwards | Feb. | 24 | 1 reel | |
| Paul Revere (Reissue) | | Aug. | 18 | 1 reel | |
| Peekaboo | Arthur Lake | July | 9 | 2 reels | June 7 |
| Pinto Crazy | Sid Saylor | Aug. | 9 | 2 reels | July 19 |
| Pony Express Kid, The | Edmund Cobb | May | 21 | 2 reels | Apr. 26 |
| Post of Honor | Bobbie Nelson | Feb. | 22 | 2 reels | Jan. 15 |
| Prehistoric Man (Reissue) | | Aug. | 11 | 1 reel | |
| Prince Kid, The (Reissue) | Edmund Cobb | Apr. | 12 | 2 reels | |
| Queen of Roundup (Reissue) | Josie Sedgwick | Mar. | 1 | 2 reels | |
| Red Coat's Romance | Ted Carson | June | 28 | 2 reels | |
| Restless Rest (Re-issue) | Nesly Edwards | Mar. | 24 | 1 reel | |
| Seeing Red (Reissue) | Billy Sullivan | Aug. | 16 | 2 reels | |
| Should Poor Players Marry? | | June | 30 | 1 reel | |
| Sid's Long Count | Sid Saylor | May | 30 | 2 reels | Apr. 26 |
| Big Gun Justice | Bobbie Nelson | Apr. | 18 | 2 reels | Mar. 15 |
| Some Show | Arthur Lake | Apr. | 2 | 2 reels | Mar. 1 |
| Son of Courage | Bobbie Nelson | July | 12 | 2 reels | June 21 |
| Speak Easy (Reissue) | Charlie Puffy | Aug. | 7 | 1 reel | |
| Step Right Simpson | Sid Saylor | May | 17 | 2 reels | Apr. 19 |
| Storm King (Re-issue) | Edmund Cobb | Feb. | 15 | 2 reels | |
| Why Wait | Slim Summerville | Feb. | 10 | 1 reel | |
| Whip Hand, The (Reissue) | Billy Sullivan | Mar. | 15 | 2 reels | |
| Wild West Wallop (Reissue) | Edmund Cobb | May | 24 | 2 reels | |
| William Tell | | Jan. | 27 | 1 reel | |
| Wolf's Fangs | Ted Carson | May | 31 | 2 reels | May 10 |

## SOUND SHORTS

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| *†§Arabian Daze | Sporting Youth | Mar. | 3 | 2 reels | Feb. 22 |
| Africa | Oswald Cartoon | Dec. | 1 | | Nov. 29 |
| Alaska | Oswald Cartoon | Dec. | 15 | | |
| All for a Lady | Leather Pusher Series No. 8 | Dec. | 31 | 2 reels | Nov. 29 |
| *†§Bewy | Oswald Cartoon | Mar. | 17 | 1 reel | Apr. 5 |
| *†§Broadway Follies | Oswald Cartoon | Mar. | 3 | 1 reel | Feb. 15 |
| *†§Brother far Sale (A. T.) | Sunny Jim | June | 25 | 2 reels | Dec. 21 |
| *†§Chinese Blues (A.T.) | Sporting Youth | Mar. | 31 | 2 reels | Mar. 29 |
| *†§Christmas Cheer (A. T.) | Sunny Jim | Feb. | 3 | 2 reels | Dec. 14 |
| *†Chile Con Carmea | Oswald Cartoon | Feb. | 3 | 1 reel | Jan. 11 |
| China | Oswald Cartoon | Jan. | 12,'31 | 1 reel | |
| *†§Cold Feet | Oswald Cartoon | Aug. | 16 | 1 reel | |
| Comeback, The | Leather Pusher Series No. 4 | Dec. | 3 | 2 reels | |
| *†§Detective, The | Oswald Cartoon | Sept. | 22 | 1 reel | Oct. 11 |
| *†§Discontented Cowboys | Sidney-Murray | Nov. | 12 | 2 reels | Oct. 11 |
| *†§Fellow Students | Sid Saylor | Apr. | 9 | 2 reels | Mar. 8 |
| †§Fistfight Fanny (A.T.) | Sporting Youth | Feb. | 3 | 2 reels | Jan. 25 |
| *†§Fowl Ball, The | Oswald Cartoon | Oct. | 13 | 1 reel | |
| Framed | Leather Pusher Series No. 7 | Jan. | 14,'31 | 2 reels | Dec. 13 |
| Go to Blazes | Sidney-Murray | Oct. | 15 | 2 reels | Nov. 8 |
| *†§Hallowe'en | Sporting Youth | Apr. | 14 | 2 reels | Apr. 5 |
| *†§Hammer & Tongs (A.T.) | Leather Pusher Series No. 2 | Oct. | 6 | 2 reels | |
| *†§Mash Shoo | Oswald Cartoon | Apr. | 14 | 1 reel | Apr. 12 |
| Hello Russia | Slim Summerville | Jan. | 7,'31 | 2 reels | |
| *†§Hell's Heels | Oswald Cartoon | June | 2 | 1 reel | June 7 |
| *†Henpecked | Oswald Cartoon | Aug. | 11 | 1 reel | |
| *†§His Bachelor Daddy | Sunny Jim | May | 14 | 2 reels | Apr. 19 |
| *†§Hot for Hollywood | Oswald Cartoon | May | 18 | 1 reel | May 24 |
| In Old Mazuma | Sidney Murray | Jan. | 21,'31 | 2 reels | |
| It Happened In Hollywood | Red Star Comedy | Feb. | 2,'31 | 2 reels | Nov. 29 |
| Hurdy Gurdy | Oswald Cartoon | Jan. | 26 | 1 reel | Nov. 29 |
| *†§Kid Roberts (A.T.) | Leather Pusher Series No. 1 | Sept. | 3 | 2 reels | |
| *†Kisses and Curses | Oswald Cartoon | Feb. | 17 | 1 reel | Jan. 25 |
| *†§Knockout, The | Leather Pushers Series No. 3 | Nov. | 5 | 2 reels | Oct. 11 |
| Laughback, The | Red Star Comedy | Dec. | 24 | 2 reels | |
| †§Live Ghosts (F & D) | Ann Christy | Jan. | 20 | 2 reels | Jan. 11 |
| Love Punch, The | Sidney-Murray | Dec. | 10 | 2 reels | Nov. 22 |
| Mardi Gras | Leather Pusher Series No. 5 | Dec. | 17 | 2 reels | Nov. 22 |
| Mars | Oswald Cartoon | Dec. | 29 | 1 reel | |
| *†§Mexico | Oswald Cartoon | Nov. | 17 | 1 reel | Nov. 29 |
| *†§Mush Again | Sunny Jim | Apr. | 23 | 2 reels | Mar. 29 |
| *†§My Pal Paul | Oswald Cartoon | June | 18 | 1 reel | June 28 |
| Navy, The | Oswald Cartoon | Nov. | 3 | 1 reel | Nov. 15 |
| *†§Neighbors | Sunny Jim | Mar. | 28 | 2 reels | Mar. 1 |
| *†§Not So Quiet | Oswald Cartoon | July | 7 | 1 reel | July 26 |
| *†§Ou La La | Slim Summerville | Nov. | 26 | 2 reels | Nov. 15 |
| *†§Parlez-Vous | Summerville | Sept. | 10 | 2 reels | Aug. 16 |
| *†Prison Panic | Oswald Cartoon | Apr. | 28 | 1 reel | May 10 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| Title | Star | Rel. | Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| Rolling Along | Sidney-Murray | Oct. | 1 | 2 reels | | |
| *†§Royal Fourflush | Sporting Youth | Feb. | 17 | 2 reels | | Jan. 25 |
| *†§Schoolmates | Sporting Youth | Apr. | 28 | 2 reels | | Apr. 26 |
| *†§Swing Sisters | Sporting Youth | Mar. | 17 | 2 reels | | Mar. 8 |
| *†§She's a He (A.T.) | Sunny Jim | June | 4 | 2 reels | | May 10 |
| *†§Singing Sap | Oswald Cartoon | Sept. | 15 | 1 reel | | Sept. 20 |
| †§Sister's Pest | Sunny Jim | Feb. | 26 | 2 reels | | Jan. 25 |
| Snappy Salesmen | Oswald Cartoon | Aug. | 18 | 1 reel | | |
| *†§Spooks | Oswald Cartoon | July | 21 | 1 reel | | |
| *†§Spotlighted Man (A. T.) | Sporting Youth | Jan. | 6 | 2 reels | | Dec. 14 |
| *†§Stop That Noise | Sunny Jim | July | 16 | 2 reels | | June 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. | 1 | 1 reel | | Sept. 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. | 29 | 1 reel | | Oct. 11 |
| *†§Strange as It Seems No. 3 | Novelty | Nov. | 3 | 1 reel | | Nov. 22 |
| *†§Strange as It Seems No. 4 | Novelty | Dec. | 22 | 1 reel | | Dec. 13 |
| *†§Strange as It Seems No. 5 | | Jan. | 19 | 1 reel | | |
| *†§Talking Newsreel | | Sept. | 29 | 1 reel | | |
| *†§Traffic Troubles | | Mar. | 12 | 2 reels | | Feb. 15 |
| *†§Trampino Tramps | Oswald Cartoon | Mar | 31 | 1 reel | | Mar. 29 |
| *†§Up and Downstairs | Bobby Vernon | Feb. | 28 | 2 reels | | Jan. 25 |
| *†§Vernon's Aunt | Dent-Archer | Feb. | 19 | 2 reels | | Feb. 1 |
| *†§We We Marie | Slim Summerville | Oct. | 29 | 2 reels | | Oct. 11 |
| *†§You said It Sailor | Red Star Comedy | Nov. | 19 | 2 reels | | Nov. 15 |

## WARNER BROTHERS

### FEATURES

*(Available sound-on-disc only)*

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| Big Boy | Al Jolson | Aug. | 30 | 8275 | 88 | July 26 |
| †§Courage (A.T.) | Bennett-Niles | June | 7 | 6840 | 74 | May 31 |
| Captain Thunder | F. Wray-V. Varconi | Dec. | 13 | 5875 | 67 | Sept. 27 |
| *†§Dancing Sweeties | All Star | July | 19 | 5650 | 63 | June 14 |
| Doorway to Hell | Lewis Ayres | Oct. | 18 | 7092 | 78 | Sept. 20 |
| †§Dumbells in Ermine (A. T.) | Armstrong-Gleason-Kent | May | 10 | 6300 | 70 | June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. | 25 | 7172 | 79 | Oct. 18 |
| *†§General Crack (A. T.) | John Barrymore | Jan. | 25 | 9808 | 109 | Nov. 16 |
| *†§Golden Dawn (A. T.) | Woolf-Segal | June | 14 | 7447 | 83 | June 21 |
| *†§Green Goddess, The (A. T.) | George Arliss | Mar. | 8 | 6653 | 74 | Feb. 22 |
| *†§Hold Everything (A. T.) | Lightner-Brown-O'Neill | May | 1 | 7513 | 84 | Apr. 12 |
| *†§Isle of Escape (A. T.) | Blue-Loy | Mar. | 1 | 5814 | 65 | Apr. 5 |
| Life of the Party | Winnie Lightner | Oct. | 25 | 7152 | 79 | Oct. 25 |
| Maybe It's Love | Brown-Bennett | Oct. | 4 | 6568 | 73 | Oct. 25 |
| †§Mammy (A. T.) | Al Jolson | May | 31 | 7570 | 84 | Mar. 29 |
| *†§Man from Blankley's, The(A.T.) | John Barrymore | May | 24 | 6187 | 68 | Apr. 12 |
| *†§Man Hunter (A. T.) | Rin-Tin-Tin | May | 3 | 4383 | 49 | Apr. 12 |
| Man to Man | Holmes-Mitchell | Dec. | 6 | 6281 | 69 | |
| (Reviewed under title "Barber John's Boy." Issue of Oct. 4) | | | | | | |
| Matrimonial Bed | All Star | Aug. | 2 | 6030 | 67 | Aug. 9 |
| Moby Dick | John Barrymore | Sept. | 27 | 7220 | 81 | Aug. 16 |
| Office Wife | Mackaill-Blone | Aug. | 23 | 5220 | 58 | Oct. 4 |
| *†§Shi Sailor, Behave (A.T.) | Lrene Delroy-Chas. King | Aug. | 18 | 5850 | 65 | July 12 |
| Old English | George Arliss | Sept. | 27 | 7926 | 72 | Aug. 30 |
| Under the Border | Rin-Tin-Tin | Mar. | 15 | 4410 | 49 | Feb. 1 |
| Outward Bound | Leslie Howard | Nov. | 29 | 7568 | 83 | Sept. 20 |
| *†§Recaptured Love | Bennett-Halliday | July | 8 | 6120 | 68 | June 7 |
| River's End | Bickford-Knapp | Nov. | 8 | 6774 | 74 | Oct. 4 |
| †§Enough Waters (A. T.) | Rin-Tin-Tin | June | 7 | 4260 | 48 | July 26 |
| *†§Royal Box (A.T.) (German) | Molnar-Horn | | | 8150 | 89 | Dec. 26 |
| *†§Second Choice (A.T.) | Dolores Costello | Jan. | 4 | 8150 | 91 | Jan. 1 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. | 26 | 5288 | 59 | May 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. | 15 | 6413 | 71 | Feb 22 |
| Sinners' Holiday | Withers-Knapp | Oct. | 11 | 5538 | 62 | Oct. 4 |
| Soldier's Plaything, A | Loder-Langdon-Lyon | Nov. | 1 | 5166 | 57 | |
| *†§Song of the West (A. T.) | Bolen-Segal | Mar. | 15 | 7700 | 80 | Mar. |
| *†§Sweet Kitty Sellers | Claudia Dell | Aug. | 9 | 5772 | 65 | Sept. 13 |
| *†§Those Who Dance (A. T.) | Monte Blue | Apr. | 18 | 6876 | 76 | July 12 |
| *†§Three Faces East | Bennett-von Straheim | July | 26 | 8120 | 68 | June 21 |
| *†§Under a Texas Moon (A. T.) | Fay-Torres-Ley-Beery | Apr. | 1 | 7495 | 83 | Apr. 12 |
| *†§Wide Open (A. T.) | E. E. Horton | Feb. | 1 | 6341 | 71 | Mar. 29 |

### Coming Feature Attractions

| Title | Star | Rel. | Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| Bad Women | Dell-Boley-Gordon | Apr. | 4 '31 | | | |
| Beauty and the Boss | All Star | Apr. | 25, '31 | | | |
| Both Were Young | All Star | May | 2, '31 | | | |
| Captain Applejack | John Halliday | Jan. | 31, '31 | 5940 | 63 | Aug. 23 |
| Children of Dreams | All Star | Feb. | 28, '31 | | | |
| Divorce Among Friends | All Star | Oct. | 27 | 6076 | 66 | Oct. 4 |
| Ex-Mistress | Nolan-Hamilton | | | | | Dec. 20 |
| Fifty Million Frenchmen | Olsen & Johnson | Feb. | 14 '31 | | | |
| Husband's Privileges | All Star | Mar. | 21 '31 | | | |
| Idol, The | All Star | Apr. | 25, '31 | | | |
| Illicit | Stanwyck-Rennie | Feb. | 14, '31 | | | Oct. 25 |
| Maytime | All Star | June | 6, '31 | | | |
| Red Hot Sinners | Winnie Lightner | May | 9, '31 | | | |
| Second Barrymore Comedy | Barrymore | May | 23, '31 | | | |
| Slit Tight | Lightner-Brewa | Jan. | 31, '31 | 6300 | | Oct. 4 |
| Other Men's Women | All Star | Jan. | 17, '31 | | | Oct. 4 |
| (Reviewed under title of "Steel Highway" issue of Oct. 4) | | | | | | |
| Vlaamse Nights | Gray-Segal-Hersholt | Jan. | 3, '31 | 8007 | 100 | Aug. 30 |

### VITAPHONE VARIETIES (D)

| Title | Star | Rel. | Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| Absent Minded | Perkins-Ford | | | 882 | 10 | Apr. 12 |
| Ain't Nature Grand | Looney Tunes No. 7 | | | 1 reel | | Dec. 13 |
| Alpine Echoes | Douglas Stanbury | | | 1 reel | | Dec. 13 |
| And Wife | Elliott-Davis | | | 971 | 11 | Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | | 1435 | 16 | Mar. 15 |
| At the Round Table | Hellinger-Hopper-Munyon-Corbett | | | 1 reel | | Oct. 4 |
| At Your Service | Landis-Halligan-Blackwood | | | 635 | 7 | |
| Baby Bandit, The | Bobby Watson-Ann Cornwall | | | 1 reel | | |
| Bard of Broadway, The | Walter Winchell | | | 2 reels | | Oct. 4 |
| Barefoot Days | Cast of Children | | | 1 reel | | |
| Battery of Songs, A | Hoyt-Coots-Quintette | | | 718 | 6 | May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | | 2 reels | | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | | 1 reel | | Dec. 6 |
| Believe It or Not, No. 3 | Robert L. Ripley | | | 1 reel | | |
| Believe It or Not, No. 4 | Robert L. Ripley | | | 1 reel | | Nov. |
| Believe It or Not No. 5 | Robert L. Ripley | | | 1 reel | | Aug. 30 |
| Believe It or Not No. 7 | Robert Ripley | | | 1 reel | | |
| Benefit, The | Joe Frisco | | | 928 | 10 | Feb. 8 |
| Bernie, Ben | Orchestra | | | 771 | 9 | Apr. 19 |
| Big Deal, The | Harry Holman | | | 1 reel | | |
| Big Man From the North | Looney Tunes No. 6 | | | 1 reel | | |
| Big Money, Potter Series | Littlefield-Ward | | | 1141 | 12 | May 24 |
| Big Stem, The | Lambert-Sidoux-Irving | | | 1 reel | | July 19 |
| Body Slam, The | Frisco-Knapp-Graham | | | 2 reels | | |
| Border Patrol, The | Looney Tunes No. 4 | | | 1 reel | 8 | Oct. 4 |
| Boozo Hangs High, The | Looney Tunes No. 5 | | | 1 reel | | |
| Box Car Blues | Looney Tunes No. 8 | | | 1 reel | | |
| Bridal Night | Arthur-Merriam | | | 1 reel | | |
| Bright Sayings | Shirley-LeMay | | | 865 | 10 | Mar. 8 |
| Broadway's Like That | Ruth Etting | | | 629 | 7 | |
| Bubble Party, The | Geo. Sweet | | | 688 | 8 | |
| Bubbles | Vitaphone Kiddies | | | 793 | 9 | |
| Cave Club, The | Leach-Merman-Pierlot | | | 1 reel | 9 | June 21 |
| Celeste Aida | Giovanni Martinelli | | | 1 reel | | |
| Check Up, The | Jack Hazzard | | | 826 | 9 | |
| Cheer Leader, The | Tom Douglas | | | 698 | 8 | |
| Christmas Knight | Washburn-Eddy-Middleton | | | 1 reel | | Nov. 8 |
| College Capers | Ona Munson | | | 2 reels | | May 10 |
| Collegiate Medel, The | Dressler-Lane-O'Brien | | | 2 reels | | |
| Comediments of the Season | Looney Tunes No. 2 | | | 1 reel | | Aug. 30 |
| Congo Jazz | Bobby Watson | | | 839 | 9 | June 7 |
| Contrary Mary | Vernon-Trean | | | 1 reel | | |
| Cry Baby | | | | 1 reel | | |
| Curses | Moore-Clement-Blackwood | | | 2 reels | | |
| Danger | Littel-Campeau-Merriam | | | 744 | 8 | May 24 |
| Darling Brute, The | Jack Hazzard | | | 1 reel | | |
| Desert Thrills | Edwin Bartlett | | | 798 | 8 | July 26 |
| Devil's Parade, The | Sidney Toler | | | 888 | 10 | June 14 |
| Dining Out | Kent-Lake | | | 1 reel | | |
| Doctor's Wife | Pangborn-Astor-Mitchell | | | 2 reels | | |
| Done On Oil, Potter Series | Littlefield-Ward | | | 1539 | 17 | June 14 |
| Ducking Duty | Conklin-Morgan | | | 493 | 5 | |
| Duel, The | Fields-Teasdale | | | 1 reel | | |
| Emergency Case | Hugh Comeron | | | 1 reel | | Sept. 27 |
| Eternal Triangle, The | Rich-Stanford-Kaliz | | | 1 reel | | |
| Everything Naggens To Me | Gleason-Hoyt | | | 1 reel | | |
| Evolution | Progress of Motion Pictures | | | 1 reel | 10 | June 21 |
| Evolution of the Dance | Lupino Lane | | | 1071 | 12 | Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | | 1 reel | | Dec. 13 |
| Family Ford | Jim Harkins | | | 1 reel | | |
| Fashion's Mirror | Newberry-Thompson | | | 1 reel | | |
| Feminine Vines | Joan Barclay | | | 1 reel | | |
| Fight, The | Norman Brokenshire | | | 1 reel | | May 10 |
| Find the Woman | Hugh O'Connell | | | 817 | 9 | |
| Five Minutes From the Station | Overman-Churchill-Sidney | | | 2 reels | | |
| Footnotes | Page Sisters & Oscar Grogan | | | 519 | 8 | Apr. 19 |
| For Art's Sake | Broderick-Crawford | | | 1 reel | | Sept. 27 |
| For Two Cents | De Wolf Hopper | | | 1 reel | | |
| Fora | Ford-Lane | | | 1 reel | | |
| Fowl Trianglo | | | | 1 reel | | |
| Frame, The | Boyd-Middleton | | | 934 | 10 | |
| Gates of Happiness | Arthur Pat West | | | 1 reel | 8 | Sept. 27 |
| Ginsberg of Newborg | Eddie Lambert | | | 2 reels | | Aug. 9 |
| Girls We Remember | | | | 1 reel | | Dec. 13 |
| Going Places | Shaw & Lee | | | 686 | | June 7 |
| Gob, The | Skelly-Evans-Shannon-Shea | | | 2 reels | | |
| Grand Uproar | Jim McWilliams | | | 702 | 8 | May 31 |
| Grounds for Murder | Foster-Glendenning | | | 1 reel | | |
| Gym Jams | Lew Mayer | | | 635 | 7 | Apr. 19 |
| Happy Hottentots, The | Joe Frisco | | | 1 reel | | Oct. 25 |
| Harmonizing Songs | Joseph Harmon | | | 1 reel | | |
| Hard Guy | Spencer-Tracy, Kethorine Alexander | | | 1 reel | | Sept. 6 |
| Headache Man, The | Clements-Cavanaugh | | | 1 reel | | |
| Head Man, The | O'Connell-Kelly | | | 796 | 9 | Apr. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | | 1375 | 15 | Oct. 4 |
| Her Relatives | Neely Edward | | | 1 reel | | |
| His Big Ambition | Potter Series, Littlefield-Ward | | | 2 reels | 19 | Aug. 30 |
| His Public | Morris & Campbell | | | 2 reels | | |
| Holland | Technicolor | | | 733 | 8 | June 14 |
| Hold Anything | Looney Tunes No. 3 | | | 1 reel | | Aug. 30 |
| Home Maid | Hackett-Hall-Burley | | | 1 reel | | |
| Honolulu | Madison-Marsh | | | 1 reel | | |
| Horse Sense | Bob Roebuck | | | 1 reel | | |
| Horseshoes | Lynn Overmann | | | 1 reel | | |
| Idle Chatter | Lou Holtz | | | 908 | 10 | Apr. 19 |
| Ill Wind, An | Hibbard-Lorch-Graham | | | 2 reels | | June 14 |
| I'll Fix It | Kent-Lake | | | 1 reel | | |
| Japanese Bowl, The | Technicolor | | | 694 | 8 | June 14 |
| Jay Walker, The | Chester Clute | | | 1 reel | 10 | Sept. 13 |
| Keeping Company | Eddie Buzzell | | | 1746 | 19 | May 16 |
| Knocking 'Em Cold | Andrew Tombes | | | 1 reel | | |
| Last Bit Not Leased | Billy Wayne-Thelma White | | | 1 reel | | |
| Lady Killer, The | Eric Dressler | | | 1 reel | | |
| Last Straw, The | Romney Brent | | | 1 reel | | |
| Legacy, The | Betty Compton | | | 2 reels | 15 | Aug. 30 |
| Letters | Pauline Garon | | | 800 | 9 | |
| Let's Elope | Betty & Jerry Browne | | | 845 | 8 | June 14 |
| Let's Merge | Doree Leslie | | | 1 reel | | |
| Loco, Dog of Oogs | Lane | | | 990 | 7 | Mar. 8 |
| Lodge Night | Phillips-Cox | | | 1 reel | | |
| Lonely Gigolo | Lotti Leder | | | 922 | 9 | Oct. 25 |
| Lost and Feuad | Demarest-Bond | | | 1 reel | | |
| Love Boat, The | Herman Timberg | | | 754 | 8 | Mar. |
| Lucky Lips | Fox | | | | 21 | Oct. 25 |
| Madame of the Jury | Judith Anderson | | | 1 reel | | |
| Maid to Order | Eleanor Shaler-Bob Lynn | | | 1 reel | | |
| Many Happy Returns | Connolly-Gottschalk-Evans | | | 2 reels | 17 | Aug. 30 |
| Married | Flint-Ridges-Foran | | | 1 reel | | |
| Master Sweeper, The | Chester Conklin | | | 904 | 10 | Mar. 8 |
| Martinelli | | | | | | |
| Aria from "Aida" | | | | 1 reel | | |
| Pagliacci | | | | 1 reel | | |
| Prison Scene from "Faust" | | | | 1 reel | | Sept. 27 |
| Temple Scene from "Aida" | | | | 1 reel | | |
| The Diva's Concert | | | | 1 reel | | |
| Matinee Idle | Henry Hull | | | 966 | 6 | June 14 |
| Military Post, The | Roberto Guzman | | | 570 | 6 | Mar. 15 |
| Modern Fairy Tales | | | | 1 reel | | |
| Modern Business | | | | 1 reel | | |
| Money, Money, Money | Mason-Keeler | | | 876 | | |
| Mr. Intruder | Otto Kruger | | | 1 reel | | |
| Music Hacker, The | Lee Morse | | | 1 reel | | |
| My Mistake | Donald Brian, Pat O'Brien | | | 1 reel | | Oct. 25 |
| My Hero | Foy-Chard | | | 1 reel | | |
| Naggers, The | Mr. & Mrs. Jack Norworth | | | 1 reel | | June 14 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | | | 845 | 9 | June 14 |
| Naggers' Day of Rest, The | Mr. & Mrs. Jack Norworth | | | 1 reel | | |
| Naggers Go Rooting, The | Mr. & Mrs. Jack Norworth | | | 1 reel | | |
| Naggers Go South, The | Mr. & Mrs. Jack Norworth | | | 1 reel | | |
| Nay, Nay, Nero | Cameron-Watson | | | 1 reel | | |
| New Racket, The | Bradbury-Homer | | | 1 reel | | |
| Nightingale, The | Osborne-Talbot-O'Brien | | | 2 reels | | |
| Nile Green | Broderick-Crawford | | | 749 | 8 | June 7 |
| No-Account, The | Hardie-Hutchinson | | | 777 | 9 | |
| No Questions Asked | Little Silly-Prounty | | | 1 reel | | |
| Number Please | Sheila Barrett-L. Barrie | | | 1 reel | | |
| Office Scandal, The | Bargen-Graber | | | 1 reel | | |
| Office Steps | | | | 833 | 9 | Aug. 9 |
| Old Saidelburg | Peterson-Renno-Read-Gilmore | | | 1 reel | | |
| One Good Turn | Ruth Etting-Jay Velle | | | 2 reels | | |
| One on the Aisle | Lon Hascell | | | 1 reel | | |
| One Way Out | Chas. Lawrence-Thelma White | | | 1 reel | | |
| Only the Girl | Wattles-Marsh | | | 886 | 8 | |
| On the Job | Frank Orth-Ann Codee | | | 1 reel | | |
| Opening Night | Sands-Jackson-Hoyt | | | 1 reel | | |
| Operation, The | Edgar Bergen | | | 835 | 9 | Aug. 9 |
| Out for Game, Potter Series | Littlefield-Ward | | | 2 reels | | Aug. 2 |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | | | 1243 | 14 | |
| Painter, The | Frank Orth | | | 1 reel | | |
| Paper Hanging | Johnny Arthur | | | 1 reel | | May 31 |
| Paulo, Paquita & Chiquita | | | | 832 | 9 | |
| Pay Off, The | N. B. Walthall | | | 1078 | 12 | Mar. 8 |
| People Versus, The | Campeau-O'Malley | | | 548 | 6 | Apr. 12 |
| Perfect Understanding, A | May-Oaks | | | 537 | 6 | |
| Post of Honor, The | Short-Fielding-Hall | | | 1 reel | | |
| Play Boy, The | Fox-Curtis | | | 2 reels | | |
| Politics | George Jessel | | | 2 reels | | Oct. 13 |
| Poor Little Butterfly | Charles Hackett-Rosa Low | | | 1 reel | | Nov. 8 |
| Poor Fish, The | Cavanaugh-Ridges-Schaler | | | 1 reel | | |
| Private Engagement, A | Yacht Club Boys | | | 1 reel | 8 | Sept. 27 |
| Purely An Accident | Brown-Kearns-Otto | | | 1 reel | | |
| Putting It On | Jarvis-Bond | | | 1 reel | | |
| Railroad Follies | Morgan-Hager | | | 1 reel | | Aug. 23 |
| Reno or Bust | Pangborn-Elliott | | | 1150 | 13 | June 7 |
| Romeo & Juliet | Charles Hackett-Rosa Low | | | 9 | 9 | Nov. 8 |
| Recruits, The | The Three Sailors-Clements | | | 1 reel | | |
| Road Knights | | | | 1 reel | 9 | Aug. 9 |
| Rhythms | Reisman Band | | | 2 reels | 15 | Aug. 9 |
| Roseland | Ruth Etting | | | 2 reels | 14 | |
| Royal Fourflusher, The | Eddie Buzzell | | | 1586 | 17 | June 14 |
| Rural Hospitality | Roger Imhof | | | 1 reel | | |
| Russian Around | Arthur Pat West | | | 1 reel | | |
| Russian Rhapsody, A | Kuznetzeff & Nicolina | | | 704 | 6 | |
| Salesman, The | Orth-Vernon | | | 1 reel | | |
| Santry, Henry & Orchestra | | | | 1 reel | | |
| School Daze | Musical-song-dance skit | | | 1 reel | | Aug. 30 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | |
|---|---|---|---|---|
| Scotch Love | Blors-Swinburn-Collins | 1 reel | | |
| Scotch Taffy | Scott Sanders | 1 reel | Oct. | 25 |
| Seeing Off Service | Penner-Busley-McNaughton | 2 reels | Nov. | 1 |
| Seeing Sarah Off | Slyvia Clark | 1 reel | | |
| Seeing Things | Demarest-Auer-Fielding | 1 reel | Oct. | 18 |
| Service Stripes | Penner-Waddell | 1 reel | | |
| Servant Problem, The | Murray-Oakland-Stauber | 1 reel | | |
| Shakespeare Was Right | Technicolor | 1 reel | June | 7 |
| She Who Gets Slapped | Tom Dugan | 1 reel | June | 7 |
| Ship Ahoy | All Star | 1 reel | | |
| Showin' Off | Vitaphone Kiddies | 1 reel | | |
| Sinkin' In the Bathtub | Looney Tunes No. 1 | 1 reel | May | 10 |
| Sitting Pretty | Joe Phillips-Ruth Donnelly | 1 reel | | |
| Skin Game, The | Irving-White-Duffy | 1 reel | | |
| Slick As Ever | H. J. Conley | 2 reels | June | 7 |
| Song Paintings | Ann Seymour | 1 reel | June | 7 |
| Song Plugger, The | Joe Frisco | 1390 | June | 7 |
| South Sea Pearl | Gaston Glass | 2 reels | May | 10 |
| Squaring the Triangle | | | | |
| Stepping Out | Penner-Phillips-Donnelly | 1 reel | Oct. | 25 |
| Still Alarm, The | Webb-Allen | 1 reel | June | 7 |
| Straight and Narrow | Robins-Jenkins | 1 reel | | |
| Strong and Willing | Trixie Friganza | 1 reel | Sept. | 27 |
| Strong Arm, The | Harrington-O'Neil | 1 reel | | |
| Stuttering Romance, A | Joe Penner-Dorothea Chard | 1 reel | | |
| Substitute, The | Chas. Lawrence | 1 reel | Sept. | 27 |
| Surprise | Dugan-Leonard | 1038 | 12 | |
| Suspicion | Lyons-Earle-Morne | 1 reel | | |
| Syncopated Sermon, A | Willard Robison | 1 reel | Nov. | 15 |
| System | Clements-Knapp | 1 reel | | |
| Taking Ways | Codee & Orth | 2 reels | May | 10 |
| Talking It Over | Jack Osterman | 739 | 8 | |
| Taxi Talks | Tracy-Alexander | 1346 | 15 | June 14 |
| Temple Belles | Green Blackman | 1346 | 15 | June 14 |
| Tenement Tangle, A | Ryan & Lee | 758 | 9 | June 14 |
| Thank You, Doctor | Ravold-Taylor-Clute | 1 reel | Aug. | 23 |
| Thirteenth Prisoner, The | Willis Howard-Lee Kohlmar | 1 reel | Nov. | 15 |
| Tintypes | Yorke & King | 1 reel | Oct. | 11 |
| Tom Thumbs Down | Jarvis-McNaughton | 1 reel | | |
| Trip to Paris, A | Jarvis-Taylor | 1 reel | | |
| 23 Skidoo | Lew Fields | 854 | 10 | June 14 |
| Twixt Love and Duty | Howard-Graham-Percival | 1 reel | | |
| Two Rounds of Love | Rennie-Dixon | 1 reel | | |
| Unfair Sex, The | Healy-Gilbert | 1 reel | | |
| Varsity Show, The | Olive Shea | 2 reels | | |
| Varsity Vamp | Mike Ames | 1 reel | | |
| Victim, The | Orth-Howard | 1 reel | | |
| Wanderer, The | Douglas Stanbury | 1 reel | 9 | Sept. 13 |
| Watch Dog, The | Jack Hazzard | 1 reel | | |
| Who's the Boss? | Pangborn-Howard | 1 reel | | |
| Websteriana Students | Ryan-Lee | 801 | 9 | Apr. 19 |
| Wedding of Jack and Jill, The | Vitaphone Kiddies | 701 | 8 | June 7 |
| Wedding Bells | Howard-Newton | 485 | 5 | |
| Wedding Bills | Billy Wayne-Helen Lynd-Bronks Benedict | 1 reel | | |
| What a Life | | 955 | 11 | June 14 |
| Who Pays? | Murray-Oakland | 942 | 10 | Mar. 15 |
| Where There's a Will | George Hassell | 2 reels | | |
| Window Cleaners | Brice-Edwards | 637 | 7 | Apr. 19 |
| Woman Tamer, The | Gilbert-Howard-Davis | 1 reel | | |
| Won to Lose | Irving-Lambert | 1 reel | | |
| Work, Milton C. | | 1 reel | | |
| Yamekraw | | 857 | 9 | Apr. 20 |

## SERIALS

### *NAT LEVINE*

| | | | |
|---|---|---|---|
| *†§King of the Kongo (P.T.) | Logan-Miller | Aug. 15'29. | 10 episodes. Aug. 17'29 |
| *†§Lone Defender (A.T.) | Rin Tin Tin | Sept. 1, 1930. | 12 episodes |

### *TALKING PICTURE EPICS*

| | | | |
|---|---|---|---|
| *†§Across the World | Mr. & Mrs. Martin Johnson. | June 15 | 4 episodes. Aug. 9 |
| Hunting Tigers in India | Commander Geo. M. Dyott. | Apr. 15 | 3 episodes |

### *UNIVERSAL*

| | | | |
|---|---|---|---|
| *†§Tarzan the Tiger | Merrill-Kingston | Dec. 9 '29. | 10 episodes. |
| *†§Jade Box, The | Parril-Lorraine | Mar. 24 | 10 episodes. Feb. 22 |
| *†§Lightning Express, The | Lorraine-Chandler | June 2 | 10 episodes. Apr. 12 |
| *†§Terry of the Times | Howes-Thomason | Aug. 11 | 10 episodes. Aug. 11 |
| *†§Indians Are Coming, The | Tim McCoy | Oct. 20 | 15 episodes. Aug. 23 |

## COMING SERIALS

### *NAT LEVINE*

| | | | |
|---|---|---|---|
| *†§Phantom of the West | Tyler-Gulliver | Nov. | 10 episodes. |

### *UNIVERSAL*

| | | | |
|---|---|---|---|
| *†§Fingerprints | Kenneth Harlan | Mar. 23, '31. | 10 episodes. |
| *†§Heroes of the Flames | | June 2, '31. | 12 episodes. |
| *†§Indians Are Coming, The | Tim McCoy | Oct. 20 | 12 episodes |
| *†§Spell of the Circus | F. Bushman Jr.-N. Vaughn. | Jan. 12, '31. | 10 episodes. |

### *PATHE*

Perils of Pauline


# Charting the Course To Profitable Bookings!

The release chart is the showman's source of vital information necessary to right booking and effective exploitation. Convenient reference on date of issue, producers, stars, length, etc.

***Complete Release Chart***

*Any picture can have this charming, atmospheric*

# COLOR

EVERY mood of the screen can be expressed in charming, atmospheric, overall tints, by means of Eastman Sonochrome Tinted Positive Films. They reproduce sound with striking fidelity, being designed especially with this function in mind. Best of all, they can be used in any picture, for they cost no more than ordinary black-and-white positive film.

**EASTMAN KODAK COMPANY**
ROCHESTER, NEW YORK

**J. E. Brulatour, Inc., Distributors**
New York Chicago Hollywood

# THE PRINCESS AND THE PLUMBER

with

## CHARLES FARRELL
## MAUREEN O'SULLIVAN
## H. B. WARNER



**When you show a picture that makes every girl who sees it wish she was the heroine, and every boy wish he was the hero, you've got something.**

**Romance far removed from factory, store and hard-grubbing world. A stately castle, a lonely and lovely princess, a handsome young American, and the misunderstanding that throws the unattainable girl right into his lap! Laugh after laugh from Joseph Cawthorne who does a splendid comedy part.**

**Clean as a hound's tooth. A great picture for the whole family.**

*Story by Alice Duer Miller*

*Directed by* ALEXANDER KORDA

FOX BIGGER and BETTER

DECEMBER 27, 1930

# Motion Picture NEWS

Reg U S Patent Office






VOL. XLII. NO. 26

Price 20 Cents

Los Angeles

New York

Chicago

# Next Week:—Motion Picture Herald

IN accordance with the announcement last week MOTION PICTURE NEWS will, in next week's issue, be consolidated with EXHIBITORS HERALD-WORLD. The first issue of the consolidated publications under the title, MOTION PICTURE HERALD, will be dated January 3, 1931.

Hence, Motion Picture News, and likewise Exhibitors Herald-World, will as individual publications cease to be issued commencing next week.

In their stead will appear MOTION PICTURE HERALD — a publication which will have assembled within its covers the chief and most important features of both the News and the Herald, together with many innovations and developments which will be made possible by the consolidation of the publishing resources of both institutions.

MOTION PICTURE HERALD will be supplied to all subscribers to either the Herald or the News for the unexpired term of their subscriptions. In cases where there are subscriptions to both the News and the Herald a suitable extension of such subscriptions, enabling the subscriber to receive MOTION PICTURE HERALD for a period totalling the terms of the individual subscriptions, will be made.

MOTION PICTURE HERALD has been planned and equipped to take its place in the fore rank of the outstanding business publications of the day. In the organization which will be responsible for the operation of MOTION PICTURE HERALD there will be included the persons of leading experience and accomplishment in motion picture trade journalism. This consolidated publication, representing a merger and continuation of all of the principal weekly publications of the motion picture industry, traces its record back into the earliest days of the motion picture. Its progenitor was "The Magic Lantern Weekly and Moving Picture World" which was founded as the first trade press of an infant business which was just struggling into existence.

The accumulated experience of twenty-three years in motion picture trade journalism stands back of MOTION PICTURE HERALD. The publications which have been merged into MOTION PICTURE HERALD have, year by year, since the start of the industry, faithfully chronicled the activities of the business and have brought their support to bear on all matters calculated to advance the motion picture as entertainment and to enhance the prosperity of the industry.

MOTION PICTURE HERALD will carry on. Remembering the fine traditions of the weekly trade press, it will seek always to safeguard those interests which have been defended by its predecessors and at the same time it will seek to deal with the new problems which will arise in a manner which will be uniformly constructive to the best interests of the motion picture and the industry which is responsible for it.

MOTION PICTURE HERALD will enter upon its career with no entangling alliances whatsoever. It owes no allegiance except to the best interests of the motion picture and the industry. It is committed only to a policy of service to the whole business in all of its branches. It shall not deal in either prejudices or favoritisms. Its course is plain: It shall provide a great organ of the industry and for the industry; it shall deal fairly and equitably with every phase and feature of the business from the smallest cross-road exhibition interest to the greatest theatre circuit; from Poverty Row to the greatest studio; from the single-picture state-righter to the greatest distribution system.

MOTION PICTURE HERALD will seek its reward, not in catering to any special interest, but in the satisfaction it shall be able to render to the whole industry.

This, then, is our pledge of performance.

For the performance itself, watch, commencing next week—

## MOTION PICTURE HERALD

MARTIN QUIGLEY.

# 1931's FIRST SMASH HIT!

# "The ROYAL FAMILY OF BROADWAY"



## INA CLAIRE
## FREDRIC MARCH

### MARY BRIAN
### HENRIETTA CROSMAN

¶ PARAMOUNT celebrates the New Year with a resounding new money-maker! Opening with gala world premiere Dec. 22nd at the long-run Rivoli Theatre, New York, "THE ROYAL FAMILY OF BROADWAY" is winning rousing cheers from the Broadway holiday throngs. ¶ PARAMOUNT exhibitors have another seat-filling wonder-show on their hands!

# HARD-BOILED NEW YORK NEWSPAPER CRITICS

## HAIL "ROYAL FAMILY OF BROADWAY" AS FORERUNNER OF NEW GOLDEN YEAR!

"No praise is too great to bestow upon all of these fine players. March amazingly amusing. Ina Claire has superb ability. Henrietta Crosman grand. Mary Brian fulfills fondest hopes."—*N.Y. American*

"'Royal Family' can hold its head high in any company. Smart, classy, delicious comedy. Two of the finest performances on any screen. Will go big with all classes of audiences."

—*N. Y. Eve. World*

"March is positively brilliant, utter perfection. Fun and excitement and an unforgettable spirit. 'The Royal Family' is one of the much better things of our modern screen."

—*N. Y. World*

"A splendid talking picture. Ina Claire looks gorgeous in some of the smartest costumes of the year."—*N. Y. Graphic*

"Feverish action, sureness and rapidity. Crackerjack entertainment."—*N.Y. Times*

"A perfectly swell picture! As fine as screen and stage can offer. Fredric March is magnificent. Sparkling and deliciously funny. Everybody wildly enthusiastic in their approval."

—*N. Y. Daily News*

¶ On the heels of the sensational "MOROCCO," just completing six S. R. O. weeks on Broadway and cleaning up everywhere. ¶ Of "THE BLUE ANGEL," the Jannings-Marlene Dietrich-von Sternberg dramatic cyclone, holding its capacity audiences spellbound. ¶ Of "TOM SAWYER," which has smacked records from coast to coast with its clean, wholesome fun. ¶ Now "THE ROYAL FAMILY OF BROADWAY," another proof of PARAMOUNT leadership! ¶ With "FIGHTING CARAVANS," RUTH CHATTERTON in "The Right to Love," GEORGE BANCROFT in "Scandal Sheet," the amazing "RANGO" and a score of other Big Giants on the way!

# PARAMOUNT

## 1931 PROSPERITY INSURANCE!

# MOTION PICTURE DAILY

MARTIN QUIGLEY, Editor-in-Chief

Incorporating

EXHIBITORS DAILY REVIEW
and MOTION PICTURES TODAY

## A Vital, Vigorous Newspaper of the Motion Picture Business

published under the editorial direction of

RED KANN

Daily telegraphic reports on the box office . . . .

A day by day record of the trade's important news.

Can you afford to be without a copy every week day for $10 a year?

MAIL THIS NOW—

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Enter my subscription to Motion Picture Daily at once. Find enclosed $10 for one year.

. . . . . .

. . . . . .

A QUIGLEY PUBLICATION
565 FIFTH AVENUE
NEW YORK, N. Y.

# A Prediction

# the CRIMINAL

*From the prize stage hit*
*by* MARTIN FLAVIN

*with*

**WALTER HUSTON**

**PHILLIPS HOLMES**

**Constance Cummings**

*and a splendid supporting cast*

*Directed by*

**HOWARD HAWKS**



COLUMBIA PICTURES

# is Fulfilled!

# CODE



**They said it would be TREMENDOUS. It IS!**

When authorities versed in screen values said "'The Criminal Code' will make a TREMENDOUS picture" it was a prophecy.

Columbia has created a screen classic which is a memorable achievement. Its casting was an inspiration; its treatment and direction were flawless.

***It is a prediction fulfilled.***

*World Premiere*
For the New Year!

**R-K-O**
**MAYFAIR THEATRE**
**NEW YORK**

**Columbia Offers Another Extended Run Giant**

# Hey, Round Table-ites— Get a Load of This!

YOU'VE probably heard the rumors; well, here is the confirmation: Exhibitors Herald-World and Motion Picture News have merged into MOTION PICTURE HERALD, thereby combining the two outstanding trade publications of the industry into one of those giants with a punch that will make trade paper history.

Where do we fit into this picture?

I'll tell you; we fit in so grand that if you thought the Managers' Round Table Club was good in the past, just imagine what it will be in the future. Where we had the backing and support of one trade publication we now have two. The entire resources, background and influence of Martin Quigley and the Quigley Publishing Company are now ours.

* * *

AND now listen to me while I wax sentimental.

When success first crowned my efforts to make the Club an organization that would really mean something in the industry, I dreamed some wild dreams. Fantastic ones I thought they were a few years back. But I clung to the hope that I would some day see those dreams come true.

I pictured every honest-to-God showman a member of the Club. I fancied that these active members, through their contributions to the Club and the Club pages, would secure recognition and promotion which might otherwise be denied them. I built up hopes based on the idea that the show business and the men in it needed something like our organization, not to become a union and fight against overwhelming odds for proper consideration, better salaries and humane working conditions, but to bring to the attention of the industry as a whole the truths about the boys behind the guns so that these much-needed benefits could be secured by reason of the fact that the men proved themselves worthy of them.

The Club grew by leaps and bounds. Where one hundred members once blossomed there are now thousands. Where we used to receive a dozen letters a week we now get hundreds.

These things didn't just happen. All of those showmen already enrolled in the Club could never have made it a success if the organization did not exceed their fondest expectations. It was because they found a friendly spirit. Helpful. Fraternal. Brotherly. Call it what you like. But that certain "something" was there and the gang was with us.

* * *

AND now my imagination is running riot once again. I see where this gigantic trade paper backing the Managers' Round Table Club will mean greater possibilities. Larger membership. A greater variety of exploitation and theatre operation ideas. Intercommunication between a larger number of showmen through the Club and the Club pages.

And my own cup of joy is just about flooded. I've had the absolute assurance of Mr. Quigley and the entire combined staffs of the publication that there will be no limit to what we can look forward to in developing the Club into a more far-reaching and powerful medium in the industry.

I'm certain that each and every one of our many members and readers will join me in wishing Motion Picture Herald and Martin Quigley all the success they so well deserve.

"CHICK" LEWIS
Chairman and Editor
Managers' Round Table Club

VOLUME XLII
NUMBER 26

Motion Picture News

DECEMBER 27, 1930
NEW YORK CITY

# Vital Service of Film Boards Demands Retention, Pettijohn Tells Distributors

***Here's Where The Dough Goes***

**American and Canadian railroads get $702,000 yearly from Publix for moving stage shows. Cost of transporting a single unit over the circuit's entire route totals $10,000 in fares and $3,500 in Pullman fees. Fifty-two companies bring this figure above the $700,000 mark.**

**Each show travels 10,552½ miles, over 21 lines. Tickets furnished to unit members reach 5½ feet, said to be the longest transportation script in the world.**

## Hughes an Angel? NO! Or a Santa Claus? Two NOS!!

Howard Hughes, apparently, ended his "angeling" days with release of "Hell's Angels," the air opus in which the young oil millionaire poured a reported total of $4,000,000. Because, when Joseph M. Schenck sought to make a touch of from $3,000,000 to $5,000,000 for Art Cinema, without giving Hughes the protection of collateral, Howard gave an answer which was plenty negative. This angle, say insiders, differs from a yarn reported several weeks ago when negotiations were called off. At that time it was said Hughes walked out on Schenck when United Artists threw its laboratory business into the lap of H. J. Yates and Consolidated Film Industries instead of giving it to Hughes for the latter's Multicolor plant in Hollywood. As a matter of fact, the Consolidated deal is understood to have been made after Hughes and Schenck failed to agree on terms for Art Cinema financing and was used by United Artists, it is said, as a wedge in attempting to strike a bargain for Hughes' millions.

## No In-Between For Managers on Clean Ad Copy

Only strict adherence to the advertising code of ethics formulated by the Hays office will be tolerated in the Fox chain, managers of which were again ordered this week to avoid dirt in theatre copy. "An ad is either moral or immoral," according to the Fox edict, and in-betweens are taboo. "Do not try to get around these rules," the managers were warned.

## 'Bad Boy' Reports To Succeed the Credit System?

Chicago—Exhibitors here are wondering if the "bad boy" reports being furnished exchanges by the local Film Board is an attempt to supplant the outlawed credit system with a new disciplinary measure.

Under the present plan, reports of all exhibitors who fail to pick up a show are forwarded by the exchanges to the Film Board. These reports are then compiled and returned to member exchanges. Disciplinary action on the basis of these reports may be taken by the exchanges in the future, it was said, if habitual offenders become too numerous. Just what this disciplinary action may be, was not explained.

## Pathe Unit and G. B. Firm Merge

London—A new Anglo-American film agreement has been reached with the formation of a joint company to be known as Associated Picture Prod.

The two companies involved are Stoll and Producers' Distributing Co., the latter representing Pathe in Britain.

It is planned to produce three films at the Stoll studios at Cricklewood, and to distribute through the new organization.

### *Theatres Readying for New Year's Midnite Shows*

Despite the current general business and usual holiday slump, key city deluxe runs throughout the country are preparing elaborate midnight shows for New Year's Eve.

Cabaret and night clubs are expected to experience a tough night, because of depressed conditions, with thousands turning toward theatres for the midnight fun.

### *Savings to Distributors in Chi Alone Sufficient to Maintain All Other Boards*

Retention of Film Boards as an "imperative necessity" because of their invaluable service to the industry is urged by C. C. Pettijohn, president of Film Boards of Trade. The boards' activities cover a wide range, maintaining harmony between exhibitors and distributors, Pettijohn pointed out in a memorandum to Hays organization members.



*C. C. Pettijohn*

At the suggestion of Pettijohn, a meeting recently was held by the Chicago board, members of which petitioned Hays to retain the board. This is part of a national campaign to stress the importance of film boards. Following, in part, is Pettijohn's memorandum:

Film Boards of Trade were in existence and recognized as practical and necessary in 18 exchange centers prior to March, 1922. Eliminating the duties of arbitration and the credit committee work, the remaining duties of Film Boards of Trade can be enumerated as follows:

They are the field organizatioo of the industry; the clearing houses of all matters affecting the industry as a whole. They are the point of contact for the newspapers and various organizations constantly asking for information about the industry. It is to the advantage of the industry that the information so given out be accurate.

Most of the Film Board of Trade secretaries are women. The majority are college graduates. They belong to their local women's organizations; in many instances they are acting either as secretary or chairman of some local motion picture women's club organization.

Film Board of Trade secretaries understand the importance of maintaining peaceable and friendly relations between exhibitors and the members of their Board. Exhibitors daily come to the Film Board offices with their troubles. The secretary almost invariably sends them away satisfied. This service requires a considerable part of their time. They must often visit the exchanges with the exhibitor. Exhibitors' troubles in most instances involve confusion in their bookings or misunderstandings of their contractual obligations. These troublesome situations are usually straightened out without taking up the branch managers' time, thus saving much litigation that would otherwise happen.

All of these secretaries have met and know their local newspaper editors. Through this contact the industry has been enabled many times to contradict untrue rumors and to furnish constructive information about the industry.

Film Boards of Trade have been most useful in avoiding labor troubles and disputes. They are quick to sense in each instance whether or not any labor problem is one in which the distributors should interest themselves, and on many occasions these Boards have, with the use of tact and good judgment avoided situations that would have resulted in increased expense of distribution.

The secretaries in the Film Board of Trade themselves are invaluable in legislative matters. The secretaries are constantly looking for signs of approaching unfair legislation.

Our Public Relations Department has found the Film Board of Trade secretaries of service to them and constantly use them.

(*Continued on page* 15)

Motion Picture News

Vol. XLII NEW YORK CITY, DECEMBER 27, 1930 No. 26

# THE BAROMETER RISES

ON the threshold of 1931—and still alive; still whole, in fact!

The motion picture industry has survived what, if one were to believe the many rumors tossed from week to week, has been one of the toughest and stormiest years the good ship has had to weather.

Not only survived, but—with ballast adjusted and full sail set—is bowling along at a fairly respectable clip. The worst of the storm is now behind and has been left hull-down on the horizon.

Not in a great many years have the calamity-howlers had so big an inning as has been their portion this past twelvemonth. The picture business, always a fecund breeder of direful rumors and dreadful forebodings, has had more than its share of late. This was natural in a year when "Hard times!" and "Bad business!" were the substitutes for the usual forms of morning greeting and lunch-hour salutation.

* * *

## *The Industry Wins Its Spurs*

BUT the motion picture industry has staunchly weathered this, the hardest commercial year the calendar has shown in all the quarter century of the industry's existence.

Let this be set down to the credit of the men in control—the men in the business and executive offices of the companies that cater to this mercurial enterprise of entertainment.

Long enough has it been said that they are not business men; long enough has the outsider scoffed at their methods, jeered at their failings and shrugged at their successes.

IN no boastful vein let it be written once-and-for-all that in this year of grace, 1930, the motion picture business has won its spurs in a fight where business, generally speaking, has taken it on the chin. Closings and bank failures may have blackened with scare-heads the front pages of the dailies; business troubles may have bulked large in the papers' back-sections; but no established motion picture company—in any of the fields of production, distribution or exhibition—has closed its doors or gone to the wall.

Let us be frank.

It was commonly heard: "The bankers have given warning. Trim sail, tighten your belt, cut down your overhead, reduce your expenses, look to your income."

So be it.

The picture business heeded the warning. It had the ability—it had the stability—it had the tenacity—and it had the sheer guts to do just that.

* * *

## *Results of the Acid Test*

AS a result, the end of the year finds the larger companies facing the future in better shape than they were at its beginning. Not only is this true inside of the various organizations themselves, but happily it also holds in many quarters as regards mutual relationships between the various companies. Old enmities have been ironed out; misunderstandings have been replaced with mutual agreements; cooperation today is the solid commercial fact between companies where at the beginning of the year that term covered an attitude of polite aloofness.

"Showmen!" "Gamblers!" "Amateurs!" "Rank outsiders in the realm of big business!"

Well, perhaps!

But, by the test of 1930, able, serious, hard-working, unafraid business men who know their job and know how to preserve it.

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# M. P. T. O. A. and Allied will Resume Amalgamation Conferences Early in '31

### *Or "Hell's Angel"*

**Caddo Prod. has offered a prize for the best slogan offered by the public which will describe Jean Harlow, blond star. Warren Nolan, who, with Miss Harlow and Wayne Pierson of Caddo, is one of the judges, reports some of the lines already in are: "Contagious Desire," "Winter's Sunshine," "The Aviator's Pride," "Hollywood Havoc," "The Blond Landslide," "The Hollywood Tornado," "The Blond Fury," etc.**

## 'Scandal' Scannel, Sue's Sec, Sicced Sue Onto Stuart?

Hollywood — Sue Carol engaged Alice Scannel as a secretary, but Miss Scannell turned out to be another "balance sheet." And, if you don't believe it ask Jimmy Quirk, who's *Photoplay* fan sheet spills the yarn about the discovery by reporters of Nick Stuart's pajamas in Sue's closet, after which the secretary "advised the couple to announce their secret marriage which had taken place several months earlier."

"Various events had caused things to be whispered around concerning Sue and Nick," the yarn reveals, "when the secretary came to the rescue. 'Announce your marriage,' she begged, 'and save your reputations.' So they did."

### *Three-Way Projection At Gumbiner Theatre*

Los Angeles — The new Los Angeles, costing $2,000,000, will be opened by H. L. Gumbiner, Jan. 1.

Gumbiner, owner of the Tower, will be owner of the new house seating 2,500. Various innovations, such as six seats to a row, a club lounge with a dance floor, a cafe, a cosmetic room with attendants, and children's play rooms and nurseries, will be features.

One of the unusual points will be simultaneous projection in the lounge and children's rooms at the same time that films are being shown on the main theatre screen.

"City Lights," Charlie Chaplin's new film, will open.

S. Charles Lee, architect, was the designer.

### *Fox Takes Over Coast Publix Houses on Jan. 1*

San Francisco—The string of seven Paramount Publix theatres purchased last week by Fox in a reputed $20,000,000 deal will be placed under Fox management on New Year's, when title passes on three in this town, one in Oakland (now building); two at Portland, Ore., and a Seattle house.

### *Myers Disturbed by Leak on Story About Negotiations For Consolidation*

With both sides agreeing that a solid front is needed to combat impending adverse legislation, M.P.T.O.A. and Allied States Association leaders will meet soon after the first of the year to consider proposed amalgamation of the two organizations.

The proposed consolidation of the two organizations followed a series of conferences sponsored by a third party. Considerable progress was made at the sessions, news of which was suppresed at the requet of leader of both parties. With intimation of the sessions printed by a Coast publication, a statement was issued announcing that the meetings were to be resumed in January, after leaders had opportunity to confer with their organizations on the subject.

Under the plan, both affiliated and unaffiliated exhibitors would be invited to join in one national exhibitor association. No details of the proposed set-up have been divulged.

Washington—Abram F. Myers, president of Allied States Association, is peeved because of the premature leak on the story concerning negotiations for an amalgamation of the M.P.T.O.A. and Allied.

## Stockholders of Pathe Urged to Okay RKO Buy

Boston—The RKO purchase of Pathe is seen as a good deal for the Pathe organization by McNeel's Financial Service, which states in its weekly bulletin:

"Stockholders of the Pathe Corporation should sign and return their proxies authorizing directors to ratify the agreement made with the Radio-Keith-Orpheum Corporation to sell its producing and distributing properties to the latter company.

"This seems to be a good deal for Pathe and under the present conditions the offer by RKO seems liberal."

This advice substantiates the contentions of Joseph P. Kennedy, Chairman of the Board of Directors, in his letter to stockholders "that the transaction will relieve Pathe from its difficult position as an independent producer" and his urgance that all stockholders send in their proxies to aid the consummation of the deal at the meeting on January 5.

### *Iowa Theatre Darkened By Labor Disagreement*

Council Bluffs, Ia.—Failure to arrive at an agreement between theatre owners and the operators' union has caused the Broadway to go dark. Manager Robert K. Fulton has left to take over the management of the Princess at Sioux City.

### *In a Tough Spot*

**Known only to a few very close associates, the production chief and vice-president of a certain well known old-line company was recently secretly confined to a sanitorium where little hope is held for his recovery.**

**In the meantime, his business associates are formulating plans for complete reorganization and now are scouting around for someone to fill the shoes of the sick chief.**

## Exhibs Would Take Packards From Operators

Chicago—Despite the fact that there is a greater number of complaints and more open rebellion against maintaining two operators in the booth than ever before, the exhibitors' chances of having this situation ameliorated are no better than ever. The stranglehold which Chicago labor organizations maintain on the theatre industry here remains as strong and uncompromising as ever, and it is more than doubtful whether even a united theatre front would be effective in obtaining any relief.

The seasonal depression is being felt in the neighborhoods this year more than ever before. A reflection of it is found in the continual filing of complaints of the two men in the booth situation, which is the first thought of the theatre owner when expense cutting becomes imperative. Exhibitors' associations state that never before have they received so many petitions for a reduction of one operator. As a result, both Aaron Saperstein, president of Allied Theatres of Illinois, and Jack Miller, president of Chicago Exhibitors Association will confer with members of their organizations prior to reopening negotiations with union officials which will seek some relief for the small exhibitor.

Many of the latter contend that they could operate at a profit if they could be spared the expense of the extra operator. These definitely claim that they are barely making the grade under existing conditions. Their particular grievance, however, appears to be that, whereas they themselves have been forced to put away their motors in sore times, and ride the street car to work, their operators continue to drive up to the theatre in Packards and Pierce Arrows.

### *Akron Puts Special "Bulls" On Trail of Dynamiters*

Akron, O. — Ten theatre dynamitings, four in the last three weeks, have resulted in the organization of a special bombing squad at local police headquarters.

# An Insider's Outlook

THE physical chacteristics of several of the national circuits are about to undergo some changes which will endow the body with an entirely different face.

The new move, closely held and met with more or less stony stares when you ask about it, appears to revolve around the immediate necessity to decentralize operations, make New York far less important than it has been and, at the same time, shut up the stock of operators in the field.

For, New York has learned to its widespread sorrow that you can't operate theatres three, four and even more hundreds of miles away by a blue print. The homey touch that has spelt success for the individual operator for these many years, it has been discovered, imparts to exhibition something which circuit-controlled managers can't give, burdened down as they are with rules, regulations and restrictions concocted in the home office.

### *By Way of Evidence*

Here's one of a hundred stories to prove it:

The man whose experience this is, operates both as an independent and a circuit partner. In several cities, just overnight from New York as the railroads go, he stands on his own two feet. His opposition includes three of the nationally-operated circuits. But do you think he is worried? Not a bit.

Regularly week in and week out, he is licking the circuits so badly that it's just too bad for New York chain headquarters and the red ink they use so freely these days. This chap has studied his circuit opposition, discovered what they don't do which is plenty and then proceeded to fill in the wide gaps in friendly service which his competitors overlook. That one trick, plus judicious and psychological booking, are the corner-stones of his success.

In a New England town, it so happens this selfsame showman is partner with a big circuit—a big one. One Monday morning, he studied some reports, saw spots before his eyes and hopped on a train. He was determined, you see, to find out why, if he made money in other cities, he couldn't in this one. So he checked and double checked.

### *A Conversation*

Then he came back to New York, visited the head of the producer chain and said:

"There's nothing wrong with that town. If your manager didn't have to spend ninety per cent of his time answering communications from the home office, he might be able to spend some putting his house over. Then you and I both would make some money."

These two stories and the lessons they carry just about explain the current state of affairs. The circuit heads, whether by force of circumstance or weight of newly-found wisdom, have reached the point where they admit there is much to it. That being the case, some upsets may be expected, for they are on the way.

Not only will it be good business as dollars and cents and profits go. It will also be a smart move in view of the legislative tidal wave that bids fair to engulf the industry next year. The manager operating on his home ground and in sympathetic understanding of the public he expects to patronize his theatre, is in a much more strategic spot to work with his own legislators than a manager, or a supervisor, imported from a foreign city.

### *Drawing Battle Lines*

This is a slant which the circuits are now giving attention. The front line trenches against adverse laws will have to be thrown up and quickly, too, in the opinion of those familiar with the activities of legislatures and their methods of doing things. The chain corporation is in disfavor in many states where local tradesmen are protesting the transfer of large sums of money from their own territory to headquarters in either New York or Chicago.

It is obvious to those who do a little analyzing that a localite on a theatre job can do more good and, by his absence more harm, than a starnger in the fold. Particularly is this true in communities where clannishness prevails.

### *Economy*

An interesting commentary on business psychology is offered by Hollywood, which to a sizeable degree has knocked off sending the usual Christmas spiel. A couple of years ago, Coast players and directors outdid each other in efforts to get the flashiest kind of Christmas greeting. The cards, which formerly had been a sentimental expression, became a luxury, which many this year found they could not afford. Accordingly, many of the studio workers sent personal notes instead of Christmas cards, which was a real break for Uncle Sam's postal workers.

### *Feather in His Cap*

Joseph I. Schnitzer's forthcoming stay in New York is to be a short one, the Radio chieftan intending to return to the studio post-haste to take up permanent quarters. Schnitzer's stay on the Coast has been a productive one, and he does not intend to lose the benefits of the economy program he has put into force at the studios.

Radio's production reorganization, 'tis said, is reflected in "Cimarron" by which the company is setting great store. Advance dope indicates that the picture is in, which will be a big feather in the Schnitzer cap.

THE INSIDERS

### *C-u-r-t-e-s-y*

**THE laughable extremes to which some theatres go in their bowing-and-scraping instructions to ushers had their counterpart in a leading de luxe house, when an important police officer, taking an evening off and in "civies," visited the theatre.**

**Noticing that plenty of seats were to be had in the front center of the theatre, the party attempted to pass down the center aisle. A uniformed attendant immediately swung in to head them off, pointed to the next side aisle and said:**

**"Seats in the next aisle."**

**The man, without rancor or heat, replied that there were plenty of seats in that section, and furthermore his daughter wanted to sit down front and she was the one to be pleased.**

**"Seats in the next aisle," was the rather sharp retort from the usher.**

**"I'm under the impression that I purchased something more than seats when I came in here," answered the officer.**

**"All you bought was seats and you'll find them in the next aisle," was the curt remark from the underling, who still barred the path.**

**Speaking of the incident later the officer said:**

**"The next time I purchase tickets for that house I'll own the place."**

**All of which is one reason why business at the theatre has been skidding for many weeks, for this is far from the first time such an incident has occurred.**

# Independent Distributors Want Circuits To Revamp Present Booking Methods

### *Embarrassing Moments*

**RKO's Mayfair in New York boasts of the most modern and efficient sound projection installation in the country —BUT, on the very first day that the Spoor-Berggen wide film process made its debut at this house, the show was stopped on four different occasions within 35 minutes because of breakdowns. It is not known, however, whether the breaks were from film or machine trouble.**

## De Forest Loses Court Battle on W. E. Replacement

An attempt by General Talking Pictures to prevent the replacement of De Forest equipment with Western Electric proved unsuccessful when Judge Gavigan in the New York Supreme Court granted the motion of the Rhinelander Amusement Co., which operates the Monroe Theatre, to dismiss the complaint. A restraining order sought by General had been denied previously by Judge McGolrick.

"Plaintiff seeks on the basis of a covenant never made to prevent loss of business which might be incurred if theatre owners find other equipment better for their purposes," said Judge Gavigan in his opinion. "Such a stipulation will not be implied from language in no way suggesting it. Courts of equity do not enforce doubtful rights by injunction. Here, though, there is not even a doubtful right. Plainly, the right asserted is non-existent."

### *Bobby Jones to Coast in Spring*

Atlanta — Bobby Jones, golf champion, will arrive in Hollywood next spring to make 12 Vitaphone golf shorts. In the meantime, with the aid of a writer from the Warner scenario staff, Jones will map out yarns for the series at his home here.

### *Rush Pathe Shorts*

Hollywood—Thirty-two comedies on the Pathe 1930-31 schedule of 52 two-reelers have been completed, and H. F. Lalley, producer of the shorts, declares that the current program will terminate the latter part of March.

### *Radio Buys Story*

Hollywood—Screen rights to "Traveling Husbands," written by Humphrey Pearson, have been acquired by Radio Pictures.

### *Minna Gombell on Fox Lot*

Hollywood—"Doctors' Wives" will feature Minna Gombell, a new recruit from legit.

### *Claim Deals Made on Product for 1930-31 Puts Them at Disadvantage*

Numerous independent producers and distributors, it is learned on good authority, are beginning to feel a financial pinch from shriveled rentals which they claim to be a direct result of booking deals made with the big chain operators at the beginning of the 1930-31 season.

When booking deals were made with the large circuits by complaining companies for this season's product, the long-established guarantee and percentage based on production costs were eliminated completely in a majority of cases it is said, and instead, flat rentals or lower percentage ratings than heretofore were insisted upon.

Only "smash" pictures, which come too few and far between, bring in healthy rentals to the smaller companies, with the average release, the predominating type on all schedules, causing plenty of worry.

A general box-office slump, reported to run from 15% to 25%, caused by the present economic depression sweeping the country, is also making itself felt on the books of these companies which must rely upon percentage rentals.

Two of the "chainless" distributors are known to have talked things over in the past week and to have matched notes with a view to organizing concerted effort to influence the bigs guns to reconsider present booking methods. Others are expected to fall in line shortly, or at least file complaints independently.

### *Warners Lease Two Salem, Ore., Theatres*

Salem, Ore.—Through a deal just completed, Warners take control of the Elsinore and Capitol, formerly under independent and Fox management, for a reputed $85,000 cash payment, with rentals in the future aggregating $575,000.

### *Warns Against Racket*

Columbus.—In a form letter to exhibitors, signed by W. M. James, president, and P. J. Wood, business manager, the MPTO of Ohio warns against two men whose plan is apparently to contract the exhibitor to a sales promotion contest in which he gives away approximately $900.

### *Radio Grooming Two*

Hollywood—Radio Pictures is grooming two new stars, Dorothy Lee and Anita Louise. Miss Lee within six months will be launched as a star. Miss Louise is under a five-year contract to C. R. Rogers.

### *The Tough East*

**George Bancroft, famous "hard-boiled" man of the cinema, writes H. I. Phillips in the *New York Sun*, is now in New York and there is a rumor that he was recently intimidated by a Paramount theatre usher.**

### *It May Be So, BUT!*

**"In these days of vice and rackets," points out a New York press agent, "it seems that the Russians are not behind the times. 'The Birth of a Nation,' which for years has swept the world as an outstanding picture * * * has a mystery added to its long career of events. The secret police of Moscow are making a so-called extensive search for the missing copies of this masterpiece. Undoubtedly it will also result in a death verdict similar to that passed upon the engineers recently accused of conspiracy by the Soviet government." * * ***

## Reisman Names District Heads In New Line-Up

Phil Reisman, general sales manager for Universal, has put into effect a new sales control centralization plan whereby eight district managers will be in charge of grouped offices, under the direct supervision of Ted Schlanger, eastern sales manager, and Harry Lorch, western sales managers.

Under the realignment seven of the district managers have been named, completing assignments of all exchanges except Dallas, San Antonio and Oklahoma City. This post will be filled soon. The list of district managers follows:

S. Wittman: New York, New Haven, Albany and Boston.

W. M. Richardson: Atlanta, Charlotte, New Orleans and Memphis.

M. S. Landow: Philadelphia, Pittsburgh and Washington.

Dave Miller: Buffalo, Cleveland and Cincinnati.

W. J. Heineman: San Francisco, Butte, Denver, Los Angeles, Portland, Salt Lake and Seattle.

E. T. Gomersall: Chicago, Des Moines, Detroit, Indianapolis, Kansas City, Milwaukee, Minneapolis, Omaha, St. Louis and Sioux Falls.

Clair Hague (general manager for Canada): Toronto, Winnipeg, Montreal, St. John, Vancouver, Calgary.

### *St. John Buys Gibson Six*

M. H. Hoffman, president of Victory Prod., has sold the new series of six Hoot Gibson Westerns to Floyd St. John, of Cooperative exchange at San Francisco and Los Angeles.

### *Pascal Finishes Bennett Yarn*

Hollywood—Ernst Pascal left this week for New York, having finished his Pathe assignment to write the story for Constance Bennett's next. Production on the untitled vehicle is to start next week.

### *"Fore" Sale*

**Tampa—That small time golf, even in this warm climate, is walking on its uppers in this city is evidenced by the many want ads in the local newspapers offering half interests or all in the tabloid links. The reason usually given is "other business."**

# Warner Invading Two Publix Spots

Chicago. — Warner theatre expansion plans in this territory are continuing and within sixty days, it is said, construction will begin in two cities which now are exclusively Publix situations—Aurora, Ill., and Michigan City, Ind.

At Aurora, an industrial city of 48,000, a new theatre will be erected at a cost of $500,000. The site will be the former Aurora City Mills property, which Warners have taken for a reported purchase price of $200,000. The only theatre now operating in Aurora is a Publix house. Publix also has under construction in Aurora a new 3,500-seat theatre, scheduled to be completed early next fall.

At Michigan City, also dominated by Publix-Great States, Warners have obtained a site on which a 1,500-seat theatre will be erected at a reported cost of $300,000, early next year.

A. S. Graven, Chicago architect, has plans for both Warner houses under way.

### *Powers Joins Schine*

Portsmouth, O.—Walter Powers, city manager, with four Warner houses under his jurisdiction here, has resigned to become manager of the new Schine theatre at Cortland, N. Y. He is succeeded by Frank Phelps, manager of one of the northern Ohio districts for Warners.

### *Hopper Buys Rivoli*

Falls City, Neb.—The Rivoli has been purchased by G. L. Hopper of Topeka, Kan., from George Munroe of Omaha and Frank Wheeler of Beatrice, Neb. The house is temporarily closed for wiring.

### *Cadwallader Back in Films*

Charles Cadwallader, formerly art director for Famous Players, Goldwyn and De Mille, has been signed by Herman M. Gumbin of Liberty Prod.

He has already begun work on the set for "Women Like Men."

### *Colman as American*

Hollywood—For the first time in his screen career, Ronald Colman will be cast as an American in his next opus. Previously he had enacted only Englishmen. Evidently Sam Goldwyn believes Ronald knows the American language.

### *Tough on Stock at Denver*

Denver—Stock is having a tough time here. Notice has been posted at the Broadway and if business does not improve they will be out before Christmas. Running on a week to week basis.

# Color Process to Cut Production Costs in Half?

Chicago.—A fifty per cent reduction in the cost of productions in color will be achieved, it is said, by a new color process which is now in its final stages of development at the Stewart-Warner Corp. laboratories here. C. B. Smith, president of the company, which manufactures automotive accessories, refused to comment on the matter, and it is reported that scientific and legal details remain to be completed before official confirmation is made.

The new color process, according to the reports, will make possible color productions at a cost of four, and possibly three cents per linear foot, as compared with the present cost of eight cents for the leading color process now in use. This cost would parallel, approximately, the present cost of ordinary black and white film development.

The major saving made possible by the Stewart-Warner process is said to be effected by a new chemical immersive in which the negatives are bathed and which sensitize the film for cheap and rapid color reception.

### *Fox Changes Titles*

Hollywood—Fox has made two changes in titles. "Three Rough Diamonds" replaces "Land Rush." Victor McLaglen vehicle, and "Wine, Women and Sin" supplants "Squadrons," Charles Farrell-Elissa Landi production.

### *Fox Opens at Eugene*

Eugene, Ore.—The Fox Rex has opened here as another link in the West Coast chain. B. E. Abegglan, formerly of the Colonial, is the manager.

### *Dorothy Jordan Gets Role*

Hollywood—The feminine lead of "Young Sinners" has been assigned by Fox to Dorothy Jordan. The stage play by Elmer Harris was adapted by Maurine Watkins.

### *Inside Stuff*

**Hollywood—Ann Harding is an accomplished equestrienne, having learned to ride at a cavalry post where her father was stationed when she was a child.**

**Harry Bannister is one of the tallest leading men in talking pictures, being 6 feet, 2 inches in height.**

**Eddie Quillan as a child vaudeville actor was a "Four Minute Speaker" for the Government during war-time Liberty Loan drives.**

**Helen Twelvetrees was born on Christmas Day.**

**Constance Bennett always drives her own open roadster during the daytime, although she has both a limousine and a chauffeur.**

**Robert Armstrong is the nephew of Rolf Armstrong, painter and illustrator, as well as of the late Paul Armstrong, playwright.**

**Russell Gleason made his stage debut at the age of three months.**

### *Cross It Off, Boys*

**Omaha—One old exploitation standby is a dead one in this town hereafter, for Paramount Publix was fined $100 for tagging cars with replicas of official summonses to plug "Feet First."**

# Film Stories In Tab for Nickel

Tabloid novelettes, based on illustrated fictionized film stories, are to be vended at five cents each by the Equitable Publishing Co., New York, in machines developed by Peerless Weighing Co., which is building a special machine for the purpose.

The idea is to divide a feature picture's story into about eight chapters of approximately 150 words, each printed on the back of a still, the stills to run in sequence from chapters one to eight. One card or page is to be a title page, which will carry the film company's credit line as well as the billing of the picture. On the reverse side will be a thumbnail sketch and portrait of the male and female stars. On the tenth card will be a story of the writing and production of the story on one side, and a picture of the full cast on the other. The ten cards will be placed in a box and vended for a nickel.

To try out the idea, ten stories, approximating ten sets, or 10,000 of each, will be used. The deal is to place between 1,500 and 2,000 machines in large and medium-size cities, and if the plan succeeds to carry them to small towns, tying up stories in advance to assure a steady and adequate supply. Companies will be permitted to approve copy.

### *Schulberg Casts 58*

Hollywood — B. P. Schulberg has just completed the task of assigning 58 players for six Paramount features about to go into production: "Dishonored," "Ladies' Man," "Finn and Hattie Abroad," "The Westerner," "June Moon" and a Ruth Chatterton vehicle.

### *Fox to Build at Phoenix*

Phoenix, Ariz.—Permit has been issued for the construction of a $300,000 house here to be one of the Fox West Coast group. S. C. Lee is the architect. The building will be two stories, with the theatre having a capacity of 1800.

### *Spanish Films in San Diego*

San Diego—Opening of the Balboa by Fox West Coast, brings to this city Spanish talking pictures shown exclusively at one theatre. The house has been entirely redecorated, and equipped with Western Electric equipment.

### *Oakie as "Dude Rancher"*

Hollywood—Jack Oakie will burlesque tenderfooters in Milton Krim's "Dude Ranch," in which he will be supported by Stuart Erwin, Mitzi Green, Skeets Gallagher, and Eugene Pallette.

# Pettijohn Pleads for Retention of Film Boards

(Continued from page 9)

Now with reference to **actual savings in dollars and cents:**

A—In the City of Chicago **alone** we are today saving the exchanges **more money than it costs to run Film Boards of Trade** in the United States,—more money than is involved in the **annual budget.**

B—All requests to every branch manager in every exchange center for donations, contributions, advertising space, and programs, church, civic, policemen and firemen affairs, the opening of new theatres, anniversaries of theatres, etc., are referred to secretaries of the various Film Boards of Trade; as are appeals for advertising in special editions of newspapers, in which all Film Companies are asked to advertise. Also the sending of flowers to banquets, marriages, etc. Not only do the Film Boards of Trade save its members **at least an amount equal to the annual budget,** but in avoiding this needless class of expenditure, they have avoided leaving sore spots and bad taste behind. Film Boards of Trade handle the community chest contributions in many exchange centers, effecting another large saving.

C—One of the greatest savings to the industry is brought about because of the fact that the secretaries and the members of their boards are constantly alert to keep the industry **out of politics.**

Film Boards of Trade provide all general sales managers and the members of their boards with the change of ownership of theatres. It is necessary to make these reports once each month by reason of numerous changes, not only in ownership, but in the changing of theatres from silent to sound, and the type of equipment employed. The secretaries also keep their members advised as to **who is authorized to sign contracts** in **each and every theatre.**

The secretaries supervise the distribution of gratis films to institutions and maintain regulations for the **safe** showing of films in these institutions and other non-theatrical accounts.

At least ten of the Film Board of Trade Secretaries —8 women and 2 men, have appeared on several occasions before legislative committees and have made arguments against proposed tax and censorship legislation. These secretaries know the motion picture business and its **mechanics.** They make a fine appearance and their arguments are intelligent. I know of several occasions where the appearance of several of these women secretaries, who knew what they are talking about, and presented their facts and information in a **lady-like manner,** has turned the tide in favor of the industry. On **each of these occasions,** that particular secretary has **saved the industry as a whole, in some instances more, than it costs to operate the Film Boards of Trade in the United States.**

In the supervision and observation of fire regulations these secretaries are in touch with their local fire chiefs and fire departments in the cities in which they are located.

Various state tax boards are constantly engaged in attempts to change the assessment on personal property located in the exchanges in the film centers. These secretaries appear before these assessment boards and to date they have been able to keep these assessments within reason in the 32 exchange centers without exception.

Film Board of Trade secretaries have been able to collect on many **bad checks** given for rentals of **films** which the branch managers **could not collect.**

Film Board offices locate **lost** and **stolen film** and check for all their members on miss-outs. **Their system** has been **perfected** until losses are now almost nothing.

The United States Chamber of Commerce, the United States Department of Commerce, and others have made constructive reports based on **information furnished by Film Board of Trade secretaries.**

Film Board secretaries prepare and send to their members daily, weekly and monthly bulletins.

In emergencies, such as those that grew **out of the floods** in the South, St. Louis, Memphis and New Orleans, and other Film Board of Trade secretaries, in cooperation with their members, met the sudden distribution problems and distribution in the flooded districts was reorganized over night. **Working day and night,** both the secretaries and the members of their Boards **carried on distribution** in the flood area during that crisis. A similar situation was met in the **Boston** Film Board of Trade during the **floods** in **Vermont** and **New Hampshire.**

The secretary of the Washington Film Board of Trade effects a saving in cost on film deliveries to Maryland and Virginia Censor Boards in the sum of approximately $16,000 per year, or approximately four times the expense of operating the Washington Film Board of Trade per year.

Each Film Board keeps a careful check on **film mutilation thus tracing the theatres that are responsible for the destruction of film.** Checks are also kept on the **late returns of prints,** resulting in an **increase in the circulation of prints** and the **saving of print costs.**

I recommend that we **boil down the budget,** and the expense of the operation of Film Boards of Trade as low as it is humanly possible to do so for the time being and that Film Boards of Trade be continued as is until April 1, 1931, at which time the legislative situation will be out of the way and Film Boards of Trade can be weighed by their other achievements.

### *Explosion Ahead*

**They say that in the last ten years Bobby Jones has assumed pretty good command of his temper, but wait till a Hollywood director begins telling him how to play golf!—*Detroit News.***

### *No Silents; Dark*

**Nanaimo, B. C.—The darkened Bijou here staods as a monument to the silent picture. Famous Players Canadian Corp., unable to find sufficient silent pictures to keep the theatre in operation, have closed it.**

## *Pirtle Sells to Chain, Announces Competition*

Jerseyville, Ill. — The Dickerson circuit, new owners of the Orpheum, will have local competition from S. E. Pirtle who sold out to the former. Dickerson will not acquire the Orpheum until expiration of the present lease. Pirtle plans a new structure.

## *Vandals Ruin Screen*

Vancouver, B. C.—The projection room and screen of the Fairview, leased by the Circuit Theatres, Ltd., were ruined and wrecked by unknown vandals. A sledge hammer was used to smash all of the projection equipment and screen speakers, while the screen was ripped and slashed beyond repair. The damage was estimated at $7,000.

## *Carr Back on Job*

Buffalo—John E. Carr, manager of Shea's Century, who has been seriously ill, has returned to the job. Carr announces that "Hell's Angels," which recently did two of a scheduled three weeks as a road show in the Shubert Teck, will play the Century soon at popular prices.

## *100% Photophone*

Marietta, O.—C. & M. Amusement Co., operating picture theatres in Marietta and Cambridge, is a 100 per cent RCA Photophone circuit with the recent installation of RCA Photophone equipments in the Putnam, Marietta, and the Strand at Cambridge.

## *Brandt Named Scout*

Cleveland—Walter Brandt, former local First National branch manager, is now in charge of the local division of the Warner theatre expansion department, succeeding Morris Levinson, who has been transferred to Chicago.

## *Cut Prices in Ottawa*

Ottawa—The first break of the year in theatre admission prices took place at the Imperial when a 10-cent reduction was made, the top price being 50 cents. The current attraction was "East Is West."

## *Start Work on Warner House*

Torrington, Conn.—Construction of the new Warner house here is under way, and is expected to be ready by June.

# Patron "Sings" Makes Big Hit At Louisville

Louisville—Strangers in town, visiting the Loew State, are frequently surprised when the patrons of the theatre sing at least the chorus, and frequently an entire piece of music, along with the organ, played by Haden Read, the lyrics being flashed on the screen. Both young and old indulge, especially the youngsters.

Read, while at the Kentucky in Lexington, developed singing audiences. He worked away on his programs, using clever screen animations, and got the young folks packing the house. When Loew's opened in Louisville, Read was nabbed for organist to play the big disappearing Wurlitzer. For a time the public in Louisville didn't respond, and it began to look as though he would never be able to do here what he had done in Lexington. Then they started singing, lost their stage fright, and later began putting power into their warbling.

Recently a middle aged man dropped into the house. At first he was amazed. The woman who was with him began singing. The man followed, and soon was pouring forth a rich baritone that could be heard over the theatre. When the music ceased, he looked a trifle foolish or guilty, but smiled with pleasure, as he winked at the correspondent for Motion Picture News.

It merely goes to show that perseverance wins out. Its been said often that theatregoers in Louisville were cold-blooded. However, Read has thawed them.

Such things are not uncommon in a small town, or a college town. However, local exhibitors believe they are unusual in a city of 307,000 people. A lot of exhibitors might find that such policies pay. It helps to bring the young folks to the theatre.

## *Schwalm Expands Holdings*

Hamilton, O.—John A. Schwalm, manager of the Rialto, has purchased a site adjoining his house, on which the business block recently burned. He will erect a large building to be used for store and office purposes, with a possibility of converting it into part of his theatre at some future time.

## *Ray Cannon with Sono Art*

Hollywood—First of the Sono Art-World Wide "Thrill-O-Drama" series will be directed by Raymond Cannon, who has picked Grant Withers, Thelma Todd and Philo McCullough for the leads.

## *Marsh, Edwards Promoted*

Corvallis, Ore.—The transfer by Fox of Cal S. Edwards from management of the Whiteside and Majestic to Vancouver, Wash., made way for the promotion of E. E. Marsh to the post left vacant by Edwards.

### *Talker Prospect*

**The newsreel cameramen are offering odds that Junior Lindbergh will talk before his father does.—*N. Y. World.***

# Blank's Chain Staff Settles Strike Battle

Burlington, Ia.—Operators who have been out of the theatre for several weeks during arbitration with Central States Theatre Corp. have settled their difficulties and returned to their duties. The operators walked out when they charged that the company had violated terms of their contract. Musicians walked out in sympathy with the operators. Non-union men were hired from adjoining towns.

A. H. Blank, head of Central States, stated that the operators who walked out must pay the $100 expense to which the theatre was put when they left their jobs. This the operators refused to do. The operators say they returned to their jobs waiving their first grievance over violation of the contract.

### *Bids for Juveniles*

London, Ont.—Manager J. R. Minhinnick made a special bid for juvenile patronage at the Grand with the approach of the Christmas holidays, and got them back to the theatre in considerable number. For the week preceding the holidays he booked a program comprising "The Big Trail" and the serial, "The Indians Are Coming." On top of this, he established a regular admission price of 15 cents any time afternoon or evening for those under 15 years of age.

### *Opens at 8:45*

Indianapolis—The Skouras-Publix theatres recently announced new policies for their houses. The Ohio, which shows second run pictures and occasionally a first run, opens its doors at 8:45 a. m. Also the price of children's tickets has been reduced in both the Indiana and Circle from 25 to 15 cents.

### *Preparing 3 at Pathe*

Hollywood—Pathe's comedy writing staff is preparing a series of three new two-reelers for early production. Henry Johnson, recently signed, is on "Stage Struck," his initial assignment. Walter Catlett is set for the lead.

### *Daylight Saving Spurned*

Carleton Place, Ont. — Daylight Saving was voted down in a referendum on the proposal to adopt summer time in 1931. The measure was defeated almost 2 to 1.

### *Quick Witted*

**Providence—Manager Jack McCarthy of Loew's State reports that his two operators are suffering from shell-shock as a result of the heavy bombardment in "Hell's Angels" which played his house last week.**

**Also a number of units backstage blew out, Maurice, guest organist, informed Mr. McCarthy. "To hell with 'em," said Mac, we'll replace them with another act."**

### *Thrift Books Illegal*

**Madison, Wis.—The state attorney general has ruled that it is a violation of the state trading stamp law for theatres to give coupons with thrift books to enable purchasers to obtain merchandise.**

## *Business Okay in the Dominion, Says Lyon*

B. F. Lyon, Canadian sales manager for Warner and First National, has returned from a survey in his territory, and reports conditions in excellent shape throughout Canada, with little talk of depression.

"Of course, there has been a slump in business in Canada," he said, "but it has not been a great one. Canada did not experience the great boom of prosperity that we did in the States and consequently it could not suffer to the extent that people here have been suffering. The drop was not so deep. The business men are conservative and go into nothing unless they see their way out."

## *Allen, Dawson Promoted; Fox Makes Other Switches*

Division manager H. J. Fitzgerald of the Fox eastern circuit has promoted George Allen to manager of the chain's Modjeska. Rodger Dawson becomes Allen's assistant.

Other changes in the eastern unit include the shifting of A. L. Lowenstein to the Fox Parkway, Bronx, where he will assist David Rosen, a new appointee to the manager's post. Harry Lewis has replaced Bert Jackson as manager of the Alhambra, Brooklyn, Jackson having been sent to the Maspeth, Long Island, where he will manage.

## *Couche to Install F. & M. Show at Portland Theatre*

Portland, Ore.—Charles E. Couche, following appointment as assistant to J. J. Parker, president of Fox Portland Theatres, Inc., has been assigned to the Paramount, where he will install on New Year's Eve a new stage show policy. Fanchon & Marco units have been booked.

### *Restore Shea Name*

Toronto—Following the resumption of direct management of Shea's Hippodrome by Jerry Shea, veteran Toronto showman, the house has reverted to the title of Shea's Theatre in all advertising and exploitation. Clair Appel, former manager, has been promoted by Famous Players Canadian Corp. to its head office to supervise the advertising for leading local houses of the Famous Players' chain.

### *Oliver Gets New Lines*

Cleveland—Oliver M. P. Supply Co. has been named distributor in northern Ohio of the Fox sound equipment, and the Vocalite bead screen.

### *Vine St. Goes Talker*

Hollywood—The Vine Street, legit house, has been acquired by a syndicate and will show pictures in the future. The theatre has been wired and completely redecorated.

# Everything but Spanish at Fox Studios Abroad

When Fox opens a multi-lingual studio in Europe, sometime within the next four months, all foreign version units with the exception of Spanish will be shifted from Hollywood to the new Paris plant.

Foreign department representatives now are scouting around for a site on which will be built a new studio, although there is a possibility that the company will lease an existing structure and build at a later date. Work on French, German and Italian talkers will commence immediately.

Six features and the same number of shorts have been completed in Spanish. Spanish, French, German and Italian versions of "Big Trail" are near ready on the Coast. Ten or 12 Spanish features now are being prepared for filming.

### *Sheild Resigns*

Washington—Corbin Sheild resigned as house manager of the RKO theatre and until Division Manager Ace Berry gets around to filling the vacancy, Treasurer Harry Schreiber is doubling in brass.

Another departure from Keith's was Musical Director Freddy Clark, who quit to take over the director's perch in the orchestra at Warners' Earle. Clark was a director of vaudeville for Keith's for 15 years until the local house went Hollywood. Under the recent music settlement which took the orchestra out of the RKO house Director Clark has been presiding at the organ. The Earle runs pictures and vaudeville.

### *Showing "Cincy" Talker*

Cincinnati—The first all-talker to be made in Cincinnati is being shown at the RKO Palace. Produced by the Rapid Film Co., a recently organized concern, the picture features several radio stars doing their stuff before the mike at a local broadcasting station, in addition to showing the inside workings of the station itself.

### *Try Stock Policy*

St. Louis—Considerable interest is evidenced here in experiment of Skouras-Warner in converting the Grand Central into a stock house.

### *Rood Buys Two Houses*

Andover, O.—Kenneth A. Rood has taken over the Gibbs of this city and the Gibbs theatre, at Kinsman. A. W. Gibbs formerly operated both.

### *Is It There?*

**Hollywood—Fox has been previewing Beatrice Lillie's filmusical, "Are You There?" in a goodly number of the neighborhood houses lately. The talker has undergone numerous changes in an effort to get rated as straight comedy drama. Audience reaction to this type of talker is getting special attention from the studio, as they are desirous of seeing the effect of musicals at this time.**

### *Oh, Yeah!*

**"Motion picture premieres are matters of real civic importance," declares Otis Skinner in an article in *Screenland*. "On the evening of my arrival from across the continent I discovered Hollywood *en fete*, quite bursting with excitement. It seemed to me that the pope, Mussolini, King George, the Prince of Wales and Queen Marie had arrived, and that President Hoover and Lindbergh were here to receive them."**

# Fanchon & Marco Plan 52 Weeks

San Antonio—If a plan under consideration develops, Fanchon-Marco units now playing 40 weeks will in the future play the entire 52 weeks of the year. The plan contemplates an invasion of theatres in Texas, New Mexico and Arizona.

M. D. Howe, general booking agent, is touring the three states in an effort to put the plan into execution. While here he explained that at present the units organized in Los Angeles tour California into the Northwest. They then work their way east to the New England States On their return they disband in Oklahoma City. If the new plan is carried out the units will play independent theatres in Fort Worth, Dallas, Houston, San Antonio, El Paso in Texas, Albuquerque in New Mexico and Tucson in Arizona. From there they return to Los Angeles. Any further cities needed to fill in the 52 weeks will be secured in the East and North.

### *Snow Supervises Memphis*

Memphis—Memphis has been added to the territories of Guy B. Snow, southwestern district manager for General Talking Pictures Corp. With the addition, Mr. Snow is now in charge of the entire Mid-South with the following offices under his supervision: Kansas City, Oklahoma City, New Orleans and Memphis. He maintains his headquarters in Kansas City and Miss Mae Browning looks after the Memphis offies.

### *Introducing Amos 'n' Andy*

Laying the ground work for showing of the Amos 'n' Andy talker, "Check and Double Check," in England, where the ether funsters are practically unknown, the National Broadcasting Co. will introduce the pair to British fans on Dec. 31 through a special radio program. The program will not be broadcast in America, going directly to England on short wave.

### *Cast in "Front Page"*

Hollywood — Howard Hughes has completed the cast for "The Front Page," newspaper story which he will produce next. The players include Louis Wolheim, Mary Brian, Matt Moore, Phil Tead, James Gleason, Frank McHugh, Edward Everett Horton and Slim Summerville.

### *New RKO House*

Davenport, Ia.—Sept. 1 has been set as the opening date of the new theatre which RKO has leased in the $2,000,000 theatre-hotel building erected here. It seats 2,700.

# Toledo Women To Get An Earful Of Cinema Dope

Toledo—Toledo's Motion Picture Council, composed principally of local club women, should know plenty about films when the organization's winter educational program is carried out. The group has mapped out a course of study and lectures covering every important aspect of the motion picture and its effect upon the human family. Just what the women will do about it after they get their hefty load of low-down has not been announced.

However, Dr. A. W. Trettien, professor of psychology at the University of Toledo, has fired the first gun with a lecture on "The Psychology of the Motion Picture" and will be followed in due course by these eminent authorities:

Mrs. W. A. Rundell, chairman of the Council's advertising committee, who will address the body on "Motion Picture Advertising."

Katharine Johnson, associated in New York with Walter B. Pitkin, professor of journalism at Columbia University, who will tell the anxious club women "Why We Go to the Movies." (Local exhibitors will meet in the Maumee River the same night to be entertained with a discourse on why we don't.)

Ralph Dugdale, assistant superintendent of Toledo public schools, who will describe "The Effect of the Motion Picture on the Juvenile and the Public School."

Dr. Elwood Rowsey, local Presbyterian pastor, who once tilted a forensic lance with the renowned Clarence Darrow and will discuss "The Motion Picture and Life."

Mrs. Silas E. Hurin, prominent civic leader, who will explain "What the Motion Picture Means to Us."

Mrs. Ben W. Johnson, similarly celebrated, who will discourse upon "The Motion Picture as the Highest Art." (Vulgarians who can't keep their minds off grosses will be barred, it is assumed.)

Albert J. Horne, secretary of the Toledo Chamber of Commerce, who will expatiate upon "The Motion Picture from the Business Viewpoint."

### *Roxy Advances Opening*

Opening day of the annual holiday show at the Roxy, New York, was advanced from Friday to Wednesday, the current bill running nine days instead of seven.

### *Gunning for Guns*

**Ottawa—The *Ottawa Journal* has declared war on the showing of guns in pictures. In an editorial headed "Keep Pistols Out of Pictures" it states:**

**"There can be little argument against this. The power of suggestion is potent, particularly upon younger minds, and little but harm can come from pictures in which every two or three minutes somebody draws a gun and which generally give the impression that revolvers are as common as cigarette lighters."**

### *Allez Oop!*

**Freedom of speech and subject on the stage has in the past quarter century gained such headway that a percentage comparison will show an increase of 280 per cent since 1905, according to Robert Littell, drama defender in the *New York World*.**

**Littell, in his theatrical graph, shows the curve of "what parents allow their children to see" traveling upward at the same sensational pace.**

# Providence Ops Tabooing Discs

Providence — Operators and exhibitors here agree that the more or less cumbersome discs must give way to the sound-on-film device for a variety of reasons. It is felt that second-run houses, too, would benefit mightily by the elimination of records.

Operators show a streak of vanity in their stand, as they feel that the public does not understand the necessity of step-ins and when a merry voice, sans picture, is sputtering in the house Mr. and Mrs. Fan thinks the guy in the booth is cock-eyed.

This is sound reasoning, exhibitors concur, for the layman cannot be expected to know all of the grief the operator is heir to, and breaks in a film, particularly in the first-run houses, are given the Bronx boo.

Although no ultimatum has been sounded it is not unlikely that an agreement will be reached soon relegating the disc to limbo.

### *"Lincoln" Run Switched*

Cleveland—"Abraham Lincoln," United Artist, first announced to play Loew's Allen, will, instead, play an extended run at the Publix Auditorium, starting early in the new year. An exploitation program is now being mapped out in which the public schools will co-operate.

### *Fox Changes House Policy*

Phil Bloom will book four vaude acts into Fox's Park Plaza in the Bronx, following a switch from straight pictures to a split policy. The same policy was inaugurated recently at the Crotona, located near the Park Plaza.

### *Theatre Razed by Fire*

Diller, Neb. — This town's only picture house was practically destroyed by fire which was caused by sparks from a trash pile on an adjoining lot. Projection and house equipment was a total loss, according to R. W. Green, owner of the building.

### *Fire Damages House*

Neligh, Neb.—Fire, caused by an overheated furnace, caused damage to the Moon estimated at $7,500. The house was closed when the first broke out. W. B. Bradley, owner, began immediate repairs.

### *Trailer Plugs Oriental*

Chicago—Trailers urging patrons to visit the Oriental and "see your second good show this week" are being used in all Balaban & Katz theatres. Grosses at the house have been off for some time.

### *Smart Feller, This Paul*

**Tampa, Fla.—Paul Short, managing the Tampa, hit upon a new wrinkle this week when he tied up with Uncle Sam who designated the Tampa as an official post office for handling mail in the holiday rush. Short built up plenty of good will for his house as a result.**

# Harry Warner to Stage 5 Benefits

Unfortunate kiddies in New York City will be guests of Harry Warner and Warner Bros. at five special morning performances planned for the holidays.

Under auspices of Mrs. William Randolph Hearst, crippled youngsters saw an elaborate show on Christmas Day at the Hollywood in New York. On Friday, through the *Brooklyn Times* and Warners, thousands of kids attended the Brooklyn Strand. These are to be followed by an *Evening World* show on Dec. 30 at the New York Warner, and a second entertainment sponsored by the *World* and Child Welfare Committee, which is set for New Year's Eve. at the Strand in Brooklyn.

### *Mentally Ill to Hear First Sound Program New Year*

Toledo—Sound pictures as an agency to improve moral and mental hygiene of the mentally ill will be tested New Years' Eve at the State Hospital in Toledo, when 2,400 patients and employes will see and hear their first programme, presented by RCA Photophone equipment which was purchased from funds raised by the sale of novelties made by the patients. It is the first institution of its kind in the U. S. to install sound equipment.

### *Warners Help in Chi, Staging 19 Benefits*

Chicago—Benefit performances for the needy were held by 19 Warner houses Saturday night, the receipts going to the Good Fellow Fund. By vote of the unions all labor connected with the theatre operation was contributed gratis. Daily papers helped with publicity.

### *Bowes on Air for Shut-Ins*

Major Edward Bowes and his Capitol "Family" broadcast a special Christmas show over WOR yesterday, for the benefit of shut-ins. Stage, screen and radio stars participated in the broadcast.

### *Stearns Invites Needy*

Willoughby, O.—Dan Stearns, manager of the Willoby, invited the unemployed and needy of the city to the theatre on Christmas Eve, when those unable to pay for admissions were admitted free.

### *Kroeschell to Europe*

Bob Kroeschell, of Carrier's theatre division, sails on Jan. 3 aboard the Bremen for Europe.

# "Ma" Sends Fine Food to Hungry Exhibs in "Chi"

Chicago—The numerous charity performances being given by local theatres at which foodstuff is accepted in lieu of legal tender, has led to at least one complication.

A stock trailer, announcing that the food contributions will be acceptable as admission, and requesting patrons to leave the names and addresses of needy persons to whom the gifts may be donated with the management, is the most common announcement of the charity performances in use here.

The Fox Commercial theatre recently decided on such a performance and ordered the announcement trailer. The latter half of the trailer, requesting the names and addresses of needy persons or families, in some way was left out. As a result, the manager found a young grocery store on his hands at the end of the evening with no immediate disposition for the perishable foodstuffs at hand. The Salvation Army helped him solve this predicament.

Later, in discussing the incident with various of his patrons, the manager learned that each and every one had supposed that the theatre owners were to be the recipients, "because we heard so much about business being bad."

A few even approached him happily to inquire how he liked the stewed tomatoes, or "ma's preserves."

### *Warner Gains Strong 'In' in South in Booking Deal*

Through two deals completed this week, Warner, First National and Vitaphone product acquires representation in North Carolina and part of Louisiana.

A. W. Smith, Warner manager, closed with M. H. Jacobs of the United Theatres for 16 houses controlled in New Orleans and surrounding territory. A second deal, with H. F. Kincey of Publix-Saenger, is for Greensboro, Raleigh, Winston-Salem, Durham, Burlington, Salisbury, Chapel Hill, Fayetteville, Henderson, High Point, Goldsboro, Rocky Point and Wilson.

### *Desserville on Expedition*

Capt. Michael Desserville, vice-president of Kendell & Desserville, acoustical engineers, is en route to Halifax from which port he will embark for Oslo, Norway, to join Commander Anderson on a two-year geodetic and hydographic survey approximately three degrees from the North Pole, for the Norwegian Admiralty.

### *Kendall Returns*

Messmore Kendall, of the New York Capitol, accompanied by Mrs. Kendall, returned to New York this week from a four weeks' vacation trip through Europe.

### *New Warner House Opens*

Cleveland—Christmas Day saw the formal opening of Warners Lake, formerly the Cinema, under the management of W. Warren. "Kismet" was the opening attraction.

### *Beans for a Balcony Seat*

**Tampa, Fla.—A can of beans, a sack of flour, or anything in the grocery line entitled neighbors to a free ticket at the Seminole, where Charles Kirkconnell, manager, staged a big benefit performance this week for those in town who have been hit by the depression.**

# Newsreel Theatre Opens in Syracuse

Syracuse — Julian Brown, millionaire owner of the Brown-lipe Chapin Gear Co., has taken a five-year lease on the former Empire Theatre, re-named it the DeWitt, and opened the house as an exclusive newsreel theatre operating along the same lines as the Embassy in New York.

Whenever he visited New York Brown went to the Embassy, and it was because of his enthusiasm about the all-news program featured there that he decided to give Syracuse picturegoers a similar project. Both issues of Hearst Metrotone News are featured, as at the Embassy.

### *Selig and Rivkin Put Over Smash Plug with Chiefs*

Six thousand fire chiefs, members of the International Assoc. of Fire Chiefs, have been tied up in a campaign for Tiffany's "Third Alarm" put over by Al Selig and Joe Rivkin. Special exploitation material is being turned out and benefits for the Firemen's Fund have been planned with exhibitors, who will secure engines and other fire apparatus for ballyhoo.

### *1930 "No Worse" for Manufacturers, Swope*

"The electrical manufacturing business, as a whole, in the new year should surely be no worse and possibly somewhat better than in 1930," states Gerard Swope, president of General Electric, who admits it to be a tough job to predict the business outlook for 1931, because of the generally depressed economic conditions.

### *Pathe News Anniversary Stills Get Break in Press*

Pathe has issued a special series of stills, covering the news highlights between 1910 and 1930, to commemorate the twentieth anniversary of Pathe News. A number of newspapers throughout the country have reproduced them for their historical value.

### *Urban to Remain in East*

Joseph Urban will not return to the Fox West Coast plant for several months. He plans to remain in New York for a lengthy period to continue with his architectural and stage work. On Jan. 1, Urban will open the new School for Social Research, for which he was architect.

### *Callaway Back in Dallas*

Dallas — Returning from a home office conference with E. J. O'Leary, W. E. Callaway, Pathe's southern district sales chief will launch a new sales campaign immediately.

### *Okay "War Nurse"*

**Marshalltown, Ia.—Mayor A. C. Conaway has approved the showing of "War Nurse," which had been held up owing to complaints. The action was taken after he had conferred with officials of the State Nurse Association, which adopted the attitude that the picture's theme "had nothing to do with professional nurses."**

# Newspaper Reel In Detroit Covers All Local Events

Detroit—Sound newsreel sponsored by the *Detroit Times*, and known as "The Detroit Times Topics," has met with the approval and acceptance on the part of local theatre managers. A fully-equipped sound truck serves as the base of operation for all field events, such as the football games at Ann Arbor, aerial events at Selfridge Field, parades and the like. It is manned by a crew of three experienced operators provided by the Metropolitan Motion Picture Co., which turns out the film for distribution to the theatres.

Recently the *Times* has made arrangements with a local flying station to equip one of the large planes so that air shots in sound may be made. Views of the Mitchell air race at Selfridge were obtained in this ship, with Nathan Reiss behind the camera.

A history of newsreels in Detroit, from a purely local standpoint, reveals that the *Detroit Free Press* was the first sponsor of such visual entertainment. The *Detroit News* undertook the editing of the reel when it was dropped by the *Free Press* several years ago. When the *News* tossed the idea overboard, the *Times* stepped in and carried on.

Full advertising co-operation is given by the *Times*, several ads being run each week, announcing the various highlights of the current release, and naming the first-run theatres in which the reel is being shown. About 100 theatres in the metropolitan area of Detroit make use of the reel each week.

### *"Nut Club" as Booster*

Montreal—To build up a weak night, Manager J. C. Adams of Loew's has added a "Nut Club" feature to the regular show on Friday evenings, this being a combination of amateur night and extra vaudeville turns. He calls it "Two Big Shows in One" and the admission scale remains the same.

### *Variety Changed to Uptown*

Cincinnati — William Gervers, who recently took over the Variety on Vine, near McMicken, has remodeled and redecorated the house, which he has reopened as the Uptown.

### *Theatre for San Mateo*

San Francisco—A $100,000 theatre will be erected in San Mateo by D. B. Levin, who has operated the Metropolitan here for several years. It will be modernistic in architecture and will seat 1,000.

# Skidding Grosses Are Feature on Los Angeles Row

Los Angeles.—This was a week of skidding grosses, four attractions being hit by a drop in receipts over the previous week. Min and Bill" was $3,500 under; "Paid," $7,500; "Abraham Lincoln," $5,000, and "Morocco" about the same amount. It was the fifth week for "Min and Bill." However, "The Princess and the Plumber" lifted the intake of Loew's State over the previous seven days by $500.

Estimated takings:

**Los Angeles**

**"MIN AND BILL" (M-G-M)**
FOX CARTHAY CIRCLE—(1,650), twice daily, $1.50-75c, 7 days, 5th week. **Other attractions:** "Fisherman's Paradise" (M-G-M), Abe Lyman and Band, news. **Gross:** $9,000.

**"PAID" (M-G-M)**
FOX CRITERION—(1,652), 35c-65c, 7 days, 2nd week. **Other attractions:** Comedy, news. **Gross:** $15,500.

**PRINCESS AND THE PLUMBER (Fox)**
LOEW'S STATE—(2,418), 35c-65c, 7 days. **Other attractions:** F. & M. "Icy Hot" Idea, Meglin Kiddies, Laurel-Hardy comedy, news. **Gross:** $27,000.

**"FOLLOW THE LEADER" (Para.)**
PARAMOUNT—(3,596), 35c-65c, 7 days. **Other attractions:** Stage revue, comedy, news. **Gross:** $19,000.

**"RIVER'S END" (Warners)**
WARNERS DOWNTOWN((2,700), 7 days, 35c-65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $16,500.

**"ABRAHAM LINCOLN" (U. A.)**
UNITED ARTISTS—(2,100), 35c-65c, 7 days, 2nd week. **Other attractions:** Comedy, news, organ concert. **Gross:** $10,000.

**"CAPTAIN THUNDER" (Warners)**
RKO—(2,700), 35c-65c, 7 days. **Other attractions:** Comedy, news, vaudeville. **Gross:** $11,500.

**"EX-FLAME" (Liberty)**
ORPHEUM—(2,750), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $6,000.

**"DEL MISMO BARRO" (Fox)**
CALIFORNIA-INTERNATIONAL—(2,000), 25c-50c, 7 days. **Other attractions:** Spanish comedy, news. **Gross:** $6,500.

**Hollywood**

**"MOROCCO" (Para.)**
GRAUMAN'S CHINESE—(2,030), 75c-$1.50, twice daily, 4th week. 7 days. **Other attractions:** Stage reue, news. **Gross:** $16,500.

**"BILLY THE KID" (M-G-M)**
GRAUMAN'S EGYPTIAN—(1,800), 35c-65c, 7 days. **Other attractions:** Comedy, news. **Gross:** $4,400.

**"RIVER'S END" (Warners)**
WARNERS HOLLYWOOD—(3,000), 7 days, $35c-65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $14,000.

**"REMOTE CONTROL" (F-G-M)**
PANTAGES HOLLYWOOD—(3,000), 35c, 65c, 7 days. **Other attractions:** Stage show with 500 Meglin Kiddies, news, shorts. **Gross:** $13,500.

### *Iowa Theatres Drop*

Des Moines—Before the advent of sound there were between 400 and 450 theatres in this state. Now, it is estimated, there are only 250 showing pictures.

### *Swell Idea*

**Kingston, Ont.—When Manager Ernie Smithies of the Capitol conducted an old clothes matinee for the benefit of local unemployed one boy was so anxious to do his bit—and see the show—that he took the family washing which had just been delivered to the house by the laundry. The bundle was salvaged from the big pile in the lobby by a rescue squad.**

**Eight automobiles and two trucks were necessary for the carting of the clothes from the theatre to the welfare bureau after the show, which also netted big space in the Kingston *Whig-Standard* for Manager Smithies.**

### *Hot Stuff*

**Providence—Maurice, guest organist at Loew's State, pulled a new gag last week to induce his audiences to sing vociferously. He placed a large "thermometer" on the stage and when the boys and girls yodled lustily the red liquid ran up the scale to "great." It got results.**

# Buffalo Hands "Squealer" 19 Grand; Rest Off

Buffalo.—Theatres in this city had tough competition in the person of Santa Claus, and the papers exploited him so heavily that the films didn't get a chance.

The one house in this city by the shores of Lake Erie which came through with some sort of a standard flying was the Lafayette with "The Squealer." The gross for the week was $19,000, which is way above average. All others tapered off.

Estimated takings:

**"LIFE OF PARTY" (Warners)**
BUFFALO—(3,500), 35c-65c, 7 days. **Other attractions:** Publix Revue, "Enchanted Forest," news. **Gross:** $28,500.

**"THE CAT CREEPS" (Universal)**
HIPPODROME—(2,100), 25c-60c, 7 days. **Other attractions:** Five acts RKO vaudeville, headed by Jim McWilliams, news. **Gross:** $16,800.

**"OH! FOR A MAN" (Fox)**
GREAT LAKES—(3,042), 25c-60c, 7 days. **Other attractions:** "Another Fine Mess" (M-G-M), "High Steppers" (Patbe), news. **Gross:** $16,000.

**"THE SQUEALER" (Columbia)**
LAFAYETTE—(3,300), 25c-35c, 7 days. **Other attractions:** "Breakfast in Bed" (Pathe); "Dixie Chase" (Pathe); Pathe Audio review; Fable cartoon (Pathe), news. **Gross:** $19,000.

**"SUNNY" (First National)**
CENTURY—(3,000), 25c-60c, 7 days. **Other attractions:** "Racket Cheers" (Educational), "Pulling a Bone" (Paramount), "Up to Mars" (Paramount), news. **Gross:** $15,000.

### *Powers Non Theat Device*

Powers Cinephone has evolved a new sales plan whereby educational institutions will be able to rent a Powers portable at a low monthly rental.

The machine is said to incorporate the same features as ordinary theatrical equipment but is more easily operated by reason of smaller size and reduced weight.

### *Ken MacKenna a Director*

Hollywood—Fox's directorial roster has been augmented by Kenneth MacKenna, promoted from the players' ranks. John Considine will act as associate producer on the first, as yet undetermined. Fox also gave Wm. Cameron Menzies a new long term director's contract.

### *Fox Signs Spencer Tracy*

Hollywood—Spencer Tracy, stage star, who made his screen debut in "Up the River," has signed a long term Fox contract. He will next appear in "Six Cylinder Love."

### *Composer to Actor*

Hollywood — Harry Akst, composer of "Dinah" and other songs is to make his debut as an actor in Paramount's "June Moon," starring Jack Oakie.

# Lightner Bright Light in Capital; Helps Film Take

Washington — Winnie Lightner wowed them at the Earle, and it was her appearance on the stage that is credited with being responsible for the $21,865 week since the feature, "Divorce Among Friends," was generally panned. Gross constitutes a new box-office record at the scale, since the former high, $22,600 by Marilyn Miller in "Sally," was rung up with a slightly greater admission scale.

Loew's Palace was the other surprise. M-G-M's "Passion Flower" with Buck and Bubbles heading the stage show clicked for $19,000, fine before-Christmas money. Other reports were dismal.

Estimated takings:

**"FAST AND LOOSE" (Para.)**
RKO KEITH'S — (1,875), 35c-50c, 7 days. **Gross:** $4,800. Away below par after luke-warm notices.

**"CAPTAIN THUNDER" (Warners)**
METROPOLITAN — (1,534), 35c-50c. House in a slump and this picture failed to help. **Gross:** $5,000. Will become a second run house, changing twice weekly, lower admissions, beginnng Christmas Day.

**"DIVORCE AMONG FRIENDS" (F. N.)**
EARLE—(2,434), 35c-50c-60c. House set a new box-office record at the scale. Winnie Lightner in person on the stage did the trick. **Gross:** $21,865. Everybody happy.

**"EXTRAVAGANCE" (Tiffany)**
RIALTO—(1,978), 35c-50c-60c. Rushed in a day ahead of usual opening feature was a disappointment. **Gross:** $5,300.

**"OH, FOR A MAN" (Fox)**
FOX—(3,434), 15c-25c-35c-60c. Failed to catch on and gross tobogganed after "Lightnin'." **Gross:** $15,000. A $1,000 skid from previous week.

**"PASSION FLOWER" (M-G-M)**
PALACE — (2,363), 25c-35c-60c. Expected slump failed to arrive and with good stage show, intake highly satisfactory. **Gross:** $19,388.

**"GRUMPY" (Para.)**
COLUMBIA—(1,232), 35c-50c. Cyril Maude's name meant nothing on F. street. Critics liked picture, but crowds stayed away. **Gross:** $7,300.

# Cleve. Business Dull, with Dept. Stores On Top

Cleveland—The Ohio, one of the city's two legitimate theatres, closed for the week. The Hanna, the other legitimate house, offered Leslie Howard in "Berkeley Square." The weather was fine, but the department stores pulled the crowds instead of the theatres. Most of the neighborhood houses reported poor business.

Estimated takings:

**"LIGHTNIN' " (Fox)**
STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "Hollywood Theme Song" (Educational), news. **Gross:** $15,000.

**"FOLLOW THE LEADER" (Para.)**
ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "On a Sunday Afternoon" (Para.), "Spain's Maddest Fiesta" (M-G-M), "Pirates" (M-G-M), news. **Gross:** $12,500.

**"SEA LEGS" (Para.)**
STATE—(3,400), 30c-60c, 7 days. **Other attractions:** News, "Birdland Follies" on the stage, with Paul Ash m. c. **Gross:** $15,500.

**"SCARLET PAGES" (F. N.)**
RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** News, vaudeville. **Gross:** $21,000.

**"AFRICA SPEAKS" (Col.)**
RKO HIPPODROME — (4,500), 30c-75c, 7 days. **Other Attractions:** "Fire Fighters" (Col.), "Aunts in the Pants" (RKO), news. **Gross:** $15,000.

**"EYES OF THE WORLD" (U. A.)**
CAMEO (1,200), 25c-50c, 7 days. **Other attractions:** "Their Wives" (Educational), "Honolulu Wiles" (Col.), news. **Gross:** $4,000.

### *Buddy's Bad Break*

**Toledo—It was a tough Christmas for Charles "Buddy" Rogers. Instead of sleigh-riding on Hollywood Boulevard, he was forced to stay in a hospital bed here, recovering from an operation for appendicitis.**

# $59,500 Gross by "Paid" Knocks Old Chi for a Loop

Chicago—Despite the "adults only" tag, or, perhaps because of it, M-G-M's "Paid," paid and paid and paid, copping the knock-out gross of $59,500 at the Chicago theatre. The film has been held in the Loop for a second week, going to the Oriental for another round.

"Hell's Angels" finished its fourth week at the United Artists with a fair $20,500, and will run six days of the fifth week, to be replaced Christmas Day by "Abraham Lincoln." "Min and Bill," excellent in its first week at McVickers, went to a fair $27,500 for the second week. Third week of the picture was poor for three days, and the balance of the week looks hopeless.

"Free Love" opened well at the State-Lake, getting $16,000 in three days on an "adults only" run. Palace, doing top business for several weeks past, fell to a fair $20,800 with "Madonna of the Streets," getting only average notices and without a stage name to bolster it. Other houses were average.

Estimated takings:

**"SHAME OF MARY BOYLE" (B. I.)**
CASTLE—(299), first week, 60c. **Other attractions:** News. Picture playing to "adults only." Held over. **Gross:** $6,200.

**"PAID" (M-G-M)**
CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, news, novelty short. Picture playing to "adults only," always a box-office lure in Chicago. Excellent trade, with picture going to Oriental for a second Loop week. **Gross:** $59,500.

**"MIN AND BILL" (M-G-M)**
McVICKERS—(2,284), 35c-85c, 2nd week. **Other attractions:** News, Paramount Screen Song, two comedies. Gross dropped abruptly in second week to $27,500. Still skidding in third with $9,300 for first three days. "Morocco" replaces Christmas Day.

**"GOING WILD" (F. N.)**
ORPHEUM—(665), 40c-60c, 7 days. **Other attractions:** News, 3 Vitaphone acts. Picture hit a nice pace following good exploitation and favorable reviews. **Gross:** $6,100.

**"PASSION FLOWER" M-G-M)**
ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, news, novelty short. **Gross:** $32,700.

**"MADONNA OF THE STREETS" (Col.)**
PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** Five acts vaude, news, comedy, musical short, orchestra. Business just fair, though plenty less than for recent weeks. **Gross:** $20,800.

**"A LADY'S MORALS" (M-G-M)**
ROOSEVELT—(1,591), 35c-85c, 10 days. **Other attractions:** News, Screen Song, comedy. Will finish the second week, with "Lightnin'" set to follow. **Gross:** $29,600.

**"FREE LOVE" (Universal)**
STATE-LAKE—(2,776), 35c-75c, 3 days. **Other attractions:** Cartoon, news. Picture playing to "adults only" and great trade at $16,000. "Her Man" (Pathe) fell away rapidly in second week, to finish with $29,100 for 10 days.

**"HELL'S ANGELS" (Caddo-U. A.)**
UNITED ARTISTS—(1,700), 35c-85c, fourth week. **Other attractions:** News, comedy, musical short. Average decline. Will finish a fifth week, with "Abraham Lincoln" set to follow. **Gross:** $20,500.

**"ATLANTIC" (B. I.)**
WOODS—(1,166), 35c-75c, 9 days. **Other attractions:** News, comedy. Excellent reviews, but the public came to the conclusion that the iceberg had no s. a. "Czar of Broadway" (Univ.) held up by local censors for months, was finally pink-ticketed, and replaced here. **Gross:** $11,700.

# "Abe" Holds Up at Okla. City During Tough Xmas Week

Oklahoma City—Strong traces of red could be seen spread over most of this town's theatre books, with but one or possibly two talkers holding up for a black finish. The usual holiday rush took its toll from theatres this week, when an exceptional group of films failed to show little better than average business. "Abraham Lincoln" was good for $9,200 at the Publix Criterion. "Sin Takes a Holiday" grossed $8,500 at the Warners Mid-West. Publix Capitol showed up well with $7,500 on "Passion Flower." "The Cat Creeps" and a good program of vaudeville took $7,200 at the Warners Liberty.

A feature of the week's business was the Criterion's free admission of children when accompanied by adults.

Estimated takings:

**"ABRAHAM LINCOLN" (U. A.)**
CRITERION—(2,000), 50c-10c, 7 days. **Other attractions:** "Girl Shock" (M-G-M), news. **Gross:** $9,200. Good.

**"PASSION FLOW" (M-G-M)**
CAPITOL—(1,200), 50c-10c, 7 days. **Other attractions:** "Men Without Skirts" (RKO), news. **Gross:** $7,500. Better than usual.

**"SIN TAKES A HOLIDAY" (Pathe)**
MID-WEST—(1,500), 50c-10c, 7 days. **Other attractioos:** "Box Car Blues" (Warners), "Holiday in Storyland" (Vitaphone), "Ou, La La" (Univ.), "Todians Are Coming" (Univ. serial), news. **Gross:** $8,500. Okay.

**"THE CAT CREEPS" (Universal)**
LIBERTY—(1,500), 50c-10c, 7 days. **Other attractions:** Vaudeville. **Gross:** $7,200. Normal.

**"WAY OF ALL MEN" (F. N.)**
EMPRESS—(1,500), 35c-10c, 4 days. **Other attractions:** "Jazz Rehearsal" (Vitaphone), news. "Man Trouble" (Fox), 3 days; "Indians Are Coming" (Universal serial). **Week's gross:** $1,600. Normal.

# 'Min and Bill' in Omaha Produce $10,000 Gross

Omaha—Although Omahans seemed to be intent on playing Santa Claus, hurting theatre trade, "Min and Bill" was playing Kris Kringle by giving the Paramount $10,000, rated as a good profit. Competition was not so keen, "Madam Satan" getting only $9,975 at the World. Francis X. Bushman on the stage wasn't such a help.

"Madonna of the Streets" found the going pretty tough at the Orpheum, its $12,000 being a low mark for recent weeks. The State was par the first half of the week with "Only Saps Work," but severe weather the second half indicated a drop was in prospect.

Estimated takings:

**"MIN AND BILL" (M-G-M)**
PARAMOUNT—(2,900), 25c-35c-50c, 7 days. **Other attractions:** "Excuses" (Bruce Scenic), "Hollywood Theme Song" (Educational), "Old King Cotton" (Paramount), news. **Gross:** $10,000.

**"MADAM SATAN" (M-G-M)**
WORLD—(2,500), 25c-35c-60c, 7 days. **Other attractions:** Francis X. Bushman heading three Publix acts, Billy Meyers & band, Marie Paterson ballet, news. **Gross:** $9,975.

**"MADONNA OF THE STREETS" (Col.)**
ORPHEUM—(3,000), 25c-35c-60c, 7 days. **Other attractions:** Four RKO acts, "Society Goes Spaghetti" (RKO), "High Steppers" (Pathe), "The Big Cheese" (Pathe), news. **Gross:** $12,000.

**"ONLY SAPS WORK" (Paramount)**
STATE—(1,200), 25c-40c, 3 days. **Other attractions:** "Temple of Love" (Capitol) "Hot Air Merchant" (Paramount), news. **Gross:** $2,250.

### *Demand Organist*

**Chicago—Owing to the insistent demand of its patron for organ music, the Roseland State is seeking an organist via the ballot box route. It is trying out a new one every week for six weeks, and then the audiences will be asked to select their favorite by vote.**

# Public Puts the Skids on Sex at Roxy, New York

The $66,000 gross taken in by "Free Love" at the New York Roxy is indicative of a public thumbs down policy where sex is stressed, wise ones watching the Broadway theatre belt believe.

They just wouldn't go for wide film in the debut of the Spoor-Berggren process, which came in without any fanfare via "Danger Lights" at the Mayfair. The preliminary campaign was innocuous, RKO probably sensing public apathy to wide pictures, as emphasized by runs of "Billy, the Kid" and "The Big Trail."

Universal sprang a surprise with "All Quiet on the Western Front" shoved back into the Central. The gag was a test and $2,700 was the mark set for the war epic for the weekend. However, it soared over that amount, garnering $3,885 in 2 days.

Christmas shopping took its toll last week. Here's the sad news:

**"WAR NURSE" (M-G-M)**
ASTOR—(1,120), 50c-75c-$1.50-$2, 7 days, 9th and last week. **Other attractions:** "Flip the Frog" (M-G-M), "Dogway Melodies" (M-G-M). **Gross:** $6,932.

**"WAY FOR A SAILOR" (M-G-M)**
CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** News, Capitol presentation, comedy, Laurel and Hardy in "Another Fine Mess" (M-G-M). **Gross:** $64,641.

**"HELL'S ANGELS"**
CRITERION—(850), $1-$2-$2.50, 7 days. **Other attractions:** None. **Gross:** $9,000.

**"SLEEPING PARTNERS" (British International)**
GEO. M. COHAN—(1,500), 35c-50c-75c, 7 days. **Other attractions:** News, "Screen Snapshots." **Gross:** $3,700.

**EMBASSY ALL-NEWSREEL**
EMBASSY—(598), 25c, 7 days. Straight newsreel. **Gross:** $9,229.25.

**"SEE AMERICA THIRST" (Universal)**
GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** News, "Hi-Steppers" (Pathe), "Screen Snapshots" (Columbia), "Toby in the Bughouse" (RKO). **Gross:** $18,000.

**"DANGER LIGHTS"**
MAYFAIR—(2,300), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** "Niagara Falls" (Natural Vision), comedy, news. **Gross:** $31,200.

**"ONLY SAPS WORK" (Paramount)**
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** "Drifting Along" (Paramount), news. **Gross:** $66,400.

**"BLUE ANGEL" (Paramount)**
RIALTO—(1,904), 65c-85c, 7 days, 2nd week. **Other attraction:** "Go Ahead and Eat" (Paramount), "Mysterious Mose," news. **Gross:** $45,300.

**"MOROCCO" (Paramount)**
RIVOLI—(2,103), 35c-65c-85c, 7 days, 5th week. **Other attractions:** "In Again, Out Again" (Paramount), "Up to Mars" (Paramount). **Gross:** $22,300.

**"FREE LOVE" (Universal)**
ROXY—(6,200), 50c-75c-$1, 7 days. **Other attractions:** News. **Gross:** $66,800.

**"TRUTH ABOUT YOUTH" (F. N.)**
STRAND—(3,000), 35c-50c-65c-85c, 7 days. **Other attractions:** Vitaphone Varieties. **Gross:** $23,289.

**"VIENNESE NIGHTS" (Warners)**
WARNERS—(1,490), 3rd week. **Other attractions:** "The Headache Man," "Madam of the Jury," (Vitaphone). **Gross:** $14,925.

**"MOTHER'S CRY" (Warners)**
WINTER GARDEN—(1,493), 40c-50c-$1, 2nd week. **Other attractions:** News, "Politics," "Ruth Ettinger" (Vitaphone shorts). **Gross:** $21,850.

# Seattle Row Is Kicked About by Tough 'Min, Bill'

Seattle—Taking $15,000 for its share, the Fox theatre stole a march on other first runs here with "Min and Bill." A holdover followed the sensational take.

Other houses didn't fare as well. "The Princess and the Plumber" at the Fifth Avenue was just a mediocre attraction, getting about $13,000 for the seven days. George Bancroft's "Derelict" at the Paramount also took about that amount for an average week.

"Hell's Angels" in its second week at John Hamrick's Music Box was a fairly good attraction, doing about $7,000. But Hamrick's Blue Mouse had an exceptionally tough week, opening with "Man to Man," which lasted only three days of the week, spotting in "High Treason" for two bad days, and then putting on "Extravagance" with absolutely no advance of any kind. The Liberty, under its new first run policy, has been doing an average business only, taking about $10,000 with "Numbered Men."

Estimated takings:

**"MAN TO MAN" (Warners)**
BLUE MOUSE—(950), 25c-35c-50c-75c, 3 days. **Other attractions:** Vitaphone Varieties, news, band. **Gross: $3,500.**

**"MIN AND BILL" (M-G-M)**
FOX—(2,450), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** "School's Out" (M-G-M), "Pirates" (M-G-M), news, band. **Gross:** $15,000.

**"PRINCESS AND PLUMBER" (Fox)**
FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** News, Fanchon-Marco's "Doll" Idea. **Gross:** $13,000.

**"NUMBERED MEN" (F. N.)**
LIBERTY—(2,000), 25c-35c-50c, 7 days. **Other attractions:** Comedy, news. **Gross:** $10,000

**"HELL'S ANGELS" (U. A.)**
MUSIC BOX—(950), 25c-35c-50c-75c, 7 days (2nd week). **Other attractions:** News, band. **Gross:** $7,000.

**"DERELICT" (Paramount)**
PARAMOUNT—(3,150), 25c-35c-50c, 7 days. **Other attractions:** Comedy, scenic, cartoon, pictorial, song short, news (all Paramount). **Gross:** $13,000.

# 'War Nurse' Gives Bromo to Mpls. in Form of $20,000

Minneapolis—War pictures can still cash-in in this town, as evidenced by the $20,000 take made by "War Nurse" at the Minnesota, running leaps and bounds ahead of any other first-run downtown.

Estimated takings:

**"WAR NURSE" (M-G-M)**
MINNEAPOLIS — (4,025), 30c-40c-60c, 7 days, 7 shows daily. **Other attractions:** Lou Breeze serenaders, stage show, Stan Malotte, organist, novelty, news. **Gross:** $20,000.

**"MADONNA OF THE STREETS" (Col.)**
RKO ORPHEUM — (2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaudeville, comedy, news. **Gross:** $12,000.

**"RIVER'S END" (Warners)**
STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Comedy, screen noveltes, news. **Gross:** $5,000.

**"OLD ENGLISH" (Warners)**
CENTURY—(1,640), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** News, musical novelty. **Gross:** $8,000.

**"BOUDOIR DIPLOMAT" (Univ.)**
RKO SEVENTH ST.—(1,300), 25c-35c-50c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $1,200.

**"MAYBE IT'S LOVE" (Warners)**
LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Comedy, news. **Gross:** $1,300.

**"ONLY SAPS WORK" (Para.)**
ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $1,000.

### *Fast Guy*

**In Melcher, Iowa, lives George Arthur Fletcher, a produce merchant, who has never seen a picture. Says he was taught to forego the theatre, along with tobacco and booze. He's 50 years old and says he would substitute the church for the cinema.—*Photoplay Magazine.***

# Only One Balto Run Hits Par; Wynn is High

Baltimore—Only one first run house here did a 100 per cent business during the week. This was due principally to the pre-holiday slump.

"Follow the Leader" was the attraction that pulled finely at Loew's Stanley, Ed Wynn's followers coming out in force. The gross is recorded at $17,500, making it come up to the 100 per cent mark.

Next in line for a big gross was Loew's Century, which had a program including "The Gorilla" and the Loew-Capitol stage unit, "Dream Garden." Gross for this was $17,000, which is somewhat off for this house.

The matinee business at the New was strong with Charles Farrell in "The Princess and the Plumber," but the nights were off. The gross was figured at $8,000.

Estimated takings:

**"THE GORILLA" (F. N.)**
LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** News, "It Might Be Worse" (Paramount), "Madrid" (M-G-M), stage unit, orchestra. **Gross:** $17,000.

**"FOLLOW THE LEADER" (Paramount)**
LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** News, "America Comes" (U. A.), "Another Fine Mess" (M-G-M). **Gross:** $17,500.

**"WAR NURSE" (M-G-M)**
(Second run uptown after one week at Loew's Stanley downtown.)
(Simultaneously with the Valencia downtown.)
LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** News, "Cleaning Up" (Educational), "High Steppers" (Pathe). **Gross:** $3,300.

**"WAR NURSE" (M-G-M)**
(Second run downtown after one week at Loew's Stanley downtown.)
(Simultaneously with the Parkway uptown.)
LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Other attractions:** News, "Par and Double Par" (Pathe), "The Twentieth Amendment" (Paramount). **Gross:** $2,900.

**"A LADY SURRENDERS" (Universal)**
WARNERS' METROPOLITAN—(1,300), 15c-50c, 6 days starting Saturday. **Other attractions:** News, "Box Car Blues," (Vitaphone). **Gross:** $3,500.

**"ALONG CAME YOUTH" (Paramount)**
KEITH'S—(2,500), 25c-50c, 6 days starting Friday. **Other attractions:** News, "Gypped in Egypt" (Pathe), "Sherlock's Defective Office" (Radio). **Gross:** $5,840.

**"THE PRINCESS AND THE PLUMBER" (Fox)**
NEW—1,600), 25c-50c, 6 days. **Other attractions:** News, "A Hollywood Theme Song" (Educational), "Take Your Medicine" (Educational). **Gross:** $8,000.

**"ESCAPE" (Radio-English made)**
LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "Man Made Miracles" (Visugraphic), "Egypt" (Fitz-Patrick), "All Steamed Up" (Radio). **Gross:** $700.

**"COLLEGE LOVERS" (F. N.)**
RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** News, "Their Wives' Vacation" (Educational), Screen Snapshots, "Faith, Hope and Charity" (Columbia), Terrytoon. **Gross:** $5,200.

**"JUST LIKE HEAVEN" (Tiffany)**
HIPPODROME—(2,250), 20c-60c, 6 days. **Other attractions:** News, "The Indians Are Coming" (Universal serial), "Wild Flowers" (Pathe), stage tab show, orchestra, chorus. **Gross:** $4,000.

### *Start Second Maynard*

Hollywood—"Two-Gun Man" will serve as the vehicle for Ken Maynard's second Tiffany western, starting work immediately after New Year's.

# Rogers Nears B. O. Record at K. C. on Take of $21,000

Kansas City—Theatregoers in this town are keen on Will Rogers' brand of humor and hoke, as evidenced by the $21,000 gross poured into the coffers of the Newman, where the Fox opus climbed pretty close to the house record established recently by "Morocco."

Despite poor press notices, "Sea Legs" gave the Royal a big week, getting $5,000. It is a small house and $5,000 is considered good. The Uptown had an average week with "A Devil with Women," which brought in $6,000.

"Abraham Lincoln" was not a big drawing card for the Midland, which grossed $13,050. This means about a 10 per cent drop below normal intake.

Estimated takings:

**"ABRAHAM LINCOLN" (U. A.)**
LOEW'S MIDLAND—(4,000), 25c-50c, 7 days. **Other attractions:** "Another Fine Mess" (M-G-M), news. **Gross:** $13,050.

**"BOUDOIR DIPLOMAT" (Universal)**
MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** "Moonlight and Monkey Business" (RKO), news, vaude. **Gross:** $13,500.

**"LIGHTNIN'" (Fox)**
NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** "Make Up Your Mind" (Paramount), "General Germ" (Paramount). **Gross:** $21,000.

**"SEA LEGS" (Paramount)**
ROYAL—(900), 25c-60c, 7 days. **Other attractions:** "It Might Be Worse" (Paramount), Krazy Kat cartoon, news. **Gross:** $5,000.

**"WOMAN WHO WAS FORGOTTEN" (Goetz)**
PANTAGES—(2,190), 25c-50c. 7 days. **Other attractions:** News, vaude. **Gross:** $8,900.

**"A DEVIL WITH WOMEN" (Fox)**
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** "The Pirate" (Colortone review), news. **Gross:** $6,000.

# Stage Show and "Princess" Take $15,500 at B'way

Portland, Ore.—Christmas buying took considerable money, and consequently caused somewhat of a drop in the intakes at first-runs. "Princess and the Plumber" with an exceptionally snappy stage offering, brought the heaviest attendance of the week at the Fox Broadway with a gross of $15,500. Ruth Chatterton in "Right to Love," billed at the last moment at the Portland Paramount, brought out many of her admirers and grossed $14,800; while "See America Thirst" at RKO Orpheum, proved popular on a gross of $14,500.

Estimated takings:

**"THE PRINCESS AND THE PLUMBER" (Fox)**
FOX BROADWAY—(1,912), 25c-35c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Way Back When Idea." **Gross:** $15,500.

**"RIGHT TO LOVE" (Para.)**
PORTLAND PARAMOUNT—(3,068), 25c-35c-50c, 7 days. **Other attractions:** Phil Lampkin and Paramounteers, Paramount comedies, news. **Gross:** $14,800.

**"SEE AMERICA THIRST" (Universal)**
RKO ORPHEUM—(1,700), 25c-35c-50c, 7 days. **Other attractions:** Vaudeville, news. **Gross:** $14,500.

**"HELL'S ANGELS" (United Artists)**
FOX UNITED ARTISTS—(945), 50c-60c-75c, 7 days. 2nd week. **Other attractions:** News. **Gross:** $10,200.

**"WIDOW FROM CHICAGO" (First National)**
RIALTO—(1,498), 25c-35c-50c, 7 days. **Other attractions:** "Mariutch" (Para), "Nagging Wives" (Para.). **Gross:** $9,600.

**"EXTRAVAGANCE" (Tiffany)**
HAMRICK'S MUSIC BOX—(1,835), 15c-25c-40c, 7 days. **Other attractions:** News, Vitaphone comedies. **Gross:** $6,500.

## *Slam Films*

**Washington—Basil Rathbone and Montagu Love were in town with "A Kiss of Importance" and film houses tried to annex these Hollywood names for personal appearances.**

**Director Robert Milton made a personal plea to the Selwyn management to permit Love's appearance at the opening of "Outward Bound" as a $2 film on F Street. Actor Love had an important role in the picture.**

**The RKO Keith management wanted Basil Rathbone to drop in on "Sin Takes a Holiday," exhibiting while he was playing on the stage at the National Theatre.**

**Both requests were turned down cold. The official attitude was expressed in "What have the movies ever done to help out the stage?"**

# "Kismet" Held at Boston on $17,000 Take

Boston—The $17,000 rolled up by "Kismet" was the tip-off for a second week at the Keith house. Pre-Christmas week always shows a drop from regular grosses and the week just closed is no exception. However, this year's grosses are well ahead of those for the same week a year ago. Exhibitors expect another two weeks of slack but with the New Year's midnight shows the recovery to peak is looked for.

Despite depression in most lines, Boston's motion picture business has held up remarkably well, quite in contrast with the legitimate houses.

"Lightnin'" at the Metropolitan did a gross of $39,000, which, while below the average, is considered good for this season. "Brothers" at Keith-Boston with $17,300 was considered fair. "Morocco," playing day and date at the Publix Olympia and Uptown, grossed $23,500 for the two houses, which is fair for any season and considered good for this season. Both Loew houses were well ahead of the same week last year, with "The Lottery Bride" going over for $19,000 and "Abraham Lincoln" for $21,000 after its long Boston run as a road show, now at popular prices.

Estimated takings:

**"LIGHTNIN'" (Fox)**
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Publix revue, augmented symphony orchestra, news. **Gross:** $39,000.

**"KISMET" (First National)**
KEITH'S—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, news. **Gross,** $17,000.

**"BROTHERS" (Columbia)**
KEITH-BOSTON—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, comedy, RKOlians. **Gross:** $19,000.

**"THE LOTTERY BRIDE" (United Artists)**
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Laurel and Hardy comedy, news. **Gross:** $19,000.

**"ABRAHAM LINCOLN" (United Artists)**
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, news. **Gross:** $21,000.

**"RIVER'S END" (Warners)**
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, news. **Gross:** $12,500.

**"MOROCCO" (Paramount)**
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, news. **Gross:** $12,000.

**"MOROCCO" (Paramount)**
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, cartoon, news. **Gross:** $11,500.

# 'Free Love' Hits $19,000 in Philly; Rector, Judge Aid

Philadelphia—With heavy exploitation on the sex angle and advertisement capitalization of the recent Judge Lindsey-Bishop Manning fuss, the Boyd clicked off a good $19,000 for "Free Love." "Morocco" held up well during its second week at the Keith's with $16,000. The close to $23,000 for the first week is the best figure this new entry into film theatre ranks has scored since its opening in the early fall.

"Min and Bill" held up to $10,000, a good figure for its second week at the Stanton. With Victor McLaglen, popular here, appearing at the Fox in "A Devil with Women," the house held up to consistent business with $26,500. Playing its first popular price run at the Stanley, "Abraham Lincoln" took $16,000 on the week.

Because of heavy censoring, "Today" was yanked out of the Earle after one day. "Rain or Shine" was plugged in and scored over $16,000 on five days—a good figure. "Hell's Angels" slumped to $7,500 at the Aldine.

Estimated takings:

**"TRUTH ABOUT YOUTH" (F. N.)**
MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Stage show, semi-finals "Miss Sunshine" contest, orchestra, singing organist, news. **Gross:** $42,000.

**"DEVIL WITH WOMEN" (Fox)**
Fox—(3,000), 35c-50c-75c, 6 days. **Other attractions:** California Collegians (Fanchon and Marco unit), "Oswald" cartoon (Universal), news. **Gross:** $26,500.

**"MOROCCO" (Paramount)**
KEITH'S—(1,800). 35c-50c-75c, 6 days. **Other attractions:**. Paramount comedy, Paramount cartoon, news. **Gross:** $16,000 (2nd week).

**"FREE LOVE" (Universal)**
BOYD—(2,400), 35c-50c-75c, 6 days. **Other attractions:** Sennett comedy, cartoon, news. **Gross:** $19,000.

**"HELL'S ANGELS" (U. A.)**
ALDINE—(1,500), 50c-$1.50, 6 days. **Other attractions:** News. **Gross:** $7,500.

**"RAIN OR SHINE" (Columbia)**
EARLE—(2,000), 25c-65c, 5 days. **Other attractions:** Stage show, Vitaphone Variety, news. **Gross:** $16,000.

**"ABRAHAM LINCOLN" (U. A.)**
STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** Vitaphone Variety, news. **Gross:** $16,000.

**"MIN AND BILL" (M-G-M)**
STANTON—(1,700), 25c-65c, 6 days. **Other attractions:** Vitaphone Variety, cartoon, news. **Gross:** $10,000.

**"THE PAY OFF" (Radio)**
KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** Lloyd Hamilton comedy, cartoon, news. **Gross:** $4,500.

**"THE DANCERS" (Fox)**
ARCADIA—(600), 50c, 6 days. **Other attractions:** Paramount comedy, cartoon, news. **Gross:** $3,500.

## *Tiffany Signs Goodrich; "Ridin' Fool" for Steele*

Hollywood—John Goodrich will write for Tiffany, having been placed under contract by Phil Goldstone to prepare the script for "Morals for Women."

Tiffany's writers are preparing the story, "Ridin' Fool" which will star Bob Steele.

Sandra Ravel, Lillian Elliott and Stella Adams were added to the cast of "Single Sin," now in work under William Nigh's direction and featuring Kay Johnson, Bert Lytell and Paul Hurst.

## *Schwartz Opens Bliss Sat.*

A. H. Schwartz' newest link in the Century chain of New York and Long Island houses opens at Long Island City on Saturday. The theatre, called the Bliss, seats 2,600 and is located at 45th and Greenpoint Ave.

# "Alf" Knocked Down to 50% of Tivoli Schedule

Toronto—When the final counting came for local theatres last week, the Tivoli presented figures of a bright scarlet hue. The new British comedy, "Alf's Button," sent the Tivoli so close to oblivion that it was the talk of the picture colony. Gross was $9,000, which is about 50 per cent of the house record. Colored sequences in the production were terrible and the one "find" in the picture was a pretty dancer. The Imperial, which has all the stage show trimmings, also took a rap, the Christmas shoppers giving the "go by" to "The Cat Creeps," which is just one too many of this sort of films. "The Cat" drew $14,500, which is about $6,000 short of top notch. At Loew's, "Billy the Kid" was rated well by the fair crowds and the result was $14,000. Thomas Daley was fairly satisfied with $10,500 on "The Dancers" at the Uptown. Most of the managers were glad when the week was over.

Estimated takings:

**"THE CAT CREEPS" (Univ.)**

IMPERIAL — (3,600), 25c-35c-50c-65c-75c, 6 days. **Other attractions:** News, "Enchanted Forest" (Publix stage unit), stage band, orchestra, Paramount cartoon. **Gross:** $14,500. Just fair.

**"ALF'S BUTTON" (British)**

TIVOLI—(1,600), 25c-35c-50c-65c-75c, 6 days. **Other attractions:** News, "Kid the Kidders" (Pathe). **Gross:** $9,000. Poor.

**"BILLY THE KID" (M-G-M)**

LOEW'S—(2,200), 25c-30c-40c-60c-75c, 6 days. **Other attractions:** News, Laurel and Hardy in "Another Fine Mess" (M-G-M). **Gross:** $14,000. Regarded as fair.

**"THE DANCERS" (Fox)**

UPTOWN — (3,000), 15c-25c-35c-55c-65c, 6 days. **Other attractions:** News, "Grandma's Girl" (Educational), "Chanson Russe" (Para.). **Gross:** $10,500. Not so bad.

**"TOP SPEED" (F. N.)**

SHEA'S—(2,600), 30c-50c-60c-75c, 6 days. **Other attractions:** News, five vaudeville acts, cartoon. **Gross:** $11,000. Steady.

# "Hell's Angels" Beats 1st Week 'Frisco Record

San Francisco—"Hell's Angels," in its second week at the Warfield, exceeded its first week's business by $500, grossing the record figure of $37,500, and its momentum promises a record-breaking run for the 4,600-seat house. Incidentally, the three Fox West Coast theatres here simply ran away from the field so far as receipts are concerned.

The Fox, with "Passion Flower," clicked with the same figure. The third Fox house, the El Capitan, had "Scotland Yard" and grabbed off $15,000, which is good dough for that house.

Estimated takings:

**"HELL'S ANGELS" (U. A.)**

WARFIELD—(2,700), 50c-65c-90c, 2nd week. **Other attractions:** "Flip the Frog" (M-G-M), orchestra, news. **Gross:** $37,500.

**"PASSION FLOWER" (M-G-M)**

FOX—(4,600), 50c-65c-75c-$1, 7 days. **Other attractions:** News, Charlie Chase comedy, orchestra, Fanchon & Marco "Espanola" Idea. **Gross:** $37,500.

**"FOLLOW THE LEADER" (Para.)**

PARAMOUNT — (2,740), 35c-50c-65c-90c, 7 days. **Other attractions:** Stage show, news, cartoon. **Gross:** $15,000.

**"MAN TO MAN" (Warners)**

CALIFORNIA — (2,315), 35c-50c-65c-90c, 7 days. **Other attractions:** Stage show, "Mysterious Mose" (Para.), orchestra, news. **Gross:** $11,500.

**"THIRD ALARM" (Tiffany)**

ST. FRANCIS — (1,435), 35c-50c-65c-90c, 7 days. **Other attractions:** News, "Just a Pal" (Para.), "Vagabond Director" (Pathe). **Gross:** $4,500.

**"WIDOW FROM CHICAGO" (F. N.)**

GOLDEN GATE—(2,800), 35c-40c-50c-65c, 7 days. **Other attractions:** Vaudeville, news, Sportlight, "Moonshine and Monkey Business" (RKO). **Gross:** $17,000.

**"BOUDOIR DIPLOMAT" (Univ.)**

ORPHEUM—(3,000), 35c-50c-65c-90c, 7 days. **Other attractions:** Audio Review (Pathe), RKO comedy, Krazy Kat cartoon (Col.). **Gross:** $13,000.

**"SCOTLAND YARD" (Fox)**

EL CAPITAN—(3,100), 25c-40c-60c, 7 days. **Other attractions:** Kiddie revue, band, vaudeville, news, Charlie Chase comedy. **Gross:** $15,000.

## *Inside Stuff*

**Twenty-five amusement parks were offered for sale at the owners' convention in Chi. . . . One wag points out that the business man who gave Helen Kane $50,000, and then learned how she disposed of it, became a business man too late. . . . Al Capone wants it known that he never received a movie offer and isn't interested in any.—Winchell in *N. Y. Mirror*.**

# New Price Scale Aids 'East, West' To Hit Heavily

Ottawa—Local managers expected a slump at box-offices, because of the holidays, and they were not disappointed. Business generally was quite spotty. Manager Ray Tubman put a new price scale into effect for the Imperial, down 10 cents all around, and, whether this was responsible or not, "East Is West" enjoyed fair patronage, grossing $2,050 at 50 cents top. "Scotland Yard," at the Regent, was the best bet in town with $3,200, but still away off from perfect. Keith's bumped bottom on "Sea Legs" and "Loose Ends," the latter a British film that was a fair bit of celluloid in itself, but did not click. Gross for "Loose Ends" for the three days was $2,500, which was the minimum for six months. "Eyes of the World" held up to $2,600 at the Centre for six days, which wasn't too bad. For no particular reason, Wednesday night was the poorest that any Ottawa theatre had had since the dog days of summer. It was so strange that the managers compared notes on the subject. First half of the week was cold, then turning mild.

Estimated figures:

**"SCOTLAND YARD" (Fox)**

REGENT — (1,225), 25c-35c-45c-50c-60c-75c, 6 days. **Other attractions:** News, "Dogway Melody" (M-G-M), "Love That Kills" (Pathe), "Office Blues" (Paramount). **Gross:** $3,200. Very fair.

**"EAST IS WEST" (U.)**

IMPERIAL — (1,200), 10c-25c-30c-40c-50c, 6 days. **Other attractions:** News, "My Harem" (Educational), "Beautiful Nipigon" (Scenic). **Gross:** $2,050. Fair.

**"EYES OF THE WORLD" (U. A.)**

CENTRE—(1,200), 15c-25c-35c-50c-60c, 6 days. **Other attractions:** "Hold the Baby" (Pathe), "Land of Long Ago" (Col.). **Gross:** $2,600. Up a bit.

**"SEA LEGS" (Para.)**

B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "Love a la Mode" (Educational), "Strike Up the Band" (Para.). **Gross:** $2,750. Poor.

**"THE OFFICE WIFE" (Warners)**

AVALON—(990), 15c-25c-35c, 3 days. **Other attractions:** News, Lloyd Hamilton in "Good Morning, Sheriff" (Educational). **Gross:** $1,050. Good, considering.

**"LOOSE ENDS" (British)**

B. F. KEITH'S—(2,592), 15c-25c-35c-50c-60c, 3 days. **Other attractions:** News, "You Said It, Sailor" (U.). **Gross:** $2,500. Terrible.

# Montreal B. O. Business Down; Blame Holidays

Montreal—Weak stage show helped send the Capitol gross to a meagre $15,000, although this figure, which was piled up by "The Cat Creeps," topped all other grosses for the week. "Smile Awhile," the Publix unit, helped a bit in keeping the Capitol ahead of the Palace, which formerly basked in first position. In view of the Christmas rush, the Palace did fairly well to cash in with $13,500 on "Life of the Party." "The Lottery Bride" missed being a good picture, according to patrons of the Princess, and the gross there faded to $9,000. Loew's went off half-cocked with "Half Shot at Sunrise" for $11,000, which was down from previous weeks. After flopping with a German film, "Spaventa," the Roxy did not do much better with a Paramount French version of "The Doctor's Secret." All in all, it was a good week to get rid of and most managers spent their time in working up programs for Christmas and New Year's weeks. Typical wintry weather prevailed, but this did not count either one way or the other.

Estimated takings:

**"THE CAT CREEPS" (Univ.)**

CAPITOL—(2,670), 25c-35c-40c-50c-65c-85c, 7 days. **Other attractions:** News, stage band, "Smile Awhile" (Publix stage unit), "Love Business" (M-G-M), orchestra. **Gross:** $15,000. Below recent business.

**"LIFE OF THE PARTY" (Warners)**

PALACE—(2,600), 25c-40c-60c-75c-90c, 7 days. **Other attractions:** News, "High C's" (M-G-M), "Up to Mars" (Para.), organ solo. **Gross:** $13,500. Off some more.

**"HALF SHOT AT SUNRISE" (Radio)**

LOEW'S—(2,982), 25c-40c-50c-65c-75c, 7 days. **Other attractions:** News, five vaudeville acts, cartoon overture. **Gross:** $11,000. Dowo again.

**"THE LOTTERY BRIDE" (U. A.)**

PRINCESS — (2,272), 25c-35c-40c-60c-65c, 7 days. **Other attractions:** News, Universal Topics, Columbia cartoon. **Gross:** $9,000. Below normal.

**"GOLDEN DAWN" (Warners)**

STRAND—(750), 15c-25c-40c-50c, 7 days. **Other attractions:** News, added feature, "Ooly Saps Work" (Para.). **Gross:** $3,100. Fair.

**"THE DOCTOR'S SECRET" (French Para.)**

ROXY—(550), 25c-50c-75c, 7 days. **Other attractions:** French news weekly, Screen Snapshots, Educational comedy. **Gross:** $1,900. Still down.

## *Employe and Cash Gone*

Louisville—An indictment was returned by the Jefferson County Grand Jury against William C. Tarrant, former employe of the Blake Amusement Co., operators of the Savoy, for conversion of $386.57 given him for deposit in a bank. Tarrant and the deposit disappeared, and no trace has been found of either.

## *Another N. Y. Grind*

Another grind house will be added early in the year to New York's Times Square total when Arthur Hammerstein reopens the Republic, 42nd Street legit house, with a talker policy.

## *Omaha Stock Opens*

Omaha—Downtown houses are faced with a new competition with the opening of the Brandeis Theater Players, presenting a play a week at a fifty cent top. The company is managed by Aulger Bros.

# 'Free Love's' 1st Providence Week A B. O. Bonanza

Providence—Opening to S. R. O., "Free Love" continues this week to turn-away business at RKO's Albee, where the film is scheduled for a holdover. Business at the downtown houses held up well and exhibitors expressed pleasure that fans were remembering them during the busy holiday season. Loew's State, playing "Hell's Angels" for the second week, caught $13,000, which is O. K. when one considers the tremendous trade the film did its first week when it garnered $28,000.

The RKO Albee ran "The Boudoir Diplomat" for five days and netted $8,000, supplanting with "Free Love."

"Madonna of the Streets," at the RKO Victory, came in strong with $10,000, which is above normal for this 1,600-seater. "Fast and Loose" and "The Fourth Alarm" (Majestic) were up to scratch with $11,800, and the Paramount, playing Ed Wynn in "Follow the Leader," grossed around $10,000.

Estimated takings:

**"HELL'S ANGELS" (U. A.)**
LOEW'S STATE—(3,800), 10c-50c, 7 days, second week. **Other attractions:** Burton Holmes travelogue, news. **Gross:** $13,000.

**"FOLLOW THE LEADER" (Para.)**
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractioos:** "My Gal Sal," "Little Big House," "Sailor's Luck," news. **Gross:** $10,000.

**"FAST AND LOOSE" (Para.)**
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "The Fourth Alarm" (supporting feature), news. **Gross:** $11,800.

**"THE BOUDOIR DIPLOMAT" (Univ.)**
RKO ALBEE—(2,300), 10c-50c, 5 days. **Other attractions:** "Too Hot to Handle," "Dixie Chase," Screen Snapshots, news. **Gross:** $8,000.

**"MADONNA OF THE STREETS" (Col.)**
RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** "Wild Men of Kalihari," "The Crystal Gazer," news. **Gross:** $10,000.

# "Sunny," "David" Sink to Bottom Of Denver Runs

Denver — Theatre business took a deep nosedive here, chiefly because of holiday influence. The Paramount and Aladdin went to new lows the past week, the former with "Sunny" and the latter with "Tol'able David." As in the previous few weeks.

Estimated takings:

**"TOL'ABLE DAVID" (Col.)**
HUFFMAN'S ALADDIN—(1,500), 35c-50c, 7 days. **Other attractions:** "The Office Scandal" (Vitaphone), "Racket Cheers" and "Scotch Highhalls" (Educational), news. **Gross:** $5,500.

**"FOLLOW THE LEADER" (Para.)**
DENVER—(2,300), 25c-65c, 7 days. **Other attractions:** Stuart Erwin in person, "Tongue Tied" (Paramount), Ted Mack and Publix stage show, news, Denver Grande Orchestra. **Gross:** $16,000.

**"SUNNY" (F. N.)**
PARAMOUNT—(2,000), 25c-50c, 7 days. **Other attractions:** "Pulling a Bone" (Para.), "Doctor's Orders" (M-G-M), Jackie and Jean, Paramount Twins, news. **Gross:** $10,000.

**"BILLY THE KID" (M-G-M)**
RIALTO—(1,040), 25c-50c, 7 days. **Other attractions:** "The Office Boy" (Pathe), "New Rhythm" (Para.), news. **Gross:** $4,500.

**"SCOTLAND YARD" (Fox)**
HUFFMAN'S TABOR — (1,900), 25c-50c, 7 days. **Other attractions:** "The Gob" and "The Checkup" (Vitaphone), "Take Your Medicine" (Educational), "Rambling Reporter," news. **Gross:** $10,000.

## *Babel*

**Weyburn, Sask.—A conflict of views has resulted in the closing of the theatre here. It was one of the first in the Prairie Province to be wired, but English-speaking residents quit going to the theatre because they did not like the foreign accent of some screen stars. Local foreigners thought George Arliss, Ruth Chatterton and H. B. Warner were awful. The theatre will reopen with silent films after the New Year.**

# "Min and Bill" Hold Strong on 2nd Cincy Week

Cincinnati—With two exceptions, grosses at local houses held up remarkably well for the week before Christmas, yet business generally was not as brisk as that experienced last week. This cannot be attributed to lack of first class film fare, but rather to the general falling off in patronage which usually prevails at this particular season. At that, business, when reckoned from a standpoint of total gross turned in from all houses, is much better here for this time of year than it has been during similar periods in the past. In fact, the total can be called excellent, everything considered.

"The Silver Horde," at RKO Albee, vaudefilm house, and "Follow the Leader" at RKO Capitol, both went somewhat under respective averages.

The RKO Lyric with second week of "Min and Bill," although not duplicating the record established for the initial week, came through with a higher gross than turned in for many of the other big pictures shown at this house for a single week.

"Sin Takes a Holiday" helped the RKO Palace to keep well above its normal business, as was also the case with "Big Money" at RKO Strand.

RKO Family, playing split week of "Under Texas Skies" and "The Naughty Flirt," did particularly good business with both pictures. Keith's showed a nice increase with "On Your Back."

Estimated takings:

**"THE SILVER HORDE" (Radio)**
RKO ALBEE — (3,300), 35c-50c-65c-75c, 7 days. **Other attractions:** Vaudeville, "Pickin' Cotton" (Tiffany), "People Born in December" (FitzPatrick), "Girl Scouts" (Sileat), news. **Gross:** $20,150. Dowo.

**"MIN AND BILL" (M-G-M)**
RKO LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** "Came the Pawn" (Col.), Fashion News (local), news. **Gross:** $15,900. Very good.

**"SIN TAKES A HOLIDAY" (Pathe)**
RKO PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** "Voice of WLW" (local), Fashion News (local), news. **Gross:** $16,120. Up.

**"FOLLOW THE LEADER" (Para.)**
RKO CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** "China's Ole Man River" (M-G-M), news. **Gross:** $10,435. Down.

**"BIG MONEY" (Pathe)**
RKO STRAND—(1,350), 20c-25c-35c. **Other attractions:** "Indians Are Coming" (Univ. serial, Saturday only), "Africa" (Univ.), news. **Gross:** $5,125. Up.

**"UNDER TEXAS SKIES" (Syndicate)**
RKO FAMILY—(1,140), 20c-25c-35c, 4 days. **Other attractions:** "Dizzy Dates" (Radio), news. **Gross:** $3,068. Up.

**"THE NAUGHTY FLIRT" (F. N.)**
RKO FAMILY—(1,140), 20c-25c-35c, 3 days. **Other attractions:** "The Love Punch" (Univ.), news. **Gross:** $1,652. Up.

**"ON YOUR BACK" (Fox)**
KEITH'S—(1,600), 30c-50c, 7 days. **Other attractions:** "Johnny's Week End" (Educational), news. **Gross:** $6,150. Up.

# "Morocco" K. O.'s Des Moines 1st Runs with $8,500

Des Moines—"Morocco," with the popular Gary Cooper, held up with business remarkably good for the last week of Christmas shopping with a gross of $8,500 at the Des Moines though that is not at all what the picture could have done under different circumstances. "Sin Takes a Holiday" with Constance Bennett at the Orpheum would have packed them in at another time but was considered to have offered Santa Claus good competition with $6,500 for the week. Jack Oakie in "Sea Legs" was not so badly off with $5,000 for three days, and "War Nurse" for four days at $4,000 at the Paramount. "War Nurse" received satisfactory comment. The pictures at the Strand were about 75 per cent off average but entirely satisfactory for this week. Weather was mild with snow.

Estimated takings:

**"SEA LEGS" (Para.)**
PARAMOUNT—(1,700), 3 days, 25c-35c-60c. **Other attractions:** Para. sound news, "Tongue Tied" (Para. act), "Leather Pusher" series, stage band and vaud. **Gross:** $5,000.

**"WAR NURSE" (Warners)**
PARAMOUNT—(1,700), 4 days, 25c-35c-60c. **Other attractions:** Univ. sound news, "Our Nagging Wives" (Ed. comedy), Al Morey and stage band in original presentation, organ special. **Gross:** $4,000.

**"MOROCCO" (Para.)**
DES MOINES—(1,600), 25c-35c-60c, 7 days. **Other attractions:** Para. sound news, "In Again, Out Again" (Para. short), "Girl Shock" (M-G-M comedy). **Gross:** $8,500.

**"SIN TAKES A HOLIDAY" (Pathe)**
ORPHEUM—(2,000), 25c-50c, 7 days. **Other attractions:** Pathe news, Pathe Sportlight, RKO vaud. **Gross:** $6,500.

**"A LADY'S MORALS" (M-G-M)**
STRAND—(1,100), 4 days, 20c-30c. **Other attractions:** Fox news. **Gross:** $1,125.00.

**"WAY OF ALL MEN" (F. N.)**
STRAND—(1,100), 3 days, 20c-30c. **Other attractions:** Fox news, "The Indians are Coming" (U. serial). **Gross:** $800.00.

# 'Remote Control' The Big Thing On Albany Row

Albany—Clicking to the tune of $8,200, M-G-M's "Remote Control" walked away with honors along this town's theatre row, where, unlike last season, business is holding up fairly well despite general depression and the holidays. This year business has continued at normal or better up until a week before Christmas.

Estimated takings:

**"A DEVIL WITH WOMEN" (Fox)**
LELAND—(1,350), 35c-50c, 6 days. **Other attractions:** "Expensive Kisses," Hodge Podge, "Over the Air," song cartoon, news. **Gross:** $5,350.

**"REMOTE CONTROL" (M-G-M)**
HARMANUS-BLEECKER HALL—(2,300), 35c-50c, 6 days. **Other attractions:** "A Hollywood Theme Song" (Educational), Screen Snapshots, Krazy Kat cartoon, news. **Gross:** $8,200.

**"CALL OF THE FLESH" (M-G-M)**
STRAND—(1,900), 35c-50c, 6 days. **Other attractions:** Vitaphone Variety, comedy, news, Davy Lee in person. **Gross:** $7,100.

**"CHECK AND DOUBLE CHECK" (Radio)**
RITZ—(1,146), 25c-35c, 6 days. **Other attractions:** Vitaphone, news. **Gross:** $4,200.

**"TOL'ABLE DAVID" (Col.)**
PROCTOR'S RKO—(1,500), 25c-50c, 3 days. **Other attractions:** Comedy, news. **Gross:** $2,700.

**"BROTHERS" (Col.)**
PROCTOR'S RKO—(1,500), 25c-50c, 3 days. **Other attractions:** Comedy, news. **Gross:** $2,950.




# Woods in Black Since Switch to "Indie" Owners

Chicago—The surprising prosperity of the Woods theatre under Jones, Linick & Schaefer management has brought a little glow not only to its operators but to local exchanges, as well. Earnings since the theatre passed from circuit to independent management have been consistently higher, and inasmuch as the house plays largely on percentage, the resultant increase in revenue for the exchanges has been appreciable.

Though exact figures are not available, it is estimated that the grosses at the Woods in the past two months have averaged $5,000 a week better than when the house was circuit operated. The Woods also provides a major outlet in the Loop for independent product, and in consequence it has proved a boon to the independent distributors in recent months. An example is found in the recent prosperous run of "Today," a Majestic picture. Security exchange, the local distributor, found its revenue boosted almost $5,000 above normal expectancy by the Woods engagement, during which it grossed nearly $28,000. Had the Woods been under circuit management, the best booking the picture could have obtained would have been the diminutive Castle where, though its run undoubtedly would have been longer, the best possible gross would have been 50 per cent less.

Exchanges other than independents are also getting better breaks from the Woods than heretofore.

# Chi Film Board Stages Benefit

Chicago—Film Board of Trade here sponsored charitable contributions which resulted in donations of 50 baskets of food, ample to care for the Christmas requirements of families of six persons each. Distributions were made by city salesmen from the various exchanges, who cooperated with recognized charitable organizations in the work.

The Film Board also contacted numerous hospitals and similar organizations during the holiday season; obtaining feature pictures for them from exchanges as required.

## *Wabash Ave.—South*

CHICAGO.

THE mammoth Auditorium Theatre, former home of the Chicago Civic Opera, has been chosen for a showing of "The Woman Who Was Forgotten" (Levy), we are told. If true, it looks as though a lot of other things might have been forgotten, too.

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*Ed Horn is the new press agent for Warner theatres in this territory and, making his headquarters at the Coston offices on the sixth floor of the Warner building, he will double on exchange publicity at the slightest provocation. His specialty is flooding the Loop streets with pretty girls carrying Orpheum Theatre advertising on their backs.*

* * *

Filmack was given the assignment for the press books on Willis Kent's picture, "Chiselers of Hollywood," which, you may or may not know, was known as "Gold-diggers of Hollywood" until Warners heard about it. They had a title that sounded like it not so long ago, but Kent claims he never heard of "Gold-diggers of Broadway."

* * *

*Film and theatre men are up to their well known necks in charity work right now. Benefit performances, free shows for the hospitaled and the underprivileged, and food baskets for the poor are among their endeavors.*

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Lester Retchin (Howard Theatre) off for Los Angeles to escape chilblains and be on hand for the opening of Neighbor Gumbiner's new Hollywood Theatre, in which Chaplin's "City Lights" will be world-premiered.

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*RKO exchange attaches will present their popular boss with a knockout desk set on Christmas Eve.*

* * *

"Important business" may take Aaron Saperstein to New York over the holidays.

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*Ritz Theatre, Berwyn, gutted by fire of unknown origin last week, which did* $50,000 *damages.*

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Courshan's and Solomon's Admiral opens as a swell place Christmas Day. The management has had to do a lot of arguing with Paramount, Fox, Warners and Metro to get what they thought was their proper position in relation to the Rivoli.

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*Mugs pointed revolvers at Mrs. Bessie Dickey, cashier at Warners' Stratford, and walked away with the evening's receipts.*

* * *

Bill Brumberg has been giving government hospitals such swell service on Radio pictures they are writing him letters of gratitude now. One from Kathleen Gunckel, director of Red Cross service at the Edward Hines Junior Hospital, won a print of "Check and Double Check" for the veteran's Christmas Day performance.

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*Tom Reidy, former Warner salesman, will open the Parkside soon. This makes two for Tom.*

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Kid business is reported to be swell during the first days of the Christmas holidays. They're keeping the lobby Santas busy handing out candy bars.

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*Tiffany is running a national bookers' play date drive from December* 20 *to February* 15. *Charlie Lindau says his was off to a swell start with Publix taking "The Third Alarm" and eight King Vidor westerns for every Illinois and Indiana situation.*

KANE

# Voice of People Much too Feeble For 'Blues' Ears

Chicago—Despite the fact that the residents of Evanston, "silk-stocking" suburb, voted in favor of Sunday pictures in a referendum, they will have to do without their Sabbath film entertainment. "The majority rules" seems to be just a gag in that city, which is the national headquarters of the W. C. T. U.

The theatre interests went to court when the city council didn't seem to have its ears tuned in on the wave length of the voice of the people, but Judge Sullivan ruled that the exhibitors' redress lay in legislative, instead of judicial, action.

Judge Sullivan found that the referendum in question "has no effect on the action of the city council other than to indicate the desire of the people. To enforce the decision of the referendum it is necessary to elect persons so inclined to the council," he said. The Evanston city council had refused to act and repeal the prohibitory ordinance following the election. Thereupon, the theatres sought the injunction against the police preparatory to opening on Sundays.

Original hearings of the petition had been reported on favorably by Master in Chancery George E. Gorman. Judge Sullivan, too, had indicated sympathy with the theatre interests earlier in the hearings when he volunteered the opinion that all blue laws involved religious discrimination and were unconstitutional. In his final ruling, however, he modified this opinion.

The Union Bank of Chicago, receivers for the Varsity Theatre, Evanston, originators of the injunction proceeding in this instance, plan an appeal.

# They say Quaint



IT is an old complaint that Hollywood kills talent, kills it because huge, soulless organizations can neither tolerate talent nor understand it. The fact has been made familiar to us by the fate of several foreign and American actors and directors who went to Hollywood with the reputation of distinguished artists. It would be an exaggeration to say that all of them have been crushed by the machine, but happy exceptions undeniably have been very few. Perhaps Serge Eisenstein, the cancellation of whose contract with the Paramount Company has recently been announced, should thank the gods for escaping with his skin; the intelligent public, however, cannot but feel disappointed at the blasting of its hopes for higher standards of art from Hollywood as the result of Eisenstein's vitalizing influence.

If in the case of Eisenstein one suspects considerations other than artistic to have been the cause of his retirement, two recent films must be ascribed wholly to artistic ignorance and crass commercialism. "Kismet" (Hollywood), with Otis Skinner in the principal role, illustrates the blight of ignorance. One recalls a highly symbolic little episode that occurred in the same Hollywood Theatre a few months earlier. A short film was shown as one of the opening items on the program. It commemorated the silver anniversary of the cinematic activities of Messrs. Warner Brothers, and a galaxy of the company's stars was gathered for the occasion around a horseshoe table and introduced to the audience. What with the stellar smiles and occasional songs and the general splendor of the surroundings, the scene undoubtedly was very impressive, if rather dull.

The fly in the ointment was the intolerably bright little girl, appropriatelw called "Miss Vitaphone," who did the introducing. But the unintended symbolism of the scene was revealed elsewhere. *The unannounced* old gentleman who opened the proceedings by introducing the impossible child was none other than Mr. Otis Skinner himself. Somehow one cannot help feeling that in his present film, "Kismet," Mr. Skinner has been served by his producers with as little respect for his talent as he was in that affair of the celebration. One would have thought that the presence of an actor of Mr. Skinner's attainments would have inspired the producers and directors with the desire to second his imaginative effort.

They might have remembered, for instance, that the stage play, second-rate pastiche that it was, had swing and vigor that sprang from its color, from its exaggerated action, from its grotesque characterization. Because of that it showed speed even on the slow-moving stage. But the only trace of color to be found in the film is that preserved in the contrasts and resourceful virtuosity of Mr. Skinner's acting. With its slow and even tempo, with its lack of color and contrast, the film represents no more than a humdrum display of Hollywood's Oriental lore, and fails miserably to bring into relief Mr. Skinner's beautiful diction and masterful technique.

"The Playboy of Paris" (Paramount), featuring Maurice Chevalier, is another instance of indifference to talent. That the picture is amusing in its crude way and is a great box-office success should not blind us to the fact that we are actually witnessing the burial of a very gifted artist with an effervescent and impish personality under the weight of the obvious banalities of juvenile comedy. M. Chevalier is being Americanized, Hollywood style, and if this goes on a little longer there will be no Maurice Chevalier left.—*Alexander Bakshy in The Nation.*

* * *

**A Mexican revolution is like a scene on a movie lot. If it doesn't take well they have to shoot it over again.—*Judge.***

## *Dusting the Stars*

**"The 'Tol-able David' film stars a newcomer stage-named Richard Cromwell, who never before appeared on the stage or the screen," writes Winchell in the New York *Mirror*.**

**"He is 19 years of age. Some critics turned in sugary reports about his adroit playing. Others were less enthusiastic. The Columbia Pictures firm had exhausted the supply of all available youths in Hollywood, taking 121 tests of applicants, none of which made a favorable impression.**

**"Cromwell ankled in one day and, cornering an executive, said: 'I think I ought to be considered for the role—on the ground that I read the book!' This made such an impression on the executive, Cromwell was signed, the executive never having read a book, and so he was immensely impressed.**

**"Cromwell's name is now in Broadway hulbs. He was engaged at $50 per week, but the legal department of the company insisted that his wage be tilted to $125 per week after it discovered that the California statutes permitted any one to break a contract and quit who earned less than $6,000 a year."**

FOR mental processes that are weird the motion picture producer is peculiar. Take the the case of Ina Claire and Donald Ogden Stewart's stage play, "Rebound."

After Ina's first movie her producers bought off her contract. They were willing to pay her a large sum of money not to appear in their pictures.

The play was a success on the New York stage but the movie gods would have none of it. Not screen material, they said.

Mrs. John Gilbert got mad, and when that lady's dander is up she can get plenty mad. She decided she was going to make the producers see she was an actress, and couldn't be thrown out without a showdown. So she produced "Rebound" in a Hollywood theatre and made it such a social affair that none of the producers could avoid being at her opening.

Next day Ina was offered a contral by one company, and another bought the play.—*Photoplay.*

* * *

*Buddy Rogers says "Yes, ma'am!" and "No, ma'am!" when addressing a lady. Except on the very rare occasions when he goes dancing or to the theater, he goes to bed at nine o'clock. Between scenes at the studio, he plays the piano on the set, or goes to his dressing room and practices exuberantly on the dozen or so instruments he keeps there—trombone, violin, banjo, traps, all the paraphernalia of the jazz that is so dear to his heart.*

*—Picture Play.*

THERE'S a lot of talk along the Movie Rialto today to the effect that Metro-Goldwyn-Mayer is grooming Robert Montgomery, a great screen bet, to fill the shoes of John Gilbert. Poor John, as you know, has fallen victim to the talkies after having held sway for years as one of the greatest bets the silent pictures could present.

Jack Gilbert was probably the greatest lover upon the screen before the films found their voice. But his voice was revealed in dialogue stage play, "Rebound."

This, of course, cut his popularity terrifically. This was a shame, naturally, but it was one of those things which could not be helped.

Meanwhile, Robert Montgomery came from the stage, and immediately clicked with the audiences. And, after several superb portrayals, he now has been cast opposite Greta Garbo, where Gilbert used to be. Montgomery's fan mail has been growing by leaps and bounds and, after all, this is the greatest barometer which producers have to go by.—*Gerhard in N. Y. Eve. World.*

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**Time was when you could scare a theatre-owner into convulsions by telling him that this or that was not interesting the children. But lately he doesn't scare so easily, because he has discovered that about 5% of his patronage comes from persons under 16 years of age. Columbia University in New York analyzed a theatre audience for a week. In that time 150,000 people passed through its doors. Of the total number there were 8,250 under 21 years of age, only a small number being children.**

**And another odd circumstance was discovered. Children under 12 years remembered very little of the details of any picture, but they disliked the wrongdoers very positively. But how they liked heroes! Lindbergh, Tom Mix and Doug Fairbanks outclassed all the villains and bedimmed all the crime.—M. P. Classic.**

* * *

Fire water: A scenario writer and his friends were enjoying a peaceful Hollywood party the other evening, when the door suddenly opened and several firemen rushed in. Without a word to the assembled company, they tore into the bedroom, returned with armfuls of clothes which they piled on the floor, overturned the furniture on top and proceeded to ply the hose on the heap. Rising jauntily to the occasion, the scenario writer poured out a cocktail apiece. And though the fire raged for several hours afterwards, most of the firemen concentrated their efforts in rescue to this particular apartment, with the result that onlookers in the street were amazed by the playfulness and curious antics of the fire department. One poor chap in particular, who had spent some time in saving the apartment and effects of the hospitable scenario writer, clung to a ladder with dismal shouts for help, unable to go either up or down, while a hilarious group of his comrades leaned out of upper windows cheering him on.—*Motion Picture.*

# that — Quips Lifted and Sifted



MOVIE screens are being worn larger this fall. Four different companies are issuing pictures for exhibition on magnificent expanses, and are trying desperately to convince the public (and themselves) that this is the most sensational innovation since the introduction of sound.

This sudden rush toward bigger, if not better, films provides convincing proof, although proof isn't really needed, of the lamentable condition of the movie business at the present sad time. Whenever the moguls of Hollywood start dealing in novelties, you can safely bet that they're desperate.

There is certainly no harm in these attempts to increase the moving pictures' scope. Let them have all the room that the dimensions of the theatres will allow. It would be absolutely fatal, however, to diminish the camera's power of concentration which is just what the big screen is most likely to do.

There is no reason why the movies shouldn't fill a screen a hundred feet square—when they have something to fill it with, as, for example, the Grand Canyon, or the Himalaya Mountains, or the great war, or Wallace Beery.

There are, however, equally dramatic subjects that are best when seen on a small scale, and without added distractions; for instance, Charlie Chaplin's upper lip, Greta Garbo's left eyebrow, or the butterfly that played in the final scene of "All Quiet on the Western Front."

What is needed most is an easily convertible screen, which can be expanded to prodigious size whenever necessary to accommodate the Leviathans, and then irised down to the one pin-prick of light which reveals the trivial but incalculably important detail.—*Robert E. Sherwood in N. Y. Post.*

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HE'S a grand actor who never got the big lover roles which make men stars out in Hollywood. But he was always in featured parts, got good notices and sometimes stole the picture from those billed above him. He went to parties, drank, and otherwise wasted the time he wasn't on the set and then one day he got sick of it all. If he stayed on in the movie colony, he argued, he would some day get to a point where he wouldn't ever get tired of that kind of life, so he refused all offers and booked passage for a far-away port. He wanted a year to think things out, to decide on his future and to make plans for his career.

He did stay away a whole year, didn't drink much, went interesting places, saw interesting people and felt he was living at last. Then his money gave out and he went back to California to sell some property there. The first night back, all his old friends heard about his return and they staged a big party. In fact there was a series of big parties, one after another, in honor of the traveling seeker of light, parties that kept him in a daze and somewhat dimmed the thought of all those wonderful experiences of the sabbatical year. Then one of the big studios had a big part for him and he forgot all about selling the property. He took the job and he's back in the swim, right where he was when he left last year. But at least he had one year away from it.—*N. Y. Graphic.*

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*Robert Allen, young Dartmouth grad, has been signed by Warners as a potential "Charles Rogers," as he has the same sort of personality and looks that Rogers had as "Buddy." It was Will Hays who said that "throughout the studios the bulk of important work is done by college graduates." Yes, we remember their remarkable pantomime as giant apes in "Ingagi"!*—The Pathfinder

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**Jack Pickford postcards the recent "tremble" in Hollywood did something for the management of the Hotel Roosevelt its combined force of house dicks couldn't do. It cleared the lobby of actors for 15 minutes.—*O. O. McIntyre* in *N. Y. American.***

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The talkies have also made life more complicated for casting directors. They used to be persecuted by ambitious people who would dash up to their cars and begin registering fear, anger, or despair in the middle of traffic.

Now the method of attack has changed. Casting directors are called up in the dead of night by amorous frogs, discontented donkeys and cats made gaga by the light of the moon.

At least, samples of these seem to be at the other end of the wire, although an almost human voice generally inquires afterward if the imitation wasn't an excellent one and if such talent doesn't merit being cast as off-stage noise.

This, incidentally, is the chance that comes once in a lifetime to the really good imitator of animal or bird conversation. A number of busy actors in Hollywood have never appeared on the screen; they serve off-stage as crying babies, twittering canaries and bullfrogs croaking in a dismal swamp.—*N. Y. World*

## *Double Trouble*

**Chicago.—More and better complaining over theatre business in the neighborhoods than the town has heard in many years is now in vogue. Making allowances for the seasonal slump expected during December, exhibitors maintain that grosses are still far below what they should be. A peculiarity is that the most emphatic statements of this kind come from the owners of houses which have been and are double featuring. The slump is being felt particularly where top-heavy programs have been cutting into the profits for months. Little seasonal effect is evidenced at the Loop first runs, where business remains normal and a good picture still does good business.**

IF Hollywood is taking itself too seriously all it has to do is stop and consider "Once in a Lifetime." It's a new Broadway play, a terrific satire on motion pictures. It lambasts producers, directors, writers and actors. It makes merciless fun of everything movie. And it is so hilariously funny that all New York is pushing and shoving to see it.

It knocks the high hat right off Hollywood's head. I recommend it to every producer, director, and star—everybody, in fact, connected with this grand little industry o' ours. "Once in a Lifetime" may hurt in places; it's cruel, caustic, not always strictly truthful; and if you have ever had anything to do with making, marring, or reviewing a motion picture you'll crawl out on your hands and knees. But it will make you laugh so hard you won't be able to carry a grudge away with you. And any producer or star whose self-esteem it punctures should have seen Jesse Lasky and Adolph Zukor, two of the Big Men of the movies, laughing at the lecture, at the first night. These gentlemen are good sports.—Delight Evans in *Screenland.*

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**Out in Hollywood they pick a title and then make a play for it. The same system is used by some American heiresses when they go abroad. —*Judge.***

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**Will Rogers never said anything truer than "the bigger they are the easier they are to kid." We once made a series of outrageous cartoons kidding the Secretary of War, who wrote us a nice letter asking for a full set of our drawings for his scrap album. Recently a "Big (?) Producer" canceled his Script because we made a joke about his company.—Rob Wagner's Script.**

**Our French movie friends are hard to please. They lambasted us until we quivered with terror because they said we did not appreciate their French artists. Now they have a mad at Maurice Chevalier because we appreciated him too much. On his recent trip back to Paris, he found himself soundly snubbed because he had made a million dollars in America—and showed no aversion to picking up a few more fortunes in the way of francs for personal appearances at 4,000 francs per in the French theatres. French cafes wanted him to be seen drinking tea in their midst and charity bazaars wanted him to appear as a guest. The estimable Maurice agreed to do it all—at a price.**

**The French complain now that he learned too much In America. And Chevalier, instead of beaming with gratitude as Hollywood expected, gave out a statement to the French newspapers in which he said that the Americans worked him as an Arab does a donkey. This may be true but I haven't seen any Arab donkeys lugging around a million dollar feed bag.**

* * *

*"If every man, woman and child in the United States will refrain from kissing anybody for ten years tuberculosis will decrease 50 per cent," says Basil G. Eaves of the National Tuberculosis Association. If kissing increased the tuberculosis rate there wouldn't be a motion picture actress left to tell the story.*—Ted Cook in *N. Y. American.*

* * *

**The movie magnates, it is reported, are going to take steps to protect Miss Clara Bow. But you can't keep a girl locked in her room twenty-four hours a day.—*N. Y. Post***

# Holidays Offer Flood of Kiddie Show Material

Exhibitors everywhere have jumped at the opportunity offered by the holidays to stage special shows for kiddies, in line with regular Saturday morning performances for juveniles or as an extra feature for the building up of good will.

An abundance of material is available for kid shows during this holiday season, as evidenced by the latest group in the series of programs suggested by Ryllis Hemington, public relations director of Fox West Coast Theatres, which appear below:

## *New Year's Day, January 1*

Among all people and in all ages, the first day of the new year seems generally to have been observed as a festival. The date has varied widely according to the country and its manner of reckoning time following its seasons. March 25th was the usual date for beginning the New Year in most Christian countries in the Middle Ages, and England retained this date until September 14, 1752, although the Gregorian calendar adopted by many countries on October 15, 1582 fixed the time as January 1.

In the Christian year, the new year celebrates the Feast of the Circumcision. The Jewish civil new year, which opens with the month, Tishri, answering roughly to our September, is called Feast of Trumpets. Among the Chinese, the day is the greatest festival of the year, falling according to their lunar calendar, between January 10 and February 19.

Many customs have been associated with the day—pagan, Hebrew, Christian, social.

(a) Guests of honor: Distinguished representatives of foreign people.
(b) Flags of all Nations displayed.
(c) Rabbi of Hebrew faith or Chinese consul to tell the story of the origin and customs of New Year's Day in various lands.
(d) Display of dolls of all lands.
(e) Arrange with librarian for table of books relating to children of all lands.
(f) Dancing teacher to present Chinese or American children in costume in native song or dance.
(g) Attendance prize: Small calendar or Chinese doll.

SHORTS:
"Children of all Worlds Series," Pathe, 1 rl. ea.
1. "Little Dutch Tulip Girl"
2. "Little Indian Weaver"
3. "Little Swiss Wood Carver"
4. "Wee Scotch Piper"
"The Year" (Four Seasons—Nature) Pathe, 1 rl.

* * *

## *Saturday, January 3— Suggestion No. 1*

PAUL REVERE (birthday) Jan. 1, 1735-1818. Silversmith, engraver, patriot, soldier.

(a) Guests of honor:
1. Daughters of the American Colonists
2. Daughters of the American Revolution
3. Colonial Dames.
(b) Display American flags.
(c) Reader to describe the dramatic ride of Paul Revere and its significance.
(d) History teacher to tell the life of Paul Revere, his work as a silversmith and engraver, also of his outstanding patriotism.
(e) Singing of patriotic songs.
(f) Dancing teacher or dramatic teacher to present boy, in costume—recitation of "Paul Revere's Ride."
(g) Attendance prize: Toy minute men, or book of Paul Revere's life.

## *High Finance*

**San Diego—Two hundred $1 bills were used for purchases aggregating $20,000 in one week's time in a unique test sponsored here by Lester J. Fountain of Fox West Coast Theatre. The bills were paid to employes of the circuit's houses and to each was attached a card reading: "Whoever receives this dollar for a purchase is asked to immediately spend it with some one. The object of this campaign is to show the purchasing power of $1. Watch the *Union* every morning and see what each dollar has accomplished. Each purchaser is asked to sign the card and fill out self-explanatory lines."**

**These lines called for the name of the buyer, where he spent the $1 and what article he purchased. The theory was that the dollar, if kept in circulation, would do a great amount of good. Each person who held a dollar bill after it had been spent 99 times received two tickets to a Fox show by presenting the bill at the box-office for checking.**

(h) Cooperate with art store for window display of Paul Revere's picture or pictures of Colonial life—with card announcing the Junior Matinee celebration.
(i) Arrange with book store for window display of books of early American life.. especially relating to the life of Paul Revere..with card calling attention to Junior Matinee celebration.

FEATURES:
1. "Connecticut Yankee" (comedy) Fox, 7 rls.
2. "Lights of Old Broadway," M.G.M., 7 rls.
3. "Little Old New York," M.G.M., 7 rls.
4. "Geo. Washington Jr." (W. Barry) Warner, 5 rls.

SHORTS:
1. "Paul Revere" (comedy) Univ., 1 rl.
2. "A Yankee Doodle Boy," Pathe, 1 rl.

* * *

## *Saturday, January 3— Suggestion No. 2*

EMANCIPATION OF NEGROES AND SLAVES WENT INTO EFFECT IN ACCORDANCE WITH LINCOLN'S PROCLAMATION, Jan. 1, 1863.

(a) Guests of honor: Civil War veterans.
(b) History teacher to tell children of the origin and scope of slavery and explain why slavery was common to the Southern states and did not extend beyond the Mason and Dixon line.
(c) Local judge or civic official to explain the meaning of the Emancipation Proclamation, its effect on negroes.
(d) Prominent education or librarian to tell of the education of negroes, naming some of the outstanding negro educators . . Booker T. Washington, and others.
(e) Cooperate with librarian for table displaying books relating to slavery and this period in history.
(f) Attendance prize: Story of life of Booker T. Washington.

FEATURES:
1. "Abraham Lincoln," First Nat'l., silent 8 rl.
2. "Hearts in Dixie" (colored cast) Fox, 6 rls.
3. "Bugle Call" (Civil War) M. G. M., 6 rls.
4. "In Old Kentucky) (horse race) M. G. M., 7 rls.
5. "Only the Brave" (Civil War) Para., 6 rls.
6. "America" (Historical) United Artists, 11 rls.
7. "Topsy and Eva" (comedy) U. A., 8 rls.
8. "Uncle Tom's Cabin" (slavery) Univ., 12 rls.

SHORTS:
1. "Lincoln," Pathe, 1 rl.

# Wise Showmen Stage Matinees For Youngsters

2. "Deep South" (song sketch) Pathe, 1 rl.
3. "Dixie Days" (fable) Pathe, 1 rl.
4. "Fried Chicken" (Dixie cartoon) Educ., 1 rl.
5. "In a Music Shop" (Dixie composer) Fox, 1 rl.
6. "Marching On" (Civil War soldier) Fox, 1 rl.
7. "Old Black Joe" (screen song) Para., 1 rl.
8. "Old Black Joe" (Negro songs) Tiffany, 2 rls.
9. "Plantation" (Negro songs and dances) Tiffany, 2 rls.
10. "Virginia Judge" (monologue) M. G. M., 1 rl.
11. "Swanee River" (cartoon) All Star, 1 rl.
12. "Mammy" (piccaninnies) 1929 Pathe Review No. 16.

* * *

## *Saturday, January 3— Suggestion No. 3*

SIR ISAAC NEWTON (birthday) Jan. 4, 1642-1727.
English astronomer and mathematician.

(a) Guests of honor:
1. Officers of Daughters of British Empire.
2. Local astronomers.
(b) Display American and British flags.
(c) Local astronomer or physics teacher to tell of the life of Sir Isaac Newton.. his discovery of the law of gravitation and its value. (Illustrate this law.)
(d) If possible secure mounted telescope for display in front of theatre, with card announcing birthday of Sir Isaac Newton.
(e) Arrange with library for display of books and maps relating to astronomy.

SHORTS:
1. "Planetarium" (telescopic study) 1930 Pathe Review No. 43, 1 rl.
2. "Ethermist" (pictorial poem) 1930 Pathe Review No. 25, 1 rl.

* * *

## *Saturday, January 3— Suggestion No. 4*

JAKOB LUDWIG KARL GRIMM (birthday) Jan. 4, 1785-1863.
German philologist, famous for the fairy tales which he collected and published in collaboration with his brother Wilhelm.

(a) Guests of honor:
1. Members of Writers Club.
2. Story teller from library.
3. Kindergarten teachers.
(b) Display of American and German flags.
(c) Singing of American and German songs.
(d) Representative from children's department of library to tell interesting things in the life of Jakob Grimm..naming some of his most popular fairy tales and close with the telling of the favorites.
(e) Dancing teacher or kindergarten teacher to present, in costume, some of the characters in Grimm's fairy tales. Prize: small copy of Grimm's fairy tales.
(f) Arrange with book store for window display of Grimm's fairy tales with card announcing the Junior Matinee celebration.
(g) Cooperate with library for table of fairy tales—Grimm's and others.

FEATURES:
1. "Wizard of Oz" (fairy tale) All Star, 7 rls.
2. "Little Robinson Crusoe" M-G-M, 6 rls.
3. "Kiss for Cinderella" (fairy tale) Para., 10 rl.
4. "Peter Pan" (Betty Bronson) Para., 10 rls.

## To Fight Tax

**Louisville — Exhibitors here operating theatres in Indiana are planning to get behind showmen of that state if movement of the Indiana Farm Bureau for revision of taxes to include a tax on amusements, tobacco among other things, becomes serious.**

5. "The Magic Garden," R. K. O., 7 rls.
6. Baby Peggy Fairy Tales—Univ., 2 rls.
7. "Ali Baba and the Forty Thieves," Fox, 5 rls.
8. "Mysterious Island" (sub. fantasy) M-G-M, 8 rls.
9. "The Black Pirate," U. A., 11 rls.
10. "Robinhood" (D. Fairbanks) U. A., 11 rls.
11. "Alice in Wonderland," Pathe, 5 rls.

SHORTS:
1. "Artists Reverie" (fantasy) Para., 1 rl.
2. "Booklovers" (fantasy), Para., 1 rl.
3. "The Clock Shop," M. G. M., 2 rls.
4. "Dance of the Paper Dolls," Warner, 1 rl.
5. "Doll Shop" (Mother Goose) Warner, 1 rl.
6. "Dresden Dolls" (dance fantasy) Para., 1 rl.
7. "Enchanted Forest" (dancing fairies) Tiffany, 1 rl.
8. "The Goose Girl" (fairy story) Coop., 3 rls.
9. "A Holiday in Storyland," Warner, 1 rl.
10. "The Merry Dwarfs" (cartoon) Col., 1 rl.
11. "Midnight in a Toy Shop" (cartoon) Col., 1 rl.
12. "The Old Woman That Lived in the Wood" (Fairy tale), Coop., 3 rls.
13. "Santa's Toy Shop" (fantasy) Pathe, 1 rl.
14. "Story Book Parade" (children's ballet), Para., 1 rl.
15. "Toys" (song and dance specialty), Para., 1 rl.
16. "Wedding of Jack and Jill," Warner, 1 rl.

* * *

## Saturday, January 3— Suggestion No. 5

JOSEPH JACQUES CESAIRE JOFFRE (birthday) Jan. 4, 1852.

French general and Field Marshal, victor of the Marne.

(a) Guests of honor:
1. French Consul.
2. Members of French family.
3. French war veterans.

(b) Display American and French flags.

(c) Singing of "Star Spangled Banner" and "Marseillaise."

(d) French war veteran or officer in American army to tell of Joffre's life as a soldier.

(e) Bugle Corps R. O. T. C. to give regulation army bugle calls, explaining significance.

(f) Arrange for lobby display of army relics.

(g) Dancing teacher or public school teacher to present children in "Parade of the Wooden Soldiers."

(h) Attendance prize: Book of life of Gen. Joffre..toy French soldiers..or little French doll.

FEATURES:
1. "The General" (comedy) U. A., 8 rls.
2. "Lost at the Front"—First Nat'l., 5 rls.
3. "Tin Hats" (doughboy comedy) M. G. M., 7 rls.
4. "Behind the Front" (Beery-Hatton) Para., 6 rls.
5. "Wings" (war drama) Para., 12 rls.
6. "Big Parade" (John Gilbert) M. G. M., 11 rls.

SHORTS:
1. "American Legion in Paris," Fox, 1 rl.
2. "Over There Today," Pathe
3. "Parlez Vous" (soldier comedy) Univ., 2 rls.
4. "So Quiet on the Canine Front" (comedy) M. G. M., 2 rls.

## Saturday, January 10— Suggestion No. 1

ROBERT MORRISON (birthday) Nov. 5, 1782-1834.

English missionary, founder of Protestant missions in China.

(a) Guests of honor:
1. Foreign Missionaries
2. Officers of Missionary Society.

(b) Display flags of American, England and China.

(c) A missionary to tell briefly of work done in China—schools, colleges, hospitals.

(d. Representative of Chamber of Commerce to tell of importance of China—size, climate, customs and costumes of the people, imports, exports and culture.

(e) Display of articles of Chinese manufacture including toys.

(f) Group of children in Chinese costume to give sketch or playlet illustrating games of Chinese children.

(g) Attendance prize: Chinese toy.

FEATURES:
1. "China Bound" (Kane-Arthur) M. G. M., 6 rls.
2. "Son of the Gods" (Chinese romance) First Nat'l., 8 rls.
3. "Shanghai Bound" (R. Dix) Para., 6 rls.
4. "Welcome Danger" (H. Lloyd) Para., 11 rls.

SHORTS:
1. "Streets of Mystery" (Chinese) Pathe, 1 rl.
2. "Two Little Chinese Maids," Para. 1 rl.
3. "A Chinatown Fantasy," Para., 1 rl.
4. "A Chinese Flower Boat," Tiffany, 1 rl.
5. "Lair of Chang How" (Pirate Boats) Pathe, 1 rl.
6. "China's Old Man River" M. G. M., 1 rl.
7. "Chinese Blues" (comedy) Univ., 2 rls.
8. "Golden Pagoda" (Indo-China) Pathe, 1 rl.
9. "The Imperial City" (Peking) All Star, 1 rl.
10. "Land of Long Ago" (Scenic of China) Col., 1 rl.
11. "Laundry Blues" (Fable—Chin. Laundry) Pathe, 1 rl.
12. "Love That Kills" (Vagabond series) Pathe, 1 rl.
13. "Peep at Peking" (Chinese customs) M. G. M., 1 rl.
14. "Temple of Silence" (Indo China) Pathe, 1 rl.

* * *

## Saturday, January 10— Suggestion No. 2

SHIGENOBU OKUMA (MARQUIS OKUMA) (birthday) Jan. 10, 1838-1922.

Japanese statesman.

(a) Guests of honor:
1. Consul.
2. Government representative.
3. Or prominent Japanese family.

(b) Display of American and Japanese flags.

(c) Japanese Consul, Chamber of Commerce representative or school teacher to describe Japan—size, climate, products, customs and costumes of the people.

(d) Art or department store to display article of Japanese manufacture—especially toys, also pictures; card announcing Junior Matinee.

(e) Invite library to arrange table of books relating to Japan.

(f) Dancing teacher to present children in Japanese costume—in tumbling act, or short skit.

(g) Invite primary teacher to present sand table of Japan as worked out by children in class work.

(h) Ask geography teacher to tell very briefly of government of Japan, also interests and activities of the children.

(i) Attendance prize: Japanese doll, book or toy.

SHORTS:
1. "The Japanese Bowl," Warner, 1 rl.
2. "Pearl" (Japanese Pearl Fishing) 1929 Pathe Review No. 11, 1 rl.
3. "Shooting the Hadzu Rapids," 1930 Pathe Rev. No. 19.
4. "Banzai" (Japanese Fencing) 1930 Pathe Rev. No. 22.
5. "Babies" (Niponese Infants) 1930 Pathe Rev. No. 27.
6. "Riotous Drama from old Nippon" 1930 Pathe Rev. No. 15, 1 rl.
7. "Glories of Nikko" (Views of Japanese city) M. G. M., 1 rl.

* * *

## Saturday, January 10— Suggestion No. 3

CHARLES PERRAULT (birthday) Jan. 12, 1628-1703.

Frenchwriter. He put into readable form, "Cinderella," "Puss in Boots," "Little Red Riding Hood," "Bluebeard," and other tales which form an indispensable part of fairy lore.

The Brothers Grimm; Hans Christian Andersen, and Perrault can well be honored in January with a fairy program by reading some of their tales or by a game of their fairy characters.

(a) Guests of honor:
1. Members of Writers Club.
2. Librarian from Children's Department.

(b) Librarian to tell the story of the life of Charles Perrault, naming some of his most popular fairy stories.

(c) Story teller or reader from library or school to read one of the above mentioned fairy stories.

(d) Local dancing teacher to present playlet based upon one of Perrault's stories.

(e) Cooperate with library and book store for tables of Perrault's, Grimm's and Anderson's fairy stories—with card announcing Junior Matinee celebration.

(f) Encourage children to attend matinee in costume of characters from fairy tales; give recognition.

(g) Doorman dressed in costume of "Jack, the Giant Killer."

(h) Attendance prize: small book of fairy tales.

FEATURES:
1. "Treasure Island," Fox, 6 rls.
2. "Ali Baba and the Forty Thieves," Fox, 5 rls.
3. "Robinhood" (Fairbanks) U. A., 11 rls.
4. "Thief of Bagdad" (Fairbanks) U. A., 12 rls.
5. "Through the Looking Glass' (Alice in Wonderland) Pathe, 5 rls.
6. "Wizard of Oz" (Fairy tale) All Star, 7 rls.
7. "Kiss for Cinderella" (Fairy tale) Para., 10 rls.

SHORTS:
1. "Holiday in Storyland," Warner, 1 rl.
2. "Story Book Parade," Paramount, 1 rl.
3. "Merry Dwarfs" (Silly Sym.) Col., 1 rl.
4. "Old Woman Who Lived in the Woods" (Fairy tale) Cooperative, 3 rls.
5. "Goose Girl" (Fairy tale) Cooperative, 3 rls.
6. "Wedding of Jack and Jill," Warner, 1 rl.
7. "Enchanted Forest" (Technicolor) Tiffany, 1 rl.
8. "Booklovers" (Mus. fantasy) Para., 1 rl.
9. "Mary's Little Lamb," All Star.
10. "Cinderella" (Silly Sym.) Col., 1 rl.

## Tough

**Racine, Wis.—For two weeks the eight theatres here were closed, owing to the labor dispute, and the populace was so hard up for recreation that the public library officials proudly announced that business was great in the tome dens.**

## Kooler-Aire in Deal

Kooler-Aire Engineering Corp. has closed with Belanger Fan & Blower Co., Detroit, whereby the latter will represent Arctic Nu-Air and Kooler-Aire in Michigan.

# Opinions on Pictures

## A Soldier's Plaything

(*Warners*)

***Funny, but Hectic***

(*Reviewed by Bill Crouch*)

THIS talker, which rates as average program fare, has one redeeming feature—the splendid performance by Harry Langdon. The sad-faced comedian steals practically every scene he is in and gets plenty of laughs while doing it. Should stack up okay for the regular week runs and find good patronage in the split week spots. Plug the Langdon name and Ben Lyon moniker for best results.

Roy Del Ruth, who directed, evidently found the story not strong enough to carry the piece, so he resorted to old fashioned comedy gags—and it wasn't a bad idea. Langdon is given plenty of footage in which to put over his brand of comedy and he does so in great style. Ben Lyon and Lotti Loder carry the flimsy love story and are adequate for their parts.

The tale is about two lads, Langdon and Lyon, who join the army; Langdon because he wants to, and Lyon because he wants to escape gangsters who are after him for a crime which he did not commit. The time spent during the war is passed up with explanatory subtitles and the real action takes place when the lads are sent to Germany with the army of occupation. Here Lyon falls for the winning ways of a bright eyed fraulein and he proposes. He is afraid to marry her on account of the reception he feels he will get when he returns to the States. All is made happy, however, when he runs across Fred Kohler—the man he thought he had killed—driving an army truck. This sets Lyon at rest and he marries the girl.

The story is decidedly episodic and kept alive by numerous comedy sequences supplied by Langdon. A great deal of the footage shows the boys playing nurse maid to a bunch of horses, but the comedy supplied here helps to dominate over the rather uncouth surroundings. The piece moves fast throughout and this aids materially.

The performance by Langdon overshadows the other characters decidedly and makes the talker worthwhile as screen amusement. Lyon does well with a role that has little to offer.

*Use anything but slapstick comedy with this.*

Produced and distributed by Warners. Directed by Michael Curtiz. Story, screen version and dialogue by Vina Delmar. Screen play by Perry Vekroff. Photographed by Chick McGill. Edited by Jo Killifer. Length, 5,050 feet. Running time, 55 minutes. Release date not set.

THE CAST

| | |
|---|---|
| Tim | Harry Langdon |
| Grandfather | Jean Hersholt |
| Hank | Fred Kobler |
| Gretchen | Lotti Loder |
| Georgie | Ben Lyon |
| Capt. Plover | Noah Beery |
| Herman | Otto Matiesen |
| Corporal | Lee Moran |
| Lola | Marie Astaire |
| Joe | Frank Campeau |

## The Dawn Trail

(*Columbia*)

***Weak Western***

(*Reviewed by Jack Grant*)

THIS is the one about the sheep herder-cow puncher range feud. You know, Buck Jones is the sheriff trying to keep peace between rival camps. Strictly three-times-a week or daily change grind stuff.

The story becomes a trifle complicated at times—so many escapes, recaptures and changing of guns. The thing gets to be a guessing game with the audience either three jumps ahead or behind the sheriff.

Charles Morton, son of a wealthy cow owner, goes on a spree which ends by his cowardly shooting of a sheep man. Jones though in love with Miriam Seegar, Morton's sister, must do his duty as sheriff. Gets his man and takes him to jail. Morton obtains gun, creases Jones' scalp, and escapes. Cow hands go gunning for sheriff who in turn escapes. Sweetheart finds him in faint, takes him to her room and shelters him for the night.

Morton suspects Jones' presence, trys to capture him but sheriff turns the tables. This time he doesn't trust jail so takes Morton to cave and leaves him hog tied.

Meanwhile girl falls in hands of sheep herders. She is held for hostage. Jones returns for Morton who has just wriggled out of the rope. Socks sheriff. Ah, he is about to escape. But no, he is recaptured.

Jones explains situation. Only hope for girl is for Morton to give himself up to the little shepherds. Morton agrees only to double cross Jones and go riding toward the cowmen's camp. Morton's father sees him coming, mistakes his son for an enemy and kills him.

Morton dying confesses all and the war's over. Jones returns for the girl but she has escaped, too. Riding valiantly, he saves her from death under the hoofs of the stampeding cattle. Happy fade out with a kiss in the dust.

Picture has no intentional comedy but several unintentional howls. Audience got to kidding it after one particularly funny bit.

Buck Jones delivers acceptable work as the sheriff. His riding and the well handled "weakling" assignment by Charles Morton are the only highlights of the picture. Morton wins performance honors hands down. Miss Seegar is irritating as the heroine.

Kids may like "The Dawn Trail" if there isn't too much love interest for their tastes.

*Use another feature or strong short support.*

Produced and distributed by Columbia. Directed by Christy Cabanne. Story by Forrest Sheldon. Adaptation and dialogue by John Thomas Neville. Photographed by T. D. McCord. Edited by James Sweeney. Footage, 5,850. Running time, 65 minutes. Release date, Nov. 28.

THE CAST

| | |
|---|---|
| Larry | Buck Jones |
| June | Miriam Seegar |
| Mart | Charles Morton |
| Denton | Erville Aldersoo |
| Amos | Ed Le Saint |
| Skeets | Charles King |
| Cock-Eye | Hank Mann |
| Mac | Vesper Peg |
| Steve | Slim Whitaker |
| Nestor | Charles Brinley |
| Maria | Inez Gomez |
| Settler | Bob Burns |
| Henchman | Robert Fleming |

### *Service!*

**Reviews of the majority of features reaching Broadway's screens appear in MOTION PICTURE NEWS many weeks before their initial appearance on New York's main stem.**

**Theatre owners keeping a close touch on new product, particularly New York premiers, will find the chart below an aid in ascertaining dates of issues in which THE NEWS reviewed productions in the group of current openings:**

| Feature | Review Date |
|---|---|
| Along Came Youth | Oct. 18 |
| Blue Angel | Nov. 22 |
| Charlie's Aunt | Dec. 6 |
| Cohens & Kellys in Africa | Nov. 8 |
| Devil to Pay | Dec. 6 |
| Hook, Line & Sinker | Dec. 6 |
| New Moon | Oct. 25 |
| Passion Flower | Oct. 25 |
| Sunny | Oct. 11 |
| Tom Sawyer | Oct. 18 |
| Widow from Chicago | Oct. 25 |

***Coasult the Release Chart, last section in this issue, for complete list of features released in current months, together with MOTION PICTURE NEWS review dates and other importaat data.***

## Inspiration

(*M-G-M*)

***Box-Office Garbo***

(*Reviewed by Dick Crenshaw*)

HARDLY the thing for the kiddies, but a picture that will have a large appeal to the Greta Garbo fans and that spells box-office. The Swedish star put everything she had into this picture, which is built around a plot ideal for her type of performance. The story is nothing out of the ordinary, the settings are fair and the photography is good, but the acting of Garbo and the supporting cast is excellent.

With Robert Montgomery in the male lead and a group of others equally good in minor parts, the cast of this picture is its main selling point. The talker was exceptionally well received at its preview showing and rates as excellent screen fare for the better class first run houses and subsequent bookings.

The main attraction is Garbo and her acting. Without her the picture would fall flat as the story is but a simple one of intense love—apparently written solely for Garbo. As the lover Montgomery carries away a number of the acting laurels.

Although Lewis Stone is given a minor role as a rather fickle man of affairs, he adds considerable to the picture, which is modern in the extreme sense of the word. Free love is a situation taken for granted throughout the story.

Garbo plays the role of a sophisticated woman of many affairs who falls in love with a poor student, turning down her chance for social success with a rich bachelor who "keeps" her. Her love scenes with Montgomery, which take up a great part of the footage, are very emotional and well handled. With anyone else in the part, these episodes would perhaps be boring or something ridiculous.

Garbo's main idea seems to be that she must grow tired of her lovers before they grow tired of her. However, with Montgomery things are different. She is the one who is in love, while his affections for her are not so strong. He does not approve of her mode of living nor her former lovers. It is only her physical attraction that brings him back to her after many disagreements.

Through an arrangement made by his family, Montgomery becomes engaged to a former childhood playmate and tells Garbo he is going to marry this girl. Garbo gets him to admit to her that he really loves her and not the woman he is going to marry, and immediately turns him down for a former lover who has been in prison. Montgomery is then left free to do as his family wishes.

Director Clarence Brown has handled the story and players in a capable manner and the result is a box-office picture. Marjorie Rambeau, Judith Vosselli, Joan Marsh, Beryl Mercer and John Miljan do splendid work.

*Comedy is sadly neglected and will be needed to round out the program.*

Produced and distributed by M-G-M. Directed by Clarence Brown. Dialogue and adaptation by Gene Markey. Photographed by William Daniels. Edited by Conred Nervig. Length, 7,200 feet. Running time (preview), 80 minutes. Release date not set.

THE CAST

| | |
|---|---|
| Yvoone | Greta Garbo |
| Andre | Robert Montgomery |
| Del Val | Lewis Stone |
| Lulu | Marjorie Rambeau |
| Odette | Judith Vosselli |
| Marthe | Beryl Mercer |
| Coutant | John Miljan |
| Julian Montell | Edwin Maxwell |
| Vignaud | Oscar Apfel |
| Madelaine | Joan Marsh |
| Pauline | Zelda Sears |
| Liane | Karen Morley |
| Gaby | Gwen Lee |
| Jouvet | Paul McAllister |
| Gavarni | Arthur Hoyt |
| Galland | Richard Tucker |

# Theatre Construction

Norman, Okla.—The New University theatre has been opened here. It is owned by A. W. Parr, and operated by Griffith Amusement Co. Harry N. Britten is the manager.

* * *

Dresden, O.—A theatre has been reopened here under management of Warde Butler.

* * *

Joplin, Mo.—A new theatre erected here by the Joplin Building Corp., under the supervision of L. P. Larsen, has been leased to the Fox Midland Theatre Corp.

* * *

Stoneham, Mass.—The Stoneham has been reopened, owned and operated by William H. McLaughlin.

* * *

Wauseon, O.—After being completely remodeled, the New Princess has been reopened. It is owned by Ellsworth and Paul Staup. Staup is acting as manager.

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Wellston, O.—The new Markay has been opened here. It seats 600.

* * *

Arcadia, Cal.—C. C. Conner and T. M. Conner have taken over the lease of the Arcadia theatre.

* * *

East Long Beach, Cal.—The Carter has been reopened under management of Ray M. Robbins and H. M. Popkin.

* * *

Santa Barbara, Cal.—A new theatre is being erected here which, when completed, will have a seating capacity of 1,900. It is owned by Banks, Huntly & Co., and leased to Fox West Coast Theatres. Edwards & Plunkett are the architects and Henry I. Beller the general contractor.

* * *

Ashland, Ky.—The Regent is being repaired and will open soon under management of Frank Mootz.

* * *

Newkirk, Okla.—Elmer Schmidt, owner of the Palace, has leased it to M. B. (Mickey) Beeby, who is now managing the theatre.

* * *

Milton, Wash.—The new Vox has been opened under the management of L. B. Vaughn. It has a seating capacity of 250.

* * *

Worchester, Mass.—The Plymouth has been reopened under management of the Plymouth Theatre Co. Clarence E. Robbins is managing director.

* * *

Latrobe, Pa.—Indiana County Theatres Co., which recently took over the Grand, has appointed John George as local manager.

* * *

Meriden, Conn.—A new Fox-Poli theatre has been erected here under supervision of Arthur J. Benline.

* * *

Dayton, O.—After being closed for a time, the Salem has reopened. It is managed by the owner, W. C. Chesborough.

* * *

Eureka, Cal.—Redwood Empire Theatres is planning to erect a new theatre here. The announcement was made by George W. Mann.

St. Bernard, O.—The new St. Bernard will open soon under the management of Tom Davis. It will have a seating capacity of 1,600.

* * *

Tacoma—The RKO Orpheum has been reopened after extensive alterations. Walesby Construction Co. handled the general construction work.

* * *

Berlin, N. J.—The Palace has been reopened after a complete overhauling.

* * *

New Lexington, O.—The New Lexington has reopened under the management of Stephen Kennedy. Lee Saunders had general charge of the renovation and remodeling.

* * *

Fort Meyers, Fla.—Peninsula Theatres has reopened the Omar under management of Myron Booth.

* * *

Alameda, Cal.—A new theatre has been erected here under the supervision of J. Nasser.

* * *

Belle Fourche, S. D.—Black Hills Amusement Co. has erected a new theatre under the supervision of Leo Peterson, who is manager of the company.

* * *

Florence, Cal.—West Coast Theatres, Inc., is erecting a new theatre here, with a seating capacity of 2,000.

* * *

Chestertown, N. Y.—Walter H. Wertime, of Cohoes, N. Y., is erecting a new theatre here. William E. Clark is the architect.

* * *

Lansing—The Lansing Theatre has recently been reopened after being completely reconstructed.

* * *

Augusta, Me.—The new Capitol Theatre has opened.

* * *

Davis, Okla.—The Bison Theatre has recently been reopened under the management of Burgess.

* * *

Cedar Rapids, Ia.—The King Theatre has been opened with a seating capacity of 700. James Park was the contractor.

* * *

Denver—A new theatre is being erected here for the Radio-Keith-Orpheum Corp. When completed it will have a seating capacity of about 3,000.

* * *

Preston, Ida.—The New Grand Theatre has opened here under the operation of Nielson.

* * *

Plainfield, N. J.—The new Plainfield Paramount Theatre has opened.

* * *

Renton, Wash.—The Grand Theatre has recently been opened here under the ownership and management of Fey and Son.

* * *

Glendale—Carl W. Young is erecting a new theatre here which will be called the Capitol. It will have a seating capacity of 1,000.

* * *

Maysville, Ky.—The New Washington Theatre has recently been opened here after extensive alterations. Churchhill and Gillig are the architects and J. C. Simons, the contractor.

* * *

Athens, O.—A new theatre has been opened here and is being operated by the Athens Amusement Co. The playhouse, to be named the Ohio, will have a seating capacity of more than 300.

* * *

Windsor—A new theatre has been erected here and is being managed by G. I. Richards. Sidney G. Frazier is the architect and O. C. Herdener and Son the contractor. The theatre will have a seating capacity of 400.

# Markets Abroad

Paris — U. S. Trade Commissioner Canty reports a definite trend toward control of theatres by distributors in Vienna. "Kiba" controls a number of suburbans and the Schweden and Appolo in the West End. Engel has the Lustspiel theatre on the Prater, and just secured the Elite. Wirtschafter Bros. are stepping forward as leaseholders of numerous small theatres. Majority of Vienna houses are equipped for sound.

* * *

A reorganization has taken place in the "Hunnia" studio in Budapest. Ernst Feher now is director and has resigned as vice-president of the Film Fund. Roland Szonyey replaced him in the Film Fund by order of the Minister of Commerce.

* * *

The German press reports a proposition submitted by the editor of an Oslo daily, whereby the three Scandinavian national theatres in Oslo, Kopenhagen and Stockholm would join forces in the combined production of Scandinavian talkers. The suggestion follows the recent banning of Norwegian legitimate actors from appearing in talking films. The same editor expresses the opinion that American made talking pictures should be barred from Scandinavia when they feature native artists.

* * *

Osso Films of France will make future productions in French and German versions. The latter have already been sold, it is understood.

* * *

Following the personal recommendation of Premier Mussolini, Commendatore Pittaluga, Italian film leader, has been named Grande Ufficiale of the Order of the Crown of Italy by Royal Decree.

* * *

German dialogue films are to be restricted in Alsace-Lorraine. The French authorities recently issued new regulations governing the exhibition of German pictures. As a result all films must bear super-imposed French subtitles every 10 meters. Failure to comply will result in barring of the picture from exhibition.

The trade press insists, however, that the cost of placing these titles will amount to automatic prohibition of the showing of the pictures. The regulations are expected to meet with great opposition, since it is understood that the German talkers have captured this section of the French market. The suggestion that features should be shown in both versions alternately has been tried, apparently with considerable success.

## *Hummel on Sales Trip*

Joseph S. Hummel, executive assistant to Sam Morris, vice-president in charge of distribution, is on a tour of the Warner Vitagraph and First National exchanges, from Coast to Coast.


# CLASSIFIED ADS

## Managers School

LEARN Modern Theatre Management. Through approved home-study methods, the Institute has successfully trained hundreds of theatre men. Free particulars. THEATRE MANAGERS INSTITUTE, 335 Washington Street, Elmira, New York.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

# MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

### *RESOLUTIONS!*

WELL, here we are right in the midst of the resolution period . . . when most showmen make a bargain with themselves to do . . . and not to do . . . many different things . . . so we may be pardoned if we poke a little fun at the boys . . . in general . . . and remind them that it's a great time to make resolutions . . . and then carry those resolutions out to a proper conclusion. . . .

. . . The map of showbusiness has been greatly altered since old man time passed out at midnight in 1929 . . . to make room for kid Cupid the first of 1930 . . . and . . . if we can believe in signs . . . the alteration process is going to remain in force a while longer. . . .

. . . What better time is there to take stock of yourself and see if you are found lacking in any of the essentials necessary before one can call oneself a showman . . . if you are honest you will soon find it easy to list quite a few points where you might have been . . . and could be . . . a lot more efficient than you have . . . but don't let those shortcomings keep you in a rut . . . just recall them long enough to resolve that they will be conspicuous by their absence a year from today when stock-taking again is in vogue. . .

. . . Have you been true to your trust? . . . Did you play "hookey" on the boss very often last year? . . . Were you careless in the spending of the theatre's money? . . . Did you do your damndest to make your theatre a profitable one? . . .

. . . They tell us that chain theatre operation is still in the process of remodeling . . . and that should be good news because it ought to afford many a manager the opportunity of climbing up the ladder a rung or two . . . stands to reason that if the chains are finally convinced that seasoned showmen are necessary to handle the better jobs they are going to pick the men from the ranks . . . and we know they won't go wrong if they do. . . .

. . . Then again . . . providing you make a couple of non-skid resolutions . . . you ought to be able to rate a salary increase break by reason of better business and better run theatres . . . as my friend Eddie Hitchcock would say . . . "it's in the bag" . . . but it won't just happen all by its lonesome . . . those are just accidents . . . to get somewhere in this racket . . . well . . . you've just got to deliver the goods . . . so remember that when you're making those resolutions and taking stock . . . but if I'm all wrong . . . just pardon the interruption and let me say . . . I thank you . . . and a Happy New Year . . .

*"Chick."*

**GOOD HEALTH—! GOOD CHEER—! GOOD LUCK—! that's our wish to you for the New Year!**

# MANAGERS' ROUND TABLE CLUB

## *Thompson Used Tooth Paste When Spelling Amos 'N' Andy Names*

With Amos 'n' Andy being featured by Pepsodent it was a certainty that showmen play-the comedians' first flicker, "Check And Double Check," would endeavor to tie up every store in town selling the dentifrice. So it is small wonder that T. W. Thompson, manager of the Avalon Theatre in Grand Junction, Colo., took advantage of this medium to good results.

The tie-up resulted in a guessing contest for guest tickets. A large piece of mat board was placed in the window with Amos 'n' Andy spelled out in pepsodent toothpaste. The idea of the contest was to estimate how many inches of Pepsodent was used in spelling the words. It was done in script to make it more difficult as evidenced by no one correctly listing the right number of inches. However, ten pairs of guest tickets were given to the ten nearest correct. The contest provided a lot of amusement as well as being a popular stunt. It also helped to focus attention on the popular radio pair in their first all-talking picture palying at the local theatre.

Prompted by the publicity that the picture would create during its engagement at the Avalon, an ice cream company voluntarily asked for title cuts and heads of Amos 'n' Andy to use in their newspaper ads. The ice cream company ran three-column ads and gave the picture some dandy plugs as well as advertising their special Amos 'n' Andy sundae.

The Fresh Air Taxicab was also used on the streets at the noon hour. This dilapidated looking vehicle was lettered with copy relative to the picture, stars, theatre and playdates.

Driven about the various sections of Grand Junction it enticed many comments from the city residents, so much so that the selling power of the campaign was aided considerably. We'd like to hear what else Mr. Thompson is doing along the showline in his city, and we hope he will favor us soon with some more accounts.

## *Porte Featured a Group of Co-op Heralds That Clicked*

In an effort to publicize his house at small cost to himself, Jack Porte, assistant manager of the Avalon Theatre in Brooklyn, N. Y., turned out some co-operative heralds recently that accomplished his objective and at the same time secured a lot of good-will which no doubt will come in handy in the near future when similar stunts are pulled.

A tie-up with a cafeteria in the vicinity of the Midwood Theatre, one of the houses on the same chain of the Avalon, netted him some good publicity for that house. The herald, which was paid for by the merchant, plugged "Grumpy" and the sandwiches which the cafeteria featured in addition to their regular menu. Another tie-up netted Porte a herald from a beauty parlor. This herald plugged "Let Us Be Gay" and the copy, which was well written, tied up the picture and the shop in one, two, three fashion. It is always necessary, when effecting tie-ups of this sort, to keep your copy toned so that it will help the dealer as well as yourself. Porte accomplished this satisfying the dealers and gaining their good-will.

The last herald that we have on hand is one that was created to plug the recent "Happiness Week" that the circuit featured. This herald, made possible through a tie-up with a shoe store, contained a cut of a picture which had been purposely drawn up so that it contained many mistakes. Readers of the heralds were invited to list the mistakes, send them to the shoe dealers, and the ones submitting the greatest number listed were given free tickets to the theatre. The heralds carried the film program for "Happiness Week," and also included a number of coming attractions. As each one of these heralds clicked, it leads us to believe that Porte has studied local conditions pretty thoroughly. In view of this, Porte, how about sending us in some more of your work so that we can look at it and pass along any items of value it may contain.


NOW IT'S OUR TURN!

THERE HAVE BEEN ALL KINDS OF CONVENTIONS, BANQUETS AND SHINDIGS IN SHOW BUSINESS BUT NEVER A REPRESENTATIVE GET-TOGETHER OF THE MEN WHO ACTUALLY RUN THE THEATRES.

NO BIG SHOTS WILL BE THERE!

JUST A CROWD OF HONEST-TO-GOODNESS SHOWMEN MEETING OLD FRIENDS AND MAKING NEW ONES AS THEY MINGLE TOGETHER AT THE

ROUND TABLE CLUB BEEFSTEAK!

THE SHOWMEN'S OUTSTANDING EVENT WHICH WILL TAKE PLACE JANUARY 13TH — 11.30 P.M. — AT THE HOTEL ASTOR, N. Y.

IF YOU HAVE NOT MADE UP YOUR PARTY — GET BUSY AND SEND IN YOUR RESERVATIONS AT ONCE.

FUN! FOOD! FROLIC! SURPRISES!

# MANAGERS' ROUND TABLE CLUB

## The Century Bonus Feast!

A peppy bunch of go-getters best describes the group of showmen pictured in the photo. The occasion was the managers' dinner and bonus party held in New York City recently, by the Century Circuit, Inc., of which organization A. H. Schwartz, founder of the chain and one of the foremost in-



dependent exhibitors in the country, is the executive manager. Arthur Abeles is General Manager of the chain, with Edward L. Hyman, well-known showman, looking after theatrical operation. See if you can pick out the many Round Table members in the photo. And don't miss Larry Cowan, the live-wire publicity director

## Masquerade Party Clicked For Sproul At West Coast House

With a comic picture like "Animal Crackers" to sell, and the playdates including his Saturday matinee show at which many kids are ordinarily in attendance, was one of the reasons why Norman Sproul, manager of the Fox West Coast Theatre in Santa Ana, Cal., decided to stage a comic stunt in the form of a masquerade party.

We have given complete details of these masquerade parties on our pages before, so we won't attempt to set them forth again. But for those members who might be interested in learning a little about them we'd like to state that the gag consists of offering prizes to kids wearing the most grotesque costumes to the theatre. The kids pay the regular juvenile admission price to enter the house. Those wearing the comic suits are permitted to take part in the contest, held on the stage. The juvenile audience acts as judge, the greatest applause for a certain party giving him the prize. This stunt went over very well for Sproul and his house was jammed with kids eager to enter.

Should you decide that you'd like to try a stunt of this sort we are sure, that if properly handled, it will go over very well. Give it plenty of advance publicity, and if possible, feature it with a comedy show. The kids can also display any talent along the acting line that they happen to possess. Thanks, Norman. Let's have some more.

## Water Tower Called Into Play To Plug Dollison's Serial

When a showman will send a group of his activities with his membership application, it generally means to us that the said showman is going to take an active part in the Club's affairs. So we want to introduce you to Lester Dollison, manager of the Big Theatre in Wink, Texas, and some of his work.

During a recent football contest held in the town, Dollison grabbed off a flock of publicity for his house and the film "Animal Crackers" by having four boys, mounted on horseback, parade about the field during the halfs. In single file, the first horseman threw handfuls of animal crackers, encased in oiled envelopes, to the crowds. The second and third horsemen pranced about doing crazy antics, one boy playing an accordion, the other doing stunts. The fourth horseman carried a banner plugging the film. The gag went over very well with the spectators and they more than gobbled up the animal crackers.

But that's only one of Dollison's activities. You can get a look at another by viewing the cut we are showing of the novel idea he used in plugging a serial by means of a water tower. Atop the tower he placed the plug, "The Indians Are Coming," also the theatre name and playdates. This plug is to remain all during the series. Another gag that he pulled on the opening of the picture was to invite all ladies and children to the theatre, where they were to be his guests at the opening chapter. As the first chapter was shown on Friday, he made arrangements with the schools to permit the kids to get off early and witness the film. His selling on this serial to date bids fair to hold up right through the entire run.



A stunt that has appeared on our pages a number of times—and used recently by Dollison—is the ambulance gag. On this occasion—the night of the preview of "Animal Crackers"—it was arranged that a man should do a fake faint during the trailer. The stunt went over very well, the ambulance tearing down the street when the town was most active, coming to a halt at the theatre, where huge crowds gathered—as the photo shows—and taking away the man. Dollison may be partly seen carrying the banner explaining the gag. The copy reads: THIS MAN LAUGHED HIMSELF SICK, AFTER SEEING A FEW SCENES FROM "ANIMAL CRACKERS" (preview time). The crowd certainly enjoyed itself when it got wise to the gag. It is said that the stunt helped a lot toward putting the picture across to good receipts.



We want to thank Mr. Dollison for passing these along to us, and we hope that we will hear from him again in the very near future. And when you send in your next contribution, Lester, give us a photo and a little dope on yourself. Will you? You might also convey our regards to your fellow managers of the Griffith Amusement Company and tell them that we'd like to hear from them regarding their work.

# MANAGERS' ROUND TABLE CLUB

## *Schmadeka Gives Us A Few Slants That Are of Fine Value*

Exploitation manager of the Liberty Theatre in Lewiston, Idaho, for the past six years is the record held by Ed. C. Schmadeka, who applies for admission to the Round Table Club.

"This little city of Lewiston, Idaho," says Ed., "has about 9,000 population, while across the Snake River, just about a quarter of a mile, is Clarkston, Wash., a city of about 7,000 population, which has no theatre. Five miles up the river is Asetin, Wash., just a small place. On this side is the Lewiston Orchards, with a population of three or four thousand, all of which we draw from."

**The above sums up the situation in this new member's territory.**

And now, how about his activity? Well, that's easily answered. First of all, we'd like you to look at the little cut we are showing of one of the ads on "Hell's Angels." By the utilization of this ad, Ed. has found a way to make the press book do some work. (Not that press books don't do work—oh, no!). All of those so wonderful newspaper stories that are made up for insertion in newspapers throughout the country have at last been put to a decent use and a use which insures their being read, despite the fact that they came out of a press book. Ed. had to pay for this idea, but we believe it to be of immeasurable value. The slug plugging the title was carried on all the ads of this type. The ads were run daily and their size ranged from four to six inches on two columns. The material for the stories, as you will notice, was taken from the press books. If he wished, Ed. could also localize his copy—a very valuable angle. A careful study of this stunt may show you how it can be used in your town. Give us your reaction on it.







**Along with this story we are showing a lay-out of the ad campaign for the picture. We could not get in the whole group that we have on hand, as the campaign ran for something like 16 days, but we are trying to show what we believe will be best suited to your needs. Look this over and see what you can use.**

Ed. was also kind enough to send us in a couple of pencil sketches (yes, he's a real artist as well as exploitation man) of the knockout airplane front that was constructed during the run of the picture. We hope to reproduce this sketch in a future issue, as it will take a little time before we can prepare it for reproduction. Watch for it. It has the goods. Well, Ed., when you show activity such as you are displaying, we have a hunch that you are going to be a pretty active member. Let's have a photo of yourself when you send in your next contribution, so that we can pass it along to the rest of the Club.

## *"The Showman's Calendar"*

### *AN EXCLUSIVE CLUB FEATURE*

**Check up on these dates each week and see how you can turn them into "money dates" for your theatre.**

**Each new month offers new days of untold opportunities.**

### JANUARY

| | |
|---|---|
| Jan. 1 | New Year's Day |
| | Paul Revere's Birthday (1735) |
| | Emancipation Proclamation (1863) |
| Jan. 4 | Utah became a state (1896) |
| | Pres. Taft proclaims admission New Mexico as state (1912) |
| Jan. 6 | Theodore Roosevelt's Death (1919) |
| | Epiphany (Quebec) (Porto Rico) |
| Jan. 17 | Benjamin Franklin's Birthday (Born 1706) |
| Jan. 18 | Daniel Webster's Birthday (Born 1782) |
| Jan. 19 | R. E. Lee's Birthday (Born 1782) (Observed in Ala., Ark., Fla., Ga., Ky., Miss., N. C., S. C., Tenn. and Vir.) |
| Jan. 21 | Stonewall Jackson's Birthday (Born 1824) |
| Jan. 27 | Foundation Day (South Australia) |
| Jan. 29 | William McKinley's Birthday (Born 1843) |
| Jan. 30 | Chinese New Year (Dutch E. Indies) |

***Can you tie any of the above events into your theatre's activities?***

**And don't overlook the many local events that are constantly turning up right in your own town, county or state.**

**Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.**

# MANAGERS' ROUND TABLE CLUB

# PERSONALITIES

## SHOWMEN NEWSETTES FROM EVERYWHERE

**JAMES CONNORS** has been appointed resident manager of the State Theatre, Manchester, N. H., succeeding Sheridan, the former manager, who goes to Nashua.

* * *

**DANIEL FRANCE** will open the Gem Theatre in Oswego, N. Y. House will be renamed the State.

* * *

**HARRY LEE MOLLER**, former manager of the Strand Theatre, Bellefontaine, Ohio, has been named as manager of the New Holland Theatre in Belle Center, Ohio.

* * *

**REUBEN ROSENBLATT** has taken over and will operate the Orpheum Theatre at Hancock, Mich.

* * *

**I. M. BERG**, for several years manager of the Capitol Theatre, Lynn, Mass., has been appointed manager of the Empire Theatre, New London, Conn.

* * *

**GEORGE W. LEECH** has taken over the management of the T. and D. Theatre in Paso Robles, Calif.

* * *

**HAL NEIDAS** has been appointed executive assistant to division head, R. C. Frost, of the Los Angeles Division of Fox West Coast Theatres.

* * *

**CHARLES E. FRESHWATER** is managing the reopened Palace Theatre in Long Beach, Calif.

* * *

**EDWARD M. WHALEY, JR.**, has taken over and reopened the Victory Theatre at Brooksville, Fla., the Euclid Theatre at St. Petersburg, Fla., and the Avalon at Inverness, Fla.

* * *

**ART B. TAYLOR**, former publicity director for the Hall Industries Theatres in Beeville, Texas, is now managing the Park Theatre in Greeley, Colo.

* * *

**GEORGE SCHAAFNER** has been slated to fill the managerial assignment at the new Ionia Theatre in Ionia, Michigan.

* * *

**HAROLD W. (Chick) EVANS**, former manager of the Loew's Theatre, Richmond, Va., has been transferred to the Loew's State in St. Louis. He is succeeded in Richmond by Elmer H. Brient, former manager of the National Theatre. S. E. Gosnell, formerly of Loew's Valencia Theatre in Baltimore, steps into the assignment vacated by Brient.

* * *

**W. A. LONG** has reopened the Star Theatre in Oregon City, Ore.

* * *

**JOHN X. NEISER**, former manager of the Star Theatre, Eaton, Ohio, has been selected manager of the Oxford Theatre, Oxford, Ohio.

* * *

**H. W. HERRINGTON** and Joe Payne of Delta, Colo., have taken over the Empress Theater in Montrose. Herrington will manage the house.

* * *

**H. L. WINDUS** is now managing the Mission Theatre in Seattle, Washington.

**V. KALINA** is managing the newly opened Broadway Theatre in Malin, Ore.

* * *

**HARRY E. BILLINGS**, former manager of the Riverside Theatre, Milwaukee, Wis., has been named manager of the State-Lake in Chicago. He is succeeded in Milwaukee by Will Singer, former manager of the State-Lake. Howard Price Kingsmore of New York has been named city manager of Palace-Orpheum and Riverside Theatre in Milwaukee.

* * *

**MURRAY LAFAYETTE**, former manager of the Princess Theatre, Hartford, Conn., has assumed management of the Broadway Theatre, Norwich, Conn.

* * *

**RAE PEACOCK** will reopen and operate the Dream Theatre in Chehalis, Washington.

* * *

**W. G. McKINNEY**, former treasurer of the Paramount Theatre, Denver, Colo., has been appointed assistant manager.

* * *

**E. H. RICE**, former assistant manager of the Bijou Theatre in Bangor, Maine, has been appointed manager of the Central Theatre, Biddeford, succeeding Frank Coburn who supplants James O'Donnell as manager of the Bath Opera House, O'Donnell shifting to the Haines Theatre, Waterville. C. J. Sullivan of Bangor steps into the assignment vacated by Rice at the Bijou.

* * *

**JOHN McNEES** has purchased the Strand Theatre in Alma, Neb., from Glen Edic.

* * *

**FRANK L. MADDEN** has been appointed manager of the Hudson Theatre in Hudson, Mass.

* * *

**J. BARBOUR RUSSELL Jr.** is managing the new Russell Theatre, Maysville, Ky.

* * *

**JOS. SILVERMAN** has purchased the Daytonia Theatre, Daytonia, Texas, in conjunction with a group of Houston, Texas, business men.

* * *

**R. N. SMITH**, owner and manager of the Mission Theatre, Mission, Texas, has purchased the La Vista Theatre.

* * *

**H. W. BYRD** has been named manager of the Mays Theatre, Piqua, Texas.

***Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.***

**MRS. S. W. BERRY** of Ruleville, Miss., will open the Gem Theatre, Bruce, Miss., at an early date. Mrs. Berry formerly operated the Drew Theatre, Drew, Miss., and the Ruleville Theatre at Ruleville, Miss.

* * *

**H. L. GUMBINER** will operate the new Los Angeles Theatre, Los Angeles, Calif.

* * *

**JACK FINK**, formerly of Chicago, Ill., show circles, has been appointed manager of the Cameo Theatre, Bristol, Conn.

* * *

**BARNEY COHEN** has resigned from his position with the College, Savoy and Central Theatres in Bethlehem, Pa.

* * *

**LOU LANG** is now handling publicity for the United Circuit in Philadelphia, Pa.

* * *

**WILLIAM ROVNER** is now operating the Bell Theatre, Philadelphia, Pa.

* * *

**DAVE HESS** has sold the Isis Theatre, Alamosa, Colo., to Tom Cole.

* * *

**H. LESLIE** has acquired and will operate the Strand Theatre, Tovas City, Mich.

* * *

**H. G. COHEN** has purchased the Lee Theatre in St. Louis, Mo.

* * *

**M. C. BENSON** has reopened the Ohio Theatre, Dover, Ohio.

* * *

**E. E. ALGER** has taken over the Aida Theatre in Oglesby, Ill. House was formerly called the Colonial.

* * *

**W. B. SKELTON** has leased the American Theatre in Leetonia, Ohio.

* * *

**THOMAS BROWN**, formerly of Hartford, Conn., has succeeded George Overend as manager of the Broadway Theatre, Charlotte, N. C.

* * *

**JAMES BRADLEY** will continue as manager of the California Theatre, Huntington Park, Calif., when the house reopens after extensive remodelings.

* * *

**JACK WRIGHT** has been appointed manager of the Inland Theatre Company's houses in La Grande, Oregon. He succeeds Lyman Lynn, resigned.

* * *

**PAUL WESTLUND**, of Regina, Saskatchewan, Canada, will manage the American Theatre in Hillman, Washington.

* * *

**W. WARREN** will manage the Lake Theatre in Cleveland, Ohio, when the house opens shortly.

* * *

**MAX ALSTER**, formerly of the Fox Benson and Fox Commodore Theatre in Brooklyn, N. Y., has been transferred to the Marcy Theatre in Brooklyn.

* * *

**E. M. ECKSTEIN** has taken over the managerial assignment at the Regent Theatre, Norwalk, Conn. Eckstein succeeds Charles Ray Weiss, who goes to New York.

* * *

**MELVIN YEAGER** has taken over the Yeager Theatre in Portland, Oregon.

# MANAGERS' ROUND TABLE CLUB

## *Parker's Ace Tie-Up Was First Stunt Of Managerial Position*

His promotion from Assistant Manager of the Warner Theatre in Lynn, Mass., to the managership of the Commodore Hull Theatre in Derby, Conn., meant that Jerry A. Parker, former assistant to Johnny Scanlon, would have an opportunity to display a load of the showmanship that Scanlon taught him in Lynn.

And so we find him filling the berth vacated by Charles A. Oakley, who was transferred to Danbury. One of the first stunts that Parker used was in conjunction with his selling of "Her Wedding Night," the most recent Clara Bow film. An advantageous tie-up was secured with a local dealer. The dealer agreed to furnish the theatre with ten, solid gold wedding rings. The rings were given away as part of an advance stunt.




A quantity of pay envelopes were printed up with copy stating that inside the envelopes would be found an imitation of the ring worn by Clara Bow while filming the picture. A ring was inserted in each envelope. The herald envelopes were all numbered, a note stating that if the number on the envelope corresponded with numbers on a board in the window of the jewelry store, the bearer would be entitled to one of the wedding rings. The herald carried a plug for the theatre and the jeweler.

When the stunt made its first appearance it was met with great enthusiasm, and judging from the expressions of satisfaction that the jeweler and Parker registered after playdates, the stunt was undoubtedly a success. Incidentally, a study of the photo we are showing will give you a line of the way the jeweler co-operated. He devoted all of the space in his window to the tie-up. And when you can grab windows like this right after coming into a town, it means something. Keep up the good work Jerry, and let's have some more of it in the very near future. We also want to wish you lots of luck and extend our congratulations on your new assignment.

## *P. Kunze Engineered A Couple Of Special Stunts In Stoughton*

Another community tie-up that netted him plenty of publicity, good-will and additional business was engineered recently by Paul W. Kunze, manager of the State Theatre in Stoughton, Mass., on his "Stoughton Merchants' Week"—a variation of the "Buy in Town" gag—and "Merchants' Night," run at the theatre.

Forty or so merchants co-operated in the stunt, the local newspaper also getting behind it. The entire town was decorated for the celebration of the special week, the flags, bunting, etc., being paid for by the merchants. Each merchant co-operating in the affair contributed $10 in merchandise, passed out free tickets entitling bearers to participate in the merchandise donations, and also contributed a small sum for the decorations, as stated above.

For the special "Merchants' Week" all stores put on bargains, uniform price tags, contributed by the local newspaper being used. The paper got solidly behind the idea and printed up an eight-page section, carrying ads and specials, that was distributed throughout Stoughton and the surrounding towns. The out-of-town circulation resulted in a great deal of additional business for the stores from out-of-town buyers. The newspaper paid for distribution of the special sections. The "Merchants' Week" went over to great results, every possible angle being covered, the angles including trailer plugs, house organ's notes, and cards in dealers' windows and lobby of the theatre.

The "Merchants' Night" at the theatre went off equally as well. A local celebrity, one "Jimmie" Hayden, presided at the drawing, acting in the dual capacity of judge and master of ceremonies. It is interesting to note that his job was well carried out, the newspaper carrying a notice next day to the effect that the job was handled well nigh perfect. Tickets, which were given to persons by local dealers and the theatre, irrespective whether purchases were made, were drawn from a box, corresponding numbers rating prizes. Space was left on the coupons for names and addresses, these to be used on future mailing list campaigns. Persons had to be in theatre to obtain prizes.

Kunze passes this stunt along to us in the event that any of the Club members can find a spot for it.


PYROLOID PREMIUMS PRODUCE PROFITS

DRESSERWARE NIGHTS



2 COLORS

JADE PEARL *and* ROSE PEARL

4 PLANS

26 WEEKS
30 WEEKS
36 WEEKS

11½ CENTS
12½ CENTS
13½ CENTS

Colored Heralds, imprinted free. Free coupons. 12 colored Window Cards, imprinted free. Mat free. Trailer loaned 4 weeks. No charge.

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ATHOL, MASS.

"SALESMEN IN EVERY STATE"

# MANAGERS' ROUND TABLE CLUB

## PERSONAL PUBLICITY

By MARCUS GRIFFIN
*Of the "N. Y. Sunday Enquirer"*

During the eight years the writer has acted as either dramatic editor, critic or columnist it has been impressed upon us through the medium of publicity, trade papers, house organs, or other media coming to our desk, that in the theatrical business an individual matters little. It's the attraction that counts, according to the best accepted authorities, credited with knowing about such things.

We've often wondered whether theatre chains' attitude toward personal publicity for executives and house managers is justified, and at times we've given considerable thought to the matter, and made no few observations on the subject.

We've come to the conclusion that in many cases personal publicity is to be encouraged. In some communities, such as Jersey City, New Jersey, Staten Island, New York, and small western towns, where at times there are only two theatres, in competition, personal acquaintanceship of a theatre manager is a big factor in attracting patronage to his house. Certainly if personal contacts and wide acquaintanceship are so essential in the ordinary trade marts the same requisites should be desired in the theatrical business.

We have often wondered whether a theatre chain's attitude toward personal publicity for executives and house managers is justifiable, and at times we've given considerable thought to the matter, and made no few observations on the subject. We've come to the conclusion, since the fields are so different, that in many cases personal publicity, if not of the stage, is to be encouraged. Let us consider the angle.

*The scene was the Byliners' Club roams in the Dixie Hotel, New York, and the time was just before lunch. The discussion concerned the value of personal publicity as applied to good-will and business building. Somehow or other some one brought the hotel racket inta this theatre argument. It was argued, pro and con (mostly con), until Marcus Griffin of the New York Sunday Enquirer offered concrete evidence that there is a similarity in the business of catering to hotel guests and catering to theatre patrons. So we elected him to put it in writing, binding ourselves to no less a penalty than that of printing what he wrote. Here it is. If you like what he writes and the way he writes, tell us and we'll make him came across with some more. If you don't like it, just say so and he'll have one hell of a time crashing into these columns again.*

*"CHICK"*

### Community Asset

In communities throughout the country, communities such as are dotted throughout New Jersey, Long Island, New York, Staten Island, N. Y., and parts of Brooklyn, N. Y., where may be found only one or two theatres in the majority of cases, two—the competition offered encourages the theatre manager to make the personal acquaintanceship of many of the residents in the community, thus cementing himself firmly with them, and insuring their future patronage. As may be noted, this angle is in every respect similar to the personal contacts effected by merchants dealing in provisions, poultry, clothing, etc. The showman, in short, is and must be, a shrewd merchant, building not only for today, but for tomorrow as well. His war cry must be: "A satisfied customer always comes back." And now for a real life example.

Operating in various theatres throughout the country are men like Monty Salmon, Dave Whyte, Hal Sheridan, Jack Keale and others too numerous to mention. Through their happy faculty of securing and retaining the many friendships that they make wherever they go, they have become invaluable assets to the companies employing them. Let us suppose that a town, in which one of these men operates, supports two houses. We'll pretend that the house at which our friend is located does not present as late releases as the competitive theatre. Mr. and Mrs. Townsfolk decided to go to the theatre. The question arises: "Where shall we go?" It is their intention to be entertained, therefore, if both houses are playing pictures that appeal to them, they are puzzled. But a solution is reached when Mrs. Townsfolk says, "Let's go down to Mr. Jones' theatre. He's the pleasant man we met at the community dance last week." Get the idea? It's the personality that sold them. And if it will sell them once, it's a cinch to repeat, not only with Mr. and Mrs. Townsfolk, but with the whole community.

Having shown now the value of personal publicity as applied to the theatre man and his community or neighborhood house, and having seen its effectiveness we come to the sad part of the whole affair. Theatre chains, as a rule, try to discourage this practice of personal publicity. Why? The biggest companies in the world exploit their men. Madison Square Garden, Standard Oil,, Hearst Newspapers, Gulf Refining Corp., Curtis Publishing Company, National Broadcasting Company, Atwater Kent Radio Corp., Transcontinental Air Transportation Corp., Edison Experimental Laboratories, New York Life Insurance Co., New York's Empire State Building—all are but a small part of the billions of dollars represented by various personalities. These organizations have always, in some shape or form, identified themselves with personalities, and, in most cases, not a little prestige and publicity has been gained through public interest in their activities. The names of William Carey and Col. Hammond, Andrew Mellon, the Rockefellers, William Randolph Hearst, Cyrus Curtis, Milton Aylesworth, A. Atwater Kent, Col. Charles A. Lindbergh, Thos. A. Edison, Darwin P. Kingsley, Calvin Coolidge and Alfred E. Smith have all borne the smudge of printers' ink that tied them close to the public, creating an intimate relationship with the people, a relationship that has "humanized" them to the public, taken them from pedestals—or better still, kept them from pedestals—and placed and stamped them as the public's own—something to be talked about.

### It Aided Those Folks

If the national figures cited above have aided, through their individualities, their respective companies, through their constant appearance in the limelight of public favor, is it possible for Joe McGuire and his dinky little theatre to also bask in public welcome? Yes! But in Joe's particular little world! The king reigns supreme in his own kingdom! In other words, Joe can, and should be, king in his own neighborhood. And now let's show how the principle holds true in any business or profession. For something different, we'll take the hotel racket.

As our first example, we'll take the Cadillac Hotel of New York City. One of the city's oldest establishments, it still does a comfortable business due to the personal contact, connections, and publicity its Managing Director, J. H. Kenny enjoys. Yet the Cadillac isn't the best hotel in New York by any means.

A second and more recent example is the Hotel Dixie, Times Square's newest hotel. Opening a hotel from scratch, without tenants or guests is always a problem. The hotel must be filled and kept that way. Of course, the desirable guests are those who pay. When a new hotel is opened it is usually papered with advertising due bills, and while this practice isn't so profitable, yet it serves as a publicity medium until the hostelry is established. Most hotel owners consider themselves fortunate if their investment shows a profit inside a year's time.

### They Follow the Man

Instead of the usual fanfare of publicity, and advertising due bills, the Hotel Dixie, under the direction of J. M. Tait, veteran hotel man, despite the fact he is still in his early forties, quietly threw open its doors to the public, ready for business. That was in June, and when this was being written, the latter part of November, the hotel was making a neat profit, thank you. Or rather you can thank Mister Tait.

Some time before the Hotel Dixie was completed, Tait informed all his contacts—which form the incredible number of some ten thousand, garnered through his years in the hotel business—that he had become identified with the Gregory Taylor Chain of Hotels and would be Managing Director of the new Hotel Dixie, when it opened in June. These contacts, ranging from the ordinary traveling salesmen, making yearly New York trips to sales managers of organizations like the Philco Co., a concern that holds conventions and has salesmen visiting New York constantly, knew Tait, and his hotel methods through past associations and many automatically switched their patronage to the Dixie. Tait, himself, is first of all a showman, and must understand the particular tastes of his public, and tastes are different in every community. He's king of his kingdom!

### Personal Contact

Only by personal contact, and personal publicity can house managers, and hotel managers expect to perform feats out of the ordinary. After all, the theatre owner's sole idea is profit and if a theatre manager in Gilroy, Calif., St. George, Staten Island, or Jersey City, New Jersey, can run a theatre profitably due to his contacts, personal publicity and somewhat limited fame he might secure in a community, what's the odds? Why should circuits protest?

If it doesn't harm Coolidge's worth to a concern, it certainly can't be a detriment to the house manager in Wheaton, Illinois.

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***Editor's note: The question of personal publicity has long been a controversy in show-business. There are many who claim it is the most important asset a theatre can possess. But others, especially in the chain home offices, insist that it should be avoided.***

***What we would like to know is: What do YOU think of it? Can you sit down and write us a few lines setting forth the value or dangers of "personal publicity" in your own community? Can you analyze the subject so as to prove your own contention that it should, or should not, be used?***

***The Club pages will gladly carry your views. Send them along and leave the rest to us.***

# MANAGERS' ROUND TABLE CLUB

## A 'Border' Angle!

So many of Frank Hill's ads have appeared on our pages that we think it would be useless to describe these new ones of his. If by now you don't know that Frank is one of the best ad men in his section of the country, you'll have to study this new layout that we are presenting. As a matter of fact, it won't hurt you to study them anyway. Frank is always on the look-out for new angles to use in conjunction with his newspaper ads and we are sure that he will appreciate any criticisms or suggestions forwarded to him at the Inland Theatre, Inc., in Walla Walla, Washington. He especially wants to know how the Club likes the new borders he uses on the ads. The border mats are secured from a newspaper service. Don't hide away! If you've comments of any kind to make on Frank's work, let him have them. Or if you have any questions on advertising that are puzzling you, he may help you solve them. Drop him a line. And, oh yes, we would like to announce that the reason for Frank's non-appearance on the Club pages for some time lies in the fact that there has been much activity on the Mercy Circuit, which means plenty of work for friend Hill, Sr. In case you don't know it, Hill's many duties keep him pretty much on the jump.




## W. H. WHYTE says:

*". . . let me congratulate you for your publication of the Six Months' Club Index. I think it is a marvelous thing for any manager to pick out any form of stunt or gag at an instant, such as you have them listed in your index. There can be no reason for any of us sitting around wondering what to do next with all this information before us.*

*Manager, Capitol Theatre,*
*Riverhead, Long Island, N. Y.*

## *Recipe For A Happy New Year*

Take twelve fine, full-grown months; make certain they are free from all memories of envy, bitterness, hate and jealousy; cleanse from them every clinging spite; pick off all bits of pettiness and littleness; in short, see that these months are freed from the past—have them as fresh and clean as when they first came from the storehouse of Time.

Cut these months into thirty or thirty-one equal parts. This batch will keep for just one year. Do not attempt to make up the whole batch at one time (so many persons spoil the entire lot in this way), but prepare one day at a time, as follows:

Into each day put twelve parts of faith, eleven parts of patience, ten of courage, nine of work (some people omit this ingredient and so spoil the flavor of the rest), eight of hope, seven of fidelity, six of liberality, five of kindness, four of rest (leaving this out is like leaving the oil out of salad—don't do it), three of prayer, two of meditation, and one well selected resolution. If you have no conscientious scruples, put in a teaspoonful of good spirits, a dash of fun, a pinch of folly, a sprinkling of play, and a heaping cupful of good humor.

Pour into the whole love, add libitum and mix with a vim. Cook thoroughly in a fervent heat; garnish with a few smiles and a sprig of joy; then serve with quietness, unselfishness, and a Happy New Year is a certainty.

—Golden Thoughts

## *Animated Display Worden Constructed Set Town Talking*

An animated display that had them talking for days up in Cortland, New York, was the one that A. E. Worden, resident manager of the Cortland and Temple theatres turned out to plug "Africa Speaks." Since he felt that a display on the marquee would attract more than ordinary notice, Worden arranged to construct his unique display there. We are showing a couple of photos of it, but since they did not come out very plain, we feel that an explanation will be necessary.




One of the scenes in "Africa Speaks"—and one that also appears in the trailer—shows a native being knocked down by a lion. This was the scene that Worden decided to feature in his display. A huge scene, made of cut-out was affixed to the top of the marquee. The scene showed the African veldt. Cat-o-Nine tails were used for grass. An opening was left behind the grass for a lion, made of compoboard to leap out. A cut-out of an African native was placed a few feet away from the grass. When the machine was in motion, the lion would spring out—apparently from behind the grass—and leap onto the startled native, knocking him down. The lion then traveled along on a ground belt and returned to the starting point, again repeating the action. The native, after being knocked down, would automatically arise as the lion disappeared.

It proved to be one of the best displays that the theatre had ever featured. We are sure that a note dropped to Mr. Worden, requesting any information would be productive of the desired information. Right, "A. E."?

# MANAGERS' ROUND TABLE CLUB

## *Making Use Of The Space Over Exits In Lobby Is Important*

A great many showmen pay especial attention to the space over their exit doors, in the inner lobby, and use it to plug coming attractions, but we have found, in many instances, that this space as a rule will always carry the same kind of copy and art design plan week after week. It is often well to try and arrange a flash in this space on any big picture that you are trying to sell. To show you what we are driving at, look at the ace way that G. Gilliam, manager of the Loew's Stillman Theatre in Cleveland, Ohio, plugs his coming attractions.




The display that we are showing here was used as a coming attraction plug for "The Big House." Against a background of black velour, two cut-out heads of Wallace Beery were placed. You will note the small amount of copy used on this stunt. Its simplicity helped it pack an excellent punch. You will also note in the photograph that Gilliam is well enough versed on showmanship to put his frames directly under the flash, so that the persons reading the above title would immediately allow their glance to rest on any other copy plugging the picture. The displays all carried a prison tone.

It might be profitable for you to use a gag of this sort once in a while. It is a change from the ordinary.

## *Jonasson Made Use Of Campaign Stunt As Part of Selling*

Another showman quick to take advantage of the idea of circulating a bill—this time a "fiver" instead of a one—as a campaign stunt for Paramount-Publix Prosperity Week was R. L. (Bob) Jonasson, manager of the Mayfair Theatre in Asbury Park, N. J.

Prior to the coming of Prosperity Week, Jonasson started a "Prosperity Fiver" on its way—the Chamber of Commerce and the Asbury Park Press co-operating. The Press sold a full page co-operative ad to the merchants. The large amount of space in the center of the page was given the theatre for the purpose of advertising its current attraction—and additional space was devoted to an explanation of the "Prosperity Fiver."

At the end of the Paramount Prosperity Week, the newspaper prevailed upon the merchants to go in for a second co-operative page, selling the following attraction at the Mayfair Theatre. Additional space in the center of the page was devoted to the progress of the five dollar bill during the past week.

In this way Jonasson succeeded in getting two full pages out of this stunt, rather than the usual one, thereby selling an institutional feature as well as his attraction for two consecutive weeks.

Which, you will no doubt agree, is showmanship. And we'd like to see some more of your work, Bob.

## *H. Marchand Used Many Angles To Sell His Prosperity Week*

As is his usual custom, Harry Marchand uncorked a bunch of stunts to sell the recent Paramount-Publix Prosperity Week at the Saenger Theatre in Mobile, Ala., when his house was observing the circuit dictum. He was aided, as usual, by numerous and valuable tie-ups.

A contest was planted in the want-ad section of one of the local papers five days in advance and on opening day of Prosperity Week, a co-operative page appeared with the merchants defraying the expense.

Front-page readers appeared daily throughout the week re the 'Week' in both local papers. The articles always mentioned the name of theatre and attraction that was playing there.

Six hundred bulletins were sent out by the Retail Credit Men's Association to their membership. These bulletins contained a special paragraph about Paramount-Publix Prosperity Week and urged all merchants to think in terms of better business and prosperous times. Speakers also appeared at civic clubs, the Junior Chamber of Commerce, Lion's Club and Rotary Club. All speeches made some reference to the theatre and the attractions playing there during the week.

With this ace line-up of stunts there was no question but that the film would go over very well, so it was not at all surprising to Marchand when he checked up to find that he had again clicked. Continue the good work, Harry, and let's hear from you again.


# CLUB EMBLEM PIN!!!

**—WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!**

## Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.....Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City ..... State.....

# MANAGERS' ROUND TABLE CLUB

## THESE MEN WILL HAVE A HAPPY NEW YEAR!

**GEORGE SMITH** is located at the Capitol Theatre in Somerville, Mass., and, according to Eddie Fain, who proposed him for membership, he is holding up the managerial end very well. With so many New England showmen on our rolls, George, you will have to do some fast stepping to keep up with them. But you should be able to do it. Let's hear from you on the subject.

———*Wear Your Club Pin! ! !*———

**DONALD SMART** is the manager of the Crescent Garden Theatre in Revere, Mass. He is located in the same town as Erwin Newman, who, too, has just hooked up with our showman organization. Let's have a little friendly competition, Donald, to see who among the showmen in the town is most active. And say, send us in a photo of yourself and the rest of your brother showmen too, will you?

———*Wear Your Club Pin! ! !*———

**C. HAMILTON FRANKLIN** manages the Cameo Theatre in Baltimore, Md. The town of Baltimore has been featured on our pages quite a bit recently, but we don't recall seeing Mr. Franklin. That can be remedied, though, Mr. Franklin, by becoming a real active member and stepping along with the rest of the alert showmen. What do you say?

———*Wear Your Club Pin! ! !*———

**CLYDE J. ROWE** manages the Gem Theatre in New York City. The Gem is a pretty little house located in a rather busy section of the metropolis. We have an idea that Mr. Rowe does some pretty good work along the show-selling line and we'd like to hear about some of it. Let's have a little dope, Clyde.

———*Wear Your Club Pin! ! !*———

**ERNEST McLEOD** manages the Arlington Theatre in Winnipeg, Manitoba, Canada. Mr. McLeod is also proposed for membership by Howard Waugh, so that we feel he must have the goods along the show angle. We would appreciate your keeping us posted on the show developments around your district, Ernest, and we'd also like a photo of you.

## *THEY'RE HEADED THE RIGHT WAY!*

**ALVIN HOSTLER** is another showman who needs no introduction on these pages. Mr. Hostler's work has been on display for quite some time, so we are sure that regular followers of the Round Table know what he can do. However, it is a "time honored" custom for all showmen to hit this page at some time, sooner or later. Now that you are all set, Alvin, continue the good work you have been turning out.

———*Wear Your Club Pin! ! !*———

**ED. C. SCHMADEKA**, exploitation manager of the Liberty Theatre, Lewiston, Idaho, is a live-wire. We make this statement in the full assurance that Ed can back it up, because the work he has passed along to us and that we will shortly present on the Club pages proves it. The only thing that Ed didn't send along was a photo of himself, so we hope that when his next contribution comes our way, we will find that it contains a photo.

———*Wear Your Club Pin! ! !*———

**LLOYD V. LIGHTHOUSE** manages the Kenmore Theatre in Kenmore, New York. His work at the house, thus far, has shown Mr. Lighthouse to be a very capable showman, and it is said that his knowledge of the tastes of the local public is such that he can sell them his shows week after week. We think that Mr. Lighthouse will give us a little dope on his show-selling activities in his next letter, and we'd also like to find a photo of himself along with it. What do you say, Lloyd?

———*Wear Your Club Pin! ! !*———

**WILLIAM H. MOORE** is the manager of the Belnord Theatre in Baltimore, Md. He is handling a nice little house in a section of the city that permits him to do some good show-selling. It has been some time since we have visited Baltimore but we hope that when next we hit the town to stop in and make the acquaintance of Mr. Moore. In the meantime, Will, keep us posted on what you are doing.

———*Wear Your Club Pin! ! !*———

**SYLVESTER GUNN** is the Assistant Manager of the Capitol Theatre in Winnipeg, Manitoba, Canada. Mr. Gunn is recommended for membership in the Round Table Club by Howard Waugh. We'd like to say, Sylvester, that if you keep your eye on this Waugh man for a while you'll pick up a lot of points on showmanship. But anyway, let's have some of your recent work so that we can see what you are doing to help sell shows at the Capitol.

———*Wear Your Club Pin! ! !*———

**CHARLES J. PASSAFUME** is publicity manager of the Isis Theatre in Kokomo, Indiana. We have seen some of the showmanship turned out in Kokomo and we can say that the showmen in that town are right up among the leaders of Indiana, and, if you recall, we featured a few stories not so long ago on the various types of campaigns engineered. Listen, Charles, send us a photo of yourself with your next contribution, and also send us some dope on the show situation in your district.

———*Wear Your Club Pin! ! !*———

**GILBERT M. DANIELS** is the Assistant Manager of the Ritz Theatre in San Bernardino, Calif. He is proposed for membership in the Club by Wally Butler, manager of the house, and according to the send-off given him, Gilbert is right there with a flock of up and coming showmanship. Well, Gilbert, seeing is believing, you know. So let's have a line on some of your work.

**WILLIAM KASTAR** is the manager of the Fox Maspeth Theatre in Maspeth, Long Island, N. Y. Mr. Kastar is proposed for membership in the Club by our active showman-friend Irving Feinman. We recall being out around the Maspeth not so long ago, but time wouldn't permit us to stop in and see who was handling the house. However, Bill, we hope to have the pleasure one of these days. In the meantime, how about sending us a photo of yourself.

———*Wear Your Club Pin! ! !*———

**J. CLAYTON TUNSTILL** is no stranger to the Club pages. His work has appeared on our pages before, but this is the first opportunity we have had to present him here. He is the manager of the Lyric Theatre in Brownwood, Texas, and, from what we understand, he is a pretty popular manager. Listen, Clayton, we've never run a photo of you. How about giving us the opportunity?

———*Wear Your Club Pin! ! !*———

**I. J. COHEN** manages the Grand Victory Theatre in Detroit, Mich., out where showmanship is frequently displayed. We have been in Detroit any number of times but have never stopped at the Grand Victory so we can't say a word or two on the local situation. However, Mr. Cohen, you can wise us up on it in your next contribution. Give us the dope on how you bring them up to the box-office and we'll pass it along to the rest of the Club.

## JOIN NOW!!

### *Here's the Blank*

**Application For Membership In**

**"MANAGERS' ROUND TABLE CLUB"**

**729 Seventh Ave., New York City**

**"Chick" Lewis, Chairman:**

**I hereby apply for membership in the Club.**

**Name** .....

**Theatre** .....

**Address** .....

**City** .....

**State** .....

**Position** .....

## WHAT ARE YOU WAITING FOR?

# COMPLETE RELEASE CHART

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.*

## AMKINO

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Break Up, The | | Nov. | 28 | | |
| Cain and Artem | E. Gall-N. Simonov | June | 6....7202 | 78 | June 14 |
| Children of the New Day | F. Gillizazova-Litkin | June | 28....5516 | | |
| China Express | Special Cast | Mar. | 8....5831 | 63 | Mar. 15 |
| Demon of the Steppes | Saltykov-Podlesnaya | Jan. | 16....6600 | 74 | |
| Fragment of an Empire | Nikitin-F. Semenova | Jan. | 25....7000 | 78 | Feb. 1 |
| Igdenbu | Li-Lun-Shen | Dec. | 5....6280 | 70 | Dec. 13 |
| Law of Siberian Taiga | Kovebul Kima | July | 23....6576 | | |
| Man from the Restaurant | Tchekhov-Malinovskaya | Jan. | 4....8000 | 87 | Jan. 18 |
| Old and New | Martha Lapkina | May | 2....6921 | 78 | May 10 |
| Pamir, Record of Expedition | | July | 12....8000 | | |
| Soil | S. Svashenko | Oct. | 17....5600 | 62 | Oct. 25 |
| Storm Over Asia | V. Inkizhinov | Sept. | 6....7162 | 72 | Sept. 13 |
| Turksib | Educational | May | 24....4900 | 60 | June 14 |

### Coming Attractions

| Title | Star |
|---|---|
| El-Yemen | Record of Expedition |
| Jimmy Higgins | A. Buchma |
| Living Corpse, The | V. Pudovkin |
| Spring | Educational |
| Transport of Fire | G. Kuzeatsov |

## BIG 4 FILM CORPORATION

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Bar L Ranch (A.T.) DF | Buffalo Bill, Jr. | Aug. | 4....5400 | 60 | Aug 23 |
| *†§Beyond the Rio Grande (A.T.) DF | Jack Perrin | Apr. | 12....5400 | 60 | June 7 |
| *†§Breed of the West (A.T.) DF | Wally Wales | Nov. | 12....5400 | 60 | |
| *†§Canyon Hawks (A. T.) DF | Yakima Canutt | Aug. | 26....5400 | 60 | Oct. 18 |
| *†§Firebrand Jordan (A.T.) DF | Lane Chandler | June | 26....5400 | 60 | July 26 |
| *†§Red Fart Range (A.T.) DF | Wally Wales | Jan. | 12,'31.5400 | 60 | |
| *†§Ridin' Law (A.T.) DF | Jack Perrin | May | 24....5600 | 62 | July 5 |
| *†§Trails of Danger (A.T.) DF | Wally Wales | Sept. | 30....5400 | 60 | |
| *†§Take the Heir (A.T.) D | Edw. E. Horton | Jan. | 20....5700 | 63 | Jan. 25 |
| *†§Would You Believe It? (A.T.) D | Walter Forde | Feb. | 24....5400 | 60 | |

## COLUMBIA

*(Available sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins | Reviewed |
|---|---|---|---|---|---|
| *†§African Speaks | | Sept. | 16...7054 | 74 | Sept. 27 |
| *†§Around the Corner (A. T.) | Sidney-Murray | Apr. | 26....6356 | 71 | May 3 |
| *†§Brothers (A.T.) | Bert Lytell-Sebastian | Oct. | 25....8643 | 78 | Nov. 1 |
| *†§Call of the West (A. T.) | Revier-Matt Moore | May | 10....6500 | 72 | May 31 |
| *†§For the Love of Lil (A.T.) | Mulhall-Starr-Elliot Nugent | Oct. | 6....7000 | 72 | Oct. 4 |
| *†§Guilty? (A. T.) | Holland-Valli | Mar. | 3....6371 | 71 | Apr. 12 |
| *†§Ladies of Leisure (A. T.) | Stanwyck-Graves-Sherman | Apr. | 5....9277 | 103 | Apr. 19 |
| *†§Lone Rider, The (A.T.) | Jones-Reynolds | June | 6....5432 | 60 | July 12 |
| *†§Ladies Must Play (A.T.) | N. Hamilton-D. Sebastian | Aug. | 1....6878 | 85 | Aug. 16 |
| *†§Last of the Lone Wolf (A.T.) | Lytell-Patsy Miller | Aug. | 26....8500 | 84 | Sept. 13 |
| *†§Madonna of the Streets (A.T.) | Evelyn Brent-Robert Ames | Dec. | 1....6932 | 77 | Dec. 6 |
| *†§Melody Man, The (A. T.) | Collier, Jr.-Day-St. Polis | Jan. | 25....6386 | 71 | Feb. 15 |
| *†§Men Without Law | Buck Jones | Oct. | 15....6090 | 70 | Nov. 29 |
| *†§Personality (A. T.) | Starr-Arthur | Feb. | 18....6304 | 70 | Mar. 1 |
| *†§Prince of Diamonds (A.T.) | Ian Keith-Pringle | Mar. | 26....8383 | 71 | May 17 |
| *†§Rain or Shine (A. T.) | Joe Cook-Joan Peers | Aug. | 15....8273 | 82 | July 26 |
| *†§Royal Romance, A (A. T.) | Collier-Starke | Mar. | 17....6359 | 63 | May 31 |
| Shadow Ranch | Buck Jones | Sept. | 1....5766 | 68 | Nov. 15 |
| *†§Sisters (A. T.) | O'Day-O'Neil | June | 13....6284 | 70 | June 28 |
| *†§Squealer, The (A. T.) | Holt-Revier-Davy Lee | Aug. | 25....6350 | 70 | Sept. 15 |
| *§Sweethearts on Parade (A. T.) | Alice White-Lloyd Hughes | Aug. | 16....6242 | 67 | Sept. 6 |
| *†§Temptation (A. I) | Wilson-Gray-Percy | June | 6....6279 | 70 | June 28 |
| *†§Tol'able David (A.T.) | Cromwell-Beery-Peers | Nov. | 13....7350 | 70 | Nov. 15 |
| *†§Vengeance (A. T.) | Holt-Revier-Strange | Feb. | 22....6160 | 68 | Mar. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arizona (A.T.) | | | | |
| *†§Charley's Aunt (A.T.) | Charles Ruggles-June Collyer | Dec. | 28....7690 | 88 Dec. 6 |
| *†§Criminal Code, The (A.T.) | Holmes-Huston-Doran-Cummings | Jan. | 13,'31.7920 | 86 Dec. 13 |
| *†§Dawn Trail (A.T.) | Buck Jones-Miriam Seegar | | | |
| Desert Vengeance | Buck Jones-Barbara Bedford | | | |
| *†§Dirigible (A.T.) | Holt-Greeve-Wray | | | |
| *†§Fifty Fathoms Deep (A.T.) | Monte Blue | | | |
| *†§Flood, The (A.T.) | | | | |
| For the Defense | Evelyn Brent | | | |
| Joaquin Murieta | Buck Jones | | | |
| *†§Last Parade, The (A.T.) | Holt-Moore-Cummings | | | |
| *†§Lion and the Lamb, The (A.T.) | W. Byron-C. Meyers-R. Hatton-Love | | | |
| *†§Meet the Wife (A.T.) | | | | |
| *†§Miracle Woman, The (A.T.) | Barbara Stanwyck | | | |
| *†§Subway Express, The (A.T.) | Jack Holt-Fred Kelsey | | | |
| Ten Cents a Dance | Barbara Stanwyck-Ric. Cortez | | | |
| *†§Virtue's Bed (A.T.) | | | | |
| *†§Woman Who Came Back, The (A.T.) | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†Alaskan Knights | Krazy Kat Kartoon | May | 22....1 reel | July 12 |
| *†§Apache Kid, The | Krazy Kat Kartoon | Oct. | 8 | |
| *†§Arctic Antics (A.T.) | Silly Symphony | June | 5....1 reel | Aug. 2 |
| *†Autumn | Silly Symphony | Feb. | 13....1 reel | |
| *†§Bandmaster, The | Krazy Kat Kartoon | Sept. | 6....1 reel | Nov. 8 |
| *§†Barnyard Battle (A.T.) | Mickey Mouse | Apr. | 25....1 reel | |
| *†§Baroyard Concert (A.T.) | Mickey Mouse | Mar. | 3....1 reel | July 5 |
| *†§Barn Dance (A.T.) | Mickey Mouse | Mar. | 14....1 reel | Feb. 15 |
| *†§Cactus Kid (A.T.) | Mickey Mouse | Apr. | 11....1 reel | Aug. 23 |
| *†§Come the Pawn | Eddie Buzzel | Oct. | 1....1 reel | Nov. 29 |
| *†Cannibal Capers | Silly Symphony | Mar. | 15....1 reel | |
| *†Cat's Meow, The | Krazy Kat Kartoon | Jan. | 2....1 reel | |
| *†§Chain Gang (A.T.) | Mickey Mouse | Aug. | 8....1 reel | |
| *†§Cinderella (A.T.) | Krazy Kat Kartoon | Aug. | 14....1 reel | Nov. 15 |
| *†§Continental Evening, A | Fay Marbe | Feb. | 12....1 reel | |
| Crystal Gazer | Specialties (Eddie Buzzell) | | | Nov. 8 |
| *†§Curiosities | Novelty | 6 min. | | |
| *†Desert Sunk | Krazy Kat Kartoon | Mar. | 27....1 reel | |
| *†§Do It Now | Clark & Bergman | Jan. | 29....1 reel | |
| *†§Dutchman's Paradise | Rambling Reporter | Sept. | 8 | |
| *†§Faith, Hope and Charity | Specialties (Eddie Buzzell) | Sept. | 6....1 reel | Feb. 22 |
| *†§Fiddling Around (A.T.) | Mickey Mouse | Mar. | 14....1 reel | June 21 |
| *†§Firefighters (A.T.) | Mickey Mouse | June | 11....1 reel | Nov. 15 |
| †§Frolicking Fishes (A.T.) | Silly Symphony | May | 8....1 reel | Sept. 27 |
| *†§Galloping Gaucho (A.T.) | Mickey Mouse | Feb. | 14....1 reel | |
| Gorilla Mystery | Mickey Mouse | Oct. | 1 | Dec. 6 |
| *†§Ham Berger & His Horse Radish (A.T.) | Color Sensation | July | 16....1 reel | |
| *†§Hard Boiled Yeggs | Specialties (Eddie Buzzell) | Oct. | 12 | Nov. 15 |
| *†§Haunted House (A.T.) | Mickey Mouse | Aug. | 1....1 reel | |
| *†§Hawaiians | Columbia-Victor Gem | Apr. | 8....1 reel | |
| *†§Honolulu Wifes (A.T.) | Krazy Kat Kartoon | July | 12....1 reel | Jan. 24 |
| *†§Hot and Botherod | Specialties (Eddie Buzzell) | Sept. | 26 | Nov. 8 |
| *†§Jailhouse Blues (A.T.) | Mamie Smith | | 1 reel | Aug. 16 |
| *†§Jazz Fool (A.T.) | Mickey Mouse | July | 5....1 reel | Nov. 9, '29 |
| *§†Jazz Rhythm | Krazy Kat | June | 19....1 reel | July 26 |
| *†§Jewel of Asia | Rambling Reporter | Sept. | 26 | Nov. 8 |
| *†§Jungle Rhythm (A.T.) | Mickey Mouse | July | 19....1 reel | Jan. 11 |
| *†§Karnival Kid (A.T.) | Mickey Mouse | May | 23....1 reel | |
| *†§Lambs Will Gamble | Krazy Kat Kartoon | | | Nov. 29 |
| *†§Land of Long Ago | Rambling Reporter | Sept. | 26 | |
| *†§Let's Talk Turkey | Rambling Reporter | | | |
| Little Troll, The | Krazy Kat Kartoon | | | Nov. 29 |
| †§Marionettes | Tony Sarg | Mar. | 12....1 reel | Aug. 9 |
| *†§Mickey's Follies (A.T.) | Mickey Mouse | June | 26....1 reel | Sept. 14, '29 |
| *†§Mickey's Choo Choo (A.T.) | Mickey Mouse | June | 20....1 reel | Oct. 12, '29 |
| *§†Midnight in a Toy Shop | Silly Symphony | July | 3....1 reel | |
| *†§Monkey Melodies | Silly Symphony | Aug. | 16 | Oct. 18 |
| *†§Never Strike Your Mother | Specialties (Eddie Buzzell) | Oct. | 18 | |
| *†§Night (A.T.) | Silly Symphony | July | 31....1 reel | June 28 |
| *†Old Flame, An | Krazy Kat Kartoon | Apr. | 24....1 reel | |
| *†§Oo'ry House (A.T.) | Mickey Mouse | Mar. | 26....1 reel | |
| *†§Pixels, The | Mickey Mouse | Oct. | 1 | Nov. 29 |
| *†§Plane Crazy (A.T.) | Mickey Mouse | Feb. | 26....1 reel | |
| *†§Playful Pan | Silly Symphony | | | |
| *†§Plow Boy (A.T.) | Mickey Mouse | May | 9....1 reel | |
| *†§Princess Lady Bug (A.T.) | Color Sensation | Mar. | 17....1 reel | |
| *†§Prodigal Daughter, The | Specialties (Eddie Buzzell) | Sept. | 26 | |
| *†§Radia-Tors | Utica Jubilee Singers | Feb. | 26....1 reel | |
| *†§Shindig (A.T.) | Mickey Mouse | July | 6....1 reel | |
| †§Slow Beau | Krazy Kat Kartoon | Feb. | 27....1 reel | Feb. 22 |
| *†§Spookensy | Krazy Kat Kartoon | Jan. | 9....1 reel | Feb. 1 |
| *†§Spike Speaks | Frank Moulan | Mar. | 26....1 reel | Mar. 1 |
| *†§Stage Door Knights | Buddy Doyle | Apr. | 23....1 reel | |
| *†§Stage Door Pest | Boyce Combe | Jan. | 15....1 reel | Feb. 1 |
| *†§Steamboat Willie (A.T.) | Mickey Mouse | Jan. | 31....1 reel | |
| *†§South Sea Interlude (A.T.) | Color Sensation | Jan. | 17....1 reel | |
| *†§Summer | Silly Symphony | Jan. | 16....1 reel | Feb. 1 |
| *†§Talking Screen Snapshots | Released twice a month | | 1 reel | June 9, '29 |
| Vagabond Salesman, The | Specialties (Eddie Buzzell) | | | |
| *†§When the Cat's Away (A.T.) | Mickey Mouse | Apr. | 11....1 reel | |
| *†§Wild Waves (A.T.) | Mickey Mouse | Aug. | 15....1 reel | Jan. 11 |
| *†§Wictor | Silly Symphony | | | |
| *†§Ye Heartte Shoe (A.T.) | Color Sensation | Apr. | 12....1 reel | May 3 |

## CONTINENTAL PICTURES CORP.

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Fourth Alarm, The | Nick Stuart-Ann Christy | Oct. | 25 | | Oct. 18 |
| Ramona's Age (A.T.) (D.F.) | Murray-Kennedy | Jan. | 15....6743 | 64 | Jan. 18 |
| *†§Second Honeymoon, The (F.) | Josephine Dunn | Sept | 1....3566 | 67 | |
| Worldly Goods | Kirkwood-Kennedy | Aug. | 1....6065 | 65 | Aug. 2 |

### Coming Feature Attractions

| | |
|---|---|
| Air Eagles | 6 reels |
| Defenders of the Law | 6 reels |
| Hellion's Last Cruise, The | 6 reels |
| Mystery Train, The | 8 reels |
| Rose of Chinatown | 6 reels |
| Sea Devils | 6 reels |
| Streets of Shadows | 6 reels |

## EDUCATIONAL

### SOUND SHORTS

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Average Husband (A.T.) | Clyde-Meerbead | Sept. | 7 | 1646 | 18 | Aug. 23 |
| *†§Bitter Friends (A. T.) | Lambert-McPhail | Apr. | 27 | 1609 | 18 | |
| *†§Blue Jewel Case, The (A.T.) | Lambert-Kelsey-Garvin | Feb. | 23 | 1480 | 18 | Feb. 22 |
| *†§Bluffer, The (A.T.) | Clyde-Stadenay | Sept. | 28 | 922 | 11 | Oct. 25 |
| *†§Bulls and Bears (A.T.) | Pollard-Clyde-Beebe | Mar. | 2 | 1836 | 20 | Feb 22 |
| *†§Belly Beef | Terry-Toon | July | 13 | 543 | 6 | July 12 |
| *†§Camera Shy (A.T.) | Hamilton-Hiatt | Feb. | 9 | 1480 | 18 | Feb. 1 |
| *†§Camous Crushes (A.T.) | Clyde-Beebe-Stuart | June | 15 | 1929 | 21 | June 28 |
| *†§Cat | Terry-Toon | Feb. | 23 | 528 | 6 | Feb. 22 |
| *†§Choo Choo | Terry-Toon | Aug. | 24 | 528 | 6 | |
| *†§Chumps, The (A.T.) | Beebe-Clyde | July | 8 | 1888 | 21 | July 12 |
| *†§Codfish Balls | Terry-Toon | June | 16 | 576 | 6 | |
| *†§College Cuties (A.T.) | Tamblyn-Rondell | Dec. | 28 | 1649 | 19 | Dec. 7 |
| *†§Costa Rican Case | Wm. J. Burns Detective Mysteries | Dec. | 21 | | | |
| *†§Dad Knows Best (A.T.) | Haines-Bolton | Mar. | 30 | 1840 | 20 | Apr. 12 |
| *†§Dance Hall Marge (A.T.) | Gribbon-Beebe | Jan. | 18,'31 | 1925 | 21 | |
| *§†Divorced Sweethearts (A.T.) | Christy-Irwin-Pollard-Beebe | Oct. | 26 | 1622 | 22 | Nov. 1 |
| *†§Don't Bite Your Dentist (A.T.) | Clyde Pollard | Nov. | 9 | 1937 | 22 | Sept. 27 |
| *†§Don't Give Up (A.T.) | Buster and John West | Oct. | 26 | 1724 | 19 | Oct. 11 |
| *†§Don't Leave Home | Johnny Hines | Dec. | 28 | 1665 | 19 | |
| *†§Drumming It In (A.T.) | McKim-Smalley | Jan. | 28 | 1600 | 18 | |
| *†§Dutch Treat | Terry-Toon | Sept. | 21 | 512 | 6 | |
| *†§Expensive Kisses (A.T.) | Bert Roach | Dec. | 7 | 1614 | 18 | Dec. 6 |
| *†§Fat Wives for Thin (A.T.) | Beebe-Barraud-Clyde | May | 25 | 1960 | 22 | May 31 |
| *†§Flying Trip, A | Hodge Podge | Sept. | 7 | 895 | 10 | |
| *†§Follow the Swallow (A. T.) | Lloyd Hamilton | Apr. | 27 | 1660 | 19 | Apr. 26 |
| *†§French Fried | Terry-Toon | Sept. | 7 | 547 | 6 | Oct. 18 |
| *†§Freshman's Goat, The (A.T.) | Bobby Agnew | June | 15 | 1884 | 19 | Aug. 9 |
| *†§French Kisses | Cook Shockley | Sept. | 7 | 1759 | 19 | |
| *†§Fried Chicken | Terry-Toon | Oct. | 19 | 569 | 8 | Sept. 27 |
| *†§Girls Will Be Boys (A.T.) | Charlotte Greenwood | Jan. | 23,'31 | 1801 | 21 | |
| *†§Golf Nuts | Terry-Toon | Dec. | 14 | 520 | 6 | Nov. 22 |
| *†§Goodby Legs (A.T.) | Pollard-Stuart | July | 27 | 1961 | 22 | July 12 |
| *†§Good Morning, Sheriff (A.T.) | Lloyd Hamilton | May | 25 | 1733 | 19 | June 14 |
| *†§Grandma's Girl (A.T.) | Clyde-Stuart-Kane | Oct. | 12 | 1885 | 21 | Oct. 25 |
| *†§Hail the Princess (A.T.) | Baisy-Collins | May | 11 | 1875 | 17 | |
| *†§Hawaiian Pineapples | Terry-Toon | May | 16 | 602 | 7 | May 24 |
| *†§He Trumped His Ace (A.T.) | Burke-Beebe | May | 23 | 1895 | 21 | Apr. 12 |
| *†§Hello Televisleo (A.T.) | Clyde-Christy | Aug. | 17 | 1844 | 20 | Aug. 25 |
| *†§His Error (A.T.) | Barnes-Collins | Sept. | 14 | 1750 | 20 | |
| *†§Hollywood Theme Song (A.T.) | Gribbon-O'Leary-D'Arril | Dec. | 7 | 1859 | 29 | Nov. 1 |
| *†§Honeymoon Zeppelin (A. T.) | Beebe-Pollard | Apr. | 13 | 1976 | 22 | Apr. 26 |
| *†§Honk Your Horn (A.T.) | Lloyd Hamilton | June | 29 | 1718 | 19 | June 28 |
| *†§Hot and How (A.T.) | Goodwin-Crane | Jan. | 12 | 1628 | 17 | Jan. 11 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker D means disc. F means sound-on-film.

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| *†Hot Turkey | Terry-Toon | May | 4 | 804 | | 7 | | | |
| *†§Mow's My Baby (A.T.) | Barnes-Collins-McPhail | June | 22 | 1667 | | 11 | | | |
| *†§Hungarian Goulash | Terry-Toon | June | 29 | 810 | | 8 | | | |
| *†Indian Pudding | Terry-Toon | Apr. | 6 | 576 | | 6 | Apr. | 26 | |
| *†§Irish Stew | Terry-Toon | Oct. | 5 | 535 | | 0 | Oct. | 11 | |
| *†§Johnny's Week End (A.T.) | Johnny Hines | Sept. | 14 | 1653 | | 16 | | | |
| *†§Jumping Beans | Terry-Toons | Nov. | 2 | 409 | | 8 | Dec. | 25 | |
| *†§Kangaroo Steak | Terry-Toon | July | 27 | 535 | | 6 | | | |
| *†§Love A La Mode (A.T.) | Granville-Drew | Nov. | 2 | 1770 | | 18 | | | |
| *†§Love Bargain, The (A.T.) | Alberta Vaughn-Bobby Agnew | Jan. | 11,'31 | 1843 | | 21 | | | |
| *†§Love Your Neighbor (A.T.) | Lloyd Hamilton | Oct. | 12 | 1756 | | 22 | Sept. | 27 | |
| *†§Marriage Rows (A.T.) | Lloyd Hamilton | Jan. | 18,'31 | 1882 | | 21 | | | |
| *†§Match Play (A.T.) | Hagen-Diegel | Mar. | 8 | 2002 | | 22 | Feb. | 22 | |
| *†§Medley of Rivers, A | Hodge-Podge | Nov. | 9 | 892 | | 10 | | | |
| *†§Monkey Meat | Terry-Toon | Aug. | 10 | 548 | | 6 | Aug. | 23 | |
| *Museum of Art, A | Hodge-Podge | Feb. | | 1 reel | | | | | |
| *†§My Heram (A.T.) | Morse-Bradbury | Nov. | 16 | 1764 | | 19 | | | |
| *†§No, No, Lady (A.T.) | Clyde-Christy | Jan. | 4,'31 | 1798 | | 20 | Dec. | 6 | |
| *†§On Darling (A.T.) | Dover-McPhail-Peas | Feb. | 16 | 1565 | | 17 | Feb. | 1 | |
| *†§Our Nagging Wives (A.T.) | Terry-Toon | Nov. | 9 | 1780 | | 19 | Oct. | 25 | |
| *†Over the Air | Hodge-Podge | Oct. | 12 | 935 | | 10 | Sept. | 27 | |
| Passionate Pups, The | Bert Roach | | | | | | | | |
| *†§Peace and Harmony (A.T.) | Lambert-Collins-McPhail | May | 18 | 1660 | | 18 | May | 10 | |
| *†§Pigskin Capers | Terry-Toon | Dec. | 28 | 544 | | 6 | | | |
| *†§Polished Ivory (A.T.) | Lloyd Hamilton | Mar. | 16 | 1642 | | 19 | Mar. | 29 | |
| *†Popcorn | Terry-Toon | Jan. | 11,'31 | 543 | | 6 | | | |
| *†Pretzels | Terry-Toon | Mar. | 9 | 623 | | 8 | Apr. | 5 | |
| *†§Prize Puggies (A.T.) | Lloyd Hamilton | Aug. | 9 | 1724 | | 19 | | | |
| *†§Racket Cheers (A.T.) | Clyde-Irwin-Pollard | Nov. | 23 | 1994 | | 22 | Nov. | 8 | |
| *†§Radio Kisses (A.T.) | Beebe-Duryea-Carewe | May | 4 | 1881 | | 21 | June | 14 | |
| *†Roman Punch | Terry-Toon | Apr. | 20 | 580 | | 6 | Apr. | 26 | |
| *†§Rough Idea of Love (A.T.) | Beebe-Eastman | Dec. | 21 | 1898 | | 21 | | | |
| *†Salt Water Tuffy | Terry-Toon | Nov. | 30 | 582 | | 6 | | | |
| *†§Scotch (A.T.) | Clyde-Bevan-McPhail | Jan. | 18 | 1951 | | 22 | Jan. | 4 | |
| *†§Scotch Highballs | Terry-Toon | Nov. | 16 | 860 | | 8 | | | |
| Shotgun Wedding, A | Buster & John West | | | | | | | | |
| *†§Si, Si, Senor (A.T.) | Tom Patricola | Sept. | 21 | 1755 | | 20 | | | |
| *†Spanish Onions | Terry-Toon | Mar. | 29 | 637 | | 7 | | | |
| *†§Sugar Plum Paps (A.T.) | Clyde-Gribbens | Feb. | 16 | 1932 | | 21 | Feb. | 1 | |
| *†§Suppressed Crime, The | Wm.J. Burns Detective Mysteries | Nov. | 23 | 1022 | | 11 | | | |
| *†§Swiss Cheese | Terry-Toon | June | 1 | 547 | | 8 | | | |
| *†§Take Your Medicine | Andy Clyde | Oct. | 26 | 969 | | 10 | Oct. | 25 | |
| *†Tid Bits | Hodge Podge | Dec. | 21 | 779 | | 8 | | | |
| *†§Their Wives' Vacation (A.T.) | Keltoo-Murray | Dec. | 14 | 1895 | | 21 | | | |
| *†§Three Hollywood Girls (A.T.) | Leota Lane-Rita Flynn-Phyllis Crane | Jan. | 4,'31 | 1902 | | 21 | | | |
| *†§Trouble For Two (A.T.) | Raymond McKee | Mar. | 9 | 1527 | | 17 | Mar. | 29 | |
| *†§Up a Tree | Lloyd Hamilton | Nov. | 30 | 1777 | | 18 | | | |
| *†§Ulrich Case, The | Wm. J. Burns Detective Mysteries | Jan. | 4, '31 | | | | | | |
| *†§Vacation Loves (A.T.) | Clyde-Betty Boyd | Sept. | 28 | 1964 | | 21 | | | |
| *†§Western Knights (A.T.) | Lambert-St. John-McPhail | Apr. | 20 | 1661 | | 20 | Apr. | 5 | |
| *†§Wilkins Murder Mystery | Wm. J. Burns | Dec. | 7 | 1023 | | 11 | Sept. | 27 | |
| *†§Won by a Neck | Lloyd Hamilton | Oct. | 5 | 1885 | | 21 | Oct. | 11 | |

## FIRST NATIONAL

*(Available sound-on-disc and sound-on-film)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Sack Pay (A.T.) | Corinne Griffith | June | 1 | 5672 | 62 June 7 |
| *†§Sad Mac, The (A.T.) | Huston-Revier | Sept. | 14 | 7124 | 77 Aug. 30 |
| *†§Bride of the Regiment (A.T.) | Segal-Pidgeon | June | 22 | 7418 | 87 May 24 |
| *†§Bright Lights | Dorothy Mackaill | Sept. | 21 | 6418 | 72 July 5 |
| *†§College Lovers (A.T.) | Whiting-Lee | Oct. | 5 | 5533 | 63 Sept. 6 |
| *†§Dawn Patrol, The (A.T.) | Barthelmess-Fairbanks, Jr. | Aug. | 10 | 10054 | 112 July 19 |
| *†§Flirting Widow (A.T.) | Dorothy Mackaill | May | 11 | 6664 | 74 June 7 |
| *†§Furies (A.T.) | Warner-Wilson | Mar. | 16 | 6606 | 75 Apr. 26 |
| *†§Girl of Golden West (A.T.) | Herding-Rennie | Oct. | 12 | 7276 | 75 June 21 |
| *†§Going Wild (A.T.) | Joe E. Brown | Dec. | 21 | 6486 | 72 Aug. 23 |
| *†§Gorilla, The (A.T.) | Joe Wilson | Sept. | 7 | 5911 | 63 Oct. 4 |
| *†§In the Next Room (A.T.) | Jack Mulhall | Jan. | 26 | 6330 | 70 Apr. 5 |
| *†§Lilies of Field (A.T.) | Corinne Griffith | Jan. | 5 | 5979 | 67 Dec. 21,'29 |
| *†§Loose Ankles (A.T.) | Fairbanks, Jr.-Young | Feb. | 2 | 6190 | 68 Mar. 8 |
| *†§Murder Will Out (A.T.) | Mulhall-Lee | Apr. | 6 | 6200 | 66 Apr. 19 |
| *†§Notorious Affair, A (A. T.) | Billie Dove | May | 4 | 6336 | 69 May 3 |
| *†§Numbered Men (A.T.) | Lowell-Clyde | Aug. | 9 | 6480 | 72 June 7 |
| *†§One Night at Susie's (A.T.) | Dove-Fairbanks, Jr. | Oct. | 19 | 5760 | 64 Nov. 1 |
| *†§Other Tomorrow (A.T.) | Billie Dove | Feb. | 9 | 5800 | 64 Jan. 4 |
| *†§Playing Around (A.T.) | White-Morris | Jan. | 19 | 6009 | 66 Apr. 5 |
| *†§Read to Paradise, The (A.T.) | Young-Mulhall | July | 20 | 6935 | 77 July 5 |
| *†§Scarlet Pages (A.T.) | Ferguson-Nixon | Sept. | 28 | 5906 | 65 Aug. 9 |
| *†§Show Girl in Hollywood (A.T.) | Whiting-Mulhall | Apr. | 20 | 6713 | 80 May 3 |
| *†§Song of the Flame (A.T.) | Gray-Claire | May | 25 | 6501 | 72 May 3 |
| *†§Spring Is Here (A.T.) | Claire-Gray | Apr. | 13 | 6386 | 70 Apr. 26 |
| *†§Strictly Modern (A.T.) | Dorothy Mackaill | Mar. | 2 | 5632 | 63 May 10 |
| *†§Sunny (A.T.) | Marilyn Miller | Nov. | 23 | 7256 | 81 Oct. 11 |
| *†§Sweethearts and Wives (A.T.) | Billie Dove | June | 15 | 7003 | 77 June 7 |
| *†§Sweet Mama (A.T.) | Alice White | July | 19 | 5012 | 55 July 19 |
| *†§Tag Saved (A.T.) | Brown-Claire-Whiting | Aug. | 24 | 7200 | 82 June 21 |
| *†§Truth About Youth (A.T.) | Young-Tearle | Nov. | 30 | 6235 | 69 Nov. 29 |
| *†§Way of All Men, The (A.T.) | Fairbanks, Jr.-Revier | Sept. | 7 | 6032 | 67 July 26 |
| *†§Widow from Chicago (A.T.) | Neil Hamilton | Nov. | 9 | 6235 | 65 Oct. 25 |

### Coming Attractions

| Title | Star | Rel. Date | Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Ambush | Loretta Young | | | | |
| Big Business Girl | Loretta Young | | | | |
| Broadminded | Joe E. Brown | | | | |
| Chances | Douglas Fairbanks, Jr. | | | | |
| *†§Father's Son (A.T.) | Janney-Stone-Rich | | | 77 | Oct. 4 |
| Green Cat, The | Dorothy Mackaill | | | | |
| *†§Hot Heiress, The (A.T.) | Lyon-Musser | | 7309 | | Oct. 4 |
| *†§Kiss Me Again (A.T.) | Clare-Pidgeon | Jan. 25,'31 | | | |
| *†§Kismet (A.T.) | Otis Skinner | Jan. 18,'31 | 8253 | 92 | Nov. 8 |
| Lady for Love, A | Loretta Young | | | | |
| *†§Lady Who Dared, The (A.T.) | Billie Dove | | 6076 | 68 | Nov. 1 |
| *†§The Lash (A.T.) | Richard Barthelmess | Dec. 28 | 7169 | 80 | |
| | (Reviewed under title of "Adios" issue of Oct. 4) | | | | |
| *†§Little Caesar (A.T.) | Edw. G. Robinson | | 7300 | | |
| *†§Men of the Sky (A.T.) | Irene Delroy-Jack Whiting | | | | |
| *†§Mothers Cry (A.T.) | Petersen-Manners | Jan. 4,'31 | 8855 | 75 | Dec. 18 |
| *†§Misbehaving Ladies (A.T.) | Lee-Lyon | | 6480 | 72 | Sept. 13 |
| *†§Naughty Flirt (A.T.) | Alice White | Jan. 11,'31 | 5187 | | |
| Party Husband | Dorothy Mackaill | | | | |
| *†§Right of Way, The (A.T.) | Nagel-Young | | 6142 | | |
| *†§Too Young to Marry | Young-Withers | | 8400 | 90 | Aug. 9 |
| Tenderfoot, The | Joe Brown | | | | |
| You and I | Loretta Young | | | | |
| *†§Women Hungry (A.T.) | Lee-Kohler-Blackmer | | 6118 | | |

## FITZPATRICK PICTURES, INC.

### Features

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Lady of the Lake | Percy Marmont-Benita Hume | Nov. | 1 | 9077 | 45 Oct. 25 |

### SOUND SHORTS
### Traveltalk Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| No. 1—From Barcelone to Valencia (F.&D.) | | Sept. | | 1006 | 11 |
| No. 2—From Valencia to Granada (F.&D.) | | Oct. | | 971 | 11 Oct. 12,'29 |
| No. 3—From Granada to Toledo (F.&D.) | | Nov. | | 975 | 11 Nov. 16,'29 |
| No. 4—In Old Madrid (F.&D.) | | Dec. | | 867 | 10 Feb. 8 |
| No. 5—Egypt—The Land of the Pyramids (F.&D.) | | May | | 972 | 11 June 21 |
| No. 6—Gateway to India, The (F.&D.) | | June | | 650 | 0½ |
| No. 7—Temple of Love, The (F.&D.) | | July | | 958 | 10½ Sept. 6 |
| No. 8—Imperial City (F.&D.) | | Aug. | | 852 | 9 Aug. 23 |
| No. 9—Picturesque Hong Kong (F.&D.) | | Sept. | | 718 | 10 |
| No. 10—The Island Empire (F.&D.) | | Oct. | | 718 | 8 Sept. 6 |
| No. 11—Japan in Cherry Blossom Time (F.&O.) | | Oct. | | 700 | 0 Nov. 22 |
| No. 13—Java—The Fragrant Isle (F.&D.) | | Nov. | | 773 | 8 |
| No. 13—Charming Ceylon | | Nov. | | 705 | 8 |
| No. 14—Honolulu to Havana | | Dec. | | | |
| No. 15—Siam to Korea | | Jan. | | | |

### American Holiday Series

| | |
|---|---|
| *Abraham Lincoln (A.T.) | 8 |
| *Armistice Day (A.T.) | 8 |
| *Christopher Columbus (A.T.) | 8 |
| *George Washington (A.T.) | 8 |
| *Independence Day (A.T.) | 8 |
| §Labor Day | 8 |
| *§Memorial Day | 8 |
| *§Mother's Day | 8 |
| *§Origin of Christmas | 8 |
| *§Thanksgiving | 8 |

### Movie Horoscope Series

One Release for Each Month of the Year

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| People Born in August (D.&F.) | | | 830 | 0 | |
| People Born in September (D.&F.) | | | 881 | 11 | |
| People Born in October (D.&F.) | | | 954 | 10½ | |
| People Born in November (D.&F.) | | | 711 | 9 | |
| People Born in December (D.&F.) | | | 714 | 9 | |
| People Born in January (D.&F.) | | | 901 | 10 | |
| People Born in February (D.&F.) | | | 910 | 10 | |
| People Born in March (D.&F.) | | | 881 | 10 | |
| People Born in April (D.&F.) | | | 689 | 8 | |
| People Born in May (D.&F.) | | | 740 | 8½ | |
| People Born in June (D.&F.) | | | 944 | 10⅛ | |
| People Born in July (D.&F.) | | | 823 | 9 | |

### Music Master Series

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Georges Bizet (D.&F.) | | Sept. | 672 | 11 | |
| *†Johannes Brahams (D.&F.) | | Sept. | 971 | 11 | Feb. 15 |
| *†Franz Liszt (D.&F.) | | Sept. | 998 | 11 | Apr. 5 |
| †George Frederick Handel (D.& | | Oct. | 990 | 1 | |
| *†Frederick Chopin (D.&F.) | | Oct. | 852 | 10½ | |
| *†Ludwig Van Beethoven (D.&F | | Oct. | 881 | 7½ | Apr. 19 |
| *†Johann Strauss (D.&F.) | | Nov. | 844 | 9 | Dec. 13 |
| *†§Guiseppe Verdi (D.&F.) | | Nov. | 851 | 0½ | Nov. 29 |
| *†Felix Mendelssohn (D.&F.) | | Dec. | 810 | 9 | |

## FOX FILMS

*(All releases sound-on-film and sound-on-disc)*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†Are You There? (A.T.) | Lillie-Gerrick | Nov. | 30 | 6490 | 60 Nov. 29 |
| *†§Arizona Kid, The (A.T.) | Baxter-Maris | Apr. | 27 | 7450 | 83 May 17 |
| *†§Big Party, The (A.T.) | Lee-Carol-Albertson | Feb. | 23 | 6482 | 72 Mar. 1 |
| *†§Big Trail, The (A.T.) | Wayne-Churchill-Marshall | Nov. | 2 | Standard | 11110 Dec. 11 |
| | | | | Grandeur | 14200 |
| *†§Cameo Kirby (A.T.) | Terris-Murray | Jan. | 12 | 6120 | 68 Dec. 7, '29 |
| *†§Cheer Up and Smile | Lee-Leke-Badanova | June | 22 | 5600 | 67 Aug. 2 |
| *†§City Girl (P.T.) | Farrell-Duncan | Feb. | 16 | 6171 | 69 Apr. 12 |
| *†§Common Clay (A.T.) | Bennett-Ayres-Marshall | Aug. | 17 | 7961 | 88 June 21 |
| *†§Crazy That Way (A. T.) | Bennett-MacKenna | Mar. | 30 | 5828 | 64 Mar. 29 |
| *†§Dancers, The (A.T.) | Moran-Holmes-Walter Byron | Nov. | 9 | 7500 | 83 Oct. 4 |
| *†§Devil Within, The | Victor McLaglen-Merle | Nov. | 16 | 6750 | 64 July 26 |
| *†§Double Cross Roads (A. T.) | Ames-Lee | Apr. | 20 | 5800 | 64 Mar. 29 |
| *†§Fox Movietone Follies of 1930 (A.T.) | Special Cast | May | 4 | 7422 | 84 May 19 |
| *†§Good Intentions (A.T.) | Lowe-Churchill | June | 29 | 6340 | 70 June 14 |
| *†§Harmony at Home (A.T.) | Collier, Sr.-Churchill | Jan. | 19 | 6395 | 70 Dec. 14, '29 |
| *†§High Society Blues (A.T.) | Gaynor-Farrell | Mar. | 23 | 6750 | 75 Mar. 1 |
| *†§Just Imagine (A.T.) | Brendel-Sullivan | Nov. | 23 | 10050 | 111 Dec. 18 |
| *†§Last of Duanes (A.T.) | O'Brien-Loy-Browne | Aug. | 31 | 8500 | 81 July 12 |
| *†§Let's Go Pieces (A.T.) | Westcott-Lane | Feb. | 2 | 6745 | 72 Jan. 18 |
| *†§Lightnin' | Will Rogers-Dresser | Dec. | 7 | 8500 | 94 Oct. 25 |
| *†§Lion | Farrell-Taylor | Oct. | 5 | 6472 | 64 Sept. 13 |
| *†§Lone Star Ranger (A.T.) | George O'Brien | Jan. | 3 | 5940 | 66 Jan. 25 |
| *†§Mae Trouble | Ellis-Mackaill | Aug. | 24 | 7800 | 84 Aug. 30 |
| *†§Men Without Women (A. T.) | MacKenna-MacDonald | Feb. | 8 | 7246 | 81 Jan. 4 |
| *†§Not Damaged (A.T.) | Moran-Byron-Ames | May | 25 | 6500 | 72 June 14 |
| *†§Oh, For a Man! (A.T.) | MacDonald-Denny-White | Dec. | 14 | 7800 | 86 Nov. 6 |
| *†§One Mad Kiss (A.T.) | John Boles-Mollca | July | 13 | 8366 | 84 July 26 |
| *†§On the Level (A.T.) | Victor McLaglen | Mar. | 23 | 6600 | 82 June 14 |
| *†§On Your Back (A.T.) | Rich-Werner-Hackett | Sept. | 14 | 6800 | 74 July 20 |
| *†§Princess and the Plumber, The (A.T.) | Farrell-D'Sullivan-Warner | Dec. | 21 | 6480 | 72 Dec. 19 |
| *†§Renegades | Baxter-Beery-Ley | Oct. | 26 | 8400 | 93 Oct. 4 |
| *†§Rough Romance (A.T.) | O'Brien-Chandler | June | 15 | 4800 | 64 June 21 |
| *†§Scotland Yard (A.T.) | Edmund Lowe-Bennett | Oct. | 19 | 6750 | 75 Oct. 4 |
| *†§Sea Wolf (A. T.) | Milton Sills | Sept. | 21 | 8000 | 80 Aug. 30 |
| *†§Sky Hawk (A.T.) | Garrick-Chandler | Jan. | 26 | 6925 | 76 Dec. 14, '29 |
| *†§So This Is London (A.T.) | Will Rogers | June | 8 | 6300 | 82 May 31 |
| *†§Song O' My Heart (A.T.) | John McCormack | Sept. | 7 | 8243 | 82 Mar. 15 |
| *†§Soup to Nuts (A.T.) | Healy-Winninger-Smith | Sept. | 28 | 8340 | 70 Oct. 25 |
| *†§Such Men Are Dangerous (A.T.) | Baxter-Owen | Mar. | 9 | 7586 | 82 Feb. 1 |
| | (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue) | | | | |
| *†§Temple Tower (A.T.) | MacKenna-Day | Apr. | 13 | 6200 | 58 May 17 |
| *†§3 Sisters (A.T.) | Dresser-Patricola | Apr. | 6 | 8442 | 71 Apr. 26 |
| *†§Up Pops the Devil (A.T.) | Lee-Bogart-Tracy | Oct. | 12 | 6200 | 82 Oct. 11 |
| *†§Wild Company (A.T.) | Albertson-Warner-Lynn | July | 19 | 7200 | 80 July 19 |
| *†§Women Everywhere (A.T.) | Murray-Dorsay-Kellard | June | 1 | 7600 | 83 June 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Alone With You (A.T.) | Gaynor-Garrick | | | |
| Azelle | | | | |
| *†§Barcelona (A.T.) | Gaynor-Bogart | | | |
| *†§Blondie (A.T.) | Moran-Bogart-Ames | | | |
| Charlie Chan Carries On | Churchill-Garrick-Hymer | | | |
| *†§Cisco Kid, The (A. T.) | Lowe-Baxter | | | |
| *†§Connecticut Yankee, A (A.T.) | Will Rogers-D'Sullivan | Mar. 6, '31 | | |
| Doctors' Wives | Baxter-Bennett | | | |
| *†§East Lynne | Ann Harding-Brook-Nagel | | | |
| *†§Fair Warning (A.T.) | O'Brien-Huntington | Feb. 15,'31 | 5600 | 62 Nov. 1 |
| *†§Girls Demand Excitement (A.T.) | John Wayne-Virginia Cherrill | | | |
| *†§Going Nowhere (A.T.) | Brendel-White-Tracy | | | |
| Good Gracious Annabelle | Jeanette MacDonald-Thomas Meighan | | | |
| Heir to the Hoorah, The | Will Rogers | | | |
| *†§Hot Numbers (A.T.) | Corcoran-Byron Collier, Sr. | | | |
| *†§Man Who Came Back, The (A.T.) | J. Gaynor - C. Farrell - K. MacKenna | Jan. 11, '31 | | Dec. 27 |
| *†§Men on Call (A.T.) | Edmund Lowe-Clarke | Jan. 25, '31 | | |
| Merely Mary Ann | Janet Gaynor-Charles Farrell | | | |
| Mr. Lemon of Orange | Brendel-Dorsay | | | |
| More Than a Kiss | MacDonald-Lowe-Halliday | | | |
| *†§No Favors Asked (A.T.) | McLaglen-Francis | | | |
| *†§Once a Sinner | Dorothy Mackaill-Joel McCrea | Feb. 8, '31 | | |
| *†§One Night in Paris (A.T.) | Gaynor-MacKenna | | | |
| *†§Painted Woman, The (A.T.) | John Wayne-Claire Lee | | | |
| *†§Part Time Wife (A.T.) | E. Lowe-L. Hyams | Dec. 28 | 6500 | 72 Dec. 6 |
| Sees Beneath, The | O'Brien-Lessing-Marls | Jan. 18, '31 | | |
| *†§She's My Girl (A.T.) | Farrell-Compton | | | |
| *†§She Wears the Pants (A.T.) | | | | |
| Six Cylinder Love | Spencer Tracy | | | |
| *†§Spider, The (A.T.) | Baxter | | | |
| *†§Spy, The | Hamilton-Kay Johnson | Feb. 1, '31 | | |
| *†§Their Mad Moment (A.T.) | Baxter-Mackaill-Pitts | Feb. 22, '31 | | |
| Three Girls Lost | John Wayne-Loretta Young | Mar. 15, '31 | | |
| Three Rough Diamonds | Victor McLaglen-Fay Wray | | | |

*Means synchronized score. †Means sound effects. §Means voice All-Talker. P.T. means Part-Talker.

*(including dialogue and incidental songs). A.T. after title means D means disc. F means sound-on-film.*

*†§Under Suspicion (A.T.)..... J. Harold Murray-Morna.... Jan. 4, '31. 5800.... 84.. Nov. 22
Wine, women and Sin..... Charles Farrell-Elissa Landi. Mar. 1, '31.
*†§Women of All Nations (A.T.).. McLaglen-Lowe
*†§Wyoming Wonder (A.T.)..... Howard-Corcoran
*†§Young Sinners (A.T.)..... Moran-Albertsen-Melghan

## *INTERNATIONAL PHOTOPLAY DISTRIBUTORS*

### FEATURES

| Title | Star | Rel. Date | Length Reels | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†After the Verdict | Olga Tschechowa | Jan. | 1 | 7 | 78.. June 21 |
| *†Crimson Circle, The | Stewart Rome | Jan. | 1 | 7 | 79.. Jan. 11 |
| *†Dark Red Roses (A.T.) | Rome-Doble | Mar. | 1 | 6 | 67.. Mar. 8 |
| *†Unwritten Law, The (A.T.) | Rosalind Fuller | Feb. | 1 | 5 | 30 |

### SHORT SUBJECTS

| Title | Star | Length Reels. | Mins. | Reviewed |
|---|---|---|---|---|
| *†§Acl-Dental Treatmeat | | 2 | 17 | |
| *†§Abbie Mitchell & Sizzle & Blake | Song Program | 1 | 6 | |
| *†§Clyde Doerr & Saxophone Sextet | Jazz Program | 1 | 6 | |
| *†§Feed the Brute (A.T.) | Animal Novelty | 1 | 6 | |
| *†§Hook (A.T.) | Frawley & Smith | 1 | 9 | |
| *†§Justice (A.T.) | Special Cast | 2 | 17 | |
| *†§Little Jamaicys in Songland | Song Series | 1 | 8 | |
| Marionettes | | | | |
| 1. Grand Opera | | 1 | 9 | |
| 2. Allez-Op | | 1 | 8 | |
| 3. Dimples & Tears | | | | |
| *†§Miser, The (A.T.) | Bransby Williams | 1 | 8 | |
| *†§Mr. Smith Wakes Up (A.T.) | Merriott-Gott | 2 | 16 | |
| *†§Night in Dixie, A (A.T.) | Mitchell-Hudgins | 2 | 15 | |
| *†§Nora Blaney No. 1 | Song Program | 1 | 6 | |
| *†§Nora Blaney No. 2 | Song Program | 1 | 6 | |
| *†§Radio Frocks & 4 Bachelors | Song Program | 1 | 8 | Aug. 30 |
| *†§Teddy Brown & His Band | Jazz Program | 1 | 9 | Nov. 16, '29 |
| *†§When the Clock Struck Twelve (A.T.) | Niles Welch | 2 | 18 | |

## *METRO-GOLDWYN-MAYER*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Anna Christie (A.T.) | Greta Garbo | Feb. 21 | 6170 | 81 | Dec. 21, '28 |
| *†§Big House, The (A.T.) | Beery-Morris-Hyams | June 14 | 7901 | 88 | June 28 |
| *†§Bright Lights (A.T.) | John Mack Brown | Oct. 18 | 8808 | 82 | Sept. 13 |
| *†§Bishop Murder Case (A.T.) | Basil Rathbone | Jan. 5 | 7961 | 89 | Nov. 16, '29 |
| *†§Call of the Flesh (Reviewed under title of "Singer of Seville" in July 12th, 1930, issue | Novarro | Aug. 16 | 8061 | 99 | |
| *†§Caught Short (A.T.) | Dressler-Moran | May 16 | 6673 | 71 | May 10 |
| *†§Chasing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue) | Love-Kilog | Jan. 10 | 8813 | 86 | |
| *†§Children of Pleasure (A. T.) | Roy-Rubin-Johnson | Apr. 26 | 8400 | 72 | Aug. 9 |
| *†§Devil-May-Care (A.T.) | Ramon Novarro | Feb. 7 | 8813 | 98 | Dec. 28, '29 |
| *†§Divorcee, The (A.T.) | Shearer-Morris | Apr. 19 | 7533 | 84 | Apr. 19 |
| *†§Doughboys (Reviewed under title of "Big Shot" in July 26 issue.) | Buster Keaton | Aug. 30 | 7325 | 81 | July 26 |
| *†§Free and Easy (A.T.) | Buster Keaton | Mar. 22 | 8413 | 83 | Feb. 22 |
| *†§Free as the Wind (A.T.) | Beery-Grey | May 31 | 7260 | 81 | June 7 |
| *†§Girl Said No, The (A.T.) | Haines-Hyams | Mar. 15 | 6382 | 93 | Feb. 1 |
| *†§Good News (A.T.) | Special Cast | Aug. 23 | 7931 | 63 | Apr. 12 |
| *†§In Gay Madrid (A.T.) | Ramon Novarro | May 17 | 7654 | 85 | June 7 |
| *†§Lady's Morals, A (A.T.) (Reviewed under title of "The Soul Kiss" in Oct. 4 issue.) | Grace Moore | Nov. 6 | 7650 | 88 | |
| *†§Lady of Scandal (A.T.) | Chatterton-Forbes-Rathbone | May 24 | 6856 | 77 | May 31 |
| *†§Lady to Love, A (A.T.) | Vilma Banky | Mar. 8 | 8429 | 94 | Feb. 8 |
| *†§Let Us Be Gay (A.T.) | Shearer-La Rogue | Aug. 9 | 7121 | 79 | May 3 |
| *†§Lord Byron of B'way (A.T.) | Terry-Kaley-Edwards | Feb. 28 | 7069 | 78 | Jan. 25 |
| *†§Love Is the Rough (A.T.) | A. Montgomery-D. Jordan | Sept. 8 | 7668 | 85 | Aug. 18 |
| *†§Madam Satan (A.T.) | K. Johnson-Reginald Denny | Sept. 20 | 10320 | 113 | Aug. 30 |
| *†§Men of the North (A.T.) | B. Leonard-G. Reland | Sept. 22 | 6339 | 60 | Oct. 25 |
| Min and Bill | Marie Dressler | Nov. 29 | 5977 | 87 | Oct. 18 |
| *†§Montana Moon (A.T.) | Joan Crawford | Mar. 29 | 7917 | 88 | Feb. 8 |
| *†§Not So Dumb (A.T.) (Reviewed under title of "Oaley" in Nov. 2, 1929, issue.) | Devlos-Nagent | Jan. 17 | 6875 | 75 | |
| *†§Our Blushing Brides (A.T.) | Crawford-Page-Sebastian | July 18 | 9136 | 102 | July 16 |
| *†§Our Embarrassing Night | All English Cast | June 21 | 8611 | 90 | Aug. 16 |
| Paid (Reviewed under title of "Within the Law" issue of Nov. 15) | Crawford-Armstrong | Dec. 20 | 7819 | 87 | |
| *†§Passion Flower (A.T.) | K. Francis-Johnson-Bickford | Dec. 6 | 7171 | 80 | Oct. 25 |
| *†§Redemption (A.T.) | Gilbert-Nagel-Adoree | Apr. 5 | 6019 | 87 | May 10 |
| *†§Remote Control (A.T.) | Haines-Doran | Nov. 15 | 5958 | 67 | Oct. 11 |
| *†§Rogue Song, The (A.T.) | Lawrance Tibbett | May 10 | 6723 | 108 | Feb. 1 |
| *†§Romance | Greta Garbo | July 26 | 6977 | 78 | Aug. 2 |
| *†§Sea Bat, The (A.T.) | Bickford-Miljan-Torres | June 5 | 6253 | 69 | May 3 |
| *†§Ship From Shanghai, The (A.T.) | Nagel-Johnson-Wolheim | Jan. 31 | 6176 | 69 | Jan. 18 |
| *†§Sins of the Children (A.T.) (Reviewed under the title of "Richest Man" in the World in July 5 issue.) | Mona-Nugent | June 28 | 7716 | 66 | July 6 |
| *†§Strictly Unconventional (A.T.) (Reviewed under title of "The Circle" in Feb. 22, 1928, issue.) | Stone-Cavanagh-Owen | May 3 | 4970 | 65 | Feb. 22 |
| *†§This Mad World (A.T.) | Rathbone-Johnson | Apr. 12 | 6452 | 72 | Apr. 19 |
| *†§They Learned About Women (A.T.) | Vae and Schenck | Feb. 14 | 6773 | 67 | Dec. 14, '28 |
| *†§These Three French Girls (A.T.) | A. Bennett | Oct. 11 | 6780 | 76 | Oct. 18 |
| *†§Unholy 3, The | Chaney-Lee-Linow | July 12 | 6478 | 72 | May 24 |
| *†§War Nurse (A.T.) | Walker-Page-Montgomery | Nov. 22 | 7333 | 82 | Sept. 20 |
| *†§Way for a Sailor (A.T.) | Jack Gilbert | Jan. 25 | 7867 | 89 | Sept. 20 |
| *†§Way Out West (A.T.) | Haines-Hyams | Aug. 2 | 6407 | 71 | Aug. 9 |
| *†§Women Racket (A.T.) | Moore-Sweet | Jan. 24 | 6887 | 77 | Dec. 14, '28 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | | Reviewed |
|---|---|---|---|---|---|
| Bachelor Father | Davies-Forbes | Jan. 10, '31 | 7200 | 80 | Dec. 13 |
| *†§Dance, Fools, Dance (A.T.) | Joan Crawford | Feb. 21 | | | |
| *†§Daybreak (A.T.) | Ramon Novarro | | | | |
| Easiest Way, The | Constance Bennett-Robert Montgomery | | | | |
| Five and Ten | | | | | |
| Gentleman's Fate | Gilbert-Wolheim | | | | |
| Get-Rich-Quick Wallingford | Bill Haines | | | | |
| Girls Together | | | | | |
| *†§Great Day, The (A..T.) | Joan Crawford | | | | |
| Great Lover, The | Adolphe Menjou | | | | |
| *†§Great Meadow, The (A.T.) | Brown-Boardman | Jan. 24, '31 | | | Nov. 29 |
| *†§Her Fortune (A.T.) | Joan Crawford | | | | |
| It's Wise Child | Marion Davies | Jan. 24, '31 | | | |
| *†§Inspiration | Greta Garbo | Jan. 31, '31 | | | |
| Mata Hari | Greta Garbo | | | | |
| *†§March of Time (Tent.) | Weber & Fields | | | | |
| *†§New Moon, The (A.T.) | Tibbett-Moore | Jan. 17, '31 | 7016 | 78 | Oct. 25 |
| Parlor, Bedroom and Bath | Keaton-Ellers-Denny | | | | |
| *†§Red Dust (A.T.) | Greta Garbo | | | | |
| *†§Reducing (A.T.) | Dressler-Moran | Jan. 3, '31 | 6930 | 77 | Dec. 13 |
| Secret Six, The | Beery-Rambeau | | | | |
| Shepherd of Guadalouge | | | | | |
| *†§Seatherner, The | Lawrence Tibbett | Feb. 14 | | | |
| *†§Squaw Man, The | Roland Young | | | | |
| Strangers May Kiss | Norma Shearer | | | | |
| Susan Lenox, Her Rise and Fall | | | | | |
| Their First Mistake (Reviewed under title of "The Rep," issue of Sept. 27) | Laurel & Hardy | | | | |
| *†§Trader Horn (A.T.) | Harry Carey | | | | |

### SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§All Teed Up | Charley Chase | Apr. 19 | 1895 | Mar. 29 |
| Another Fine Mess | Laurel-Hardy | Nov. 29 | 2591 | Dec. 13 |
| *†§Baby Follies (A.T.) | Revue | Apr. 12 | | |
| *†§Baby Talk | Boy Friends | Jan. 17, '31 | | |
| Bark Brothers, The | Dogville | | | |
| *†§Bear Shooters | Our Gang | May 17 | 1881 | Feb. 15 |
| *†§Below Zero | Laoral-Hardy | Apr. 28 | 1889 | Oct. 25 |
| Big Dog House, The | Dogville | Mar. 14, '31 | | |
| *†§Big Kick, The | Harry Langdon | Mar. 29 | 1827 | Jan. 25 |
| *†§Bigger and Better | Boy Friends | Oct. 25 | 1760 | |
| Blood and Thunder | B. Friend | Jan. 17, '31 | 1800 | |
| *†§Blotto | Laurel-Hardy | Feb. 8 | 2854 | Feb. 15 |
| *†§Brats | Laurel-Hardy | Mar. 22 | 1828 | Apr. 5 |
| Busy Barcelona | Holmes | Apr. 11, '31 | | |
| China's Ole Men River | Holmes | Oct. 4 | 862 | Dec. 13 |
| *†§Clock Shop, The | Revue | May 10 | 2 reels | |
| Clyde Doerr & His Saxophone | Orchestra Act | Jan. 18 | 572 | |
| *†§College Hounds | Dogville | Sept. 27 | 1524 | Mar. 28 |
| *†§College Romeos | Biltmore Trio | Jan. 25 | 853 | |
| Copy | Novelty | Oct. 11 | 1877 | Dec. 13 |
| Crazy House | Dane-Moran | Nov. 1 | | |
| Cuckoo Murder Case, The | Flip the Frog Series | Oct. 18 | 724 | Nov. 1 |
| Devil's Cabaret | Revue | Dec. 13 | | |
| *†§Doctor's Orders | Boy Friends | Sept. 13 | | Dec. 13 |
| *†§Dogway Melody | Dogville | Dec. 20 | 1493 | Nov. 1 |
| *†§Dollar Dizzy (A.T.) | Charley Chase | Oct. 4 | 2354 | |
| *†§Dublin and Nearby | Holmes | Dec. 27 | 882 | |
| *†§Fast Work (A.T.) | Charlie Chase | June 28 | 1868 | May 24 |
| *†§Fiddlesticks (A.T.) | Cartoon | Aug. 16 | 568 | Aug. 16 |
| *†§Fifty Million Husbands | Charley Chase | May 24 | 1646 | Mar. 29 |
| *†§Fighting Parson | Laeglon | Feb. 22 | 1877 | Dec. 14, '29 |
| *†§First Seven Years, The | Our Gang | Mar. 1 | 1843 | Apr. 5 |
| *Flower Garden | Revue | Jan. 18 | 1663 | |
| *Flying Fists | Cartoon | Sept. 6 | 626 | |
| *†§Game of M-E-M (A.T.) | Novelty | Jan. 3, '31 | 1846 | |
| Girl Shock | Charley Chase | Aug. 23 | 1788 | Aug. 23 |
| Glories of Nikko, The | Holmes | Aug. 23 | 908 | Dec. 13 |
| *†§Haywire (A.T.) | Laurel-Hardy | May 28 | 1775 | June 7 |
| Head Guy, The | Harry Langdon | Jan. 11 | 1870 | |
| Helping Grandma | Our Gang | Jan. 3, '31 | 2 reels | Nov. 1 |
| High C's | Charley Chase | Dec. 27 | 2823 | |
| *†§Hog Wild (A.T.) | Laurel-Hardy | May 31 | 1775 | |
| Hoosegow, The | Laurel & Hardy | | | Oct. 25 |
| *†§Hot Dog | Dogville | Aug. 16 | 1400 | Feb. 15 |
| *†§Isle Mersoee | Holmes | Dec. 6 | 900 | |
| *†§Kiddies Revue (A.T.) | | Mar. 15 | | |
| *†§King, The | Harry Langdon | June 14 | 1767 | |
| *†§Laurel & Hardy Murder Case | Laurel-Hardy | Sept. 8 | 2781 | Aug. 2 |
| Ladies Last | Boy Friends | Dec. 8 | 1883 | |
| Looser Than Loose | Charley Chase | Nov. 15 | 1893 | Dec. 13 |
| Love Business | Our Gang | Feb. 14, '31 | 1857 | Dec. 13 |
| Love Feverish | B. Friend | Feb. 28, '31 | 1825 | |
| Modern Madrid | Holmes | Nov. 15 | 851 | |
| *†§Night Owls (A.T.) | Laurel-Hardy | Jan. 4 | 1895 | Dec. 14, '29 |
| *†§Old Man Trouble (A.T.) | Davidson-Nichols | | 2 reels | |
| Peeps at Peking | Holmes | Jan. 17, '31 | 804 | |
| *†§Pirates (A.T.) | Benny Rubin | Feb. 15 | 1622 | Aug. 16 |
| Pups is Pups | Our Gang | Aug. 30 | 1893 | Oct. 18 |
| *†§Real McCoy (A.T.) | Charley Chase | Feb. 1 | 1899 | Dec. 14, '29 |
| Rounder, The | Novelty | Nov. 22 | 1817 | Apr. 5 |
| School's Out | Our Gang | Nov. 22 | 1893 | Aug. 30 |
| *†§Shivering Shakespeare | Our Gang | Jan. 25 | 1870 | |
| *†§Shrime, The | Harry Langdon | May 3 | 1738 | Feb. 15 |
| Seagoy Caballero | Revue | Sept. 20 | | |
| *†§Song Writer's Revue, The (A.T.) | Novelty | Aug. 30 | 1881 | |
| So Quiet on the Canine Front | Dogville | Jan. 31 | '31 | |
| Spain's Maddest Fiesta | Holmes | Sept. 13 | 908 | Nov. 15 |
| Sultan's Camp of Victory | Holmes | Feb. 28, '31 | | |
| Tale of the Alhambra, A | Holmes | Feb. 7, '31 | | |
| *†§Teacher's Pet (A.T.) | Our Gang | Oct. 11 | 1894 | Aug. 16 |
| That Little Bit of Heaven | Holmes | Mar. 21, '31 | | |
| Through the Yangtze Gorges | Holmes | Oct. 25 | 979 | |
| Thundering Tenors | Charley Chase | Feb. 7, '31 | 1923 | |
| *†§Touch Winter, A | Our Gang | June 21 | 1880 | Mar. 29 |
| *†§Van & Schenck | | Jan. 11 | 799 | |
| Village Barber, The | Flip the Frog Series | Sept. 22 | 656 | 7 | Oct. 11 |
| Virginia Judge, The | Act | Jan. 4 | 803 | |
| *†§Vodeville (A.T.) | Laurel & Hardy | | 2 reels | |
| What a Man | Charley Chase | Feb. 7, '31 | | |
| *†§When the Wind Blows | Our Gang | Apr. 5 | 1795 | |
| *†§Whispering Whoopee | Charley Chase | Mar. 8 | 1807 | Mar. 29 |
| Who Killed Aever? | Dogville | Nov. 8 | 1346 | Dec. 13 |

## *PARAMOUNT*

### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Aalmal Crackers (A .T.) | Mara Brothers | Sept. 5 | 6687 | 69 | Aug. 30 |
| *†§Anybody's War (A.T.) | Moran & Mack | Aug. 7 | 8117 | 75 | Apr. 5 |
| *†§Anybody's Woman | Chatterton-Brook | Aug. 30 | 7743 | 81 | Aug. 16 |
| *†§Big Pond, The (A.T.) | Chevalier-Calbert | May 3 | 8984 | 76 | May 17 |
| Blue Angel, The | Emil Janning-Marlene Dietrich | Dec. 13 | 8047 | 100 | Nov. 22 |
| *†§Border Legion, The (A.T.) | Arlen-Wray-Holt | June 28 | 6068 | 88 | July 5 |
| *†§Dangerous Nan McGraw (A.T.) | Helen Kane | July 5 | 5571 | 71 | June 28 |
| *†§Dangerous Paradise (A.T.) | Carroll-Arlse | Feb. 22 | 5744 | 58 | Feb. 22 |
| *†§Derelict (A.T.) | Bancroft-Francis | Nov. 22 | 8622 | 75 | Oct. 18 |
| *†§Devil's Holiday, The (A.T.) | Nancy Carroll | May 24 | 6743 | 75 | May 17 |
| Fast and Loose | Hopkins-Starrett-Lombard-Morgan | Nov. 8 | 6364 | 71 | Nov. 29 |
| *†§Feel Fist (A. T.) | Morrell Lloyd | Nov. 1 | 6100 | 90 | Oct. 11 |
| *†§Follow Thru (A.T.) | Rogers-Carroll | Sept. 27 | 6368 | 94 | May 24 |
| *†§Follow the Leader (A. T.) | Ed Wynn | Dec. 13 | 5950 | 85 | Dec. 13 |
| *†§For the Defense (A.T.) | William Powell | July 26 | 5670 | 63 | July 12 |
| *†§Grumpy (A. T.) | Cyril Maude | Aug. 23 | 6847 | 86 | July 12 |
| *†§Hands (A.T.) | Rogers-Kane | Oct. 11 | 6783 | 78 | Sept. 27 |
| *†§Her Wedding Night | Clive Brook | Oct. 18 | 6824 | 75 | Sept. 27 |
| *†§Honey (A.T.) | Nancy Carroll | Mar. 29 | 6701 | 74 | Feb. 22 |
| *†§Ladies Love Brutes (A.T.) | George Bancroft | Apr. 28 | 7171 | 70 | Apr. 19 |
| *†§Laughter (A. T.) | Nancy Carroll | Oct. 25 | 8893 | 99 | Nov. 1 |
| L'Eolmatique Mr. Parkee (Slightly Scarlet) | A. Menjou-C. Colbert | | 6390 | 71 | Sept. 6 |
| *†§Let's Go Native (A.T.) | MacDonald-Oakie | Aug. 16 | 8787 | 85 | May 31 |
| *†§Light of Western Stars (A.T.) | Arlen-Brian-Green | Apr. 19 | 6312 | 70 | May 31 |
| *†§Love Among the Millionaires (A.T.) | Bow-Smith | July 19 | 8810 | 71 | July 12 |
| *†§Love Parade (A.T.) (D) | Chevalier-MacDonald | Jan. 18 | 10622 | 111 | Oct. 19 |
| *†§Men From Wyoming (A.T.) | Cooper-Collier | July 12 | 5989 | 68 | July 12 |
| *†§Monstaughter (A. T.) | Colbert-Marsh | Aug. 9 | 7954 | 89 | July 26 |
| *†§Mug Are Like That (A.T.) | Hal Skelly | Mar. 22 | 8467 | 81 | Nov. 29 |
| *†§Monte Carlo | Buchanan-MacDonald | Oct. 25 | 8077 | 85 | Aug. 9 |
| *†§Morocco (A. T.) | Cooper-Dietrich | Dec. 8 | 8237 | 92 | Oct. 11 |
| *†§Only the Brava (A.T.) | Gary Cooper | Mar. 8 | 6824 | 67 | Mar. 15 |
| *†§Only Boys Work | Errol-Arlen-Brian | Dec. 6 | 8644 | 74 | Nov. 29 |
| On the Spot | Jack Oakie | Jan. 24, '31 | | | |
| *†§Parisian, A (A.T.) | Sonnet Cast | Apr. 26 | 8018 | 101 | Apr. 5 |
| *†§Playboy of Paris (A.T.) | Maurice Chevalier | Oct. 18 | 6512 | 73 | Sept. 13 |
| *†§Queen High (A. T.) | Ruggles-Rogers-Morgan | Aug. 23 | 7905 | 88 | Aug. 9 |
| *†§Return of Fu Manchu (A.T.) | Oland-Arthur | May 15 | 6586 | 73 | May 10 |
| *†§Right to Love, The (A.T.) | Ruth Chatterton | Dec. 27 | | | Dec. 6 |
| *†§Safety in Numbers (A.T.) | Charles Rogers | June 7 | 7074 | 79 | June 7 |
| *†§Santa Fe Trail | Richard Arlen | Sept. 20 | 5539 | 65 | Sept. 27 |
| *†§Sap From Syracuse (A.T.) | Jack Oakie | July 26 | 8018 | 88 | Aug. 2 |
| *†§Sarah and Son (A.T.) | Ruth Chatterton | Mar. 22 | 8868 | 77 | Mar. 22 |
| *†§Sea God, The (A.T.) | Arlen-Wray | Sept. 13 | 6534 | 73 | Aug. 30 |
| *†§Sea Legs (A.T.) | Jack Oakie | Nov. 29 | 5673 | 90 | Nov. 15 |
| *†§Seven Days' Leave (A.T.) | Gary Cooper | Jan. 25 | 7300 | 88 | Nov. 29 |
| *†§Shadow of the Law (A.T.) | Powell-Schilling | Reviewed under the title of "Medal" in Nov. 23, 1929 issue | | | |
| *†§Silent Enemy, The | Indian Cast | June 14 | 6392 | 68 | June 7 |
| *†§Slightly Scarlet (A.T.) | Evelyn Brent | Aug. 2 | 7551 | 88 | May 17 |
| *†§Social Lion, The (A.T.) | Oakie-Brian | Feb. 22 | 6204 | 71 | Jan. 25 |
| *†§Spollers, The (A. T.) | Cooper-K. Johnstee-B. Compson | June 21 | 5403 | 60 | June 21 |
| *†§Texan, The (A.T.) | Gary Cooper | Sept. 20 | 6128 | 82 | Aug. 30 |
| *†§Tom Sawyer (A.T.) | Jackie Coogan | May 10 | 7147 | 66 | May 17 |
| *†§True to the Navy (A.T.) | Clara Bow | Nov. 15 | 7648 | 70 | Oct. 18 |
| *†§Vagabond King, The (A.T.) | King-MacDonald-Oland | May 31 | 6396 | 71 | May 17 |
| *†§Virtuous Sin, The (A.T.) | Hunter-Francis | Apr. 19 | 9472 | 105 | Jan. 11 |
| *With Byrd at the South Pole | | Nov. 22 | 7233 | 61 | Dec. 4 |
| *†§Young Eagles (A.T.) | Charles Rogers | June 28 | 7411 | 82 | June 28 |
| *†§Young Man of Manhattan (A.T.) | Colbert-Ruggles | Apr. 5 | 6405 | 71 | Mar. 22 |
| | | May 17 | 7306 | 85 | Apr. 26 |

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed Dec. 20 |
|---|---|---|---|---|
| *†§Along Came Youth (A.T.) | Charles Rogers | Dec. 20 | 6623 | Oct. 18 |
| *†§Buy Your Woman | Paul Lukas | Mar. 28, '31 | | |
| Dishonored | Gary Cooper-M. Dietrich | Mar. 7, '31 | | |
| *†§Fighting Caravans A.T.) | Gary Cooper | Jan. 10, '31 | | |
| Finn and Hattie Abroad | Leon Errol-Mitzi Green | Feb. 28, '31 | | |
| Gang Buster, The | Jack Oakie-Jean Arthur | Jan. 17, '31 | 6120 | 68 Dec. 13 |
| *†§Honeymoon Lane (A. T.) | Eddie Oswlino | Feb. 21, '31 | | |
| *†§Huckleberry Finn (A. T.). | Junior Durkin | | | |
| June Moon | Jack Oakie-Frances Dee | Apr. 4, '31 | | |
| *†§Klo Beets (A. T.) | Jack Oakie | | | |
| Ladies' Man | Wm. Powell-Kay Francis | Feb. 28, '31 | | |
| *†§Merton of the Talkies (A.T.) | Jack Oakie | | | |
| New Morals | Ruth Chatterton | Mar. 21, '31 | | |
| No Limit | Clara Bow | Jan. 24, '31 | | |
| *†§Persha Na | Maria Jacobini | | 69 | |
| Ramon | | | 6840 | 76 Dec. 20 |
| *†Rose of the Rancne (A. T.) | Gary Cooper | | | |
| *†§Royal Family of Broadway, The (A.T.) | Fredric March | Feb. 7, '31 | | |
| Scandal Sheet | George Bancroft | Jan. 31, '31 | 6750 | 73 Dec. 20 |
| *†§Scarab Murder Case (A. T.) | William Powell | | | |
| *†§Skippy (A. T.) | | Apr. 25, '31 | | |
| Stampede | | Feb. 15, '31 | | |
| *†§Stolen Heaven | Nancy Carroll | Feb. 21, '31 | | |
| Sex in Business | Claudette Colbert | Mar. 14, '31 | | |
| The Westerner | Richard Arlen-Mary Brian | Apr. 18, '31 | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Ace of Spades, The | Talkartoon | Jan. 17, '31 | 1 reel | |
| *†§Accidents Will Happen (A.T.) | Smith and Dale | Aug. 2 | 2 reels | |
| Accordion Joe | Talkartoon | Dec. 13 | | Dec. 13 |
| *†§Actions Speak Louder Than Words (A.T.) | Wm. & Joe Mandel | May 3 | 1 reel | |
| Aeything But Hamlet | Smith and Dale | Jan. 24, '31 | 1 reel | |
| *†§Artist's Reverie, The (A.T.) | Gambarelli & Co. | Aug. 2 | 1 reel | June 14 |
| *†§At Home (A.T.) | Lulu McConnell | Aug. 9 | 1 reel | |
| *†§Ballet Class (A.T.) | Dancing Act | May 31 | 1 reel | |
| *†§Barnacle Bill, the Sailor (A.T.) | Talkartoon | Aug. 30 | 1 reel | Aug. 9 |
| *†§Bearded Lady (A. T.) | Louise Fazenda | Mar. 1 | 1794 | |
| *†§Bedelia | Screen Song | Jan. 4 | 1 reel | |
| *†§Belle of the Night | Dorothy McNulty | Feb. 15 | 2 reels | |
| *†§Blue Songs (A.T.) | Ruth Etting & Orchestra | Jan. 3 | 1 reel | |
| Big Splash, The | Weismuller-Kruger | Jan. 17, '31 | 2 reels | |
| By Appointment | Craig-Boyd | Nov. 1 | 1 reel | |
| By the Beautiful Sea | Screen Song | Jan. 24, '31 | 1 reel | |
| *†Camera Trails | Bruce Scenic | Oct. 11 | 1 reel | Dec. 13 |
| *†§Chinese Fantasy (A.T.) | Novelty Act | Jan. 9 | 1 reel | |
| *†§Chinatown Fantasy, A | Miller-Dova | July 5 | 1 reel | May 24 |
| *†§Chords of Memory (A.T.) | R. Bruce Scenic | May 10 | 1 reel | |
| *†§Cleaning Up (A.T.) | C. Conklin-M. Swain | Sept. 27 | 2 reels | |
| *†§Cockeyed News No. 1 (A.T.) | Eddie Cantor | Aug. 8 | 1 reel | |
| *†§Come Take a Trip in My Airship | Screen Song | May 24 | 1 reel | June 14 |
| *†§Confounced Interest (A.T.) | Raymond-Caverly | Oct. 11 | 1 reel | |
| *†§Deep "C" Melodies (A.T.) | Frances Williams, Yacht Club Boys | Jan. 25 | 1 reel | |
| *†§Desperate Sam | Bert Gordon | Mar. 29 | 1832 | |
| Discovered | Sally Ward | Jan. 17, '31 | 1 reel | |
| *†§Dizzy Dishes (A.T.) | Talkartoon | Aug. 9 | 1 reel | |
| *†§Doe't Believe It (A. T.) | James Gleason | Feb. 8 | 2 reels | Mar. 22 |
| *†§Down With Husbands | Arthur-Resch | Mar. 8 | 2 reels | Mar. 22 |
| *†§Dresden Dolls, The (A.T.) | Marie Gamberelli | July 26 | 1 reel | |
| *†§Drifting Along (A.T.) | Robert Bruce Scenic | Sept. 6 | 1 reel | Dec. 20 |
| *†§Duke of Dublin (A. T.) | Charles Murray | Feb. 28 | 2 reels | |
| Elmer Takes the Air | Stubbly Kreuger-Assan-Jordanoff | Apr. 25, '31 | 2 reels | |
| Excuses | Bruce Novelty | Nov. 29 | 1 reel | |
| *†§False Alarm Fire Co. (A.T.) | Smith & Dale | Mar. 8 | 1 reel | |
| *†§Family Next Door, The | Charles Ruggles | Jan. 11 | 2 reels | Feb. 13 |
| *†§Fatal Card, The (A.T.) | W. & E. Howard | Nov. 8 | 1 reel | |
| *†§Favorite Melodies (A.T.) | Ruth Etting & Orchestra | May 18 | 1 reel | |
| *†§Firebugs | Talkartoon | May 10 | 1 reel | Apr. 19 |
| *†§Fit to Be Tied (A.T.) | Burns & Allse | Aug. 2 | 1 reel | |
| *†§For Love or Money (A.T.) | Lola Wilson | Jan. 4 | 1670 | |
| *†§Food for Thought (A.T.) | Allen & Canfield | Sept. 13 | 1 reel | |
| French Line, The | Gina Malo | Jan. 24, '31 | 1 reel | |
| *†§Getting a Break (A.T.) | Block & Sully | May 17 | 1 reel | June 28 |
| *†§Getting a Ticket (A.T.) | Eddie Cantor | Mar. 22 | 1 reel | |
| *†§Glow Warm, The (A.T.) | Screen Song | Aug. 23 | 1 reel | July 12 |
| Go Ahead and Eat | Tom Howard | Jan. 3, '31 | 1 reel | Oct. 18 |
| *†§Go Ahead and Sing (A.T.) | Tom Howard | Oct. 25 | 1 reel | Dec. 13 |
| *†§Grand Uproar (A.T.) | Talkartoon | Oct. 4 | 1 reel | |
| *†§He Was Her Man (A.T.) | Clida Rowley | | 2 reels | |
| *†§Helping Hand, The (A.T.) | Sally Ward | Oct. 4 | 1 reel | |
| *†§Her Future | Ethel Merman | Sept. 8 | 1 reel | |
| *†§His Honor, the Mayor | Charlie Murray | Mar. 22 | 2 reels | July 15 |
| His Prize | Johnny Burke | Dec. 13 | 1 reel | |
| *†§His Wife's Birthday (A.T.) | Belly Ward | Oct. 25 | 2 reels | |
| *†§Hold-Up (A.T.) | Tom Howard | | 2 reels | |
| *†§Hot Air Merchant (A.T.) | Charlie Ruggles | Sept. 13 | 2 reels | |
| *†§Hot Dog | Talkartoon | Mar. 29 | 1 reel | |
| *†§Hot Time in the Old Town Tonight, A (A.T.) | Sarasa Song | Aug. 2 | 1 reel | July 5 |
| *†§I Came First (A.T.) | Hermen Timberg | Apr. 12 | 1 reel | |
| *†§I'm a Wild Woman (A.T.) | Beydell-Ash | Aug. 16 | 1 reel | |
| *†§I'm Afraid to Come Home in the Dark | Screen Song | Feb. 1 | 1 reel | Jan. 25 |
| *†§I'm Forever Blowing Bubbles | Screen Song | Mar. 15 | 1 reel | |
| In Again, Out Again | Cook-Bond | Dec. 20 | 1 reel | Nov. 22 |
| *†§In the Good Old Summertime (A.T.) | Screen Song | June 7 | 1 reel | |
| *†§In the Shade of the Old Apple Tree | Screen Song | Jan. 10 | 1 reel | |
| *†§Insurance | Eddie Cantor | Aug. 23 | 1 reel | June 28 |
| *†§Introduction of Mrs. Sibbs (A.T.) | Lulu McConnell | Sept. 20 | 1 reel | |
| It Might Be Worse | Georgia Jessel | Jan. 3, '31 | 2 reels | |
| It's All Over | Marion Harris | Dec. 20 | 1 reel | |
| *†§ Jazz Preferred (A.T.) | Zelaya | Aug. 30 | 1 reel | July 5 |
| Just a Pal | Minor Watson | Nov. 15 | 1 reel | |
| *†§Kandy Kabaret (A.T.) | Children's Ballet | Aug. 23 | 1 reel | June 28 |
| *†Knights in Venice (A.T.) | Smith & Dale | Mar. 23 | 1 reel | |
| *†§Lady, You Slay Me (A.T.) | Perkins-Hilliput | Sept. 6 | 1 reel | |
| *†§La Paloma | Screen Song | April 12 | 374 | |
| *†§La Schnozzle, Ina (A.T.) | Smith & Dale | Nov. 8 | 2 reels | |
| *†§Let Me Explain (A. T.) | Taylor Holmes | Jan. 25 | 2 reels | |
| Love in the Suburbs | Victor Moore | Jan. 31, '31 | 2 reels | |
| *†§Lovers' Lane (A.T.) | Arthur & Morton Havel | | | |
| Make Up Your Mind | Alice Boulden | Jan. 10, '31 | 1 reel | |
| *†§Many Moons (A.T.) | Bruce Novelty | Aug. 9 | 1 reel | Sept. 6 |
| Marlutch | Screen Song | Nov. 15 | 1 reel | Nov. 8 |
| *†§Marry or Else | Arthur & Morton Havell | Oct. 25 | 2 reels | |
| *†§Meek Mr. Meek, The (A.T.) | Jimmy Barry | Aug. 16 | 1 reel | |
| *†§Meet the Boy Friend (A.T.) | Lillian Roth | Aug. 30 | 1 reel | |
| *†§Melodies (A.T.) | Smith Bros., Binging | | 1 reel | |
| *†§Million Mo's, A | Lee Morse | Apr. 26 | 964 | Jan. 25 |
| Model Women | All Star | Dec. 6 | 1 reel | |
| *†§Moon Bride's Wedding (A.T.) | Indian Musical Novelty | Feb. 22 | 1 reel | |
| *†§Mountain Melodies (A.T.) | R. Bruce Scenic | Jan. 11 | 1 reel | |
| *†§My Gal Sal (A.T.) | Screen Song | Oct. 18 | 1 reel | |
| Mysterious Mose | Talkartoon | Oct. 25 | 1 reel | |
| *†§Neighborly Neighbors (A.T.) | Lulu McConnell | Aug. 16 | 2 reels | Oct. 25 |
| *†§New Rhythm | Azplazer & Band | Oct. 18 | 1 reel | |
| *†§Noah's Lark (A.T.) | Talkartoon | Oct. 26 | | |
| Once Blues | Olnger Rogers | Nov. 22 | 1 reel | |
| Oh Teddy | Billy House | Dec. 20 | 2 reels | |
| Ol' King Cotton | George Dewey Washington | Dec. 27 | 1 reel | |
| *†§Ole Mas Whoopee (A.T.) | Art Frank | Nov. 29 | 1 reel | |
| On a Sunday Afternoon | Screen Song | May 24 | 1 reel | Nov. 22 |
| *†§Operatic Selections (A.T.) | Tito Schipa | | 1 reel | |
| *†§Paramount Acts | | | 2 reels | |
| Paramount Comedias | | | | |
| *†§Paramount Pictorial No. 1 | Clara Bow | Sept. 27 | 1 reel | |
| No. 2 | Fish Faces Munich Menniskes; Walrus Hunting in Siberia; Stars of To-morrow | Oct. 25 | 1 reel | |
| No. 3 | Lowell Thomas describing Jugernaut—Jesse Crawford at Organ | | | |
| Paramount Sound News | (Two Editions Weekly) | | 1 reel | |
| Patient, The | The Three Swifts | Nov. 29 | 1 reel | |
| Plastered | Willis, Wheat & McGlaty | Nov. 22 | 1 reel | |
| Please Go 'Way and Let Me Sleep | Screen Song | Jan. 10, '31 | 1 reel | |
| Prisoner's Song, The | Screen Song | Mar. 1 | 1 reel | |
| Pulling A Bone | Burns & Allen | Jan. 10, '31 | 1 reel | Nov. 8 |
| Putting Party, The | Juliet | Dec. 27 | 1 reel | |
| *†§Radio Riot | Talkartoon | Feb. 15 | 1 reel | |
| *†§Raising the Roof (A.T.) | Lillian Roth & Band | Aug. 24 | 1 reel | |
| *†§Red, Brace & Yellow (A.T.) | Lulu McConnell | Oct. 18 | 1 reel | Oct. 11 |
| *†§Resolutions (A.T.) | Billy House | Aug. 30 | 2 reels | |
| Row, Row, Row | Screen Song | Dec. 20 | 1 reel | |
| *†§Rube, The | Jimmy Barry | June 21 | 1 reel | |
| Runaway Boys | Bruce Novelty | Jan. 31, '31 | 1 reel | |
| *†§Seller's Luck, A | George Beatty | Sept. 13 | 1 reel | Nov. 15 |
| *†§Salt Water Ballads (A.T.) | R. Bruce Scenic | Mar. 8 | 1 reel | |
| *†§Scrappily Married | Johnny Arthur & Bert Roach | Feb. 22 | 2 reels | Jan. 18 |
| Seeing Helen Home | Helen Lynd | Dec. 6 | 1 reel | |
| Simply Killing | Willis & Eugene Howard | Jan. 31, '31 | 1 reel | |
| *†§Sing, You Dancers (A.T.) | Pack & White | Sept. 20 | 1 reel | |
| Sky Scraping | Talkartoon | Nov. 1 | 1 reel | |
| Sky Scrapers | Cheater Conklin | Dec. 6 | 2 reels | |
| *†§So This Is Paris Green | Fazenda | Jan. 18 | 2 reels | Jan. 25 |
| *†§Song Service (A.T.) | Lee Morse & Co. | Oct. 25 | 1 reel | |
| Statercom 13 | Clute-La Mar | Jan. 17, '31 | 1 reel | |
| *†§Stein Song (A.T.) | Screen Song-Velice | Sept. 6 | 1 reel | Sept. 6 |
| *†§Story Book Parade, The (A.T.) | Children's Ballet | Oct. 4 | 1 reel | Aug. 23 |
| *†§Strike Up the Band (A.T.) | Screen Song | Sept. 27 | 1 reel | |
| *†§Stronger Sex, The (A.T.) | Myers-Resch | Mar. 15 | 1760 | |
| *†§Sunset Hunter (A.T.) | R. Bruce Scenic | July 12 | 1 reel | |
| Sure Cure | Lynn Overman | Nov. 1 | 1 reel | Sept. 6 |
| *†§Swing You Sinner (A.T.) | Talkartoon | Sept. 20 | 1 reel | Oct. 11 |
| *†§That Party in Person (A.T.) | Eddie Cantor | Jan. 5 | 1 reel | |
| *†§The Tide Rises (A.T.) | R. Bruce Scenic | July 14 | 1 reel | |
| Tongue Tied | Lulu McConnell | Dec. 13 | 1 reel | |
| Tons of Trouble | Audy Muller and Roels | Jan. 3, '31 | 1 reel | |
| *†§Toys (A.T.) | Three Ormondo Sisters | July 26 | 1 reel | |
| *†§Travelin' Alone (A. T.) | R. Bruce Scenic | | 1 reel | Nov. 22 |
| *†§Twenties Amendment, The (A.T.) | | Jan. 22 | 2 reels | |
| Up to Mars | Talkartoon | Nov. 22 | 1 reel | Nov. 22 |
| *†§Voices of Lonely Men | R. Bruce Scenic | Apr. 19 | 1 reel | |
| *†§Wanderlust, The | R. Bruce Scenic | April 5 | 1 reel | |
| *†§Wee Bit o' Scotch (A.T.) | R. Bruce Scenic | Feb. 8 | 1 reel | |
| *†§While the Captain Waits | Armida | Nov. 6 | 1 reel | Nov. 6 |
| Why Continue the Struggle | Casey-McHugh | Nov. 15 | 1 reel | |
| *†§Wise Flies (A.T.) | Talkarton | July 19 | 1 reel | June 14 |
| *†§Yes, We Have No Bananas | Screen Song | Apr. 26 | 1 reel | May 24 |
| *†§You're in the Army Now | Johnny Burke | Oct. 11 | 2 reels | |

## PATHE FEATURES

| Title | Star | Rel. Date | Length Feat. | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Beyond Victory (A.T.) (F) | Seyd-Twelvetrees-Gleason-Scott | Nov. 30 | | | |
| Big Money | Quillin-Gleason-Armstrong-Gleason | Oct. 26 | 7310 | 82 | Oct. 4 |
| *†§Grand Parade, The (A.T.) (F.) | Twelvetrees-Scott | Feb. 2 | 7807 | 84 | Nov. 16 |
| *†§Her Man (A.T.) (F.) | Twelvetrees-Holmes-Rambeau-Gleason | Sept. 21 | 7508 | 85 | Sept. 13 |
| *†§Holiday (A.T.) (F.) | Harding-Aster-Horton-Ames | July 13 | 8870 | 97 | June 14 |
| *†§Night Work (A.T.) (F.) | Eddie Quillan | Aug. 3 | 8394 | 95 | Aug. 23 |
| *†§Officer O'Brien (A.T.) (F.) | Boyd-Sebastian | Feb. 15 | 6740 | 73 | Nov. 30 |
| *†§Painted Desert (A.T.) (F.) | Boyd-Twelvetrees | Nov. 20 | | | |
| *†§Pardon My Duo (A.T.) (F.) | Starr-Duryea | June 28 | 6654 | 83 | July 5 |
| *†§Rich People (A.T.) (F.) | Constance Bennett | Jan. 6 | 7074 | 78 | Feb. 8 |
| *†§Take a Holiday | Constance Bennett | Jan. 23 | 7304 | 81 | Nov. 29 |
| *†§Swing High (A.T.) (F.) | Twelvetrees-Scott | May 18 | 7500 | 75 | May 3 |

## Coming Feature Attractions

| Title | Star | Rel Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Adam and Eve (A.T.) | Constance Bennett | June 28, '31 | | |
| *†§Crashing Through (A.T.) | William Boyd | Dec. 28 | | |
| *†§Greater Love, The (A.T.) | Ann Harding | Aug. 2, '31 | | |
| *†§In Deep (A.T.) | Constance Bennett | Jan. 15, '31 | | |
| *†§I Take This Woman (A.T.) | Bannister-Hardieg | June 7, '31 | | |
| *†§Last Frontier, The(A .T.) | William Boyd | July 26, '31 | | |
| *†§Lazy Lady (A.T.) | Constance Bennett | Apr. 6, '31 | | |
| Lonely Wives | LaPlante-Horton | | | |
| *†§North of the Yukon (A.T.) | William Boyd | May 10, '31 | | |
| *†§Price of a Party, The (A.T.) | Helen Twelvetrees | Apr. 19, '31 | | |
| *†§Rawhide (A.T.) | William Boyd | Feb. 6, '31 | | |
| *†§Rebound | Ann Harding | | | |
| *†§Romance Harbor (A.T.) | Ann Harding | Mar. 13, '31 | | |
| *†§Taking the Rae (A.T.) | Robert Armstrong | Aug. 16, '31 | | |
| *†§This Marriage Business (A.T.) | Helen Twelvetrees | July 5, '31 | | |

## SOUND SHORTS

*(Available sound-an-film and sound-on-disc)*

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

| | Rel. Date | Run. Time | Reviewed |
|---|---|---|---|
| 2 reel comedies | | 20 min. | |
| Pathe Sound News | | 10 min. | |
| Pathe Silent News | | 10 min. | |
| Pathe Audio Review | | 11 min. | |
| Pathe Review | | 11 min. | |
| Aesop's Fables | | 8 min. | |
| Brantlaad Alice Sportlights | | 10 min. | |
| Talking Topics of the Day | | 7 min. | |
| Koute Reckne Notre Game | | | |
| Football Series of 8 | | | |
| 1. The Last Yard | Oct. 13 | 1 reel | Aug. 30 |
| 2. The Hidden Goal | Oct. 15 | 1 reel | Aug. 30 |
| 3. Flying Feet | Oct. 15 | 1 reel | Sept. 13 |
| 4. Touchdown | Oct. 15 | 1 reel | Oct. 11 |
| 5. Two Minutes to Go | Oct. 15 | 1 reel | Oct. 25 |
| 6. Buckfield Aces | Oct. 15 | 1 reel | |

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| All for Mabel | Carney-Wills | Oct. 12 | 2 reels | Aug. 23 |
| *†§America or Bust | Daphne Pollard | July 27 | 2 reels | June 21 |
| *†§Beauties, The | Hiatt-Kaley | June 28 | 2 reels | |
| Big Cheese | Aesop Fable | Oct. 26 | 1 reel | Nov. 8 |
| *†§Big Hearted | Harry Gribbon | June 7 | 2 reels | June 28 |
| *†§Boss's Orders, The | Morgan-MaPhail | Aug. 31 | 2 reels | Aug. 2 |
| Breakfast in Bed | Pollard-Pangbors | Nov. 16 | 2 reels | |
| *†§Bugvills Romance, A | Aesop Fable | June 6 | 1 reel | June 21 |
| *†§Campus Favorites | Sportlight | June 29 | 1 reel | July 5 |
| *†§Carolina Raves | Hiatt-Hughes | Aug. 3 | 2 reels | July 19 |
| *†§Chasing Rainbows | Sportlight | Aug. 18 | 1 reel | |
| *†§Champion Makers | Sportlight | June 15 | 1 reel | June 21 |
| Circus Capers | Aesop Fable | Sept. 28 | 1 reel | Oct. 4 |
| Cobb Goes Fishing | Sportlight | Oct. 5 | 1 reel | Oct. 4 |
| Dangerous Youth | Daphne Pollard | Sept. 14 | 21 min. | Nov. 29 |
| *†§Drums of Fear | Vagabound Adventure Series | June 29 | 1 reel | June 28 |
| *†§Down South | Song Sketch | Aug. 24 | 1 reel | June 26 |
| Dixie Chase, The | Sportlight | Nov. 30 | 1 reel | Dec. 13 |
| *†§Dude Ranching (A.T.) | Sportlight | Sept. 21 | 1 reel | Aug. 16 |
| Ebony Shrine | Vagabond Adv. Series | Sept. 21 | 1 reel | May 31 |
| *†§Farm Foolery | Aesop Fable | Sept. 14 | 1 reel | Sept. 20 |
| Frozen Frolics | Aesop Fable | Aug. 31 | 1 reel | Sept. 13 |
| Gem of Agra, The | Vagabond Adventure Series | Oct. 19 | 928 | Sept. 27 |
| ††§Give Ma Action | Maning-Holmes | Aug. 17 | 2 reels | Aug. 9 |
| *†§Glacier's Secret, The | Vagabound Adventure Series | Juas 7 | 1 reel | May 31 |
| *†§Gliding | Sportlight | Sept. 21 | 1 reel | Sept. 27 |
| Glory of Sgalo | Vagabound Adventure Series | Nov. 18 | 1 reel | Nov. 8 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Gypped In Egypt | Aesop Fable | Nov. | 9 | 1 reel | Nov. | 15 | |
| *†§Hearts and Hoofs | Rise-Keefe | Sept. | 7 | 2 reels | May | 31 | |
| Nigh Steppers | Sportlight | Nov. | 16 | 1 reel | Dec. | 13 | |
| *†§Hold the Baby | Agnew-Crane-McPhail | Nov. | 9 | 2 reels | | | |
| *†§Hooked | Sportlight | May | 18 | 1 reel | May | 24 | |
| *†§Hot Tomale | Aesop Fables | Aug. | 3 | 1 reel | Aug. | 9 | |
| *†§I'll Take That One | All Star | Oct. | 5 | 2 reels | | | |
| *†§Jungle Jazz | Aesop Fable | July | 6 | 1 reel | July | 19 | |
| †§Junole Terror | Vagabond Adv. Series | Oct. | 5 | 1 reel | Sept. | 20 | |
| *†§Kid the Kleder | Campus Comedy | Dec. | 7 | 2 reels | Sept. | 20 | |
| Lair of Lhang How | Vagabond Adventure Series | June | 15 | 2 reels | 18 | June | 7 |
| *†§Laundry Blues (A.T.) | Aesop Sound Fable | Aug. | 17 | 1 reel | Aug. | 23 | |
| *†§Let 'Er Buck | Sportlight | July | 27 | 1 reel | Aug. | 9 | |
| *†§Live and Learn | McPhail-Deering | June | 18 | 2 reels | Aug. | 2 | |
| *†§Love's Memories (A.T.) | Song Sketch | Feb. | 16 | 1 reel | June | 7 | |
| *†§Love That Kille | Vagabond Adventure Series | Feb. | 24 | 1 reel | June | 7 | |
| *†§Mandalay | Song Sketch | Jan. | 5 | 1 reel | | | |
| *†§Midnight | Aesop Fables | 633 ft. | | 7 min. | Oct. | 25 | |
| *†§Mind Your Own Business | Agnew-Gulliver | July | 30 | 2 reels | 17 | June | 12 |
| Monarchs of the Field | Sportlight | | | | Dec. | 20 | |
| Musical Beauty Shop | Melody Series | June | 2 | 2 reels | 18 | June | 2 |
| Mystic Isles, The | Vagabond Adventure Series | Nov. | 30 | 2 reels | Nov. | 22 | |
| Neat and Trim | All Star | Sept. | 28 | 2 reels | | | |
| *†§New Waiter, The | All Star | June | 8 | 2 reels | | | |
| *†§Night Clerk, The | All Star | Sept. | 14 | 2 reels | | | |
| *†§Night in a Dormitory, A | Ginger Rogers | Jan. | 5 | 2 reels | | | |
| Office Boy | Aesop Fable | Nov. | 23 | 1 reel | Nov. | 29 | |
| *§On my Word (A.T.) | Town of the Day | Jan. | 12 | 2 reels | Jan. | 11 | |
| *†§One Nutty Night | Wills-Carney | Nov. | 30 | 2 reels | Nov. | 22 | |
| *†§Oom Pah Pah (A.T.) | Aesop Fable | May | 11 | 1 reel | June | 7 | |
| Par and Double Par | Sportlight | Nov. | 2 | 1 reel | Nov. | 22 | |
| *†§Pathe Audio Review (A.T.) | Released Every Week | | | 1 reel | | | |
| *†§Pathe Sound News | Released Twice Every Week | | | 1 reel | | | |
| *†§Perfect Match, The (A.T.) | Buster Mayo | Apr. | 6 | 2 reels | Apr. | 5 | |
| *†§Pick 'Em Young (A.T.) | Agnew-Geraghty | May | 4 | 2 reels | May | 10 | |
| Racqueteers | Sportlight | Oct. | 19 | 2 reels | 11 | Oct. | 11 |
| *†§Rich Uncles (A.T.) | Richard Carle | May | 11 | 1 reel | May | 3 | |
| *†§Ride 'Em Cowboy | White-Carney | Apr. | 13 | 2 reels | Apr. | 5 | |
| Romeo Robin, A | Aesop Fable | June | 23 | 1 reel | June | 28 | |
| *†§Royal Flush, A (A.T.) | All Star | Dec. | 18 | 2 reels | Aug. | 30 | |
| *†§Rubber Nite Club (A.T.) | H. B. Watson | Jan. | 26 | 2 reels | Nov. | 16 | |
| †§Sacred Fires | Vagabond Adventure Series | July | 27 | 1 reel | | | |
| *†§Sands of Egypt, The | Vagabond Adventure Series | Nov. | 2 | 956 ft. | 10 | | |
| *†§Satan's Fury (A.T.) | Vagabond Adventure Series | Sept. | 7 | 1 reel | Aug. | 23 | |
| Sea Going Sheiks | Treacy-Cooke-Rice | | | 2 reels | Dec. | 20 | |
| Seein' Injuns | Daphne Pollard | | | 2 reels | | | |
| Self Defense | Sportlight | Sept. | 7 | 1 reel | Sept. | 13 | |
| *†§Ship Ahey (A.T.) | Aesop Fable | Jan. | 5 | 2 reel | Jan. | 11 | |
| *†§Singing Sage (A.T.) | Aesops Fables | Feb. | 2 | 1 reel | Feb. | 8 | |
| *†§Sixteen Sweeties (A.T.) | White-McNaughton | Apr. | 20 | 2 reels | Apr. | 19 | |
| Ski Hi Frolics | Sportlight | Aug. | 24 | 1 reel | | | |
| *†§Sky Skippers (A.T.) | Aesop Fable | Feb. | 15 | 1 reel | Feb. | 15 | |
| Snow Time | Aesop Fable | July | 20 | 1 reel | 8 | July | 26 |
| *†§Some Babies | Carle-Hiatt-Little Billy | Sept. | 21 | 2 reels | Aug. | 16 | |
| *†§Somewhere Out | Sportlight | July | 13 | 1 reel | | | |
| *†§Songs of Mother | Song Sketch | Feb. | 2 | 1 reel | May | 10 | |
| *†§Spills and Thrills (A.T.) | Sportlight | Apr. | 6 | 1 reel | Apr. | 19 | |
| *†§Splashing Through (A.T.) | Sportlight | Feb. | 23 | 1 reel | Feb. | 15 | |
| Sporting Brothers | Sports | June | 1 | 1 reel | 6 | June | 7 |
| Stone Age Stunts | Aesop Fable | | | | Dec. | 13 | |
| Swell People | Dot Farley-Harry Gribbon | Aug. | 24 | 2 reels | 22 | July | 19 |
| Temples of Silence | Vagabound Adventure Series | July | 13 | 2 reels | 10 | July | 19 |
| Three Wise Clucks | | | | | | | |
| *†§Tight Squeeze (A.T.) | LeMaire | Feb. | 2 | 2 reels | Nov. | 23 | |
| Traffic Tangle | Carr-Farley | Nov. | 2 | 2 reels | Nov. | 6 | |
| *†§Trumpeteer, The (A.T.) | Song Sketch | Jan. | 19 | 1 reel | Jan. | 4 | |
| Trying Them Out | All Star | May | 25 | 2 reels | 17 | June | 7 |
| Two Fresh Eggs | Al. St. John-Jimmie Aubrey | July | 8 | 2 reels | 20 | July | 5 |
| Two Plus Fours | Nat Carr-Thelma Hill | Aug. | 10 | 2 reels | 20 | July | 26 |
| Under the Cock-Eyed Moon | Carney-Wells | Oct. | 26 | 2 reels | 20 | Nov. | 15 |
| †§Venetian Nights | Vagabond Adventure | Aug. | 10 | 1 reel | Aug. | 16 | |
| *†§Voice of the Sea (A.T.) | Song Sketch | May | 4 | 1 reel | May | 3 | |
| *†§Western Whoopee (A.T.) | Aesop Fables | Apr. | 13 | 1 reel | Apr. | 19 | |
| What, No Ball | Topics of the Day | Mar. | 9 | 1 reel | | | |
| Wizard Land | Vagabond Adventure Series | Dec. | 14 | 1 reel | 11 | Dec. | 13 |

## *RADIO PICTURES*

### FEATURES

| Title | Star | Rel Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Alias French Gertie (A.T.) | Daniels-Lyon | Apr. | 20 | 6416 | 65 | Apr. 19 |
| *†§Beau Bandit (A.D.) | La Reeque-Kenyon | Mar. | 2 | 6128 | 60 | June 21 |
| *†§Case of Sergeant Grisebe | Morris-Compson-Hersholt | Feb. | 23 | 8191 | 82 | Mar. 8 |
| *†§Check and Double Check (A.T.) | Amos 'n' Andy-Corel-Rich | Oct. | 25 | 6923 | 75 | Oct. 24 |
| *†§Conspiracy, The (A.T.) | Love-Trevor-Sparks | Aug. | 3 | 815 | 72 | Nov. 8 |
| *†§Cuckoos, The (A.T.) | Wheeler-Woolsey | May | 15 | 8155 | 80 | Apr. 5 |
| *†§Danger Lights | Wolheim-Armstrong-Arthur | Sept. | 22 | 8556 | 73 | | |
| | (Reviewed Sept. 6 Standard Film and Dec. 6 Wide Film) | | | | | | |
| *†§Oixlana | Bebe Daeiels | Aug. | 1 | 8908 | 99 | July | 26 |
| *†§Escape (A. T.) | All Star Cast | Sept. | 8 | 6923 | 68 | Feb. | 15 |
| Fall Guy, The | Muthall-Sparks-Clarke | June | 15 | 6175 | 68 | May | 31 |
| *†§Framed (A.T.) | Brent-Toomey | Mar. | 16 | 6111 | 68 | Feb. | 15 |
| Girl of the Port | Sally O'Neil | Feb. | 2 | 6173 | 69 | Feb. | 2 |
| *†§Half Shot at Sunrise (A. T.) | Wheeler-Woolsey | Oct. | 4 | 7059 | 79 | Sept. | 27 |
| *†§He Knew Woman (A.T.) | Sherman-Joyce | May | 18 | 6119 | 70 | Apr. | 26 |
| Hit the Deck | Jack Oakie-Polly Walker | Feb. | 2 | 9129 | 102 | Dec. 21, | 29 |
| *†§Hook, Line & Sinker | Wheeler-Woolsey | Dec. | 26 | 6758 | 75 | Dec. | 6 |
| *†§Inside the Lines | Compsen-Forbes | July | 20 | 6852 | 75 | July | 12 |
| *†§Lawful Larceny (A. T.) | Daniels-Thompson | Aug. | 17 | 6306 | 69 | July | 19 |
| *†§Leathernecking (A. T.) | Fay, Jr.-Rubin | Sept. | 22 | 7606 | 81 | Sept. | 6 |
| *†§Love Comes Along (A.T.) | Daniels-Hughes | Jan. | 5 | 7936 | 78 | Dec. 21, | 29 |
| *†§Love Ladies | Richard Dix | Apr. | 5 | 8138 | 68 | Feb. | 22 |
| *†§Midnight Mystery, The (A.T.) | Compson-Sherman | June | 1 | 6489 | 72 | May | 31 |
| *§Pay Off, The | Lowell Sherman | Oct. | 15 | 8377 | 70 | Sept. | 13 |
| *†§Runaway Bride, The (A .T.) | Astor-Hughes | May | 24 | 8164 | 72 | May | 31 |
| Second Wife | Lila Lee-Conrad Nagel | Feb. | 9 | 6058 | 60 | Feb. | 15 |
| Seven Keys to Baldpate | Richard Dix | June | 12 | 6759 | 70 | Jan. | 12 |
| *†§She's My Weakness (A.T.) | Carol-Lake-Busse | Aug. | 1 | 8727 | 73 | June | 28 |
| *†§Shooting Straight (A.T.) | Dix-Lawlor | July | 20 | 6720 | 71 | July | 12 |
| *†§Silver Horde (A. T.) | Brent-Wolheim | Oct. | 25 | 8768 | 75 | Sept. | 27 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Assorted Nuts | Bert Wheeler-Robert Woolsey | | | |
| Bachelor Apartment | Lowell Sherman | | | |
| Beau Ideal | Ralph Forbes | Jan. | 15,'31 | 7020 | 76 | Dec. 13 |
| Children of the Streets | Betty Compson | | | |
| *†§Cimarron (A.T.) | Richard Dix | | | |
| Kept Husbands | | | | |
| Madame Julie | | | | |
| Millie | John Hellday | | | |
| *†§Perfect Alibi, The (A. T.) | | | | |
| Private Secretary | Mary Astor-Robert Ames | | | |
| Royal Bed | Sherman-Astor | Jan. | 3,'31 | 6480 | 72 | Dec. 13 |
| Sin Ship | Wolheim-Astor | | | | Nov. | 1 |
| Sour Grapes (Tent.) | | | | | | |

### SOUND SHORTS

| Title | Star | Length | Reviewed |
|---|---|---|---|
| Aunts in the Pants | W. Catlett | Nov. | 22 | 2 reels | 20 | Dec. 13 |
| Black and Tan | Duke Ellington & Orchestra | Feb. | 8 | 1 reel | | |
| *†§Bridegroom, The (A.T.)(F). | Mare Connelly | Feb. | 2 | 1 reel | | |
| *†§Broken Wedding Bells (A.T.) | Dane-Arthur | Sept. | 1 | 2 reels | 20 | June 21 |
| *†§Campus Sweethearts (A. T.) (F&D) | | Mar. | 9 | 2 reels | | |
| *†§Cash and Merry A.T.) | Vaughn-Cooke-Sargent | Mar. | 18 | 2 reels | | |
| *†§Deer Slayer (A.T.) | Vaughn-Cooke | Mar. | 2 | 2 reels | | Feb. 22 |
| Dizzy Dates | Dane-Arthur | Dec. | 7 | 2 reels | 19 | | |
| *†§Eventually But Not Now (A. T.) (F&D) | Vaughn-Cooke | Apr. | 13 | 2 reels | | Apr. 19 |
| *†§Fair Deceiver, The (A. T.) (F&D) | | Jan. | 8 | 1 reel | | |
| Fell to Arms, A | Louise Fazenda | Oct. | 20 | 1774 | 20 | | |
| *†§General Ginsburg (A.T.) (F). | Nat Carr | Apr. | 13 | 2 reels | | |
| *†§Golf Specialist, The | W. C. Fields | Aug. | 19 | 2 reels | 21 | July 6 | |
| *†§Good Time Kenneth | Mare Connelly | July | 20 | 1 reel | | Aug. 9 | |
| *†§Gunbeat Ginsburg (A.T.) (F). | Nat Carr | Jan. | 12 | 2 reels | | Nov. 9 | |
| *†§Guest, The (A. T.) (F&D) | Marc Connelly | May | 25 | 1 reel | | | |
| Hey Diddle Diddle | Nick & Tony | Dec. | 7 | 1 reel | 16 | | |
| *†§Hot Bridge (A.T.) (F&D) | | May | 11 | 2 reels | | | |
| Humanette No. 1 | Benny Rubin | Aug. | 22 | 1 reel | 8 | July | 5 |
| Humanette No. 2 | Hutchinson-Lorch | Sept. | 1 | | 10 | | |
| Humanette No. 3 | Clyde-Rubin | Oct. | 1 | | 8 | | |
| Humanette No. 4 | B. T. Murray | Nov. | 20 | 1 reel | 8 | Nov. | 8 |
| Humanette No. 5 | | Dec. | 27 | 1 reel | | | |
| Humanette No. 8 | Benny Rubin | | | 1 reel | 9 | | |
| Knights Before Xmas | Dane-Arthur | Nov. | 15 | 2 reels | 18 | | |
| *†§Land of the Sky Blue Daughters | Vaughn-Cooke | Mar. | 30 | 2 reels | | May | 3 |
| *†§Lost and Foundered (A. T.) (F&D) | Vaughn-Cooke | Jan. | 19 | 2 reels | | | |
| *†§Magnate, The (A. T.) (F&D). | Marc Connelly | Mar. | 30 | 1 reel | | | |
| †§Men Without Skirts (A.T.) | Dane-Arthur | Aug. | 19 | 2 reels | | July | 5 |
| *†§Mickey's Bargain (A. T.) | (F&D) Mickey Yule | Dec. | 27 | 2 reels | 19 | Dec. | 13 |
| †§Mickey's Champs (A. T.) | (F&D) Mickey Yule | Feb. | 2 | 2 reels | | | |
| †§Mickey's Luck (A. T.) | (F&D) Mickey Yule | Mar. | 30 | 2 reels | | Apr. | 12 |
| *†§Mickey's Master Mind (A. T.) | (F&D) Mickey Yule | Mar. | 2 | 2 reels | | | |
| †§Mickey's Merry Men (A. T.) | (F&D) Mickey Yule | July | 20 | 2 reels | | Aug. | 16 |
| †§Mickey's Musketeers (A.T.) | | Oct. | 20 | 1623 | 18 | Aug. | 16 |
| *†§Mickey's Strategy (A. T.) | (F&D) Mickey Yule | Jan. | 5 | 2 reels | | | |
| *†§Mickey's Winners (A. T.) | (F&D) Mickey Yule | Aug. | 17 | 2 reels | | | |
| *†§Mickey the Romeo (A. T.) | (F&D) Mickey Yule | June | 22 | 2 reels | | | |
| †§Mickey the Whirlwind (A.T.) | (F&D) Mickey Yule | Apr. | 27 | 2 reels | | | |
| *†§Mickey the Warrior | Mickey Yule | May | 25 | 2 reels | | | |
| Moonlight & Monkey Business | Nick & Tony | Nov. | 15 | 2 reels | 21 | Nov. | 15 |
| †§Off to Peorie (A.T.) | Nick & Tony | July | 13 | 2 reels | | June | 14 |
| *†§Old Bill's Christmas (A.T.) | | Feb. | 9 | 2 reels | | Dec. 14, | '29 |
| *†§Old Vamps for New (A. T.) | Vaughn-Cooke | Feb. | 2 | 2 reels | | Jan. | 25 |
| *†§Palooka Flying School (A.T.) | | June | 22 | 1 reel | 21 | | |
| *†§Peep on the Deep, A | Clark-McCullough | Sept. | 1 | 2 reels | 20 | July | 5 |
| *†§Pure and Simple | Louise Fazenda | Sept. | 15 | 2 reels | | Oct. | 11 |
| Razored In Old Kentucky | Nick and Tony | Oct. | 20 | 1699 | 18 | Nov. | 8 |
| *†§Setting Sen, The (A.T.) | Vaughn-Cooke | Feb. | 16 | 2 reels | | Feb. | 8 |
| *†§Sleeping Cuties (A.T.) | Alberte Vaughn | Jan. | 5 | 2 reels | Dec. 21, | '29 | |
| Society Goes Spaghetti | Nick and Tony | Sept. | 15 | 2 reels | 20 | Sept. | 27 |
| *†§Strange Interview, The (A.T.) (F) | Sherwin-Knowles | Mar. | 2 | 1 reel | | | |
| Talking Turkey | Benny Rubin | | | | | | |
| Toby in the Bughouse | Toby, The Pup | Dec. | 7 | 1 reel | 6 | Dec. | 13 |
| *†§Toby the Fiddler (A.T.) | Toby, the Pup | Sept. | 1 | 1 reel | 7 | | |
| Toby, the Miner | Toby, the Pup | | | | 6 | Nov. | 15 |
| Toby in the Museum | Toby, the Pup | Aug. | 18 | 1 reel | | May | 24 |
| Toby, the Showman | Toby, the Pup | Nov. | 22 | 1 reel | 7 | Nov. | 8 |
| Too Hot to Handle | Louise Fazenda | Nov. | 15 | 2 reels | 21 | Dec. | 13 |
| Trader Ginsburg | Nat Carr | Dec. | 27 | 2 reels | 18 | Dec. | 13 |
| *†§Who's Oot the Body (A.T.) | Nick & Tony | Aug. | 9 | 2 reels | | May | 24 |

## *SONO-ART-WORLD WIDE*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Air Police | | Sept. | 1 | 8850 | 65 | Apr. 19 |
| *†§Big Fight, The (A.T.) | Williams-Lane | Sept. | 1 | 8800 | 90 | Dec. 14/29 |
| *†§Blaze D'Glory | Eddie Dowling-B. Compson | Jan. | 1 | 8800 | 90 | Dec. 14/29 |
| *†§Cock O' the Walk (A.T.) | J. Schildkraut-Loy | May | 15 | 7200 | 80 | Apr. 19 |
| *†§Costello Case | Tom Moore-Lola Lane | Oct. | 15 | 7200 | 76 | Oct. 18 |
| Damaged Love | Collyer | Dec. | 15 | | | |
| *†§Dude Wrangler, The (A.T.) | Duryea-Basquette | June | | 6200 | 68 | May 24 | |
| *†§Great Gabbo | E. Von Stroheim-B. Compson | Jan. | 1 | 9950 | 100 | Sept. 21, | '29 |
| Hell Bent For Frisco | | | | | | | |
| *†§Hello Sister (A.T.) | L. Hughes-Borden | Feb. | | 9500 | 105 | Apr. | 5 |
| Jaws of Hell | McLaglen-Hume | Dec. | 30 | 8850 | 100 | | |
| Just for a Song | Davis-Carpenter | Dec. | 20 | | | | |
| *†§Once a Gentleman (A.T.) | Horton-Wilson | Sept. | 1 | | | June | 21 |
| *†§Reno (A.T.) | Roland-Thomas-Love | Oct. | 1 | 7200 | 80 | Oct. | 11 |
| *†§Rogue of the Rio Grande | Hatton-Loy Bohr | Oct. | 15 | 7000 | 79 | Dec. | 6 |
| Symphony in Two Flats | Novello-Logan | Dec. | 15 | | | | |
| *†§Talk of Hollywood | Nat Carr-Fay Marbé | Mar. | 1 | 6586 | 72 | Dec. 21/29 | |
| *†§Up The Congo | Travel Lecture | Feb. | 1 | 5800 | 82 | | |
| *†§What a Man (A.T.) | Denny-Seger | June | 1 | 7000 | 79 | Mar. | 29 |

## *STATE RIGHTS*

### FEATURES

| Title | Star | Distr | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§After the Verdict (A.T.) | Tschechowa-Ward | Int. Photoplay | Jan. | 1 | 6900 | 73 | June 21 |
| Alma de Gaucho | Special Cast | | | L. Klein | | Sept. | 6 |
| Asphalt | Froelich-Amann | Allied Film | Mar. | 13 | 8 reels | 85 | May 10 |
| Ball | | J. C. Jackson | Nov. | 15 | 7 reels | | |
| *†§Because I Love You | Mady Christiens | Amer. Geo. Film | Jan. | 24 | 9000 | 100 | Feb. 8 |
| *†§Bride 68 (P.T.) | Veidt-Brink | Amer. Angelo | Apr. | 8 | | 100 | Apr. 19 |
| *†§Bright Eyes | Balfour-Trevor | New Era | July | 10 | 6800 | 76 | July 9 |
| *†§Burning Heart, The | Christians-Froelich | Harold Auten | May | 10 | 8372 | 88 | May 24 |
| *†§Call of Circus (A.T.) (D.F.) | Bushmen Clayton | Burr | Jan. | 15 | 5486 | 61 | Jan. 18 |
| Caught in Berlin Underworld. | Fritz Kortner | | | | | Feb. | 15 |
| Chess Player, The | Jehanne-Blanchard | Unusual Plct. | | | | | |
| *†§Civilization | Hickman-Merkey | Am. Trad. Assn. | | | | | |
| *†§Clancy in Wall Street (A.T.) | Murray-Littlefield | Arlet&erst | Mar. | 15 | 7127 | | Mar. 1 |
| *†§Constant Nymph, The | Ivor Novello | Big Three Exc. | Aug. | 17 | 7800 | 67 | July 6 |
| *†§Co-Optimists | Special cast | New Era | Feb. | 8 | | | Feb. 22 |
| *†§Crimson Circle, The | Stewart Rome | Inter. Photoplay | | | | Jan. | 11 |
| *†§Danger Man, The (P.T.) | Chas. Hutchinson | Cosmos | May | 20 | 8516 | 82 | May 24 |
| *†§Dark Red Roses | Stewart Rome | Inter. Photoplay | | | | Mar. | 8 |
| *†§Darkened Skies (A.T.) | Brentwood-MacDonald | Biltmore Prod. | Jan. | 6460 | | 80 | Dec. 14 |
| Docks of Hemburg | Jugo-Fritsch | Ufa | | | | | |
| *§Drifters | | Harold Auten | | | | 43 | July 9 |
| *†§Escaped from Dartmoor | Baring-Hensing | Harold Autes | Apr. | 11 | 7828 | 70 | Apr. 19 |
| Ex-Flame | | Liberty Prod. | | 6480 | 72 | | Nov. 29 |
| Eternal Fools | | Judes Films | Sept. | 23 | 8120 | 88 | Sept. 6 |
| Farmer's Wife | Thomas-Hall-Davis | Allied | Jan. | 4 | 6845 | 78 | Jan. 18 |
| Figaro | | Franco-American | Nat. Sat. | 6360 | | 71 | Dec. 7 |
| Fleme of Love | Anea May Wong | Brit. Int. | Oct. | 30 | 6800 | 74 | Nov. 8 |
| Hats Ship, The | | Brit. Int. | Nov. | 14 | 8750 | 75 | Nov. 22 |
| *†§Heart's Melody (A. T.) (F & O) | Fritsch-Paric | Ufa Film | | | | | |
| Her Unborn Child (F & D) | Special Cast | Windsor | | | Jan. | 1076 | 09 | 85 | Jan. 18 |
| Hungarian Nights | Special Cast | Amer. Geo. Film Co. | | | Aug. | 5/29 | 8 reels | | June 14 |
| *†§Immortal Vagabond (A.T.) | Hald-Froelich | Ufa Film | | | | | |
| In the South Seas with Mr. and Mrs. Pinchot | | Talk. Plct. Epics | Sept. | 1 | 5538 | | May 31 |
| *§Jogagi | African Hunt | Congo Plct. Ltd. | Apr. | 13 | 7778 | 86 | Apr. 26 |
| Jose Casket, The | French Cast | Cosmos | | | 5800 | 64 | |
| *†§Jazz Cinderella | M. Loy-L. Robards | Chesterfield | Aug. | 14 | 6181 | 68 | Sept. 29 |
| *†§Juno and the Paycock (A.T.) | Sara Allgood Harold Auten | | June | 27 | 9100 | | July 5 |
| *†§Just Off Broadway | D. Keith-A. Christy | Chesterfield | Mar. | 15 | 7650 | 65 | Dec. 14 |
| Land of the Midnight Sun, The | | | | | | | |
| *†§Ladies in Love (A.T.) | Day-Walker | Chesterfield | May | 17 | 6905 | 68 | May 3 |
| *†§Last Dance, The (A.T.) | Reynolds-Robards | Audible | Mar. | 8 | 5825 | 85 | Mar. 29 |
| Lotus Lady | | Audible | Oct. | 31 | 8100 | 68 | Nov. 15 |
| Loose Ends | Edna Best | British Inter. | Oct. | 17 | 7560 | 84 | Oct. 25 |
| Lost Patrol | | Pre Patria | Not Set. | 5100 | 57 | Dec. 21 | |
| *†§Love at First Sight (A.T.) | Keener-Foster | Chesterfield | Feb. | 15 | 6039 | 66 | Feb. 1 |
| *†§Made Order | Julius Eltinge | Jesse Welt | | | 6240 | | Jan. 25 |
| *†§Madonne of the Sleeping Cars | Claude Frene | Little Playhouse Film Co. | | | | Oct. | 18 |
| *†§Manxman, The | Carl Brisson | 6800 | Dec. | 21 | Ufa | | Dec. 14. |
| Melody of the Heart | | Ufa Film | Aug. | 29 | Eng. | 8061 | 90 | Sept. 6 |
| | | | | | Germ. | 8543 | | |
| Midnight Special, The | | Chesterfield | Dec. | 15 | 8100 | 80 | Dec. 6 |
| Murder | Marshall-Baring | British Int. | Oct. | 24 | 8200 | 90 | Nov. 1 |
| Mystery at the Villa Rose | Trevor-Baring | Harold Auten | May | 31 | 8000 | 100 | mins. |
| *†§Mysteries of Nature | | Ufa | | | | 71 | |
| Passion Song, The | Olmsted-N. Beery | Excellent | | | 5080 | 56 | |
| Peacock Fan The | Dorothy Dwan | Chesterfield | | | 5400 | 60 | |
| Poor Millionaire | Talmadge-Howard | Biltmore | Apr. | 7 | 6200 | 68 | May 17 |
| Peri | Special Cast | Ufa Films | | | | | |
| *†§Rampant Age (A.T.) (D.F.) | Murray-Kennedy | Continental | Jan. | 15 | 8743 | 84 | Jan. 18 |
| *†§Resputin, the Holy Devil | Special Cast | Martin Berger | | | | Aug. | 30 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| Title | Star | Director | Length | Rel. | Reviewed |
|---|---|---|---|---|---|
| *†§Romance of the West | Jack Perrin | Jack Trop | 5494 ft. | June | Aug. 2 |
| *†§Saddle King, The | Cliff Tex Lyon | Anchor | | Oct. | 12 |
| Sea Fury | Mildred Harris | Tom White | Nat Bet 5200 ft. | Sept. | Dec. 7 |
| Sleeping Partners | Edna Best | British Int. | 6398 ft. | Dec. | Dec. 20 |
| †Slums of Tokio | Japanese Cast | Moviegraphs | | | |
| Smoke Bellew | Conway Tearle | First Division | 6605 ft. | 73 | |
| *†§Sombras de Gloria | Jose Bohr | Sono Art World Wide | | | Feb. 22 |
| South of Panama | Carmelita Geraghty | Chesterfield | 6300 ft. | 70 | |
| Stampede | Native Cast | Harold Auten | 7540 ft. | 80 | May 3 |
| Strange Case of District Attorney "M" | | Unusual Photoplay | 6800 ft. | | Mar. 22 |
| Suspense | | British Int. | | | Nov. 6 |
| *†§Three Outcasts, The | Yakima Canutt | Wace | Mar. 7 5 reels | | Oct. 18 |
| *†§Threw of the Dice | Seeta Dvi | Hollywood Pic. | Dec. 29 6700 ft. | | May 31 |
| Thunder Bod | Cornelius Keefe | Crescent | 5917 ft. | 66 | |
| *†§Today (A.T.) | Nagel-Dwan | Majestic | Nov. 1 6660 ft. | | Oct. 25 |
| *†§Treasure, The | | Film Arts Guild | | | Nov. 50 |
| Two Hearts in Waltz Time | Janssen-Theimer | Asso. C. of A. | Oct. 10. 6600 ft. | 96 | Oct. 25 |
| Two Worlds | Nora Baring-John | Longdon E. A. Dupont | Nov. 21. 6000 ft. | 62 | Nov. 29 |
| *†§West of Rockies (A.T.) (D) | Art Mix | World Art | June 16. 5100 ft. | 66 | Aug. 9 |
| *†§White Cargo (A.T.) | Special Cast | Harold Auten | | | mar. 1 |
| *†§White Devil (P.T.) (F & D) | Mosjukin-Dagover | UFA Films | | | |
| Why Cry at Parting | Naim-Gralla | International | 7000 ft. | 78 | Feb. 22 |
| *†§Women Who Was Forgotten (A.T.) | Belle Bennett | State Cinema | Jan. 1. 7560 ft. | 65 | Jan. 28 |
| Wonderful Lies of Nina Petrovna | Helm-Ward | Allied Films. | May 30 6 reels. | 80 | June 14 |
| Yellow Mask | Lane-Seacombe | British Int. | Dec. 5. 6300 ft. | 70 | Dec. 13 |
| *†§Yiddish Mama, The (A.T.) | Mae Simon | Judea Films | 4000 ft. | | |
| Young Woodley | All English Cast | Harold Anten | Sept. 26. 7600 ft. | 73 | Oct. 4 |

## Coming Feature Attractions

| Title | Star | Producer | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Ape, The (A.T.) | | Liberty Prod. | | | | |
| Atlantic | Elstree | | | 90 | | Oct. 11 |
| *†§Body, Soul and Dress | | | | | | |
| Buying a Wife | Special Cast | Aff. European | | 7 reels | | |
| *†§Comeback, The (A.T.) | | Majestic | | | | |
| *†§Dancing Fathers (A.T.) | | | | | | |
| *†§Davy Jones Locker (A.T.) | | Liberty Prod. | | | | |
| *†§Der Tiger Von Berlin | Susa-Frank | Ufa Film | | 56 | | Sept. 27 |
| *†§Divorce Question, The (A.T.) | | Majestic | | | | |
| Duty to be Silent | Maria Albeno | Aff. European | | 6 reels | | |
| *†§East Lynne (A.T.) | | Liberty Prod. | | | | |
| *†§East of Asia (A.T.) | | Liberty Prod. | | | | |
| Eternal Sacrifice | | | | | | |
| *†§Everybody's Girl (A.T.) | | Liberty Prod. | | | | |
| Exodus to the New World, The | Lyon-Prevost | Pioneer | | | | |
| Full Dressed Thieves | Nils Asther | Aff. European | | 7 reels | | |
| German Underworld | Special Cast | Aff. European | | 7 reels | | |
| Gold Diggers of Hollywood | | | | | | |
| Great Unknown, The | John Leoder | Aff. European | | 8 reels | | |
| *†§Hall the Woman (A.T.) | | Majestic | | | | |
| Her Viennese Lover | Asther-Nolan | Aff. European | | 6 reels | | |
| *†§In Oklahoma (A.T.) | | | | | | |
| Milak of the Snowlands | Special Cast | Allied | | | | |
| *†§Midnight Alarm, The (A.T.) | | Liberty Prod. | | | | |
| *†§Mother's Millions (A.T.) | May Rosen | Liberty Prod. | | | | |
| Our Daily Bread | Mary Nolan | Aff. European | | 7 reels | | |
| *†§Price Mark, The (A.T.) | | Majestic | | | | |
| *†§Red Kisses (A.T.) | | | | | | |
| *†§Romantic Scoundrel, The (A.T.) | | | | | | |
| *†§Sentimental Satan (A.T.) | | Majestic | | | | |
| *†§Smart Women (A.T.) | | Majestic | | | | |
| *†§Thou Shalt Not Squeal (A.T.) | | | | | | |
| *†§Trap, The (A.T.) | | Majestic | | | | |
| Unholy Love | Wegener-Petrovitch | Aff. European | | | | |
| When Duty Calls | Special Cast | Allied | | 6714 feet | | |
| Wildest Whoopee | Jack Perrin | | | | | |
| Women Like Men | | Liberty Prod. | | | | |
| *†§Worst Woman in Paris (A.T.) | | Liberty Prod. | | | | |

## SOUND SHORTS

| Title | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| *†§Anyway By Air | | Visugraphic | 3 reels | May 17 |
| *†§At the Photographers (A. T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Barn Dance | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Besides the Western Sea | | Castle Film | 1 reel | |
| *†§Blind Youth (A. T.) | Lou Tellegen | Capital | 2 reels | |
| Bosom Friendship | Novelty | UFA | 10 min. | |
| *†§Bring On the Bride (A.T.) | | Elbee | 2 reels | Nov. 8 |
| *†§Broken Doll, The (A.T.) | Sadie Banks | Judea Films | 1 reel | |
| *†Chain Gang, The | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Conquest of the Cascades | Educational | Gen. Electric Co. | | Apr. 19 |
| Coast to Coast | Talker | Visugraphic | 2 reels | Aug. 30 |
| *†§Down Hawaii Way | Color Novelty | Castle | 1 reel | |
| Electric Ship | Educational | General Electric | 9 | Nov. 8 |
| *†§El-El | Cantor Waldman | Judea Film | 950 ft. | |
| *§†Evening in Jewish Camp. | Eval Miller | Judea Film | 1000 ft. | |
| Felix Fernandino | | Imperial | 8 | Nov. 22 |
| *†§Friend Husband (A.T.) | | Burr | 2 reels | |
| *†§Frost and Old Lace | | | 1 reel | Sept. 20 |
| *†Galloping Gauche | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Feb. 1 |
| *†§Jewish Gypsy | Hymie Jacobson | Judea Films | 1000 ft. | |
| Jewish Melody | Cantor Waldman | Judea Films, Inc. | 1 reel | |
| *†Jungle Rythm | Micky Mouse Cartoon. | Celebrity Pred. | 1 reel | Jan. 11 |
| *†Just Mickey | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†§Kiddie Cabaret | | Mayfair | 2 reels | Apr. 26 |
| *†Kids and Pets | Color Novelty | Castle | 1 reel | |
| *†§Kol Nidre No. 1 | Cantor Schmilkel | Judea Films | 900 ft. | |
| *†§Kol Nidre No. 2 | Cantor Waldman | Judea Films | 950 ft. | |
| Land of Freedom | Seymour Reizteit | Judea Films, Inc. | 2 reels | |
| *†§Mal-Ko Mashma-Lou (A.T.) | Harry Feld | Judea Films | | |
| *†§Mawa (P.T.) | | Capital Prod. | 3½ reels | June 7 |
| *†§Measuring Time | | UFA Film | 7 min. | Sept. 27 |
| *†§Meet the Family (A.T.) (F) | Harry Delf | Elbee | 2 reels | |
| *†Mickey's Concert | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†§Monkey Squawks (A.T.) | | Burr | | |
| Nacha | Pinchus Lavenda | Judea Films, Inc. | 2 reels | |
| Niagara Falls | | Essanay | | Dec. 20 |
| Not So Quiet on the Western Front | | British Int. | 2 reels | Nov. 1 |
| *†§Oh Doctor (A.T.) | Special Cast | Judea Films | 1600 ft. | |
| One Day | | Visugraphic | | Dec. 6 |
| Peas and Quiz | | Pro Patria | | Dec. 6 |
| *†Plane Crazy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 1 |
| *†Plow Boy | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| Polo | | Visugraphic | 10 min. | Nov. 29 |
| Sailors' Sweetheart | Hymie Jacobson | Judea Films, Inc. | 2 reels | |
| Scarlet Runner & Co. | | British Int. | 6 | Nov. 6 |
| Secrets of Nature | | British Int. | 12 min. | Nov. 1 |
| *†§Shoomeker's Romance (A.T.) | (A.T.) | Judea Films | 1900 ft. | |
| *†§Should I | Charles Lawmer | Advance Trailer | | May 17 |
| *†§Signed, Sealed & Delivered | Special Cast | Burr | | |
| *†§Sixty Minutes From Broadway | Color Novelty | Castle | 1 reel | |
| Spanish Rhythm | Fexlix Fernandino & Orch. | Imperial | 9 min. | Nov. 29 |
| Springtime at the Zoo | | British Int. | 7 min. | Dec. 13 |
| *†§Style and Class (A.T.) | Marty Barratz | Judea Films | 2000 ft. | |
| *†§Summer Harmonies | Song Cartoon | Blephone | 1 reel | Oct. 5 |
| Talk-o-Graphs | Norman Brokenshire. | Henry Sonenshine | 9 min. | Nov. 29 |
| *†Tea Time | Felix the Cat | Copley Films | 1 reel | Apr. 5 |
| *†§Una-Bana-Takof | Cantor Waldman | Judea Films | 950 ft. | |
| *†§When My Dreams Come True | Gene & Glenn | Advance Trailer | 1 reel | Apr. 5 |
| *†When the Cat's Away | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | |
| *†Wild Waves | Micky Mouse Cartoon. | Celebrity Prod. | 1 reel | Jan. 11 |
| World Unseen, A | Scientific | UFA | 12 min. | |

# SYNDICATE PICTURES CORP.

## FEATURES

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| Beyond the Law | Robert Frazer | Oct. | 1 | 4930 | 50 | Nov. 6 |
| *†§Breezy Bill | Bob Steele | | | 4500 | 80 | Sept. 20 |
| Canyon of Missing Men | Tom Tyler | June | 1 | 4742 | 60 | Aug. 2 |
| Code of Honor, The | Mahlon Hamilton | Nov. | 1 | 5605 | 50 | Nov. 15 |
| *†§Code of the West | Bob Custer | | | 57 | | |
| Convict's Code, The | Cullen Landis | | | 56 | | Oct. 4 |
| Hunted Men | Bob Steele | Apr. | | 4853 | | |
| *†§Laconsome Trail, The | Chas. Delaney | Sept. | 15 | 5786 | 65 | Sept. 13 |
| *†§Overland Bound | Leo Maloney | Apr. | 15 | 5040 | 66 | Mar. 29 |
| *†§Parting of the Trails | Bob Custer | Mar. | 1 | 4700 | 52 | Mar. 29 |
| Phantom of the Desert | Jack Perrin | Nov. | 1 | 5605 | 50 | Nov. 15 |
| Under Texas Skies | Bob Custer | Nov. | 15 | 6 reels | | |
| Western Honor | Bob Steele | Mar. | | 4849 | 60 | May 17 |

## Coming Feature Attractions

| Title | Star | Rel. | Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| Boy of the Plains, A | | Apr. | 15, '31 | 6 reels | | |
| Frontier Days | | May | 1, '31 | 6 reels | | |
| God's Country and the Man | | Dec. | 15 | 6 reels | | |
| Last of the Pawnees | | Apr. | 1, '31 | 6 reels | | |
| Red Coats of Canada | | Feb. | 1, '31 | 6 reels | | |
| Riders of the North | Bob Custer | Feb. | 15, '31 | 6 reels | | |
| Rose of the Rio Grande | | Jan. | 1, '31 | 6 reels | | |
| Sheer Luck | | | | | | |
| Song of the Plains | | Mar. | 1, '31 | 6 reels | | |
| Texas Ranger, The | | Mar. | 15, '31 | 6 reels | | |
| West of Cheyeone | Tom Tyler | Jan. | 15, '31 | 6 reels | | |
| Westward Bound | Buffalo Bill, Jr.-Ray Roosevelt | Jan. | 1, '31 | 6 reels | | |

## SOUND SHORTS

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†Alice Chops the Suey | | Feb. | '31 | | | |
| *†Alice Gets Stage Struck | | Jan. | 15, '31 | | | |
| *†Alice Gets Stung | | Oct. | 15 | | | |
| *†Alice Loses Out | | Mar. | 1, '31 | | | |
| *†Alice on the Farm | | Oct. | 1 | | | |
| *†Alice Picks the Champ | | Mar. | 15, '31 | | | |
| *†Alice Plays Cupid | | Apr. | 1, '31 | | | |
| *†Alice Rattled by Rats | | May | 1, '31 | | | |
| *†Alice Solves the Puzzle | | Apr. | 15, '31 | | | |
| *†Alice the Jailbird | | Nov. | 1 | | | |
| *†Alice Wins the Derby | | Nov. | 15 | | | |
| *†Alice in the Jungle | | Jan. | 1, '31 | | | |
| *†Alice's Balloon Race | | Dec. | 15 | | | |
| *†Alice's Egg Plant | | Dec. | 1 | | | |
| *†Alice's Little Parade | | Sept. | | | | |
| *†Alice's Mysterious Mystery | | May | 15, '31 | | | |
| *†Alice's Orphan | | Feb. | 15, '31 | | | |
| *†Alice's Tin Pony | | Sept. | 15 | | | |
| *†Broken Spur, The | Jack Hoxie | Feb. | 1, '31 | 2 reels | | |
| *†Cyclone Bliss | Jack Hoxie | Oct. | 15 | 2 reels | | |
| *†Desert Bridegroom | Jack Hoxie | Jan. | 15, '31 | 2 reels | | |
| *†Desert's Crucible | Jack Hoxie | Oct. | 1 | 2 reels | | |
| *†Dead or Alive | Jack Hoxie | Nov. | 15 | 2 reels | | |
| *†Double-D, The | Jack Hoxie | Dec. | 1 | 2 reels | | |
| *†Marshall of Money Mint | Jack Hoxie | Sept. | 15 | 2 reels | | |
| *†Rider from Nowhere | Jack Hoxie | Nov. | 1, '31 | 2 reels | | |
| *†Romantic Sheriff, The | Jack Hoxie | Jan. | 1, '31 | 2 reels | | |
| *†Sparks of Flint | Jack Hoxie | Feb. | 15, '31 | 2 reels | | |
| *†Two-Fisted Jefferson | Jack Hoxie | Sept. | 1 | 2 reels | | |
| *†Western Romance | Jack Hoxie | Dec. | 15 | 2 reels | | |

# TALKING PICTURE EPICS

## FEATURES

| Title | Star | Rel. | Date | Length Feet | Reviewed |
|---|---|---|---|---|---|
| Across the World with Mr. and Mrs. Martin Johnson (F) | Mr. & Mrs. Martin Johnson | Feb. | 22 | 8200 | Jan. 25 |
| Around the World Via Graf Zeppelin (F) | Commander Hugh Eckener | May | 15 | 4600 | |
| Bottom of the World (F) | Dr. Robt. Cushman Murphy | July | 26 | 3600 | |
| The Break-Up (F) | Captain Jack Robertson | July | 4 | 4800 | |
| Hunting Tigers in India (F) | Commander Geo. M. Dyott | Jan. | 31 | 7980 | |
| Lost Gods (F) | Count Byron Khun de Prorok | Nov. | 1 | 4900 | July 12 |
| Mexico Today (F) | Emma Lindsay Squier | | | | |
| Ship-Wrecked in the Arctic (F) | George Palmer Putnam | | | | |
| To the South Seas (F) | Mr. & Mrs. Gifford Pinchot | Sept. | 15 | 5400 | |
| Wild Men of Kalihari (F) | Dr. C. Ernest Cadle | Nov. | 21 | 4600 | Nov. 26 |
| World Below the Sea (F) | Dr. William Beebe | | | | |

## SOUND SHORTS

| Title | Star | Rel. | Date | Length Feet | Reviewed |
|---|---|---|---|---|---|
| Bird Islands of Peru (F) | Dr. Robt. Cushman Murphy | Feb. | 12, '31 | 1860 | Nov. 6 |
| Killing the Killer (F) | Dr. Raymond L. Ditmars | Mar. | 1 | 971 | |
| Let's Sing (F) | Howard Wade Kinsey | Sept. | 1 | 960 | |
| Like a Beaver (F) | Dr. Raymond L. Ditmars | Feb. | 12, '31 | 940 | |
| Monkey Whoopee (F) | Dr. Raymond L. Ditmars | Dec. | 25 | 900 | |
| Naked Man vs. Beast (F) | Martin Johnson | Oct. | 15 | 980 | |
| Seeing Bermuda on a Bicycle (F) | (No. 1) Wanderlust | Jan. | 1 | 960 | Dec. 13 |
| Today and Yesterday (F) | Hearst News Reel | Jan. | 21 | 2600 | |

# TIFFANY

## FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. | Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|---|
| *†§Border Romance (A.T.) | Armida-Terry | May | 20 | 5974 | 65 | May 31 |
| *†§Borrowed Wives | Rex Lease | Sept. | 10 | 5560 | 62 | Aug. 30 |
| Extravagance | June Collyer-Lloyd Hughes | Oct. | 10 | 5888 | 86 | Sept 20 |
| Fighting Thru | Ken Maynard | Dec. | 16 | 5200 | 58 | Dec. 20 |
| *†§Headin' North (A.T.) | Bob Steele | Nov. | 1 | 4950 | 55 | Nov. 8 |
| *†§High Treason (A.T.) | Hume-Thomas | June | 15 | 7693 | 89 | June 7 |
| *†§Hot Curves (A.T.) | Rubin-Lease-Day | Apr. | 15 | 11416 | 86 | July 12 |
| *†§Journey's End (A.T.) | Colin Clive | Mar. | 25 | 6210 | 130 | Apr. 12 |
| *†§Just Like Heaven (A.T.) | Louise-Newell | Oct. | 22 | 6850 | 65 | Oct. 11 |
| *†§Kathleen Mavourneen (A.T.) | D'Neil-Delaney | June | 20 | 5169 | 56 | Aug. 2 |
| Land of Missing Men | Bob Steele | Oct. | 15 | 5167 | 58 | Oct. 4 |
| Love Trader | Leatrice Joy | Oct. | 9 | 5700 | 64 | Oct. 18 |
| *†§Mamba (A.T.) | Hershelt-Boardman-Forbes | Mar. | 10 | 6183 | 69 | Mar. 8 |
| *†§Medicine Man, The (A.T.) | Benny-Brenson | June | 25 | 6211 | 69 | June 21 |
| *†§Near Rainbow's End (A.T.) | Steele-Lorraine | June | 10 | 5916 | 65 | July 5 |
| | (Reviewed as "Dangerous Business" Issue Dec. 21, 1929) | | | | | |
| *†§Oklahoma Cyclone (A.T.) | Bob Steele | Aug. | 6 | 5650 | 65 | Aug. 30 |
| *†§Paradise Island (A.T.) | Harlan Day | July | 15 | 6507 | 73 | July 5 |
| *†§Sunny Skies | Benny Rubin | May | 1 | 6994 | 76 | May 24 |
| *†§Swellhead (A.T.) | Gleason-Shilling-Walker | Mar. | 20 | 7040 | 78 | Apr. 26 |
| Third Alarm, The | James Hall-Hersholt-Louise | Nov. | 17 | 6300 | 70 | Nov. 8 |
| Thoroughbred | Garon-Berry | Aug. | 10 | 5425 | 50 | Aug. 23 |
| Under Montana Skies | Kenneth Harlan | Sept. | 10 | 5273 | 57 | Nov. 15 |
| Utah Kid | Rex Lease-Dorothy Sebastian | Oct. | 27 | 6400 | 49 | Nov. 22 |
| *†§Wings of Adventure | Rex Lease | Aug. | 1 | 5050 | 56 | Aug. 9 |

## Coming Feature Attractions

| Title | Star | Rel. | Date | Length | Reviewed |
|---|---|---|---|---|---|
| Aloha | Torres & Lyon | | | | |
| Arctic Patrol, The | | | | | |
| The Barbarian | | | | | |
| Beloved Enemy, The | | | | | |

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

| | | |
|---|---|---|
| Caught Cheating | Sidney-Murray | |
| Circus Parade | | Dec. 20 |
| Command Performance, The | Una Merkle-Neil Hamilton | 6950...75...Dec. 20 |
| Danger Signal | | |
| Drums of Jeopardy, The | Warner Oland June Collyer-Lloyd Hughes | |
| Fighting Grin, The | Rex Lease | |
| Ghost Ship, The | | |
| Hi-Jack | | |
| Lasca | | |
| Lawless Valley | Rex Lease | |
| Lure of the Yukon, The | | |
| Moran of the Lady Letty | | |
| The Djibway | | |
| Platinum | Lola Lane | |
| *†§Ridin' Fool, The (A.T.) | Bob Steele | |
| Roaring Barrier | | |
| She Got What She Wanted | Compson-Tracy | Oct. 18 |
| Single Sin, The | Kay Johnson-Bert Lytell | |
| Steel | | |
| *†§Sunrise Trail, The (A.T.) | Bob Steele | |
| Two Gun Man, The | Ken Maynard | |
| Ungardonable Sin | | |
| Wild Youth | | |
| X Marks the Spot | | |

## SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Color Symphonies Series | 6 in Technicolor | | 1 reel | |
| Chinese Flower Boat | | July 5 | | |
| Cossack Bride | | Jan. 25 | | |
| Dancing Bear | | June 10 | | |
| In Old Madrid | | Feb. 10 | | |
| Parisian Nights | | June 25 | | |
| *†§Jungle Drums | Colortone | Oct. 24,'29 | 2 reels | Dec. 20, '29 |
| Kentucky Jubilee Singers | Series of 6 | | | |
| Old Black Joe | | May 1 | 2 reels | |
| On a Plantation | | Apr. 15 | 2 reels | May 10 |
| Pickin' Cotton | | | 1 reel | Dec. 13 |
| Road Home, The | | | 2 reels | |
| Slave Days | | | 1 reel | Dec. 6 |
| Welcome Home | | | 1 reel | Nov. 29 |
| Musical Fantasies | Series of 8 | | 1 reel | |
| Fire Worshippers | | Aug. 10 | | Sept. 27 |
| Memories | | Apr. 25 | | |
| William Tell | | Aug. 1 | | |
| Way Down South | | | | Dec. 6 |
| Paul Hurst Comedies | Series of 6 | | | |
| De Weild's Champion | | | | Dec. 6 |
| Ex-Bartender | | | | |
| Tale of a Flea, The | | | | |
| Missing Link, The | | | | |
| Rolling Stone Series | Series of 8 | | | |
| In the Mountains | | Sept. 25 | 1 reel | Sept. 6 |
| The Desert | | | | |
| Tiffany Chime Series | 6 Monkey Comedies | | 2 reels | |
| 1. Blimp Mystery, The | | | | |
| 2. Little Covered Wagon, The | | Sept. 5 | | Aug. 30 |
| 3. Little Big House, The | | Oct. 15 | | Oct. 4 |
| 4. Little Divorcee, The | | | | Dec. 6 |
| 5. Africa Squawks | | July 25 | 2 reels | Sept. 27 |
| 6. Nights in a Bar Room | | | | |
| 7. Aging Hollywood | | | | |
| Voice of Hollywood Series | Station S-T-A-R | | 28..1 reel each | |
| No. 8 | Ben Turpin | | | Apr. 26 |
| No. 9 | Bert Wheeler | | | Apr. 19 |
| No. 10 | Robert Woolsey | | | |
| No. 11 | Billy Bevan | | | May 24 |
| No. 12 | George Stone-Ruth Roland | | | May 21 |
| No. 13 | Geo. K. Arthur | | | July 19 |
| No. 14 | George K. Arthur | | | Aug. 8 |
| No. 15 | Joe Cobb | | | July 12 |
| No. 16 | Neil Hamilton | Aug. 10 | | |
| No. 17 | Laura La Plante | Aug. 20 | | |
| No. 18 | Gleason & Armstrong | Sept. 11 | | |
| No. 19 | Johnny Hines | | | |
| No. 20 | James Hall | | | Oct. 11 |
| No. 21 | Canklin & Christy | | | |
| No. 22 | Ian Keith | | | |
| No. 23 | Sammy Cohen-Tiffany Talking Chimps | | | Dec. 6 |

## *UNITED ARTISTS*
### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§Abraham Lincoln, A.T.) | Walter Huston | Nov. 8 | 8704 | 97 | Aug. 23 |
| *†§Bad One, The (A.T.) | Del Rio-Lowe | May 3 | 6673 | 74 | Mar. 22 |
| *†§Bat Whispers, The (A.T.) | Chester Morris | Nov. 29 | 7810 | 86 | Nov. 15 |
| *†§Be Yourself (A.T.) (F) | Fannie Brice | Feb. 8 | 6977 | 67 | Feb. 1 |
| *†§Du Barry, Woman of Passion | (A. T.) Norma Talmadge | Oct. 11 | 8110 | 90 | Nov. 1 |
| *†§Eyes of the World (A.T.) | Merkel-Holland | Aug. 30 | 7272 | 81 | Aug. 23 |
| *†Hell's Angels (A.T.) | Lyon-Hall-Harlow | Nov. 15 | | | June 7 |
| *†§Hell Harbor (A.T.) | Velez-Narshall | Mar. 22 | 8354 | 92 | Mar. 6 |
| *†§Lottery Bride, The (A.T.) | MacDonald-Garrick | Oct. 25 | 7472 | 83 | Nov. 22 |
| *†§Lummox (A.T.) (F) | Westover-Lyon | Jan. 18 | 7533 | 84 | Feb. 1 |
| *†§One Romantic Night (A.T.) | Gish-Nagel-La Rocque | Apr. 12 | 8592 | 72 | Mar. 29 |
| *†§Puttin' on the Ritz (A.T.) | Harry Richman | Mar. 1 | 8223 | 91 | Feb. 22 |
| *†§Raffles (A.T.) | Ronald Colman | July 26 | 6500 | 70 | Aug. 3 |
| *†§What a Widow (A.T.) | Gloria Swanson | Sept. 13 | 8129 | 90 | Sept. 20 |
| *†§Whoopee (A.T.) | Eddie Cantor | Sept. 27 | 8303 | 93 | July 12 |

## COMING ATTRACTIONS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§City Lights (F) | Charlie Chaplin | | | |
| *†§Devil to Pay | Ronald Colman | Jan. 31,'31 | 6643...74 | Dec. 6 |
| Front Page | Louis Wolheim | | | |
| Kiki (A.T.) | Mary Pickford | | | |
| *†§One Heavenly Night | Evelyn Laye-John Boles | Jan. 10,'31 | 7342...82 | |
| (Reviewed under the title of "Queen of Scandal," issue of Oct. 25) | | | | |
| *†§Reaching for the Moon (A.T.) | Douglas Fairbanks | | | Dec. 20 |
| *†§Sons O' Guns (A.T.) | Al Jolson | | | |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Glorious Vamos (A.T.) | Bobby Watson | Jan. 25 | 952 | Jan. 25 |
| *†§Second Hungarian Rhapsody | | May 24 | 895 | July 19 |
| *†§The Americans Come (A.T.) | Otto Matieson | Aug. 2 | 978 | |
| *†§Wizard's Aprentice | | Apr. 20 | 840 | Sept. 20 |
| *†§Zampa (A.T.) | | Sept. 8 | 1 reel | Sept. 6 |

## *UNIVERSAL*
### FEATURES

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| *†§All Quiet on Western Front (A.T.) | Wilhelm-Ayres-Wray | Aug. 24 | 12423 | 138 | Apr. 26 |
| Big Timber (Re-Issue) | William Desmond | Mar. 30 | 4388 | | |
| *†§Boudoir Diplomat (A.T.) | Compson-Keith-Duncan-Lef | Dec. 25 | 6093 | 68 | Oct. 4 |
| *†§Burning Trail (Re-Issue) | William Desmond | July 29 | 4223 | | |
| *†§Captain of the Guard (A.T.) | La Plante-Boles | Apr. 20 | 7518 | 83 | Apr. 5 |
| *†§Cat Creeps (A.T.) | Twelvetrees-Hersholt-Hackett | Nov. 10 | 6493 | 73 | Sept. 20 |
| *†§Climax, The (A.T.) | Crawford-Hershholt | Jan. 26 | 6846 | 65 | Mar. 29 |
| *†§Cobens and the Kellys in Scotland | Sidney-Murray | Mar. 1 | 7600 | 82 | Mar. 15 |
| *†§Concentratin' Kid (A.T.) | Hoot Gibson | Oct. 26 | 6148 | 57 | Nov. 1 |
| *†§Cree of Broadway (A.T.) | Wray-Compson-Harren | May 25 | 7314 | 81 | Apr. 26 |
| *†§Dames Ahoy (A.T.) | Glenn Tryon | Feb. 8 | 5773 | 60 | Feb. 8 |
| *†§Devil's Pit, The | Special Cast | Mar. 9 | 6268 | 69 | Apr. 27 |
| (Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue.) | | | | | |
| *†§East is West (A.T.) | Lupe Velez-Lew Ayres | Oct. 23 | 6683 | 75 | Sept. 27 |
| *†§Embarrassing Moments (A.T.) | Reginald Denny | Feb. 2 | 6280 | 38 | June 29 |
| *†§Fighting Legion, The | Ken Maynard | Apr. 6 | 6763 | 75 | Dec. 21,'29 |
| Flying Hoofs | Jack Hoxie | Feb. 2 | 3852 | 43 | |
| *†§Hell's Heroes | Bickford-Hatton | Jan. 5 | 6148 | 70 | Dec. 21,'29 |
| *†§Hide-Out (A.T.) | Murray-Crawford | Mar. 30 | 5299 | 59 | Apr. 19 |
| *†§King of Jazz, The (A.T.) | Whiteman's Band & Special Cast | Aug. 17 | 9163 | 102 | Apr. 6 |
| *†§Lady Surrenders, A (A.T.) | Nagle-Tobin-Rathbone-Hobart | Oct. 6 | 8485 | 95 | Sept. 27 |
| *†§Little Accident (A.T.) | Fairbanks, Jr., Page | Sept. 1 | 7897 | 87 | July 12 |
| *†Lucky Larkin | Ken Maynard | Mar. 2 | 5785 | 64 | Mar. 22 |
| *†§Mounted Stranger, The | Hoot Gibson | Feb. 16 | 5784 | 64 | Feb. 15 |
| *†§Mountain Justice | Ken Maynard | May 4 | 6748 | 75 | Mar. 22 |
| *†§Night Ride | Joseph Schildkraut | Jan. 12 | 5609 | 62 | Dec. 28 |
| *†§Outside the Law (A.T.) | Nolan-Robinson | Sept. 18 | 7116 | 78 | Aug. 23 |
| *†§Parade of the West | Ken Maynard | Jan. 19 | 5900 | 65 | Feb. 1 |
| *†§Roaring Ranch (A.T.) | Hoot Gibson | Apr. 27 | 6094 | 67 | May 24 |
| *†§See America Thirst (A.T.) | Langdon-Love-Summerville | Nov. 24 | 7575 | 84 | Oct. 18 |
| *††Song of the Caballero | Ken Maynard | June 29 | 6524 | 73 | July 12 |
| *†§Sons of the Saddle | Ken Maynard | Aug. 3 | 6872 | 76 | Aug. 9 |
| *†§Spurs (A.T.) | Hoot Gibson | Aug. 24 | 5303 | 58 | Sept. 6 |
| *†§Storm, The (A.T.) | Special Cast | Aug. 18 | 7203 | 80 | Aug. 23 |
| *†§Trailing Trouble | Hoot Gibson | Mar. 23 | 5198 | 67 | Mar. 29 |
| *†§Trigger Tricks (A.T.) | Hoot Gibson | June 1 | 5462 | 57 | June 21 |
| *†§Undertow | Nolan-Ellis-Brown | Feb. 23 | 5025 | 56 | Jan. 4 |
| *†§What Men Want | All Star | July 31 | 6041 | 67 | Sept. 9 |
| *†§White Hell of Pitz Palu | Special Cast | June 1 | 7727 | 86 | May 10 |
| White Outlaw, The (Re-Issue) | Jack Hoxie | May 25 | 4511 | | |
| *†§Young Desire (A.T.) | Mary Nolan | June 8 | 6529 | 73 | July 12 |
| White Captive, The | | | | | |

## Coming Feature Attractions

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Blind Husbands (A.T.) | | | | |
| *†§Cobens & Kellys in Africa | Sidney-Murray | Jan. 19,'31 | 6544...73 | Nov. 8 |
| *†§Dracula (A.T.) | Bela Lugosi | | | |
| *†§Fires of Youth | Lew Ayres | | | |
| Free Love | Nagel-Tobin | Jan. 5,'31 | 8100...90 | Dec. 6 |
| Iron Man, The | | | | |
| Many a Slip | Joan Bennett-Lew Ayres | | | |
| *†§Resurrection (A.T.) | Boles- Velez | | | |
| Seed | | | | |
| *†§Strictly Dishonorable (A.T.) | John Boles | | | |
| Up and Up, The | | | | |
| White Captive, The | | | | |

## SHORT SUBJECTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Alias the Bandit | Bobbie Nelson | May 17 | 2 reels | Apr. 19 |
| All West | Sid Saylor | June 18 | 2 reels | May 24 |
| Baseball Whirlwind (Reissue) | Edmund Cobb | Aug. 30 | 2 reels | |
| Battling Kid, The | Bobbie Nelson | June 14 | 2 reels | May 24 |
| Beauty Parade, The | Arthur Lake | July 2 | 2 reels | June 7 |
| Benjamin Franklin (Reissue) | | June 23 | 1 reel | |
| Boundary Line, The (Reissue) | Fred Humes | July 5 | 2 reels | |
| Close Call (Reissue) | Edmund Cobb | Aug. 2 | 2 reels | |
| Columbus & Isabella (reissue) | | June 9 | 1 reel | |
| Crooked Trails | Ted Carson | May 3 | 2 reels | Mar. 29 |
| Danger Claim, The | Bobbie Nelson | Mar. 22 | 2 reels | Feb. 15 |
| Fighting Terror (Reissue) | Billie Sullivan | July 12 | | |
| Fellow Ma | Arthur Lake | Apr. 30 | 2 reels | Apr. 5 |
| Foul Ball | Sid Saylor | Apr. 16 | 2 reels | Mar. 15 |
| French Leave | Sid Saylor | Mar. 19 | 2 reels | Mar. 8 |
| Getting the Air | Arthur Lake | Mar. 5 | 2 reels | Feb. 1 |
| Her Bashful Beau | Arthur Lake | June 11 | 2 reels | May 24 |
| His Girl's Wedding | Arthur Lake | July 23 | 2 reels | June 28 |
| Law in the Saddle | Ted Carson | Apr. 5 | 2 reels | Mar. 1 |
| Lightning Rider, The | Ted Carson | Aug. 23 | 2 reels | July 18 |
| Man Hunter, The | Ted Carson | July 26 | 2 reels | July 8 |
| Milky Way (Reissue) | Charlie Puffy | Mar. 10 | 1 reel | |
| Omar Khayam (Reissue) | | July 14 | 1 reel | |
| One Wet Night | Reesh-Edwards | Feb. 24 | 1 reel | |
| Paul Revere (Reissue) | | Aug. 18 | 1 reel | |
| Peekaboo | Arthur Lake | July 9 | 2 reels | June 7 |
| Plane Crazy | Sid Saylor | Aug. 9 | 2 reels | July 12 |
| Pony Express Kid, The | Edmund Cobb | May 21 | 2 reels | Apr. 26 |
| Post of Honor | Bobbie Nelson | Feb. 22 | 2 reels | Jan. 18 |
| Prehistoric Man (Re-Issue) | | Aug. 11 | 1 reel | |
| Pronto Kid, The (Reissue) | Edmund Cobb | Apr. 12 | 2 reels | |
| Queen of Roundup (Reissue) | Josie Sedgwick | Mar 1 | 2 reels | |
| Red Coat's Romance | Ted Carson | June 28 | 2 reels | |
| Restless Rest (Re-Issue) | Neely Edwards | Mar. 24 | 1 reel | |
| Seeing Red (Reissue) | Billy Sullivan | Aug. 16 | 2 reels | |
| Should Poker Players Marry? | | June 30 | 1 reel | |
| Sid's Lang Count | Sid Saylor | May 28 | 2 reels | Apr. 26 |
| Sin Sua Justice | Bobbie Nelson | Apr. 19 | 2 reels | Mar. 15 |
| Some Show | Arthur Lake | Apr. 2 | 2 reels | Mar. 1 |
| Son of Courage | Bobbie Nelson | July 12 | 2 reels | June 21 |
| Speak Easy (Reissue) | Charlie Puffy | Apr. 7 | 1 reel | |
| Step Right Up | Sid Saylor | May 7 | 2 reels | Apr. 19 |
| Storm King (Re-Issue) | Edmund Cobb | Feb. 15 | 2 reels | |
| Why Walt | Slim Summerville | Feb. 10 | 1 reel | |
| Whiz Bang (Reissue) | Billy Sullivan | Mar. 3 | 1 reels | |
| Wild West Wallop (Reissue) | Edmund Cobb | May 24 | 2 reels | |
| William Tell | | Jan. 27 | 1 reel | |
| Wolf's Fangs | Ted Carson | May 31 | 2 reels | May 18 |

## SOUND SHORTS

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| *†§Arabian Daze | Sporting Youth | Mar. 3 | 2 reels | Feb. 22 |
| Aflies | Oswald Cartoon | Dec. 1 | 1 reel | Nov. 29 |
| Alaska | Oswald Cartoon | Dec. 15 | | Dec. 20 |
| All for a Lady | Leather Pusher Series No. 6 | Dec. 31 | 2 reels | Nov. 29 |
| †§Bewery Bimbees | Oswald Cartoon | Mar. 17 | 1 reel | Apr. 5 |
| *†§Broadway Follies | Oswald Cartoon | Mar. 5 | 1 reel | Feb. 15 |
| *†§Brother for Sale (A.T.) | Bunny Jim | June 25 | 2 reels | Dec. 21 |
| *†§Chinese Blues (A.T.) | Sporting Youth | May 31 | 2 reels | May 29 |
| *†§Christmas Cheer (A. T.) | Bunny Jim | Feb. 3 | 2 reels | Dec. 14 |
| *Chile Con Carmee | Oswald Cartoon | Feb 3 | 1 reel | Jan. 11 |
| China | Oswald Cartoon | Jan. 12 | 1 reel | |
| †§Cold Feet | Oswald Cartoon | Aug. 16 | 1 reel | |
| College | Oswald Cartoon | Jan. 26 | 1 reel | |
| Comeback, The | Leather Pusher Series No. 4 | Dec. 3 | 2 reels | |
| *†§Detective, The | Oswald Cartoon | Sept. 22 | 1 reel | Oct. 11 |
| *†§Discontanted Cowboye | Sidney-Murray | Nov. 12 | 2 reels | Dec. 11 |
| *†§Fellow Students | Sid Saylor | Apr. 9 | 2 reels | Mar. 8 |
| †§Footlight Follies (A.T.) | Sporting Youth | Feb. 3 | 2 reels | Jan. 25 |
| *†§Fowl Ball, The | Oswald Cartoon | Oct. 1 | 1 reel | |
| Framed | Leather Pusher Series No. 7 | Jan. 14,'31 | 2 reels | Dec. 13 |
| Go to Blazes | Sidney-Murray | Oct. 15 | 2 reels | Nov. 8 |
| *†§Hallowe'en | Sporting Youth | Apr. 14 | 2 reels | Apr. 5 |
| *†§Hammer & Tongs (A.T.) | Leather Pusher Series No. 2 | Oct. 8 | 2 reels | |
| *†Hash Shop | Oswald Cartoon | Apr. 14 | 1 reel | Apr. 12 |
| Hello Russia | Slim Summerville | Jan. 7,'31 | 2 reels | Dec. 20 |
| *†§Hell's Heels | Oswald Cartoon | June 2 | 1 reel | June 7 |
| *†Hengecked | Oswald Cartoon | Aug. 11 | 1 reel | |
| *†§His Bachelor Daddy | Sonny Jim | May 14 | 2 reels | Apr. 19 |
| *†§Hot for Hollywood | Oswald Cartoon | May 19 | 1 reel | May 24 |
| In Old Mazuma | Sidney Murray | Jan. 21,'31 | 2 reels | |
| It Happened in Hollywood | Reed-Eddy Comedy | Feb. 7 | 2 reels | Nov. 29 |
| Hurry, Hurry | Oswald Cartoon | Jan. 31 | 1 reel | Nov. 15 |
| *†§Kid Roberts (A.T.) | Leather Pusher Series No. 1 | Jan. 20 | 2 reels | Nov. 29 |
| *†Kisses and Curses | Oswald Cartoon | Sept. 3 | 2 reels | |
| *†§Knockout, The | Leather Pushers Series No. 3 | Feb. 17 | 1 reel | Jan. 25 |
| Lady Killer, A | Leatherpusher Series No. 8 | Nov. 3 | 2 reels | Oct. 11 |
| Laughback, The | Red Star Comedy | Jan. 28 | 1 reel | |
| †§Live Ghosts (F & D) | Ann Carlisty | Dec. 28 | 2 reels | |
| Love Punch, The | Sidney-Murray | Jan. 24 | 2 reels | Jan. 11 |
| Mardi Gras | Leather Pusher Series No. 5 | Dec. 10 | 2 reels | Nov. 22 |
| Mars | Oswald Cartoon | Dec. 17 | 2 reels | Nov. 22 |
| *†§Mexico | Oswald Cartoon | Dec. 29 | 1 reel | |
| *†§Mush Again | Sunny Jim | Nov. 17 | 1 reel | Nov. 29 |
| *†§My Pal Paul | Oswald Cartoon | Apr. 23 | 2 reels | Mar. 29 |
| Navy, The | Oswald Cartoon | June 16 | 1 reel | June 28 |
| *†§Neighbors | Sunny Jim | Nov. 3 | 1 reel | Nov. 15 |
| *†§Nothing Doing | Oswald Cartoon | Mar. 28 | 2 reels | Mar. 1 |
| *†§Not So Quiet | Oswald Cartoon | July 7 | 1 reel | July 26 |
| *†§Ou La La | Slim Summerville | Nov. 26 | 2 reels | Nov. 15 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *†§Parlez-Vous | Bummerville | Sept. | 10 | 2 reels | Aug. | 16 |
| *†Prison Panic | Oswald Cartoon | Apr. | 28 | 1 reel | May | 10 |
| Rolling Along | Sidney-Murray | Oct. | 1 | 2 reels | | |
| *†§Royal Feurfluah | Sporting Youth | Feb. | 17 | 2 reels | Jan. | 25 |
| *†§Schoolmates | Sporting Youth | Apr. | 28 | 2 reels | Apr. | 26 |
| *†§Seeing Stars | Sporting Youth | Mar. | 17 | 2 reels | Mar. | 8 |
| *†§She's a He (A.T.) | Sunny Jim | June | 4 | 2 reels | May | 10 |
| *†§Singing Sap | Oswald Cartoon | Sept. | 15 | 1 reel | Sept. | 20 |
| *†§Sister's Pest | Sunny Jim | Feb. | 28 | 2 reels | Jan. | 25 |
| *†§Snappy Salesmen | Oswald Cartoon | Aug. | 18 | 1 reel | | |
| *†§Spooks | Oswald Cartoon | July | 21 | 1 reel | | |
| *†§Steeplechase (A. T.) | Sporting Youth | Jan. | 9 | 2 reels | Dec. | 14 |
| *†§Stop That Noise | Sunny Jim | July | 18 | 2 reels | June | 14 |
| *†§Strange as It Seems No. 1 | Novelty | Sept. | 29 | 1 reel | Sept. | 20 |
| *†§Strange as It Seems No. 2 | Novelty | Sept. | 29 | 1 reel | Oct. | 11 |
| *†§Strange as It Seems No. 3 | Novelty | Nov. | 3 | 1 reel | Nov. | 22 |
| *†§Strange as It Seems No. 4 | Novelty | Dec. | 22 | 1 reel | Dec. | 13 |
| *†§Strange as It Seems No. 5 | | Jan. | 19 | 1 reel | | |
| *†§Talking Newsreel | | Sept. | 29 | 1 reel | | |
| *†§Traffic Troubles | | Mar. | 15 | 2 reels | Feb. | 15 |
| *†§Tramping Tramps | Oswald Cartoon | Mar. | 31 | 1 reel | Mar. | 29 |
| *†§Up and Downstairs | Bobby Vernon | Jan. | 29 | 2 reels | Jan. | 25 |
| *†§Vernon's Aunt | Dent-Archer | Feb. | 19 | 2 reels | Feb. | 1 |
| *†§We We Marie | Slim Summerville | Oct. | 29 | 2 reels | Oct. | 11 |
| *†You said It Sailor | Red Star Comedy | Nov. | 19 | 2 reels | Nov. | 15 |

## WARNER BROTHERS

### FEATURES

*(Available sound-on-film and sound-on-disc)*

| Title | Star | Rel. Date | Length Feet | Mins. | Reviewed |
|---|---|---|---|---|---|
| Big Boy | Al Jolson | Aug. 30 | 6278 | 66 | July 26 |
| †§Courage (A.T.) | Beaoett-Niaea | June 7 | 6830 | 74 | May 31 |
| Captain Thunder | F. Wray-V. Varconi | Dec. 13 | 5875 | 67 | Sept. 27 |
| †§Dancing Sweeties | All Star | July 19 | 5856 | 63 | June 14 |
| Divorce Among Friends | All Star | Oct. 27 | 6076 | 66 | Oct. 4 |
| Doorway to Hell | Lewis Ayres | Oct. 18 | 7092 | 78 | Sept. 20 |
| *†§Dumbells in Ermine (A. T.) | Armstrong-Gleason-Kent | May 10 | 6300 | 70 | June 7 |
| *†§Evidence (A.T.) | Pauline Frederick | Jan. 25 | 7162 | 78 | Oct. 18 |
| *†§General Crack (A.T.) | John Barrymore | Jan. 25 | 9809 | 109 | Nov. 18 |
| *†§Golden Dawn (A. T.) | Woolf-Segal | June 14 | 7447 | 83 | June 21 |
| *†§Green Goddess, The (A. T.) | George Arliss | Mar. 8 | 6653 | 74 | Feb. 22 |
| *†§Maid Everything (A. T.) | Lightner-Brown-O'Neill | May 1 | 7513 | 84 | Apr. 12 |
| *†§Isle of Escape (A. T.) | Blue-Loy | Mar. 1 | 5814 | 65 | Apr. 5 |
| Life of the Party | Winnie Lightner | Oct. 25 | 7152 | 79 | Oct. 25 |
| Maybe It's Love | Brewe-Bennett | Oct. 4 | 6568 | 73 | Oct. 25 |
| †§Mammy (A. T.) | Al Jolson | May 31 | 7570 | 84 | Mar. 29 |
| *†§Man from Blankley's, The (A.T.) | John Barrymore | May 24 | 6187 | 68 | Apr. 12 |
| *†§Man Hunter (A. T.) | Rin-Tin-Tin | May 3 | 4383 | 49 | Apr. 12 |
| Man-to Man | Holmes-Mitchell | Dec. 6 | 6281 | 69 | |
| (Reviewed under title "Barber John's Boy," Issue of Oct. 4) | | | | | |
| Matrimonial Bed | All Star | Aug. 2 | 6030 | 67 | Aug. 9 |
| Moby Dick | John Barrymore | Sept. 27 | 7220 | 81 | Aug. 16 |
| Office Wife | Mackaill-Brooe | Aug. 23 | 6220 | 68 | Oct. 4 |
| *†§Obi Sailor, Bebave (A.T.) | Irene Delroy-Chas. King | Aug. 16 | 5850 | 65 | July 12 |
| Old English | George Arliss | Sept. 27 | 7928 | 72 | Aug. 30 |
| §On the Border | Rin-Tin-Tin | Mar. 15 | 4410 | 49 | Feb. 8 |
| Outward Bound | Leslie Howard | Nov. 29 | 7568 | 83 | Sept. 20 |
| *†§Recaptured Love | Bennett-Halliday | July 8 | 6120 | 68 | June 7 |
| River's End | Dickson-Knapp | Nov. 8 | 6774 | 74 | Oct. 4 |
| *†§Rough Waters (A. T.) | Rin-Tin-Tin | June 7 | 4280 | 68 | July 26 |
| *†§Royal Box (A.T.) (German) | Moissi-Horn | | 6000 | 69 | Dec. 20 |
| *†§Second Choice (A. T.) | Dolores Costello | Jan. 4 | 8150 | 81 | Jan. 11 |
| *†§Second Floor Mystery (A. T.) | Withers-Young | Apr. 26 | 5288 | 59 | May 10 |
| *†§She Couldn't Say No | Lightner-Morris | Feb. 15 | 6617 | 71 | Feb. 22 |
| Sinners' Holiday | Withers-Knapp | Oct. 11 | 5536 | 62 | Oct. 4 |
| Soldier's Plaything, A | Loder-Langdon-Lyon | Nov. 1 | 3166 | 57 | |
| *†§Song of the West (A. T.) | Boles-Segal | Mar. 15 | 7185 | 80 | Mar. 8 |
| *†§Sweet Kitty Bellairs | Claudia Dell | Aug. 9 | 5772 | 65 | Sept. 13 |
| *†§Those Who Dance (A. T.) | Monte Blue | Apr. 19 | 6878 | 78 | July 12 |
| *†Three Faces East | Bennett-Von Strohelm | July 26 | 4120 | 65 | June 21 |
| *†§Under a Texas Moon (A. T.) | Fay-Torres-Loy-Beery | Apr. 1 | 7498 | 83 | Apr. 12 |
| *†§Wide Open (A. T.) | E. E. Horton | Feb. 1 | 6341 | 71 | Mar. 29 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Length | Mins. | Reviewed |
|---|---|---|---|---|---|
| Bad Women | Dell-Boley-Gorden | Apr. | 4 '31 | | |
| Beauty and the Boss | All Star | Apr. | 25, '31 | | |
| (Reviewed under title of "Ex-Mistress" issue of Dec. 20) | | | | | |
| Both Were Young | All Star | May | 2, | | |
| Captain Applejack | John Hidey | Jan. | 31 '31 | 5940 | 63 Aug. 23 |
| Children of Dreams | All Star | Feb. | 28, '31 | | |
| Fifty Million Frenchman | Olsen & Johnson | Feb. | 14'31 | | |
| Husband's Privileges | All Star | Mar. | 21'31 | | |
| Idol, The | All Star | Apr. | 25, '31 | | |
| Illicit | Stanwyck-Rennie | Feb. | 14, '31 | | Oct. 25 |
| Maytime | All Star | June | 6, '31 | | |
| Red Hot Sinners | Winnie Lightner | May | 9, '31 | | |
| Sit Tight | Lightner-Brewe | Jan. | 31, '31 | 6300 | Oct. 4 |
| Svengali | | | | | |
| Other Men's Women | All Star | Jan. | 17, '31 | | Oct. 4 |
| (Reviewed under title of "Steel Highway" Issue of Oct. 4) | | | | | |
| Viennese Nights | Gray-Segal-Hersholt | Jan. | 3, '31 | 9007 | 100 Aug. 30 |

### VITAPHONE SHORTS (D)

| Title | Star | Rel. Date | Length | Reviewed |
|---|---|---|---|---|
| Absent Minded | Perkins-Ford | | 882 | 10 Apr. 12 |
| Ain't Nature Grand | Looney Tunes No. 7 | | | |
| Alpine Echoes | Douglas Blenbury | | 1 reel | Dec. 13 |
| And Wife | Elliott-Gevis | | 971 | 11 Apr. 12 |
| At Home, Potter Series | Littlefield-Ward | | 1435 | 16 Mar. 15 |
| At the Round Table | Hallinger-Hooper-Huoyen-Corbett | | 1 reel | Oct. 4 |
| At Your Service | Langis-Halligan-Blackwood | | 833 | 7 |
| Baby Bandit, The | Babby Watson-Ann Cornwall | | 1 reel | |
| Bard of Broadway, The | Walter Winchell | | 2 reels | Oct. 4 |
| Barefoot Days | Cast of Children | | 1 reel | |
| Battery of Songs, A | Hoyt-Coots-Quintelle | | 1 reel | 8 May 10 |
| Believe It or Not, No. 1 | Robert L. Ripley | | 2 reels | May 24 |
| Believe It or Not, No. 2 | Robert L. Ripley | | 1 reel | Dec. 6 |
| Believe It or Not, No. 3 | Robert L. Ripley | | 1 reel | |
| Believe It or Not, No. 4 | Robert L. Ripley | | 1 reel | Nov. |
| Believe It or Not No. 5 | Robert L. Ripley | | 1 reel | Aug. 30 |
| Believe It or Not No. 7 | Robert L. Ripley | | 1 reel | |
| Benefit, The | Joe Frisco | | 928 | 10 Feb. 8 |
| Bernie, Ben | Orchestra | | 771 | 8 Apr. 19 |
| Big Deal, The | Harry Helmen | | 1 reel | |
| Big Men From the North | Looney Tunes No. 6 | | 1 reel | |
| Big Money, Potter Series | Littlefield-Ward | | 1 reel | 12 May 24 |
| Body Slam, The | Lambert-Arbuckle-Irving | | 1 reel | July 18 |
| Border Patrol, The | Frank Orth-Grace Graham | | 2 reels | |
| Booze Hangs High, The | Looney Tunes No. 4 | | 1 reel | 6 Oct. 4 |
| Bow Cer Blues | Looney Tunes No. 6 | | 1 reel | |
| Bridal Night | Arthur-Merriam | | 1 reel | |
| Bright Sayings | Shirley-LeMay | | 1 reel | |
| Broadway's Like That | Ruth Etting | | 885 | 10 Mar. 8 |
| Bubble Party, The | Gee, Sweet | | 629 | 7 |
| Bubbles | Vitaphone Kiddies | | 688 | 8 |
| Cave Club, The | Lesch, Merman-Pierlot | | 783 | 9 |
| Celeste Aida | Giovanni Martinelli | | 1 reel | 8 June 21 |
| Check Up, The | Jack Hazzard | | 1 reel | |
| Cheer Leader, The | Tom Douglas | | 826 | 9 |
| Christmas Knight | Washbura-Eddy-Middleton | | 698 | 8 |
| College Capers | | | 1 reel | Nov. 8 |
| Collegiate Model, The | One Munson | | 2 reels | May 10 |
| Compliments of the Season | Gremler-Lane-O'Brien | | 2 reels | |
| Conga Jazz | Looney Tunes No. 2 | | 1 reel | Aug. 80 |
| Contrary Mary | Bobby Watson | | 838 | 9 June 7 |
| Cry Baby | Vernon-Treee | | 1 reel | |
| Cryin' For the Carolines | | | 1 reel | |
| Curses | Moore-Clement-Blackwood | | 2 reels | |
| Dancer | Litel-Campeau-Merriam | | 744 | 8 May 24 |
| Darling, Brute, The | Jack Hazzard | | 1 reel | 25 |
| Desert Thrills | Edwin Bartlett | | 775 | 8 July 26 |
| Devil's Parade, The | Bidney Toler | | 885 | 10 June 14 |
| Dining Out | Kent-Lake | | 1 reel | |
| Doctor's Wife | Pangborn-Astor-Mitchell | | 2 reels | |
| Done in Oil, Potter Series | Littlefield-Ward | | 1539 | 17 June 14 |
| Duckin Duty | Conklin-Morgan | | 493 | 5 |
| Duel, The | Fields-Teasdale | | 1 reel | |
| Emergency Case | Hugh Comeron | | 1 reel | Sept. 27 |
| Eternal Triangle, The | Rich-Standing-Kallz | | 1 reel | |
| Everything Happens To Me | Carson-Hoyt | | 1 reel | |
| Evolution | Progress of Motion Pictures | | 1 reel | 10 June 21 |
| Evolution of the Dance | Lupine Lane | | 1071 | 12 Feb. 22 |
| Excuse the Pardon | Morgan-Alexander | | 1 reel | Dec. 13 |
| Family Ford | Jim Harkins | | 1 reel | |
| Fashion's Mirror | Newberry-Thompson | | 1 reel | |
| Feminine Types | Jean Barrios | | 1 reel | |
| Fight, The | Norman Peterkenshire | | 1 reel | May 10 |
| Find the Woman | Hugh O'Connell | | 617 | 6 |
| Five Minutes From the Station | Overman-Churchill-Blaney | | 2 reels | |
| Footnotes | Page Sisters & Oscar Grogan | | 319 | 6 Apr. 19 |
| For Art's Sake | Broderick-Crawford | | 1 reel | Sept. 27 |
| For Two Cents | Ge Wolf Hopper | | 1 reel | |
| Fore | Ford-Lane | | 1 reel | |
| Fowl Triangle | | | 1 reel | |
| Frame, The | Boyd-Middleton | | 834 | 10 |
| Gates of Happiness | Arthur Pat West | | 1 reel | 8 Sept. 27 |
| Ginsberg of Newberg | Eddie Lambert | | 2 reels | Aug. 2 |
| Girls We Remember | | | 1 reel | Dec. 13 |
| Going Places | Shaw & Lee | | 880 | June 7 |
| Gob, The | Skelly-Evans-Shannon-Shea | | 2 reels | |
| Grand Uproar | Jim McWilliams | | 702 | 8 May 31 |
| Grounds for Murder | Foster-Glendenning | | 1 reel | |
| Gym Jams | Lew Mayer | | 635 | 7 Apr. 19 |
| Happy Hottentots, The | Joe Frisco | | 1 reel | Oct. 25 |
| Harmonizing Songs | Joseph Hermen | | 1 reel | |
| Hard Guy | Spencer-Tracy, Katherine Alexander | | 1 reel | Sept. 6 |
| Headache Man, The | Clements-Cavanaugh | | 1 reel | |
| Head Man, The | G'Connell-Kelly | | 786 | 8 Apr. 19 |
| Heart Breaker, The | Eddie Foy, Jr. | | 1315 | 18 Oct. 4 |
| Her Relations | Neal Edward-Eva Novak | | 1 reel | |
| His Big Ambition | Potter Series, Littlefield-Ward | | 2 reels | 19 Aug. 16 |
| His Public | Morris & Campbell | | 2 reels | |
| Holland | Technicolor | | 733 | 8 June 14 |
| Hold Anything | Looney Tunes No. 3 | | 1 reel | Aug. 80 |
| Home Maid | Hackett-Hall-Burley | | 1 reel | |
| Honolulu | Madison-Marsh | | 1 reel | |
| Horse Sense | Bob Roebuck | | 1 reel | |
| Horseshoes | Lynn Overmann | | 1 reel | |
| Idle Chatter | Lou Holtz | | 908 | 10 Apr. 19 |
| Ill Wind, An | Hibbard-Lersh-Graham | | 2 reels | June 14 |
| I'll Fix It | Kent-Lake | | 1 reel | |
| Japanese Bowl, The | Technicolor | | 894 | 8 June 14 |
| Jay Walker, The | Chester Cluts | | 1 reel | 10 Sept. 13 |
| Keeping Company | Eddie Buzzell | | 1746 | 18 May 16 |
| Knocking 'Em Cold | Andrew Tombes | | 1 reel | |
| Last But Not Leased | Billy Wayne-Thelma White | | 1 reel | |
| Lady Killer, The | Dressler-Burns | | 7 | |
| Last Straw, The | Romney Brent | | 1 reel | |
| Legacy, The | Betty Compton | | 2 reels | 15 Aug. 30 |
| Letters | Pauline Garon | | 880 | 8 |
| Let's Elope | Betty & Jerry Browne | | 845 | 9 June 14 |
| Let's Merge | Bores Leslie | | 1 reel | |
| Lobo, the Bear Dogs | Lobo | | 980 | 7 Mar. 8 |
| Lodge Night | Phillips-Cox | | 1 reel | |
| Lonely Gigolo | Lotti Loder | | 922 | 9 Oct. 25 |
| Lost and Found | Demarest-Bond | | 1 reel | |
| Love Boat, The | Herman Timberg | | 754 | 8 Mar. 1 |
| Lucky Break | Fox | | 2 | 21 Oct. 25 |
| Madame Q Story | Judith Anderson | | 1 reel | |
| Maid to Order | Eleanor Shalor-Bob Lynn | | 1 reel | |
| Many Happy Returns | Connolly-Gottschalk-Evans | | 2 reels | 17 Aug. 30 |
| Married | Flint-Ridges-Foran | | 1 reel | |
| Master Sweeper, The | Chester Conklin | | 904 | 10 Mar. 8 |
| Martinelli | | | | |
| Aria from "Alda" | | | 1 reel | |
| Pagliacci | | | 1 reel | |
| Prison Scene from "Faust" | | | 1 reel | Sept. 27 |
| Temple Scene from "Alda" | | | 1 reel | |
| The Ship's Concert | | | 1 reel | |
| Matinee Idol | Henry Hull | | 885 | 6 June 14 |
| Military Post, The | Roberts Guzman | | 870 | 6 Mar. 15 |
| Modern Fairy Tales | | | 1 reel | |
| Modern Business | | | 1 reel | |
| Money, Money, Money | Mason-Keeler | | 876 | |
| Mr. Intruder | Otto Kruger | | 1 reel | |
| Music Racket, The | Lee Morse | | 1 reel | |
| My Miracle | Donald Brian, Pat O'Brien | | 1 reel | Oct. 25 |
| My Here | Foy-Chard | | 1 reel | |
| Naggers, The | Mr. & Mrs. Jack Norworth | | 1 reel | June 14 |
| Naggers at Breakfast, The | Mr. & Mrs. Jack Norworth | | 845 | 9 June 14 |
| Naggers' Day of Rest, The | Mr. & Mrs. Jack Norworth | | 1 reel | |
| Naggers Go Boating, The | Mr. & Mrs. Jack Norworth | | 1 reel | |
| Naggers Go South, The | Mr. & Mrs. Jack Norworth | | 1 reel | |
| Nay, Nay, Nero | Cameron-Watson | | 1 reel | |
| New Racket, The | Bradbury-Homer | | 1 reel | |
| Nightingale, The | Osborne-Talbot-O'Brien | | 2 reels | |
| Nile Green | Broderick-Crawford | | 740 | 8 June 7 |
| No Account, The | Hardie-Hutchinson | | 777 | 6 |
| No Questions Asked | Little Billy-Prounty | | 1 reel | |
| Number Please | Sheila Barrett-L. Barrie | | 1 reel | |
| Office Scandal, The | Bergen-Graber | | 1 reel | |
| Office Steps | | | 835 | 9 Aug. 9 |
| Old Soldiebung | Peterson-Renmo-Reed-Gilmore | | 1 reel | |
| One Good Turn | Ruth Etting-Jay Velie | | 2 reels | |
| One on the Aisle | Lon Hascell | | 1 reel | |
| One Way Out | Chas. Lawrence-Thelma White | | 1 reel | |
| Only the Girl | Wattles-Mersh | | 980 | 6 |
| On the Job | Frank Orth-Ann Codee | | 1 reel | |
| Opening Night | Sands-Jacqsen-Hoyt | | 1 reel | |
| Operation, The | Edgar Bergen | | 835 | 9 Aug. 9 |
| Out for Game, Potter Series | Littlefield-Ward | | 2 reels | Aug. 2 |
| Pa Gets a Vacation, Potter Series | Littlefield-Ward | | 1243 | 14 |
| Painter, The | Frank Orth | | | |
| Paper Hanging | Johnny Arthur | | 1 reel | May 31 |
| Paulo, Paquite & Chiquita | | | 832 | 9 |
| Pay Off, The | H. B. Walthall | | 1078 | 12 Mar. 6 |
| People Versus, The | Compson-O'Malley | | 548 | 6 Apr. 12 |
| Perfect Understanding, A | May-Oaks | | 532 | 8 |
| Pest of Honor, The | Short-Fielding-Hall | | 1 reel | |
| Play Boy, The | Fox-Curtis | | 2 reels | |
| Politics | George Jessel | | 2 reels | Dec. 13 |
| Poor Little Butterfly | Technicolor | | 1 reel | |
| Poor Fish, The | Cavanaugh-Hedges-Schafer | | 1 reel | |
| Private Engagement, A | Yacht Club Boys | | 1 reel | 8 Sept. 27 |
| Purely An Accident | Brown-Kearns-Otto | | 1 reel | |
| Putting It Go | Jarvis-Bond | | 1 reel | |
| Railroad Follies | Morgan-Hager | | 1 reel | Aug. 23 |
| Rene or Bust | Pangbora-Elliott | | 1150 | 13 June 7 |
| Romeo & Juliet | Charles Harkett-Rosa Low | | 9 | Nov. 8 |
| Rerults, The | The Three Sailors-Clements | | 1 reel | |
| Road Knights | | | 1 reel | 9 Aug. 9 |
| Rhythms | Reisman Bond | | 2 reels | 15 Aug. 9 |
| Roseland | Ruth Etting | | 2 reels | 14 |
| Royal Feurflusher, The | Eddie Buzzell | | 1556 | 17 June 14 |
| Rural Hospitality | Roger Imhof | | 1 reel | |
| Russian Around | Arthur Pat West | | 1 reel | |
| Russian Rhapsody, A | Kuznetzeff & Nicoline | | 704 | 8 |
| Salesman, The | Grth-Vernon | | 1 reel | |
| Sastry, Henry & Orchestra | | | 1 reel | |
| School Daze | Musical-song-dance skit | | 1 reel | Aug. 30 |

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

| | | | | |
|---|---|---|---|---|
| Scotch Love | Blore-Swinburn-Collins | 1 reel | | |
| Scotch Taffy | Scott Sanders | 1 reel | Oct. | 25 |
| Seeing Off Service | Penner-Busley-McNaughton | 2 reels | Nov. | 1 |
| Seeing Sarah Off | Slyvia Clark | 1 reel | | |
| Seeing Things | Demarest-Auer-Fielding | 1 reel | 9 | Oct. 18 |
| Service Stripes | Penner-Waddell | 1 reel | | |
| Servent Problem, The | Murray-Oakland-Stauber | 1 reel | | |
| Shakespeare Was Right | Technicolor | 1 reel | June | 7 |
| She Who Gets Slapped | Tom Dugan | 1 reel | June | 7 |
| Ship Ahoy | All Star | 1 reel | | |
| Showin' Off | Vitaphone Kiddies | 1 reel | | |
| Sinkin' in the Bathtub | Looney Tunes No. 1 | 1 reel | May | 10 |
| Sitting Pretty | Joe Phillips-Ruth Donnelly | 1 reel | | |
| Skin Dame, The | Irving-White-Duffy | 1 reel | | |
| Slick As Ever | H. J. Conley | 2 reels | June | 7 |
| Song Paintings | Ann Seymour | 1 reel | June | 7 |
| Song Plugger, The | Joe Frisco | 1390 | 10 | June 7 |
| South Sea Pearl | Gaston Glass | 2 reels | May | 10 |
| Squaring the Triangle | | | | |
| Stepping Out | Penner-Phillips-Donnelly | 1 reel | Oct. | 25 |
| Still Alarm, The | Webb-Allen | 1 reel | June | 7 |
| Straight and Narrow | Robins-Jenkins | 1 reel | | |
| Strong and Willing | Trixie Friganza | 1 reel | Sept. | 27 |
| Strong Arm, The | Harrington-O'Neil | 1 reel | | |
| Stuttering Romance, A | Joe Penner-Dorothea Chard | 1 reel | | |
| Substitute, The | Chas. Lawrence | 1 reel | Sept. | 27 |
| Surprise | Dugan-Leonard | 1038 | 12 | |
| Suspicion | Lyons-Earle-Morne | 1 reel | | |
| Syncopated Sermon, A | Hall-Johnson Choir<br>Willard Robison | 1 reel | Nov. | 15 |
| System | Clements-Knapp | 1 reel | | |
| Taking Ways | Codee & Orth | 2 reels | May | 10 |
| Talking It Over | Jack Osterman | 738 | 8 | |
| Taxi Talks | Tracy-Alexander | 1348 | 15 | June 14 |
| Temple Belles | Green Blackman | 1348 | 15 | June 14 |
| Tenement Tangle, A | Ryan & Lee | 736 | 9 | June 14 |
| Thank You, Doctor | Ravold-Taylor-Cluta | 1 reel | Aug. | 23 |
| Thirteenth Prisoner, The | Willie Howard-Lee Kohlmar | 1 reel | Nov. | 15 |
| Tintypes | Yorke & King | 1 reel | Oct. | 11 |
| Tom Thumbs Down | Jarvis-McNaughton | 1 reel | | |
| Trip to Paris, A | Jarvis-Taylor | 1 reel | | |
| 23 Skiddo | Lew Fields | 854 | 10 | June 14 |
| Twixt Love and Duty | Howard-Graham-Percival | 1 reel | | |
| Two Rounds of Love | Rennie-Dixon | 1 reel | | |
| Unfair Sex, The | Healy-Gilbert | 1 reel | | |
| Varsity Show, The | Olive Shea | 2 reels | | |
| Varsity Vamp | Mike Ames | 1 reel | | |
| Victim, The | Orth-Howard | 1 reel | | |
| Wanderer, The | Douglas Stanbury | 1 reel | 9 | Sept. 13 |
| Watch Dog, The | Jack Hazzard | 1 reel | | |
| Who's the Boss? | Pangborn-Howard | 1 reel | | |
| Websterian Students | Ryan-Lee | 801 | 9 | Apr. 19 |
| Wedding of Jack and Jill, The | Vitaphone Kiddies | 701 | 8 | June 7 |
| Wedding Belles | Howard-Newton | 485 | 5 | |
| Wedding Bills | Billy Wayne-Helen Lynd-Bronks Benedict | 1 reel | | |
| What a Life | | 955 | 11 | June 14 |
| Who Pays? | Murray-Oakland | 942 | 10 | Mar. 15 |
| Where There's a Will | George Hassell | 2 reels | | |
| Window Cleaners | Brice-Edwards | 837 | 7 | Apr. 19 |
| Woman Tamer, The | Gilbert-Howard-Davis | 1 reel | | |
| Won to Lose | Irving-Lambert | 1 reel | | |
| Work, Milton C. | | 1 reel | | |
| Yamekraw | | 857 | 9 | Apr. 26 |

## SERIALS

### *NAT LEVINE*

| | | | | |
|---|---|---|---|---|
| *†§King of the Kongo (P.T.) | Logan-Miller | Aug. 15'29. | 10 episodes. | Aug. 17'29 |
| *†§Lone Defender (A.T.) | Rin Tin Tin | Sept. 1, 1930. | 12 episodes | |

### *TALKING PICTURE EPICS*

| | | | | |
|---|---|---|---|---|
| *†§Across the World | Mr. & Mrs. Martin Johnson. | June 15 | 4 episodes | Aug. 9 |
| Hunting Tigers in India | Commander Geo. M. Dyott. | Apr. 15 | 3 episodes | |

### *UNIVERSAL*

| | | | | |
|---|---|---|---|---|
| *†§Tarzan the Tiger | Merrill-Kingston | Dec. 9 '29. | 10 episodes | |
| *†§Jade Box, The | Parril-Lorraine | Mar. 24 | 10 episodes | Feb. 22 |
| *†§Lightning Express, The | Lorraine-Chandler | June 2. | 10 episodes | Apr. 12 |
| *†§Terry of the Times | Howes-Thompson | Aug. 11 | 10 episodes | Aug. 11 |
| *†§Indians Are Coming, The | Tim McCoy | Oct. 20 | 15 episodes | Aug. 23 |

## COMING SERIALS

### *NAT LEVINE*

| | | | |
|---|---|---|---|
| *†§Phantom of the West | Tyler-Oulliver | Nov. | 10 episodes |

### *UNIVERSAL*

| | | | |
|---|---|---|---|
| *†§Fingerprints | Kenneth Harlan | Mar. 23,'31. | 10 episodes. Dec. 20 |
| *†§Heroes of the Flames | | June 2,'31. | 12 episodes |
| *†§Indians Are Coming, The | Tim McCoy | Oct. 20 | 12 episodes |
| *†§Spell of the Circus | F. Bushman Jr.-N. Vaughn. | Jan. 12,'31. | 10 episodes |

### *PATHE*

Perils of Pauline


# Charting the Course To Profitable Bookings!

The release chart is the showman's source of vital information necessary to right booking and effective exploitation. Convenient reference on date of issue, producers, stars, length, etc.

***Complete Release Chart***

# THE WHOLE PROSPERING WORLD of THE SCREEN IN ONE CONSOLIDATED COVERAGE

MOTION PICTURE HERALD will have a consolidated circulation of more than 18,000 subscribers, representing every branch and phase of the motion picture industry throughout the world.

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This consolidated circulation offers the advertiser a complete coverage in a prosperous industry, prospering even under stormy skies of general business.

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565 FIFTH AVENUE NEW YORK

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***MERMAID* Comedies**

**IDEAL COMEDIES**

**GAYETY COMEDIES**

**VANITY COMEDIES**

**Tuxedo Comedies**

**MACK SENNETT BREVITIES**

**PAUL TERRY-TOONS**

Lyman H. Howe's
HODGE-PODGE

**WILLIAM J. BURNS DETECTIVE MYSTERIES**

**EDUCATIONAL FILM EXCHANGES, INC., *E. W. HAMMONS, President***

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MILLIONS have seen the famous stage play by Samuel Shipman and John B. Hymer, which ran for three years on Broadway and was roadshowed over the entire country. Millions more are NOW waiting to see the picture made from this tremendous success, one of the greatest box-office talkies of all time.

# AST IS WEST"



ALL QUIET ON THE WESTERN FRONT

Stood them in line for blocks at the Roxy, compelling a hold over run.

KING OF JAZZ

"Whiteman film scores 145% in Des Moines run."—*Motion Picture News.*

A LADY SURRENDER

Given three stars by Mae Tin... in the Chicago Tribune and wi... unanimous praise from critics... NewYork, Boston, San Francis... Detroit and other Key Cit...

LITTLE ACCIDENT

Grossed $48,000 at the M... baum, Philadelphia, and m... a tremendous hit everyw...

IN FEATURES! FIRST IN SHORT
IN FIRST RUNS EVERYWHER

The Whole World *asks*

# Would conde whose

*World-Premiere at Metropolitan, Washington topped all business since last winter. And the LAST DAY broke the HOUSE RECORD!*



SC D

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# only crime
# was LOVE

## ELSIE FERGUSON

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# AGES

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**JOHN HALLIDAY**

and VITAPHONE PICTURE

*and the verdict is written in*

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*Brought the co... that beat the h... weather in A...*

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CHARLES RICHARDSON
*Motion Picture Editor*
*Detroit, Mich., Times*

*From a telegram to*
MOTION PICTURE NEWS